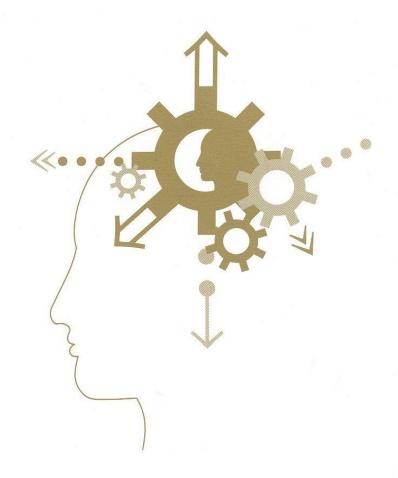
Meeting of Minds XV



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About the Meeting of Minds: Journal of Undergraduate Research

The *Meeting of Minds Journal of Undergraduate Research* is specifically designed to offer undergraduate students the opportunity to experience the manuscript submission and review process. Students who participate in the Meeting of Minds Conference are invited to submit a written version of their presentation to the Journal Review Board for publication in the volume which corresponds to the presentation year. The initial volume published in 1998 incorporated submitted papers form the inception of the conference through the past year (i.e., 1993-1998). This volume presents papers from the fifteenth annual conference held at the University of Michigan-Flint in May, 2007.

The articles in this journal represent the work of undergraduate students, with the assistance from a faculty mentor. The first author(s) is always an undergraduate student(s). The relationship between the mentor and the student is noted by the use of *faculty advisor*.

This journal represents the culmination of many years of experience in the collaboration process between three undergraduate universities in Michigan. It also represents a strong personal commitment of many individual faculty members to undergraduate research and creative endeavors.

The Meeting of Minds Conference and this journal are a shared responsibility between the University of Michigan-Dearborn, the University of Michigan-Flint, and Oakland University. Each university accepts the responsibility to host the conference and subsequently to publish the journal on a rotating basis. The order of the responsibility follows the subsequent pattern: Oakland University in 2005, the University of Michigan-Dearborn in 2006, and the University of Michigan-Flint in 2007.

Manuscript Guidelines: Students' papers were to be submitted in MS Word for PC or MS Word for Macintosh. The text of all manuscripts was to be no more than 5-7 double-spaced pages typed in 10-12 point font size with one-inch margins. The instructions for preparing the manuscript are provided by the designated editor for a particular volume. Completed "Permission to Publish" and "Faculty Mentor's Approval" forms must also be included with the manuscript. These forms are available to students with the conference registration materials. The Editorial Board reviews submissions for documentation and compliance with manuscript guidelines. The authors are ultimately responsible for the content, information, and any interpretation within the manuscripts. Manuscripts accepted for publication become the property of the Journal Editorial Board. For each of the accepted manuscripts, a single complimentary copy of the published journal is given to each author and faculty sponsor. Additional copies may be obtained from the editor at the host institution.

Foreword

The 15th *Meeting of Minds* journal not only presents fine works selected from the conference but is also a permanent record of a great tradition established by three fine public institutions of higher education in Southeast Michigan. The University of Michigan-Dearborn, Oakland University and the University of Michigan-Flint have much in common beyond their geographic proximity to each other. All three universities place a high premium on undergraduate research and creative product and all three work toward providing opportunities for their undergraduate students as evidenced by this conference.

Fifteen years ago the first *Meeting of Minds* took place at the University of Michigan-Flint, as did the 15th one in 2007. *MOM* is designed to highlight the broad scope and outstanding caliber of undergraduate research at all three universities, and offer students a unique opportunity to submit their original research and share it with fellow members of the academic community. The conference celebrates the efforts of students and their mentors in expanding classroom learning and demonstrates the role of research in enhancing critical thinking, problem solving, and creativity.

By contributing to this journal, students are not only able to see their work professionally represented in print but that recognition also provides a powerful motivation for students to continue with such initiatives. And by participating in *MOM*, not only does the experience of conducting, presenting, and publishing research support the professional development of undergraduate students, it also empowers faculty mentors to share their experience and leadership skills.

The contents of this volume represent only a very small fraction of the research undertaken by students at these three institutions, both as individuals and in groups, under the close mentorship of faculty. All attest to the crucial importance of independent inquiry as a paradigm for a liberal arts education for the 21st century. We are very grateful to the students, their faculty mentors, the local organizing committee, Provosts and Academic Affairs at the three universities who have made this sort of educational experience, and this journal, possible.

Chris Waters Acting Associate Provost University of Michigan-Flint

Preface

For the past fourteen years undergraduate students have been afforded the opportunity to share unique research projects with others in the academic community through Meeting of Minds. This year that legacy continued. Hundreds of student researchers, faculty sponsors, family members, and visitors gathered at the University of Michigan-Flint for the 15th annual Meeting of Minds Undergraduate Research conference; a collaborative effort of the University of Michigan campuses in Flint and Dearborn and Oakland University.

Over the years Meeting of Minds has experienced exponential growth reflecting an increased interest in research by our undergraduate students. This year's conference recorded 137 presentations; with an assortment of diverse topics ranging from Shakespearean language to spectrometry; from poetic expression to photosynthesis. Even more notably, many of our students showed additional commitment to research, scholarship, and creative expression by preparing and submitting high quality papers that you will find within the pages of this publication. The student authors have assiduously worked with their faculty sponsors in conducting their research and preparing these manuscripts. This journal is a reflection of their efforts. Enjoy!

I would like to take a moment to express my thanks to the student presenters and their families, the faculty sponsors, and support staff from each institution. Your hard work continues to make this campaign for celebrating undergraduate research successful. Additional thanks to the executive officers of each campus for your continued support with the many aspects of the event. We are endlessly appreciative of the financial support, the facilities, and the guidance you offer. My colleagues (Dr. Kathleen Moore and Laura Schovan from Oakland University; Dr. Jonathan Smith and Susan Gedert from the University of Michigan-Dearborn; Sally Conley and Lola Carter from the University of Michigan-Flint) are all to be commended for tirelessly supporting this endeavor. Many months of planning and organizing were necessary to bring this annual event into fruition. Thanks for your hard work! Finally, special thanks go out to Dr. Jacob Blumner, Scott Russell, Martha Jerrim, and Sue Montross of the University of Michigan-Flint Writing Center for their hard work in editing student submissions found in this journal.

Thank you all for making MOM what it is today!

Yours in research,

Andre Louis, Process Manager University of Michigan-Flint Office of Research

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Inequality in the United States and the Working Poor Barbara Elliott

Faculty Advisors: David Maines, Dept. of Sociology; & Wallis Andersen, Dept. of Rhetoric, Communication, and Journalism; Oakland University

Abstract

The United States has seen income inequality grow in the last thirty years, as traditional working/middle-class jobs are replaced by low-paying jobs offering few benefits and little opportunity for advancement. Although the causes of poverty and welfare policy are arenas of perpetual debate, few would assert that a person working full time in the United States—widely considered a leader in the world economy—should be earning wages that keep them near or below the poverty line. However, these individuals, the working poor, are growing in number, raising concern among scholars, along with the current trends of increasing income inequality and decreasing income mobility. In this paper, I examine the growing numbers of the working poor and their chances of advancement in the context of the changing job market and economic, educational, and social stratification. Beyond concerns of social responsibility, the future of the working poor may be seen as a marker of the equity and viability of the United States' economy.

Inequality in the United States and the Working Poor

A substantial amount of data attests to the growth of income inequality in the United States over the last thirty years. The widening gap between the rich and the poor and the changing job market have reduced the numbers of the middle class—people whose income allows them to enjoy a comfortable, if modest, lifestyle—leading to an increase in the numbers of the working poor. Although "working poverty" is a concept prone to debate, difficult to consistently and absolutely define, comparative analysis of working poverty estimates shows a large number of Americans under economic strain. The growing numbers of the working poor raise questions concerning America's culture of attributing financial success to purely individual characteristics. Furthermore, the plight of the working poor raises concern for the need of changes in governmental economic policy.

The Myth of Meritocracy

The United States was founded on the premise of individual freedom, the right of every person to "life, liberty, and the pursuit of happiness" and this ideology continues to thrive in contemporary culture. However, the consequence of individual freedom becomes that of individual responsibility. Meritocracy—the belief that people are judged primarily by their individual abilities, not by inherited privilege—is a strong theme in the United States ("Ever higher society, ever harder to ascend—Meritocracy in America," 2005, p. 23). As Bullock and Limbert (2003) observe, Americans' attribution of success to hard work, drive, and educational advancement is such a fundamental part of the culture that the distribution of status, wealth, and opportunity often goes unexamined.

A large body of research has articulated the trend of beliefs concerning wealth and poverty. As a whole, the studies suggest that Americans tend to see poverty and wealth in individualistic, meritocratic terms—poverty is due to "lack of thrift" or "laziness" and wealth is due to "hard work" or "ability" (Bullock & Limbert, 2003). Americans do not often view these issues in terms of structural attributes, such as poverty being due to "being taken advantage of by rich people" or wealth coming from "inheritance [or] political influence" (Bullock & Limbert).

As a consequence, those in the lower ranks of the income strata experience "considerable pressure to justify and explain their class position, to anticipate upward mobility, and to identify as middle class, despite their economic status" (Bullock & Limbert). Ironically, studies show poor Americans uphold the same meritocratic values that affluent individuals judge them by. As Newman notes in her book Chutes and Ladders (2006), the emphasis on self-reliance among the poor, even among welfare recipients, and the belief that success was possible for anyone if he or she worked hard enough shows the "power of mainstream culture" to influence people's attitudes regardless of class or status (p. 220).

Increasing Income Inequality

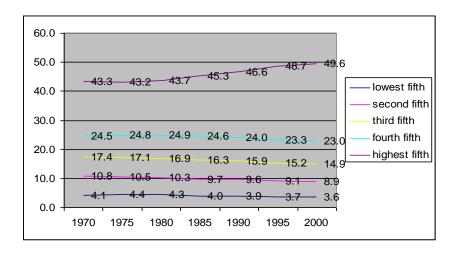
The individualistic, meritocratic focus of United States citizens fails to take into account evidence of structural forces progressively widening the gap between rich and poor. Income data over the last thirty years implies that rewards of privilege are growing, while changes in the job market are making it increasingly more difficult for lower-skilled workers to earn living wages. Consequently, the numbers of the middle class are in decline, making the United States a highly stratified society despite its ideology of equal opportunity.

There is concrete evidence of the growing distance between the rich and the poor in the United States. According to the U.S. Bureau of the Census, the GINI index, a direct measure of income inequality has increased steadily in the United States since 1970 (Kerbo, 2006, p. 25). The earnings census data also attest to this trend. Since

1970, the shares of household income by quintile have declined for all groups except the highest 20% (see Figure 1). According to U.S. Census reports, in 1970 the top quintile earned 43.3% of the nation's aggregate family income in comparison to the lowest quintile's share of 4.1%—a ratio of 10.6 to 1. By the year 2000, the ratio had increased to 13.8 to 1. (U.S. Census Bureau, 2002). In effect, this means that in 2000, the top 20% of Americans received approximately 2.5 times their "fair share"—what they would receive if all income were equally distributed—while the bottom 20% earned approximately 1/6 of their "fair share."

When one compares the income growth of the households in the highest income echelons to the lowest quintile, the disparity grows Figure 1.

Figure 1. Historical Distribution of Shares of Household Income by Quintiles.



¹From "Historic Income Tables: Income Inequality," by the U.S. Census Bureau, 2005, Retrieved March 1, 2007 from http://www.census.gov/hhes/www/income/histinc/ie3.html

even more dramatic. In 1979, the ratio of the top 1% of households to the lowest quintile was 133 to 1; in 2000 that ratio had increased to 189 to 1 ("Ever higher society, ever harder to ascend—Meritocracy in America," 2005, p. 23). The United States has more income stratification than many other industrialized nations, including the United Kingdom, Germany, and Denmark (Kerbo, p. 29). The degree of income stratification in the United States and the evidence of its increase in recent decades raises questions concerning the meritocratic attribution of financial success to purely individual qualities.

Changes in the job market offer focus to the broad picture of increasing income inequality and insight into the increasing numbers of the working poor. In last few decades the number of well-paid, blue-collar manufacturing jobs—the bastion for low skilled workers—has been progressively and significantly declining, being replaced by low-wage service sector jobs offering few benefits and little opportunity for advancement (Rocha & McCant, 1999). From 1979 to 1995 the United States lost 2 million jobs in manufacturing and mining (Rocha & McCant). As manufacturing jobs have declined, retail and service jobs have significantly increased—from 1989 to 1995 they comprised 83% of job growth (Rocha & McCant). By examining the wage distribution differences

between workers in the production and food service industries, one can see that low-skilled workers have significantly different income prospects depending on their industry of employment (see Figure 2). In 2005, nearly 64% of workers in the food service industry were making less than \$8.50 per hour—while workers in manufacturing have a fairly even distribution of wages ranging from \$8.50 to \$21.49 an hour (Bureau of Labor Statistics [BLS], Occupational Employment and Wages, 2005). The difference between the two industries is acutely illustrated by the fact that 13.4% of manufacturing workers secured wages between \$17.00 and \$21.49 an hour, while only 2.1% of food service



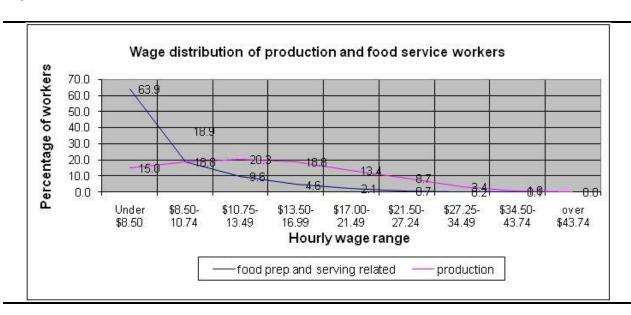


Figure 2. Wage distribution of production and food service workers.

¹From "Occupational Employment and Wages," by the U.S. Department of Labor Bureau of Labor Statistics, 2005, Retrieved March 1, 2007 from http://www.bls.gov/news.release/ocwage.nr0.htm

workers were able to rise to that range (BLS, Occupational Employment and Wages). As the earnings distribution shows, the industry in which a low-skilled worker secures a job may mean the difference between the working class and the working poor. In Newman's (2006) longitudinal study of low-skilled workers, she tells the story of Jamal, who in 1993 was making minimum wage at a Burger Barn in Harlem, NY. By 2002, Jamal had moved to northern California and was working at a wood-processing plant in logging country—a part of the country "where decent blue-collar jobs that pay a living wage still exist" (p. 10). When Jamal turned thirty in 2002, he was making \$32,500 a year, a married man living in a pleasant community (p. 16). For Jamal, changing job industries made a world of difference. However, as manufacturing jobs are lost in the United States and are replaced by the rapidly increasing low-wage service sector jobs, opportunities like Jamal's become increasingly rare, making it more difficult as time progresses for low-skilled workers to reach the ranks of the middle class.

The Working Poor

Individuals in the United States have many varying opinions concerning the plight of individuals in poverty, opinions regarding the causes of poverty, opinions regarding the personal characteristics of the poor, and opinions about the government's role, responsibility, and effectiveness in helping people in poverty. Despite these debates, there is a cultural consensus that those who are working full time, who "work hard and play by the rules," should have earnings that put them above the poverty line (Joassart-Marcelli, 2005, p. 23). Legitimizing the plight of the working poor in the context of meritocracy hinges on the complex task of defining work and defining poverty. How much does one have to work to be considered "working"? How low does one's income need to be to qualify as "poor"? These are complex debates in themselves, and methodological differences in the existing literature have led to varying, even conflicting results (Joassart-Marcelli). Despite the difficulty of defining the exact criteria for working poverty, the evidence speaks of a large number of working people living under significant economic pressure. For example, when Joassart-Marcelli compared statistical measures of working poverty, they determined that one would need to earn between \$8.45-\$21.94 an hour, depending on the measure, to rise above the conditions of the working poor in southern California. While this represents a large span, the author notes that the results are "surprisingly higher than \$5.75—the actual minimum wage in California... suggesting that those earning minimum wages are likely to be considered working poor regardless of the definition used" (p. 29). Joassart-Marcelli's analysis estimated the percentage of people in working poverty to be 11%-64% of the population, evidence that there are a substantial number of working people living under significant economic hardship (p. 31, 40). Although the estimates of working poverty may vary depending on the methodology, it is clear that not everyone who "works hard and plays by the rules" is rewarded with financial security in the United States.

Demographic Characteristics of the Working Poor

Identifiable trends characterize the working poor. Some characteristics are inherited at birth, such as one's gender or race; some are to some extent the results of individuals' choices, such as having children and persistence in educational attainment. Bureau of Labor Statistics data shows that ascriptive factors such as gender and race influence one's probability of being a member of the working poor, conflicting with the individualistic, meritocratic determinism many Americans believe in. Women are in many comparisons more likely than men to be members of the working poor. Race also has a significant effect on working poverty rates. African-Americans and Hispanics experience more than twice the rate of working poverty of Caucasians (BLS, 1997). When one looks at the cumulative effect of ascriptive "risk factors," it is interesting to note that the gender gap in the rate of working poverty increases with the addition of minority status, low educational attainment, or supporting children—to the effect of doubling the rate or more (see Table 1) (BLS, 1997).

Table 1

Percentage of Working Poor by Selected Attributes_

	Women_	_Men
% Working Poor		
All	6.5	5.2
African Americans	14.2	8.6
African Americans with Less	30.6	18.1
Than a High School Diploma		
African Americans, High School Graduates	8.0	9.3
Sole Supporter of Families with Children	20.2	9.4
Teenagers	10.7	8.5
C		

Note. From *A Profile of the Working Poor*, by BLS, 1997, Retrieved March 1, 2007, from http://www.bls.gov/cps/cpswp96.htm

The persistent nature of racial inequality is seen in the fact that African-Americans experience higher rates of working poverty than Caucasians regardless of educational attainment, which is in many other comparisons an equalizing factor (BLS, 1997). Again, the data points to a deeper inequality than the one portrayed by the ideology of meritocracy and Americans' assumption that financial stratification is fully explained by differences in individuals' drive, intelligence, or work ethic.

Other attributes, such as the number of children and the degree of educational attainment, are more under individuals' control than the purely ascriptive qualities of race and gender. Educational attainment has a clear, significant pattern of reducing one's probability of being a member of the working poor—though, as previously mentioned, at differing rates depending on one's race (BLS, Profile of the working poor, 1997). As noted by the Bureau of Labor Statistics report on working poverty, "the risk of living in poverty falls rapidly as individuals attain higher education levels" (BLS, 1997). (See Table 2.)

Table 2

Percentage of Working Poor by Educational Attainment

	% Working Poor
Educational Attainment	
Less than High School	16.2
High School Graduate	6.3
Associate Degree	3.2
Bachelor's Degree	1.5

Note. From *A Profile of the Working Poor*, by BLS, 1997, Retrieved March 1, 2007, from http://www.bls.gov/cps/cpswp96.htm

Although post-secondary education often requires an investment that is difficult to make when one is under financial hardship, it can be the key to more financially secure employment (Newman, 2006, p. 195). Post-secondary education, especially a bachelor's degree, is the key to "professional" jobs offering higher pay and lower rates of unemployment. With the increase in income inequality and the changes in the job market constricting the earning potential of lower-skilled individuals, education is progressively becoming more crucial to securing financial stability.

One more significant determining factor contributing to an individual's risk of working poverty is supporting children. Working poor households are more apt to have children, to have "more and younger children and . . . to be headed by a single parent than are non-poor families" (Joassart-Marcelli, 2005, p.31; BLS, 1997). A key challenge faced by parents is finding and financing quality child care, an expense which averages \$4000-\$6000 a year for one four-yearold child (Joassart-Marcelli, p. 25). This difficult situation is exacerbated when the when the family is headed by a single parent, especially if that parent is a single mother, who due to structural and cultural factors will often earn less than her counterpart, a single father (Joassart-Marcelli, BLS, 1997). Finally, this discussion is not simply an academic matter concerning the variables contributing to working poverty. The data is a representation of the human toll of poverty on the future of adults and children. As Joassart-Marcelli observes, [t]hat working poverty is more widespread among families with children implies that up to 1,862,295 children under eighteen and 570,258 children under six years old do not have their basic needs fulfilled as a result of their parents' low income. Consequences of this phenomenon are devastating to the extent that they reduce the future opportunities of a large segment of the population and contribute to the reproduction of poverty and inequality across generations (p. 34).

The prevalence of *working* poverty among families with children, the increasing degree of inequality in the United States, and the changes in the job market raise serious questions the health of equal opportunity in this country.

Conclusion

Americans, rich and poor, believe in meritocracy, that everyone has a chance to succeed and that financial success is the product of individual merit. An examination of the plight of the working poor however, brings to light many structural forces that impede individual's prospects of "getting ahead" or of even obtaining life's necessities. Although poverty lines, taxation, and welfare policy are deeply contested issues in the United States, the prevalence of the *working* poor dispels the myth of meritocracy that places the blame of poverty on poor people. Most citizens would agree that individuals working full-time should be able to escape poverty in the United States, which is often spoken of as an economic leader and still is a destination for immigrants seeking freedom and opportunity. Meritocracy, by placing responsibility solely on the part of individuals, impedes understanding of the full context of the plight of the working poor. Furthermore, meritocratic individualism impedes formulating solutions to address factors contributing to working poverty, such as the changing labor market, lack of education, or prejudicial treatment by minority status. As inequality in the United States increases and millions of American lives are circumscribed by the adversity of poverty despite their work efforts, this discussion becomes increasingly crucial to the economic and social health of the United States.

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Exposure, Perception, and Election Outcomes: The Role of the Media in Student Elections Megan Hill

Faculty Advisor: Christine Stover Department of Rhetoric, Communication, and Journalism; Oakland University

Various studies concerning the role of exposure in affective response have narrowly focused on words or language symbols as experimental components while largely ignoring behavioral responses based on exposure to mediated stimulus. Applying Zajonc's Mere Exposure Hypothesis, the relationship between mere exposure, defined as "a condition making the stimulus accessible to the individual's perception," political advertising and voter behavior is examined. In effect, the confluence of mediated exposure and the prescriptive cognitive effects of mediated content engender specific behavioral responses. The ubiquitous, inescapable, and ephemeral composition of political advertising prevalent in today's hypermediated society predisposes individuals to principally focus on mediated content. Providing only nominal exposure to mediated stimulus fails to prompt sufficient campaign awareness, identification, or response. Without repeated mediated exposure to candidate images, advertisements, and platforms individuals are unable to formulate sufficient attitudes to stimulate behavior. Therefore, the hypothesis is offered that minimal campaign exposure across multiple communication mediums is predictive of a lack of constituent awareness and participation in government elections.

"It isn't usually clear why any of us votes for anyone anyway. I certainly don't always know why I vote for one candidate instead of the other. Quite often, I think a lot of us vote against some of them. There are candidates we hate. We're not really *for* any of them" (Rooney 1). Whether or not you agree or disagree with celebrated CBS News correspondent Andy Rooney's commentary, the cold, hard truth of politics is that "Political campaigns are productions staged by political consultants and portrayed to the world via the mass media" (Borchers 335). "The information in the mass media becomes the only contact many have with politics," shaping our perceptions, guiding our decisions, and cultivating relationships based entirely on mediated imagery (McCombs and Shaw 176).

Prevailing contemporary discourse refers to *the media* as an extension of the mass media, as a comprehensive representation of the plethora of communication channels "designed to reach the mass of people" (Merriam Webster Online). Coined by Canadian scholar Marshall McLuhan, the universal incorporation and proliferation of *the media*, of communication technologies, has engendered a stream of human consciousness reliant upon the ubiquitous, yet ephemeral composition of mediated content (Sparks 227). Today's hypermediated society predisposes individuals to focus attention on the media as the predominant pulse of local, national, and global information and entertainment. Thus, content gains credence through media exposure. As Bernard Cohen illuminated in *The Press and Foreign Policy* in 1963:

And if we do not see a story in the newspapers (or catch it on radio or television), it effectively has not happened so far as we are concerned.

This is to say, then, that the press is significantly more than a purveyor of information and opinion. It may not be successful much of the time in telling people what to think, but it is stunningly successful in telling its readers what to think *about*. (13)

The implications of Cohen's statement have only broadened in scope and effect as the role of the media has expanded, enveloping and amalgamating the public and private spheres. Therefore as a democratic republic dependent upon an informed electorate, the media predominantly serve as the sole source of exposure to political candidates, policies, and platforms. Without providing repeated mediated exposure to specific content, to the political process, to the political arena, the framework established by the United States Constitution would cease functioning; individuals would lack the awareness, identification, and response required to sustain a government "...of the people, by the people, for the people" (Lincoln from *The Gettysburg Address*).

The confluence of exposure and cognitive effect created by mediated content inevitably elicits specific behavioral responses. As McLuhan theorized, "The medium is the message" and thus, "Societies have always been shaped more by the nature of the media with which people communicate than by the content of communication" (Sparks 230, 232). In effect, the evolution of society at large, of human behavior, can be traced to the evolution of technology, of media, and its profound capacity to subconsciously elicit change. Postman concurs and offers further support in *Amusing Ourselves to Death: Public Discourse in the Age of Show Business*:

There is no more disturbing consequence of the electronic and graphic revolution than this: that the world as given to us through television seems natural, not bizarre. For the loss of the sense of the strange is a sign of adjustment, and the extent to which we have adjusted is a measure of the extent to which we have been changed. (80)

Contemporary society is rife with new, innovative, interactive, and relatively inexpensive technologies that have become universally inescapable, ubiquitous, and fundamental to everyday life. Such technologies are indivisible from the mass media, cemented into our structure of perception, communication, and existence; they are, as McLuhan foresaw, pervasive beyond perception and have transformed humanity from an active public into an abstractive audience, encumbered by a constant volley of logos, slogans, empty promises, infotainment and reality. The mass media is truly *mass*ive, continually extending its scope, its appeal and its ability to shape the public.

The *public* itself, the concept of "people as a whole, having common interests or characteristics, and to which a particular activity or enterprise aims," is merely an invention of the last four hundred years (Merriam Webster Online). The advent of the printing press created a "reading public" and laid the foundation for a more dispersed, a more "atomistic and individualistic" public, tying together larger collective units and encouraging "silent adherence to causes whose advocates could not be found in any one parish and who addressed an indivisible public from afar" (Eisenstein in Crowley and Heyer, 102) Therefore the public exists to the extent that media facilitate its creation and preservation. The media not only create the public, defining communities, membership, and providing a forum through which debate and discussion occur, but by disseminating information, by acting as the watch dog of political affairs, the integrity and significance of candid debate is preserved. In this manner the mass media "allow partial publics to understand themselves as part of a larger public and to enable distant interlockings to come into contact" (Sawyer Seminar: "Idea of the Public Sphere" 5).

Thus the formation of literate society served as the requisite precursor to the formation of the public sphere and both have been transformed by the proliferation of technological advances since the printing press. The telegraph, radio, television, and Internet all illustrate the evolution of communication technology and the deconstruction of time and space.

This amalgamation of societies, of global publics, economies, and politics has been made possible by the mass media, by the perpetual dissemination of standard, commercialized communication. In the United States in particular, a uniform consumer public has emerged, motivated by the imaginative value of material possessions and driven to amass and utilize each innovative technology. Our ability, or perhaps more importantly, our inability, to process the multitude of messages each medium transmits is of secondary importance. As "the media 'ecosystem' surrounding Americans—not just TV, radio, and newspapers but also the Web, PDAs, MP3 players, cell phones, video games, and more—keeps getting more widespread, personal, and diverse," our capacity to engage in logical reasoning and evaluative cognitive response is severely diminished; rather, the sheer force of exposure, of repetition, erodes our natural propensity for rational reflection and we succumb to the views and ideologies propagated by the media (Lamb 1).

Such views are instilled as a result of how tightly media is interwoven into the fabric of our daily life (Bég 1). We spend more than two-thirds of our waking moments immersed in some form of media and media multitasking, the use of multiple communication technologies simultaneously (Lamb 1). Media savvy individuals are now packing "8.5 hours of media exposure into 6.5 hours of each day, seven days a week" (Edwards 1). The average American watches over four hours of television per day and "will spend nearly five months (3,518 hours) next year watching television, surfing the Internet, reading daily newspapers, and listening to personal music devices" (Bég 1-2).

LITERATURE REVIEW

Media Effects

The effects of mediated exposure have long been a topic of scholarly interest and concern. During World War I President Woodrow Wilson, recognizing the power and potential of the newspaper, created the Committee on Public Information to determine "how public relations could be used to influence public opinion about the war" (Sparks 45). The Committee reportedly "engaged in public relations on a scale never before seen, using movies, public speakers, articles in newspapers and magazines, and posters" to generate public support and as Sparks notes, "The use of wartime propaganda sensitized the public to the fact that mass media might be used to influence public opinion on a large scale" (Sparks 45).

Over time, "As each new medium came into society and was adopted for widespread use, there was an increasing level of concern about the influences of the mass communication process" (Lowery and DeFleur 12). The overwhelming popularity of film, and later broadcasting, generated increasing criticism "for their presumed undesirable influences," as well as the "idea that members of the mass society could easily be controlled by powerful media" (Lowery and DeFleur 12).

Magic Bullet Model

Early studies delving into these effects reinforced scholarly opinion that "the mass media were indeed powerful agents for change and influence" (Sparks 51). This initial stance on the impact of media is oft referred to as the "magic bullet model or the hypodermic needle model of mass communication" (Sparks 51). According to this model, media messages "reach everyone in the same way... immediately bringing about the same changes of thought and behavior in the entire audience" (Lowery and DeFleur 13-14). This theory is predicated on the belief that people in a "mass" society are socially isolated and behave on instinct alone. As a result of this homogeny in thought and behavior, individuals receive and interpret messages in the exact same manner, creating an environment in which "media messages are like symbolic 'bullets,' striking every eye and ear, and resulting in effects on thought and behavior that are direct, immediate, uniform, and therefore powerful" (Lowery and DeFleur 14). The magic bullet model inevitably "helped to establish a legacy of fear—widespread beliefs that the media were dangerous and that the effects of media messages might pervert and upset the proper social order" (Sparks 49 from Lowery and DeFleur, 41). However, the tangible and ruinous effects of the Great Depression forever altered the American economic, political, and social landscape, temporarily diverting attention and fears away from media exposure.

Limited Effects Model

Emerging from the Depression in 1940, interest in media effects was renewed by the impending presidential election (Lowery and DeFleur 69). The 1940 race to the White House pitted Democrat incumbent Franklin D. Roosevelt against relative unknown Wendell L. Willkie (Sparks 52). Researchers at Columbia University, Paul Lazarsfeld, Bernard Berelson, and Hazel Gaudet, used the election "to discover how and why people decided to vote as they did. What were the major influences upon them during the campaign of 1940?" (Lazarsfeld et al., 1). Employing a longitudinal panel study, the researchers followed 600 people in Erie County, Ohio, over the course of the campaign, interviewing them a total of seven times (Sparks 52). Results indicated that "the impact of media exposure to campaign messages was rather negligible in terms of conversion—changing voters from an intention to vote for one candidate to an intention to vote for the other" (Sparks 53). Media exposure did, however, operate as a reinforcing agent, "assuring voters that their current intention was worthwhile and correct" (Sparks 53). Ultimately, as Lowery and DeFleur explain in Milestones in Mass Communication Research: Media Effects, "The speeches, newspaper editorials, magazine articles, radio talks, and all the rest making up the presidential campaign had three principal effects. They activated the indifferent voter who was predisposed, reinforced the partisans, and converted a few of the doubtful" (85). The People's Choice, as Lazarsfeld, Berelson, and Gaudet's study came to be known, marked the transformation between the magic bullet model and the two-step flow of communication. In effect, the researchers discovered that "social and interpersonal factors played a more persuasive role with voters than did the media" (Borchers 55). Results indicated that an influential group of "opinion leaders," highly respected and influential community members, absorbed information about the candidates and then passed this information on to others, "who did not otherwise use media" (Borchers 56). Thus, the study suggested that "ideas often flow from radio and print to the opinion leaders and *from* them to the less active sections of the population (Lazarsfeld et al., 151).

The limited effects perspective of media exposure remained a dominant theoretical perspective until the dawn of television shook the very foundation of both the scholarly and

public landscape, re-igniting and re-invigorating research regarding media effects. Over time media scholars have determined that "Depending on the message, the medium, the audience, and the type of effect focused on..." media effects can be strong or weak (Sparks 58). There simply is no concrete "answer to the question of whether the media affect people. It depends on what type of effect you may be talking about" (Sparks 59). Nevertheless, researchers continue to search for answers to this very question and in 1972, McCombs and Shaw established a strong, positive correlation between media coverage and audience perception of issue importance.

Agenda Setting and Mere Exposure

Recognizing the profound and burgeoning influence of the mass media in politics, McCombs and Shaw expounded on *The People's Choice*, theorizing that:

Readers learn not only about a given issue, but also how much importance to attach to that issue from the amount of information in a news story and its position. In reflecting what candidates are saying during a campaign, the mass media may well determine the important issues—that is, the media may set the "agenda" of the campaign. (176)

Thus McCombs and Shaw introduced the agenda-setting theory, asserting that in addition to Berelson's connection between exposure and audience awareness of candidates' policy stands, voters learn "in direct proportion to the emphasis placed on the campaign issues by the mass media" (177).

To substantiate their position McCombs and Shaw examined the relationship between mass media coverage of the 1968 presidential campaign and voter perception of issue salience. The study "attempted to match what Chapel Hill voters *said* were key issues of the campaign with the *actual content* of the mass media used by them during the campaign" (177). McCombs and Shaw randomly selected respondents from lists of registered voters in five Chapel Hill, North Carolina districts, conducting 100 interviews and outlining the key issues described by each respondent. In conjunction with voter interviews, "the mass media serving these voters were collected and analyzed," establishing fifteen categories of key issues (178). The findings indicated "a very strong relationship between the emphasis placed on different campaign issues by the media and the judgments of voters as to the salience and importance of various campaign topics" (181). In effect the correlation between voter judgments and "the media's *composite* definition of what is important strongly suggests an agenda-setting function of the mass media" (184).

A similar study conducted in North Carolina in 1984 by Shailendra Ghorpade broadened the scope of McCombs and Shaw's original research to examine the agenda-setting function in the context of political advertising (Ghorpade 24). Ghorpade studied the relationship between agenda-setting as a predictor of issue salience and marketing research linking salience with behavioral outcomes. Thus, "In the context of political advertising, the agenda- setting function should be demonstrated in a transfer of issue salience from commercials to voters' perception of which issues are important to them in making candidate choices," and this salience should elicit a specific behavioral response and election outcome (24).

Ghorpade conducted a content analysis of television commercials and television news in central North Carolina (Raleigh and Durham) during the 1984 senatorial campaign between Republican Jesse Helms and Democrat Jim Hunt. This data was then compared to information collected through a statewide telephone survey of "796 registered voters selected by a standard

random-digit-dialing technique and was verified for demographic representativeness by comparing it to census data" (24-25). The findings reiterated the agenda-setting function established by McCombs and Shaw regarding "the transfer of salience from both news and advertising to the public mind" (25). However, Ghorpade also discovered a connection between voters' agendas and the agendas of each candidate circulated in television news and advertising. Thus not only does media coverage determine what an audience should think about, but "this transfer of salience can lead to intended behavioral outcomes" (26).

Ghorpade's study reflects an agenda-setting model, but also supports a communication perspective developed by Robert Zajonc in 1976 known as the mere exposure hypothesis. According to Zajonc's research, "mere repeated exposure of the individual to a stimulus object enhances his attitude toward it" (Zajonc 1). As Zajonc himself noted, "The foremost proponent of this hypothesis, the advertising industry, has always attributed to exposure formidable advertising potential" (Zajonc 1). When applied to contemporary political campaigning strategies and mediated political coverage, which has seen a dramatic swell in political commercials and advertising, a combination of Zajonc's hypothesis and agenda-setting research raise questions regarding the relationship between exposure and behavior. In effect, if the medium is the message, then today's hypermediated society is proliferated by multiple mediums, projecting innumerable messages, and establishing an atmosphere in which the only message capable of comprehension is exposure itself. As Berelson discovered, "those with the greatest mass media exposure are most likely to know where the candidates stand on different issues" (Berelson et al. in McCombs and Shaw, 177). Thus the effectiveness of a political campaign, the ability of a candidate to stimulate voters' awareness, identification, and response should be indicative of the amount of mediated exposure he/she can generate and if the ultimate goal is to induce a behavioral response, to spur constituents to vote, the greater the level of exposure is necessary (Miller 232).

As the existing body of literature indicates, the media is capable of shaping and framing public perception, of guiding public discourse, and of advancing specific agendas; the level of influence levied by the media is reflected in the type and extent of cognitive and behavioral response undertaken by the audience. What demands further attention in modern, hypermediated society is the degree of public dependence on the media to facilitate awareness and stimulate response. Thus, the following research questions are posed:

RQ1a: What effect does the absence of mediated campaign exposure have on public awareness of an election?

RQ1b: How, if at all, does the absence of mediated campaign exposure affect public response?

For the purpose of the following study, mediated campaign exposure is recognized broadly as any reference to the 2007 OUSC elections, including general election and specific candidate content, distributed via one of the following mass media channels: print, radio, television, or the Internet. The *absence* of such material is a relative approximation of the total number of mediated occurrences utilized throughout the analyzed campaign period (March 5-March 25) in comparison to the number of avenues available (from the four broad categories), the amount of

time allotted for potential exposure (21 days), and the general perception of such content by the student body (the public). Public response is an evaluation of the total number of student voters participating in the 2007 OUSC elections.

The present study then attempts to draw a correlation between mere exposure, public salience, and behavioral outcome in a political campaign. As a microcosm of the American political system, the 2007 Oakland University student government elections are examined and the hypothesis is offered that minimal campaign exposure across multiple communication mediums is predictive of a lack of constituent participation in government elections.

METHODOLOGY

Participants and Procedures

To examine the relationship between exposure, salience, and behavioral outcome, the researcher content analyzed the media environment prospective student voters were likely to come into contact with while on-campus. The communication mediums available during the campaign period (March 5-March 25) included print, radio, television, Internet, and interpersonal avenues. *The Oakland Post*, Oakland University's independent student newspaper was reviewed as weekly editions permitted, while an analysis of all other print, Internet, and interpersonal channels occurred once every three days during the campaign period. Radio and television coverage were analyzed through personal conversations with the respective faculty advisors for both mediums. The content analysis was broad in scope, incorporating both candidate generated material as well as general election information distributed via the University, Student Congress, or other campus organizations. Any reference to the election or to a specific candidate was registered as a mediated occurrence.

Print sources included *The Oakland Post*, posters, banners, handouts, flyers, announcements to professors, and chalk illustrations drawn on campus sidewalks. Radio (WXOU) and television (OUTV) data integrated both program material, as well as advertisements and campus slides. An analysis of Web content surveyed the Oakland University Homepage, Calendar, Student Congress page, OUNews page, mass emails, and social networking sites (i.e., Facebook/ MySpace). Scheduled opportunities for interpersonal interaction with the candidates, including the Campaign Kickoff, debates, and open forum were also recorded.

The content analysis was integral to an in-depth understanding of the relationship between media exposure and public salience. By utilizing a comprehensive evaluation of all prospective campus media outlets, the researcher would be able to differentiate between actual and perceived campaign coverage. A collective absence of election coverage across all potential media outlets combined with low student awareness would suggest a direct relationship between exposure and salience.

To then determine the degree of correlation between media coverage, salience, and response, a survey (See Appendix A) was distributed to 200 student respondents immediately following the election period (March 26-28). On Thursday, March 29, and Friday, March 30, a random sample of 100 students in the student union from 12 p.m. to 1 p.m. completed the election survey; the equal division of surveys was indicative of class scheduling, adjusting for Monday/Wednesday/Friday and Tuesday/Thursday groupings. The survey examined basic

demographic data in addition to the level of participation in, and awareness of, the student government elections.

The final sample consisted of 184 student respondents representing a diverse group of majors and reflecting a male to female ratio of 45.7% (n = 84) to 53.8% (n = 99) respectively. The sample varied in age from 18 to 24+ with more than half (n = 93, 50.5%) between the ages of 18 and 19. A resounding 91.3% (n = 168) of respondents resided off-campus while attending classes (n = 174, 94.6%) full time (12 or more credit hours).

Non-demographic survey data was measured using chi square tests, figures "calculated on the basis of the real (observed) figures in each of the cells in the table and those that would be *expected if there were no relationship* between the variables being tested" (Mackay 99). Statistically significant chi-squares would suggest that media coverage, or in this case, lack thereof, was directly correlated to an absence in student awareness, and therefore response, to the 2007 student government elections.

ANALYSIS

Content Analysis

Over the course of the three week campaign period (March 5-March 25), an examination of the various on-campus media was conducted seven times. Print sources registered a mere four occurrences, all distributed via *The Oakland Post*. The *Post*, the independent student newspaper, publishes a weekly, 28 page edition on 12" by 11.25" paper. Official readership numbers for the *Post* were unknown by the researcher; however, the paper, published every Wednesday, is consistently distributed and available, free of charge, across the entire OU campus. The Post's initial advertisement, printed on March 7, was located in the lower left hand corner of page 5 (See Appendix B). The ad featured a bolded title proclaiming **STUDENT CONGRESS ELECTIONS** and included a list of significant election dates and events; the ad registered a space of 5.5" by 3.5" and was largely composed of white space and tiny script. On March 14, the paper published one article, "Student Congress Elections on the Horizon," (See Appendix C) and one advertisement (See Appendix D), measuring 1.25" by 2.5". The final article, "Unopposed Candidate Seeks Change," (See Appendix E) appeared in the March 21 edition. The only additional print material advertising the student elections was circulated by the Oakland University Student Congress (OUSC) on the opening day of elections, Monday, March 26; printed on yellow paper and crudely cut into 4" by 5.5" squares (See Appendix F), the handouts were dispersed by a volunteer election prompter as students walked by the solitary election station set up in the student union. Additionally, while performing the content analysis, the researcher uncovered a poster distributed by the OUSC for the 11th Annual OU Day at the Capital; multiple posters advertising the trip to Lansing, MI, were located across campus bulletin boards and indicated the disparate level of pertinence placed on the elections by Student Congress.

An analysis of both radio (WXOU) and television (OUTV) media generated no election content; neither faculty advisor was approached with any student election material. The Internet, on the other hand, garnered the most attention with a total of five occurrences. The first occurrence emerged as a link from the OUSC website. To locate the site, one must follow a series of links from the Oakland University homepage (See Appendix G, A-7). The first link,

labeled Current Students, opens a web page (See Appendix G, A-8) filled with 11 separate headings and 152 possible links to various Oakland University websites. The Student Congress link is located under the heading: What's Going On; clicking on this link opens the OUSC homepage (See Appendix G, A-9). During the election period, a link to the 2007 Elections appeared among 19 other links within the left hand margin of the page. The primary and central content of the OUSC home page also included a section entitled—Important Events and Announcements—ironically, the upcoming elections were not mentioned. From the OUSC homepage, the 2007 Elections link opens the official Get Out the Vote! site (See Appendix G, A-10, A-11). Without a direct and acute interest in seeking out this site, information regarding the election would be difficult to obtain in this manner. The second Internet occurrence appeared on March 13 and came via the social networking site Facebook. A Facebook group, Vote Meyer and Muhammud for Student Body President and Vice President!, was created and group invitations were sent to prospective student voters. As of the final campaign day, March 25, the group had amassed 221 members. On March 23, a mass email was sent across the Oakland University webmail system to provide an abbreviated update of "Student News." The fifth heading in the email was a reminder that "OUSC Elections Begin March 26" and provided a link to the OUNews page to read a full length article. The final occurrence appeared on March 25 as an update to the Oakland University Calendar; the first event listed under Monday, March 26, 2007 was "Oakland University Student Congress Elections."

The OUSC originally scheduled four distinct non-mediated opportunities for public interaction with the student body; however, because both the office of the president and vicepresident were devoid of candidates, the unopposed contenders were only scheduled to appear at two events—the Campaign Kickoff on Monday, March 5 and the Open Forum on Monday, March 19. The researcher attended both events, noting the Student Congress' inability to advertise for, or draw attention to, either proceeding. The Campaign Kickoff, originally scheduled to begin at 7 p.m., was, at some point during March 5, moved to the 6 o'clock hour. No general announcement was sent to the student body indicating this change in schedule. Furthermore, of the 15 students in attendance, all previously held positions or were currently affiliated with Student Congress. The Open Forum was held between 12 p.m. and 1 p.m. in the Fireside Lounge section of the student union; the Lounge is a perennial hot spot for students in search of an open and relaxing atmosphere. Literally named after the fireplace in the center of the room, students unwinding in Fireside Lounge tacitly agree to maintain a calm environment within the space, void of the stress and pressure associated with classes, midterms, finals, and life in general. The Lounge often hosts hour long lunch discussion panels, engaging students in open discourse across a broad range of topics. Only 16 students attended the March 19 OUSC Open Forum, while an additional 18 individuals were seated within listening range of the speaker. Only 5 student attendees asked questions of the presidential candidate and no additional students, faculty, or casual observers were inclined to stop and listen while the candidate spoke. The vice-presidential candidate, although scheduled to appear alongside her presidential running mate, did not attend the forum.

Thus, the three week campaign period (March 5-25) engendered a total of 11 mediated campaign occurrences, 9 of which were distributed via two mediums: print (*The Oakland Post*) and the Internet. There were no attempts to engage prospective student voters through the radio or television stations, through additional print sources such as posters, banners, or flyers posted across campus bulletin boards, or through professor generated announcements. In effect, the election committee, the candidates, and the entire OUSC legislative body failed to utilize the

multitude of communication channels available to publicize and promote the student government elections. The 11 mediated occurrences are a nominal representation of the prospective distribution avenues for election coverage and therefore, a comparison of total sources utilized to potential avenues available, duration of promotional period and student perception indicates a collective absence of mediated exposure.

Survey Data

Of the 184 verifiable surveys completed by Oakland University students, 15.2% (n = 28) voted in the student government elections while 84.8% (n = 156) did not. Depending on each respondent's level of participation in the election, one of two follow up questions was then asked in order to determine the relationship between media coverage, salience, and behavioral outcome. The two questions, along with all possible answers, appear in Table 1.

TABLE 1

If yes, how did you find out about the	If no, why not? (Circle All That Apply)
elections?	No knowledge of the candidate/election
(Circle All That Apply)	Simply did not care
Campaign Kickoff Debates Open Forum Flyers WXOU OUTV Newspaper Ads/Articles Internet (i.e. OU Email, OUNEWS, OU	Did not have enough time Did not know where to vote Did not know how to vote Did not know when to vote Other
Calendar, OUSC website)	
Social Networking Sites (i.e.	
Facebook/MySpace)	
Interpersonal Reminder (i.e. Friend,	
Professor)	
Other	

Of those who did not vote (n = 156), 61.5% (n = 96) { $x^2(df = 1) = 36.028$, p < .0001} circled a: No knowledge of the candidate/election, a statistically significant figure following chi-square analysis. Table 2 lists the results for all answers a through g.

TABLE 2

Chosen Response	Number of Respondents ($n = x$ out of 156)	Percentage (%)
a. No knowledge of the candidate/election	96	61.5
b. Simply did not care	28	17.9
c. Did not have enough time	21	13.5
d. Did not know where to vote	31	19.9
e. Did not know how to vote	24	15.4
f. Did not know when to vote	34	18.5
g. Other	15	9.6

Thus the results indicate a direct relationship between the lack of coverage of, or exposure to, campaign content, salience, and participation. As a microcosm of the entire student body, 61.5% of respondents did not vote based on a lack of knowledge, or awareness, of the candidate/election; in effect, the paucity in mediated coverage contributed to a lack of awareness within the student body and thus, minimal response. These figures are further supported by the election results. According to an article published in the April 4 edition of *The Oakland Post*, "Voter turnout for the 2007-2008 Student Congress elections decreased by 75 percent from last year" (Sexton 6) "Only 295 students of the nearly 18,000 that attend Oakland University came out to vote" (Sexton 6). Ultimately, the absence of election coverage, of mediated exposure to general election information and specific candidates, due to the negligible number of media outlets utilized, led to a lack of cognitive and behavioral response by the student body.

DISCUSSION

This study examined the relationship between media coverage, salience, and behavioral response. The outcomes reinforce the agenda-setting power of the media at its most fundamental level—exposure. The current confluence of media and life necessitate the use of multiple communication mediums to disseminate information, and inherently, interest, in any arena, let alone politics. The failure of any campaign to fully engage the public, to utilize each communication medium available, represents a complete disregard for the hypermediated consciousness of contemporary society. The amount of exposure prescribed by the media to any candidate, idea, product, or story unequivocally determines the level of importance, the level of cognitive attribution, and to a large extent, the level of response by the public. Thus, the near non-existent coverage devoted to the 2007 Oakland University Student Congress elections is directly correlated to the absence of student awareness and participation.

The content analysis also suggests an important shift in the dominant medium of communication. Despite the stronghold television has held over the mass communication industry, the Internet is gaining ground exponentially, particularly among younger demographics; "The number of teenagers using the internet has grown 24% in the past 4 years

and 87% of those between the ages of 12 and 17 are online" (Lenhart et al., 2). Furthermore, "Not only has the wired share of the teenage population grown, but teens' use of the internet has intensified. Teenagers now use the internet more often and in a greater variety of ways than they did in 2000" (Lenhart et al., 2). Thus the emphasis placed on the Internet throughout the 2007 OUSC elections is merely an extension of the broader popularity and pervasiveness of Internet technology.

Moreover, the decision to engage the OU student body online through the use of the social networking site Facebook demonstrated the potential of the Internet to expand the pool of potential voters, as well as the extent to which the lack of other mediated coverage handicapped the election process. For example, once affiliated with a Facebook group, members can engage in open discourse by posting comments on the group's Wall. Of the seven total posts written on the Wall for Vote Meyer and Muhammud for Student Body President and Vice President!, the most insightful comment appeared on March 14; OU student Jonathan Benefiel wrote, "Wasn't aware who was running this year, ran into this group and was like, "Huh, Jameelah is running for VP? Oh, then I have to join!" Yay! Go Jameelah!" Not only did Benefiel not know who was running—a full 10 days into the campaign period—but his affiliation with the group, and subsequent knowledge of the election, was a direct result of the popularity of Facebook. Benefiel's comments also suggest his awareness of the 2007 election occurred by chance. Clearly, Benefiel held prior knowledge of the Student Congress elections; however, until he "ran into" the Facebook group, he was oblivious to the potential candidates "running this year." Thus Benefiel's experience is indicative of both the power of the Internet to raise awareness, deliberately and inadvertently, as well as the overall ineffectiveness and futility of the 2007 OUSC election material.

Ultimately the results of this study only serve to further underscore the power and influence the media possess in determining the level of recognition and importance the audience attaches to a candidate, issue, or event. As Ponder asserts, "Media exposure of one sort or another determines which candidates will be able to reach the most potential voters, which will be selected by the major political parties, and, to a significant extent, which will be elected President of the United States" (3). Thus in order to establish a credible campaign, to generate demonstrable support within the public, candidates must possess a mediated presence. The failure to recognize and capitalize on this presence during the 2007 OUSC elections engendered an uninformed, uninterested, and unresponsive voting public.

Limitations

The extent to which this study's findings can be extrapolated to society at large, to a comprehensive explanation and correlation between media coverage, public salience, and behavioral response, is limited by the uncontested nature of the elections. At the outset of the election process, and during the initial stages of this study, the pool of prospective presidential candidates contained three contenders—the eventual president elect and two oppositional hopefuls. However, by Monday, March 5, the official kickoff date for the 2007 OUSC election season, only one candidate remained in the race. The other two potential contenders dropped out of the presidential election; one remained an active participant within the legislative body, while the other completely removed his name from contention and entirely excused himself from Student Congress proceedings. Despite the failure of the OU student body to produce multiple

election candidates, there is no indication that the results of this study are in any way attributable to apathy or ambivalence due to an absence in candidate competition; rather, the findings suggest a direct link between *exposure*, salience, and participation and indicate that an increase in coverage of the election itself, regardless of the solitary candidacy, would have led to an increase in student response.

Moreover, 91.3% (n = 168) of the survey's student respondents resided off-campus, a figure representative of the commuter culture at OU. Commuter students inevitably spend less time on-campus than students living in on-campus dormitories or apartments and are thus less likely to come into contact with mediated coverage of campus events. Nevertheless this figure is offset by the predominant use of the Internet for election information and coverage, as well as by the full-time schedule maintained by 94.6% (n = 174) of the respondents. The Internet inherently engenders communication devoid of time or space constraints and a full-time class load not only requires on-campus attendance, but also implies, at the very least, a minimal level of exposure to campus media.

The findings may also be somewhat inflated due to the respondents' class status. Over one third, 35.9% (n = 66), were in their freshman year at OU and as a result, may have been less likely to possess any previous knowledge or understanding of the election process; their inexperience and unfamiliarity with Student Congress may have contributed to their lack of awareness and participation. However, freshman respondents were still privy to the same lack of coverage as sophomore, junior, and senior participants and there is no evidence to indicate that upperclassmen possess any more information regarding Student Congress or the elections than freshman.

Despite this study's limitations, the findings underscore the power and control of media coverage on the shape of public discourse, of the public itself, and broadly, of the United States political system. In an era dominated by the pervasive, proliferation of communication technologies, the media stand as the universal narrators of local, national, and global information, dictating *who* and *what* are, and are not, important.

CONCLUSION

The purpose of this study was to determine the extent of influence media exposure exerts over the public regarding cognitive and behavioral response to campaign content. An analysis of the 2007 Oakland University Student Congress elections indicates a strong and direct correlation between the amount of mediated coverage distributed to potential student voters, election awareness, and participation. In effect, the amount of coverage devoted to the 2007 OUSC elections by OU media, including print, radio, television, Internet, and interpersonal avenues, amounted to an absence in exposure, eliciting a mere 11 total occurrences over a span of 21 days; of those occurrences, two traditionally dominant mediums, radio and television, were entirely disregarded. Thus the overwhelming lack of campaign content produced and disseminated via the OU media failed to generate sufficient election awareness within the student body, prompting a participation rate of approximately 1 in every 61 students, or only 1.6% of the prospective 18,000 student voting block.

Candidates and constituents are genuinely invested in, and reliant upon, the media to act as an intermediary, to relay information, and to foster a sense of intimacy and involvement within a physically distinct electorate. Our decision to vote for one candidate over another, to harbor ill will for candidates, for people, we have *never* come into direct contact with, is a clear-

cut representation of the power and influence of media content and of the extension of the media as part of human consciousness. The line between distinct, individual thought and perception and that which is disseminated by the media is continually blurring, destroying public discourse, and limiting the number of potential political candidates.

Who, then, are we voting for, and why are we voting for them? Evidence suggests the answer to both questions can be reduced to a single statement—"the candidate who spends the most wins" (Rooney 1). Beginning in 1860, Abraham Lincoln outspent his opponent, Stephen Douglas, by a ratio of two to one—\$100,000 to \$50,000—soundly defeating Douglas and setting a significant, yet precarious precedent (Rooney 1).

As the number of prospective communication avenues has expanded, so too has the amount of money required to sustain a potentially successful campaign. In fact, "The obscene costs of modern campaigning have been driven almost entirely by broadcast advertising, which consumes more than half of your average campaign budget" (Bai 1). Recent projections by political experts estimate the amount of money required to run a campaign in 2008 at \$400 million, a figure so large, so exorbitant, it can be seen as an attack against the heralded American myth of Horatio Alger, of rags to riches, of a presidential race based on ideas, positions, and policies, and of American "meritocracy" (Rooney 1). Only a handful of individuals will be able to generate enough capital to enter, let alone remain, in a race dependant upon fundraising, advertising, and image and as the 2004 presidential election proved, Lincoln's success strategy is timeless; incumbent candidate George W. Bush spent \$367 million, while his opponent, John Kerry, waged a \$328 million losing effort (Rooney 1).

In effect, money buys exposure and "confers legitimacy on a candidate among the media and party activists" (Bai 2). By possessing the most resources, by accumulating the most disposable capital, a candidate can flood the media market with a deliberate and precise message, thereby dominating exposure, dictating discourse, and determining perception and response.

The Internet, however, may transform current campaign trends, providing an unregulated, inexpensive alternative to traditional advertising channels. Perhaps perceived as the last bastion for open discourse, the Internet provides candidates and constituents a limitless capacity to disseminate and ascertain information, serving as an innovative and unadulterated public forum. Only time, and further research, will determine if the Internet and other ground-breaking technology will transform the election process, decreasing campaign costs, increasing the candidate pool, and creating an emphasis on policy and procedure over imagery and investment.

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The codes that move us all in "The Circle of life" Teresa Lynn Veltri Faculty Advisor: Kellie D. Hay

Dept. of Rhetoric, Communication, and Journalism; Oakland University

Introduction

Like many American children I was raised on a healthy diet of Disney. My parents assumed that Disney was safe, if not innocent, and celebrated our video collection as much as my sister and I did. Like many people unwilling to hear criticism about Disney, I too, defended it as "just entertainment," a kind of imaginary world that by no means could have harmful effects. However, once one begins studying the literature about Disney, views their films and listens to the accompanying soundtracks with critical sensibilities, the stakes become much higher. As I embark on a critical study of late Disney films, I follow Giroux's call and that is until Disney's power is examined and its considerable resources, media consumers, parents, educators even advertisers fall short of providing impressionable children with an "alternative critical vocabulary" (*Mickey Mouse Monopoly*, 2002).

I grew up watching films like these and was constantly singing the songs, probably because during that time in my generation's lives the radio was not very relevant to us. Disney songs, at least for me, were the only type of music that I ever heard. Ceaselessly singing these catchy songs at such a young age was mainly due to a lack of musical background, but also because they were from my favorite films. Even now when my generation watches these films, twenty years later, it brings us back to that time in our life when we were naive. Now that we are older, rarely do we take a critical look at what type of message these lyrics communicate to such a young and suggestible audience. By being informed it might open not only my eyes, but also others to the "truths" or myths behind Disney song lyrics. While it is unlikely that audiences will stop watching Disney films the new "critical vocabulary" that I will offer may provide parents and teachers with better conversational tools.

My objective in this project is to bring the literature to bear, analyzing how gender and race are portrayed ideologically in the music and lyrics to the soundtrack in the film *The Lion King*. By focusing on one film it will allow me to do a more thorough concentration when I evaluate the complex ways that gender and race are constructed across musical and visual texts. Since gender and race are always such sensitive topics, researching how they both are reinforced within Disney music is important to further understand Disney movies and how they impact our society.

How do musical texts interact with visual images and narratives? While my research is in its preliminary form, I aim to uncover dominant ideological messages that are operating within the music, lyrics and films, illuminating the ways in which race and gender function within and across them. I ask: what racial and gendered ideas/images circulate with in these productions? The abundance of research that exists in the literature will inform my study, as will my close, exacting readings of the films and soundtracks that I have selected. Why the late Disney film? If one only examines an older, classic Disney film and soundtrack audiences can easily dismiss the sexist and racist imagery as being a sign of the times. However, what is striking about Disney is how little the images and music has changed in time. I focus on this later film and musical text to address this very point—has Disney really changed?

Theoretical and Methodological Approach

My project is theoretically informed by late post Marxist conceptions of ideology and a method that is widely known for doing ideology critique, semiotics. Kellner (2003) argues that [r]adio, television, film, and the other products of media culture provide materials out of which we forge are very identities; our sense of selfhood; our notion of what it means to be male or female; our sense of class, of ethnicity and race, of nationality, of sexuality; and of "us" and "them" (p. 9). This description is tied to the concept of ideology, which Fiske, borrowing from Raymond Williams, sees as "a system of illusory beliefs, false ideas or false consciousness" (Fiske, 1990, p. 165). Palmer-Mehta & Hay (2005) define ideology as "dominant belief systems and social practices that are produced in and through social institutions such that the interests of the producers are masked" (p. 6). The point of ideology is that we participate in it against our own interests, mostly unaware of how it works.

In the past semiotics was viewed as a method that many scholars and critics of popular culture use to unmask ideology. According to Ferdinand de Saussure a sign should be understood as the relationship between a signifier and signified (Fiske, 1990). Conceptually this relationship functions like a coin – two sides. The heads and tails make up the composite sign (Hay, lecture, October 2006). A signifier is the physical expression, the sounds that make up word combinations, a visual icon or an object itself. The signified is the meaning of the concept that we attach to the signifier. Ferdinand de Saussure is responsible for this initial concept. He was a linguist, so it stands to reason that all of his examples are linguistics in nature. Cultural and literary critics take this early formation and stretch it beyond linguistic. Rolland Barthes is perhaps the most renowned semiotic theorist to date. His later work goes beyond early structuralism thought. Thus his work informs my analysis, but it cannot be reduced to a method; rather he calls it a "strategy for interpretation" (Barthes, 1974, p.5).

While there are many scholars who use this method across disciplines I will be following Rolland Barthes' blueprint for readings signs, the codes that govern them and the myths that are ultimately produced, i.e., ideology. Barthes (1974) defines myth as "a systematic distortion of reality" (p. 109). In his later work, S/Z he provides a "strategy of interpretation" that show us how semiotic codes work and produce many competing ideologies. Thus my analysis will reveal key sign relationships in this Disney film and musical text, the codes governing sign relations and the myths of innocence, fantasy and "that's just entertainment" mentality.

Before doing so I wanted to make sure that the codes were easier to understand, so (borrowing from Kaja Silverman's description of Barths' codes¹) I broke them down into a table. It gives a better understanding and a clearer view on how all codes are connected, reinforced, and can even sometimes contradict each other. This table is easy to read and it lists the codes on the left side and their description with an example on the right side.

CODE	<u>DESCRIPTIONS</u>
Semic	Gives you a sense of character through:
	gestures, clothing, posture, and speech.
Proairetic	Is a sequence of events and actions that when
	occur they are recognizable. It is a way to
	"capture what is already done" and what you as
	the audience come to expect.
	Example: A kidnapping -> rich kids ->

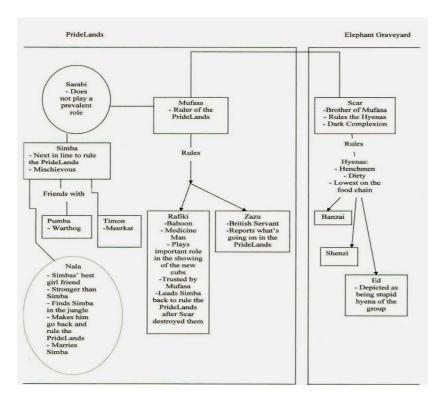
¹ Silverman, Kaja 1983

	authority -> ransoms -> good guys get bad
	guys -> good guys win.
Hermeneutic	An enigma code is one that forces mystery,
	suspense, and a punch line.
	Example: When "cliff hangers" are used for a
	season finally for an episode.
Symbol	Focuses on binaries such as: "Good vs. Evil",
	"Black vs. White", "Male vs. Female"
Cultural Codes	Are the most integrated and ideological of all
	the codes because they are extremely subtle
	and are so integrated that they seem natural.
	Example: A pretty Princess needs to be rescued
	from her peaceful kingdom because the villain
	disrupted it.

Literature Review of the The Lion King

Oehler (2004) focuses mainly on the subtle humor that adults enjoy more than the children in the characters and musical lyrics in *The Lion King*. For instance, Timon and Pumba, Simbas new found jungle friends have, "...simple, bumbling, sometimes stupid attitudes and behaviors earn laughs from young as well as older children". Humor for the children in the audience is in the song *Hakuna Matata* when there is the constant reference to Pumbas flatulence problem. Oehler contends that the reason for the amount of humor is because it is "...intended to make the audience *laugh*, not merely to amuse viewers or give them relief from frightening scenes. Humor is added mainly through comedic characters, and to a lesser extent through music" (Oehler, 2004, p. 234). Actually, the music is what drew some of the most important cultural controversies.

The characteristics of the hyenas are carried through the semic code at the same time that they are culturally structured as "others." "Unlike minorities, whites can turn on a television set and see many people who look like them" (Rockler, 2003, p. 179). The hyenas are represented as blacks because of their, "...street/inner city African dialect are considered the bad guys. They made an identification of them with inner city minority people particularly blacks. So they were sending a message to the audience, kids watching this film that was not so subtle" (Mickey Mouse Monopoly, 2002). Even the ways the hyenas look are similar to that of a black stereotype. They have bulging eyes, protruding lips, and are constantly joking around which is usually followed by hysterical loud laughter. The characteristics of the hyenas are how they fit into the semic code. Out of all of the animals in the entire film, the hyenas are the ones at the bottom of the food chain, and are given the minority stereotypes that are also similar to that of African Americans who are, "...considered to be mainly ignorant, yet somehow frighteningly violent. In addition, the hyenas roam together like gang members, representing stereotypical fears of minority gangs" (Rockler, 2003, p. 182). Yet the only time the hyenas were portrayed as having a devious and cunning persona was when they were ordered by Scar to kill Simba. However, they ended up failing at that task and in turn the hierarchy was restored in the PrideLands. In the end they were proved to be just a bunch of incompetent henchmen. Being portrayed as gang members is another way that the hyenas can once again fit into the semic codes category. The portrayal of 'gang members' is a choice about representation; these signs operate cultural and symbolic levels yet our attention is hooked most closely to the semic codes, appearance, gesture, speech.



Analysis, The Lion King

All is black and an inscription to a ghost appears in the opening credits, 'In Remembrance of Frank Wells, President of the Walt Disney Company, 1984-1994'. It is important to note that the audio comes before the visual. Disney did this on purpose because it was a way to gain the audiences attention, audibly before visually. The black screen fades into a sun rising up from the horizon and herds of animals slowly parade forward towards a plateau. They begin to stand with other animals of their own kind because as the lyrics in the song state, "It's the circle of life, and it moves us all. Through despair and hope, through faith and love". In this warm, welcoming place filled with warm rusty gold colors and everything from waterfalls to tall mountain tops the animals are the only residents. The animals range from giraffes, to gazelles running in the tall grass, to the smallest animals, the ants running across the branches with leaves on their backs. The birds stay on the elephant's trunk which shows an interdependence of all of the animals. Hearing the call to the music the animals begin to walk together, in unison, to the beat of an African drum all moving to one specific location; the center of the land, the base of Pride Rock. When they arrived there they suddenly all curtsied and were ready for the presentation. Rafiki, the baboon who acted as a medicine man, is the first animal on the raised plateau to be seen. He then makes a mark on the newborn cubs' forehead with a type of paint. Entrusted with the duty, Rafiki displays the new cub up in the air for all of the animals to see. The clouds separate and the sun breaks through the clouds to show power. The animals all bow down to show how they are all interconnected in *The Circle of Life*. This one scene shows how they come together throughout the entire film.

King Mufasa and his family (wife Sarabi, and son Simba) reside on the highest plateau in the PrideLands. All of the animals have gathered together in this one place at the same time because they wanted to see Simba, the newborn lion cub for the first time. The ceremony that

the animals attended could be compared to that of a Baptism. Simba was then was lifted up for all of the animals to see which is similar to that of a divine monarchy. This divine monarchy was reinforced when the clouds separated and a light began to shine through as if the heavens were reaching out to bless Simba. All of the images in the Baptism of Simba scene are demonstrating the concept as being part of the semic code, this imagery gives the audience a more informed view about the royal family and their traditions in the PrideLands.

The circle of life is a common theme that runs deep throughout the entire film, so much so that in the third scene, young Simba notices it and one morning and eagerly wakes his father up to speak about it. The sunrise illuminates the top of Pride Rock and it begins to cover all of the PrideLands. Both Simba and Mufasa are on top of the highest point in the land, which is like that of a monarch looking over his subjects and their conversation begins:

Visual Text

Mufasa: Look Simba. Everything the light touches is our kingdom. Simba: Wow

Mufasa: A king's time as ruler rises and falls like the sun. One day Simba, the sun will set_5 on my time here- and will rise with you as the new king.

Simba: And this'll all be mine?

Mufasa: Everything...

Mufasa: Everything you see exists together, in a $_{\rm 10}$ delicate balance. As king, you need to understand that balance, and respect all the creatures-- from the crawling ant to the leaping antelope.

Simba: But, Dad, don't we eat the antelope? 15

Mufasa: Yes, Simba, but let me explain. When we die, our bodies become the grass. And the antelope eat the grass. And so we are all connected in the great Circle of Life. $_{20}$

"The Circle of Life" Musical Text

From the day we arrive on this planet And blinking, step into the sun

There's more to see than can ever be seen More to do than can ever be done

There is far too much to take in here 5 More to find than can ever be found

But the sun rolling high Through the sapphire sky Keeps great and small on the endless round

(Refrain) It's the circle of life ₁₀ And it moves us all

Through despair and hope Through faith and love

Till we find our place On the path unwinding ₁₅

In the circle The circle of life

By comparing the films visual text and musical texts side by side a conclusion can be made that they directly affect each other. For instance, in the first line of the visual text Mufasa is describing the PrideLands and this description also mirrors the fifth line of the musical text. The representations of imagery that they both depict are examples of a semic code. The images that both texts employ are: the sky, the sun (light), a sense of hierarchy, and death. After the scene is set in the visual text, Mufasa speaks to Simba about how everything exists together which ties back to the Circle of Life (the name of the song), which they believe unites everything. The belief is that everyone has its place, and everyone knows their place in the circle. The circle of life image is a cultural code in that it shows how the lions are given the right to rule the land. It is as if this type of hierarchy has been this way forever because no one seems to question it. The sense of normality is one that the residents not only unknowingly live by, but also have grown accustomed to.

In line eight of the visual text Simba realizes that one day "...this'll all be mine..." similar to that of the song lyrics, "...till we find our place, on this path unwinding..." These texts are both emphasizing that everything has its place in this circle of life. It shows that no matter what age you may be, you are always trying to find your place in life. Both texts seem to be coincidentally set up with an ending of the image of death and rebirth. Mufasa ends this dialogue scene by saying, "When we die, our bodies become grass (semic code). And the antelope (semic code) eat the grass. And so we are all connected in the great Circle of Life" (cultural code). Similar to how the song Circle of Life ends, "...till we find our place, on the path unwinding. It's the circle. The circle of life." This circle of life cycle is seen as a type of regeneration, thus making it a proaeratic code. Since the circle of life is a sequence of events we as the audience are beginning to recognize it mainly because we too are experiencing the circle of life in our own life.

Where most of this film takes place, the PrideLands, is a seemingly untouchable location in Africa with so much peace, harmony, and unity that it makes sense for why it was chosen to be the setting for the film. Disney portrays the PrideLands being so content in the first scene by filming it from all different camera angles which shows the audience a complete scope of how gorgeous it really is: from the greenest of grass to the bright blue sky. This overwhelmingly beautiful landscape is similar to the way Europeans saw Africa for the first time. It is "...like good European colonists Disney has set its castle in the heart of Africa and only the uncanny sounds of the African night remind us that there is a profound otherness beyond the walls of encampment" (Bryne & McQuillan, 1999, p. 84).

The Europeans came into a land (Africa) that was already occupied and started to take it over and claimed it to be theirs just like Disney accomplished through a subtle parallelism to the PrideLands. It is just, "...like the Tarzan movies, where the white man comes into the jungle and he knows the land better than the people do" (*Mickey Mouse Monopoly*, 2002). It would be close to impossible for Disney, unknown to the land, be able to make it their own. The question could be asked: Is this invasion a way to "...promoted white supremacy?" (*Mickey Mouse Monopoly*, 2002).

Gail Dines in Mickey Mouse Monopoly stated that, "When I start to decode the images of Disney and class I am asked is this intentional? We know that the majority is white men, and it doesn't matter if it's intentional or not because the effect is all the same" (Mickey Mouse Monopoly, 2002). The governmental rule in the PrideLands is that of a monarchy, and King Mufasa is the ruler. Mufasa is a cream colored lion with blue eyes who has a brother with dark black fur and bright green eyes named Scar. Being a dark and devilish character makes the name Scar strategically fit him perfectly. The colors of their fur, eyes, where their homelands are, are all types of a semiotic code. These characteristics are not only a label for them, but they also represent who they are in the circle of life. Assumingly born from the same mother, these two brothers function like binary opposites: good verses evil. Not only because of the different colors of their fur and eyes, but also the roles that they hold in society. Mufasa, the adored and praised King of the PrideLands, has a lighter complexion than Scar. Even the word PrideLands makes it seem as if the inhabitants are proud to reside there. While Scar on the other hand lives in, "...the dark shadowy place" (The Lion King, 1994) cut off from the PrideLands, known as the Elephant Graveyard. Here Scar is the ruler of three hyenas named: Banzai, Ed, and Shenzi. Scar is resentful of Mufasa, and he wants to take over his kingdom.

Conclusion, The Lion King

Most of the animals live harmoniously together in the PrideLands which is a fictional African place where Mufasa riles. Every animal not only knows, but also accepts their place allowing for a pleasant life (cultural code). Mufasa's envious brother Scar lives cut off from the Pride Lands. Scar rules over three hyenas named Ed, Shenzi, and Banzai with a rigid fist. Each brother is a ruler, yet Mufasas' following is more regimented while Scar referrers to his three hyenas as idiots. In the literature review section, Rockler discusses how animals like the hyenas are associated with the representation of blacks. Even the way they are drawn with their bulging eyes, big teeth, and crackling laughs, they are reiterating black stereotypes. Where they live echoes "The Great Chain of Being" theory because they live in the Elephant Graveyard, a location that is not even associated with the PrideLands. The name the PrideLands shows that the animals that are living there are proud to reside there, while the blacks are the ones living in a dark elephant graveyard.

Colors are a prevalent binary opposition in this film. Even though Mufasa and Scar are brothers the color of their fur is opposite. Black is associated with bad and Scar is a black lion, while Mufasa is tan (a color similar to a white). Whenever Scar is pictured he has a dark shadow around him and the first thing you see are his beady green eyes that are used to instill fear among all of the animals especially the hyenas. While Mufasa has more of tan and natural colors that surround him and his calming blue eyes simultaneously show power and kindness.

Mufasa has an over-willing British assistant who is always "in the know" of the on goings in the PrideLands and looks after young Simba, Mufasa's deviant son, another common theme that runs throughout all of these three Disney movies. Simba has a mother named Sarabi, but she only appears in a handful of scenes and since she looks like all of the other lionesses, unless she has a speaking role, there is no way to notice that it's her. She just gets lost in the shuffle of all the other lionesses.

Nala is the most prevalent female role in the entire film. Contrary to "normal female roles" throughout the entire film Nala is stronger than Simba. Every time they wrestle, she is constantly "pinning" him. It is because of Nalas' influence that Simba goes back to the PrideLands to take over from Scars rule. Nala informs Simba that after his father died and Scar took over ruling the PrideLands all of the animals have gone hungry. An underlying theme that runs throughout the entire films comes present again: when blacks are in power (in charge) the Kingdom falls apart, so just let the whites rule if you want a conducive rule. Simba rules the Kingdom the way his father did, and the ending scene mirrors the opening scene only this time instead of Mufasa and Sarabi it is Simba and Nala having their cub "Baptized" recreating "The Circle of Life" image and the "Happily Ever After" endings which is an obvious "must have" for Disney movies (Proaeratic code).

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Genocide in Front of the World's Eyes: The World Silence as the Albanian Gardens became Mass Graves Amir Al-Dabagh

Faculty Advisor: Maureen Thum
Department of English; University of Michigan-Flint



FIG. 1 The former map of Yugoslavia (Gavin)



FIG. 2 The current map of Yugoslavia (Gavin)

Genocide in Front of the World's Eyes

Imagine a picture of a quiet family traveling down a dirt road in the calm countryside. The scene looks peaceful at first with the family riding in a wagon pulled by a horse. Yet, with close observation, one can easily discern the fear that is written upon the faces of the family as the mother clings dearly to her child. She clings dearly to her child for perhaps it may be the last time she may see him. The peaceful hills of the countryside are anything but peaceful. For quite some the Serbian police and military have been terrorizing the country, killing the innocent, raping the women, and destroying any infrastructure. The Albanians live in fear, stuck in a game of life and death played by the Serbs as if it were poker. Not an hour goes by without the dread that the Serbs may approach with their artillery and death machines. It is not surprising therefore that 2 million Albanians were forced to leave behind their homes and land.

And yet, another picture depicts children carrying bags walking through a destroyed neighborhood. Their faces are contorted with worry and fear as they stroll past a murdered man lying in the street, a scene that "become a normal part of daily life in the Balkans" (Yahya 100). Another image shows a man forced to lie on the ground by a Serbian police at gunpoint, only to be shot in the head and left to rot in the streets.

The images are endless, each telling a distressing story of the oppression faced by the Albanians at the hands of Serbians. They are stories of pain, of death, of rape, of mass graves, and fleeing refuges, and each story seems to be worse than the first. In fact, right in front of the eyes of the world, right next to European countries, genocide had occurred.

The genocide that occurred in both Kosovo and Bosnia is one of the worst atrocities committed in the 20th century and in fact, human history. It began in 1992 and ended in the spring of 1995, only to start once again in 1998. The oppressive Serb forces terrorized the Bosnians, killing more than 200,000 innocent civilians and exiling a full 2 million civilians from their homelands (97). Yet, this wasn't enough, and within three years the same oppressive forces invaded Kosovo, thirsty for blood. In one year, the Serbs murdered 100,000 according to the US government (Dogget). With fear of the outsider and extreme nationalism, the Serbs justified the horrible crimes committed against the people of Bosnia and Kosovo. However, despite all the killings and crimes that occurred right next door to the European countries, the conflict between the Serbs and the surrounding provinces and countries has received little attention. The world kept silent about this genocide even as woman and children were butchered and burned in their very homes.

Many solutions are possible including peace talks and giving Kosovo its independence. As we have seen though, peace talks hadn't worked and only after NATO bombing, did the Serbs halt their crimes. A new, non-violent alternative must be sought and employed so that justice and tranquility become widespread in the Balkans.

Clearly the hatred that surfaced and feed these atrocities must be understood to solve this conflict. Such deep prejudice and hatred must be a result of conflicts in the past. Let us define some important words before we examine the problem.

Cultural and religious differences had created a clash of cultures; a clash of people in which one group was attempting to secede and another was trying to deny the former's rights. In other words, a contact zone had been created. According to Mary Pratt, a contact zone is a social space "where cultures meet, clash, and grapple with each other, often in contexts of highly asymmetrical relations of power, such as colonialism, slavery, or their aftermaths as they are lived out in many parts of the world today" (Pratt). It must be noted here that there is a very unequal balance of power. There is no doubt that the Serbs had the upper hand as they grappled with the Albanian population. Many results can occur in the existence of a contact zone. Unfortunately, the worst case scenario occurred in the Balkans as genocide and atrocities were committed. The Serbs had control over the region, and instead of taking the peaceful way, they engaged ethnic cleansing, which is done by rounding up minorities and exiling them from their homeland or simply killing them.

Throughout this research paper, I will use the term Kosovo instead of Kosova. This choice is based on the common use of Kosovo and not in support of either ethnicity. The Albanians, who are a majority

of Kosovo, have a different language apart from the Serbs. Albanians call their nation Kosova while Serbs call it Kosovo. It is the same place. Kosovar is an inhabitant of the country.

The geography of the place must be understood in order to place the problem in context. The genocides occurred in the Balkans. The Balkans is in Eastern Europe, right next to the Western European Nations and includes the following nations- Bosnia and Herzegovina, Yugoslavia, Slovenia, Croatia, Albania, and Macedonia. Serbia, Montenegro, and Kosovo are all provinces of Yugoslavia.

Now that we understand the terms and geography involved, we will take a look at the history of the conflict. In fact, this conflict dates back many centuries. Kosovo is considered as historical space for both Serbs and Albanians. Serbs see Kosovo as "integral part of their collective heritage" ("Kosovo War"). For Albanians, it is one of the hotbeds of their culture and nationalism as well as the "birthplace of their ancestors, the Illyrians." ("Kosovo War")

The Battle of Kosovo in 1389 can be marked as the first clash between the Serbs and the Albanians and the beginning of a long bloody history. The battle was fought between the Ottoman Empire and the Balkan Alliance and occurred in the city of Kosovo Polje. It is not surprising then that this city would see much violence before, during, and after the genocide of Kosovo. The Serbian army consisted of mostly of Christians while the Ottoman army was mainly Muslim. One could easily argue that this was another crusade that would be fought at the cost of many lives and more importantly much long-lasting hatred. Although it would end the same day, its consequences would ripple throughout history until it would became a wave of oppression. During the battle, both army leaders were killed. Although the Serbs managed to prevent the Ottoman from invading, they suffered so many loses that they would never again be able to defend themselves. Thus, it was considered a Ottoman victory. The Battle of Kosovo (also known as The Battle of Kosovo Polje) in 1389 is considered the battle of all battle in the Serbian annals. Since most of their knights were killed and this battle was the prelude of Ottoman invasion, it has a special significance in the minds of Serbs even to this day, and a romantic poem was even created commemorating the battle. "The significance of Kosovo in the Serbian mindset was so strong that Serbian children were christened as 'little avengers of Kosovo'" ("Dissolution").

The region continued to see violence and fighting. Much like a domino effect, each war would lead to another. Each war was bloodier than the last and saw more death and pain than its precursor until the death tolls would reach the millions. The First Balkan War was between the Ottomans and the surrounding countries. The Treaty of London would end the war, but unresolved territorial disputes would start the Second Balkan War. In turn, the Second Balkan War was fought in 1913 and would provide an indirect yet important cause for WWI. Before long, WWII would commence as the continuation of the First World War. A resistance to the Nazi invasion was lead by Communist Josip Broz Tito who would later reunite "Yugoslavia under the slogan 'Brotherhood and Unity,' merging together Slovenia, Croatia, Bosnia, Serbia, Montenegro, Macedonia, along with two self-governing provinces, Kosovo and Vojvodina" (Gavin).

Although Tito was unjust and not close to the best leader, he knew how to play the game of politics. He established an autonomous government in Kosovo. In response to riots and turmoil, he granted Albanians real representation in both Serbia and Yugoslavia and better recognized the Albanian language. An agreement was made with Albania to obtain educational material as Pristina University was formed and education in Kosovo was Albanianizated. In 1974, a new Yugoslav constitution improved the political status of Kosovo. It was granted "powers of a fully-fledged republic: a seat on the federal presidency and its own assembly, police force and national bank" ("Kosovo War").

When Tito died, Slobodan Milošević, a Serbian Communist, took power. He abused nationalism and used religious hatred to gain power, agitating tensions between various ethnic and religious groups. In 1989, on the 600th anniversary of Serbia's historic defeat at Kosovo Polje, Milošević gave a highly provocative speech in Gazimestan to one million Serbs, demonstrating abominable Serbian nationalism and opening the way to the genocide in Bosnia. For the first time, he used slogans like "Serbia is a whole and Kosovo is an inseparable part of Serbia; we'd rather give our lives than deliver Kosovo; this territory is a fortress of Christian Europe against Islam" ("Kosovo in the Circle of Fire"). Soon after, Milošević revoked Kosovo's autonomy. Rioting was met with armed forces and all Albanians were removed from

official and public offices. This change injured the already weak economy even more as many become unemployed. Moreover, the Albanian language was banned and all Albanian media was closed down. As tension began to quickly escalate, it would reach a certain point that lead to the dissolution of Yugoslavia. Starting with Slovenia, many countries and provinces would soon secede, leading to bloody battles and ending in Kosovo.

Now that we have placed the problem in historical and geographical context, we will focus on the problem itself. The how of the oppression was clearly obvious. Serbs invaded Bosnia and Kosovo armed with heavy artillery and committed atrocities against a defenseless people. In one massacre alone, known as the Srebrenica massacre, over 8000 Bosnian men were murdered after being told they were in a safe haven ("Srebrenica").

The question of why such terrible atrocities occurred still remains. Under what pretext did the Serbs commit such crimes? What cause could justify the hundreds of thousands of murders, the tens of thousands of rape, and the horrid concentration camps?

Although such transgressions can never be justified, the cause still remains to haunt the world. As we have seen, the main cause of the problem came from hatred and fear of the other. In fact, the Serbs feared that the Albanian nations with majority Muslim populations were heading for independence. The setting up of independent Muslim nations in the heart of Europe with the possibility of uniting and forming an Islamic Civilization so uncomfortable close to Europe was unacceptable. Thus, they sought a policy of assimilation and wanted to eliminate all Muslim Albanians, which were considered a continuation of the Ottoman Empire. The Serbs saw the "others" as unwanted and inferior both racially and ethically. In this manner, ethnic cleansing was supposedly justified.

The following examples prove the fear and hatred of the Serbs. After WWI, the Treaty of Versailles left Albanians scattered among several nations instead of uniting them. A state of "Great Albanian" was considered as a threat to the surrounding nations and international powers. In addition, as noted earlier, Serbs christianed their babies as "little avengers of Kosovo" and Milošević described Kosovo as the "fortress of Christian Europe against Islam." In 1993, the illegitimate president of Bosnia Radovan Karadzic said "Serbs and Muslims are like cats and dogs. They cannot live together in peace. It is impossible" (Gavin).

The conflict in Bosnia and Kosovo was the epitome of genocide. Therefore, its pain and destruction were felt by millions whether indirectly or directly. From 1992 to 1995, 200,000 civilians in Bosnia were systematically murdered while another 20,000 were missing and feared dead (Gavin). These figures do not include all the survivors who have been mentally or physically marred. However, let us not adopt Joseph Stalin's ideology of ""One death is a tragedy, but a million deaths are a statistic" ("Josef") If everyone, every single person, in Grand Rapids was to be killed in 3 years, that would still not equal the amount of innocent killed in Bosnia.

Not only did the Serbs plunge, bomb, and kill Bosnia, they used other methods to instill fear into the hearts of the innocent civilians. 600,000 people, double the population of Tampa, were held captive in concentration camps ("Psychiatric"). Old buildings and athletic fields were converted into places of pain and terror. The Serbs held victims in inhumane conditions, and they also interrogated, beat, tortured, mutiliated, and killed numerous people. Moveover, religious and political leaders were targeted in an effort to leave the Bosnian Muslims unorganized and avoid any resistance. In order to leave nothing for the Bosnians to return to, Serbs also targeted mosques, historical architecture, homes, and other buildings, looting them before burning them to ashes. More than 200 mosques were destroyed ("Press"). Rape was another method used to terrorize the innocent Bosnians. After burning villages and rounding up the men to take to concentration camps, women and girls were raped to defile and impregnate so that their communities would no longer accept them. Nevertheless, Serb forces killed many of the women they raped. It has been declared that between 50,000 to 100,000 women and girls were raped ("Psychiatric").

As a result of the terror the Serbs instilled in the hearts of the Bosnians, a full 2,000,000 refuges fled their beloved homeland. It must be noted here that the Serb forces killed and terrorized every Bosnian regardless of age, sex, or any other criteria. There are numerous stories of Serbs finding women and children hiding, only to kill them if not commit horrible acts toward them. Once known for holding the

Winter Olympics, Sarajevo, the capital of Bosnia, became known as "the city where Serb snipers continually shot down helpless civilians in the streets, including eventually over 3,500 children" (Gavia) In a Sarajevo market place, a Serb mortar shell killed 68 people, leaving another 200 injuried. The Serbs also attacked Safe Havens set by the U.N. and under its peacemakers' supervision. In Srebrenica, one of the Safe Havens, peacemakers watched helplessly as Serb forces slaughtered 8100 males between the ages of twelve and sixty.

The genocide in Bosnia had somewhat calmed down before the Serbs invaded Kosovo. Once again, all the evil methods that were used in Bosnia were employed against the innocent Kosovars. Although some statistics range up to 500,000, the US Defense Secretary William Cohen estimated up to 100,000 Albanians were murdered. No one really knows the exact number (Dogget). Learning from its experience in Bosnia and in an attempt to hide its atrocities, the Serbian government put a strong effort into concealing and destroying the evidence of its crimes before excavating groups came in. Again, numerous accounts of the atrocities the Serbs committed were recorded. One such incident was the Racak incident. It occurred when Serb police stormed Racak and killed 45 Albanians. Some were rounded and taken to a nearby hill to be tortured and killed while others were killed or beheaded in the village. Around 540,000 civilians were forced to leave the province of Kosovo while more than 260,000 were internally displaced, meaning that the majority of the population was forced to leave their homes ("World").

Now that we have seen the severity of this conflict, it is clear that a new solution is necessary. If no reform occurs, then the long history of hatred and violence will continue. Let us first look at the methods previously used.

Peace talks and bombing campaigns were the main methods used in an effort to end conflict. Both methods are reactive and only end the conflict temporary. They may seem like solutions but the hatred and fear in the hearts of the people of the Balkans remain, and therefore so does the contact zone. Secondly, NATO and the US had other motives in mind. If this was not the case, then the NATO intervention would not have been postponed to allow the Serb crimes to be committed. NATO and the western nations only intervened to show their power or "flex their muscles." Not only that, but the immense refuge flow into Macedonia threatened to create a civil war which would pull in other surrounding nations including Bulgaria, Romania, and Turkey. This civil war would have a potential then of turning into WWIII. For this reason, NATO went on a bombing campaign and destroyed anything and everything it could to prevent a world war.

There were efforts on the Albanian side to create peace. Ibrahim Rugova, the Albanian political leader, launched a nonviolent campaign to counter the Serb leader Slobodan Milosevic. After Milosevic had revoked Kosovo's autonomy and kicked out all Albanians, which constituted 90 percent of the population, from control of all institutions, of positions of power, medical schools, universities, and schools, Rugova set up a series of clinics, schools, and even a university. But as the oppression of Albanians continued, the nonviolent path was deserted as more support was put behind the Kosovo Liberation Army (KLA) (Perlez).

Nevertheless, another alternative is possible that may end the long lasting contact zone. This alternative has a series of requirements. First, a neutral and trully concerned arbitrator must be found. This go-between must have no other motives except the tranquility of the region. Second, due to the vast atrocities and the potential threat of future conflict, Kosovo must be given its independence. There is no reason to fear the existence of a Muslim nation in Europe. This fear is the result of ignorance and only education can show that Muslim Albanians are not a hateful enemy but a loving neighbor. In order to overcome this ignorance, Serbian children and Albanian children will be put in the same schools. The best way to break the fear and hatred of the 'other' is by a direct relationship with an individual from the outgroup. Children are innocent by nature and do not understand prejudice. Therefore, the next generations will grow up playing and living with each other, and it will be easier for them to overcome the deeprooted prejudice, get along, and work together in the future. Although this solution may be troublesome at first, hard work and determination can drive it to success.

The people of Kosovo and Bosnia have unjustly suffered one of the worst atrocities committed against mankind. They were punished for no reason; they were punished because of hatred that a battle

six centuries ago created. The Albanians were victims trapped in a contact zone of blood and fear. In a matter of five years, more than 300,000 innocent men, women, and children would be slaughtered mercilessly by the Serbs while a little less than 3 million would be forced to flee their homes. These horrible atrocities all occurred in full view of the heartless international world. Murder, rape, and burning were not enough to stir the NATO and the western nations into action. Fueled with fear, hate, and extreme nationalism, the Serbs continued their despicable crimes until finally NATO interceded. Peace talks, bombing, and peaceful opposition were all impotent in the face of the genocide. Let Kosovo be free and let the children of both sides learn together. If our leaders and our generation cannot stop the hate and destroy the violence of this contact zone, then maybe our children can.

(WARNING: Some of the following pictures are graphic.)



FIG 3. Identified victims of Srebrenica Massacre



FIG 4. Ethnic Albania guerillas o the ("Srebrenica") Kosovo Liberation Army (Hedges)



FIG 5. Serbia's president, Slobodan Milosevic (Perlez)



FIG 6. Ethnic Albanian refugees in a basement in August (Perlez)



FIG 7. An Albanian boy tramps in November past a house destroyed by Serb forces in Lausa, a village 50 miles from Kosovo (Perlez)

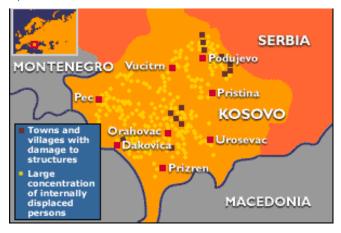


FIG 9. Displacement of people and damage to cities ("World")



FIG 11. Kosovo Albania refugees were hit ("Kosovo War")



FIG. 8 First victims of Kosovo ("Kosovo in a Circle of Fire")

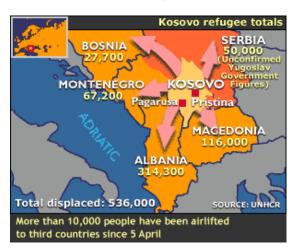


FIG 10. Number of refugees leaving Kosovo ("World")

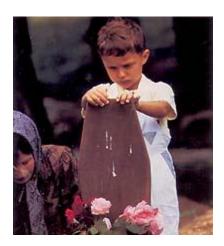


FIG 12. A child and his mother visiting a grave – possibly his father's ("Psychiatric")





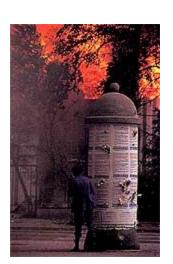


FIG 14. Sarajevo burning



FIG 13. Men in a concentration camp and a woman mourning over a grave ("Psychiatric")



FIG 15. Hundreds of thousands of people have been forced from their homes.



FIG 16. Another map of the Balkans ("Psychiatric")

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"All the World's a Stage" or Is It? Cimolino's Interpretation of Shakespeare's Jacques Desiree Sharland Faculty Advisor: Maureen Thum Department of English; University of Michigan-Flint

Directors frequently portray the character of Jaques from Shakespeare's well-known play, *As You Like It*, as a pessimistic and melancholy fellow who is cruel, unempathetic, bitter, and jaded. They see his anger and unhappiness as unjustified. He is simply a rather nasty individual. In contrast to most directors, Antoni Cimolino, the director of *As You Like It* for 2005 at the Stratford Festival Theatre, portrayed Jaques as having very good reasons for his bitterness and melancholy. Cimoliono depicted him as a Vietnam veteran. As a Vietnam veteran in the 1960s, Jaques has witnessed a horrible war and is now scarred for life because of his experiences. Cimolino uses many strategies to present his vision of Jaques as a complex character who is highly critical of society and its problems, and who has understandable reasons for his bitter depiction of social injustice. Cimolino uses costuming to establish Jaques' identity and uses lighting to emphasize his importance as a character. The scenery of the play suggests hidden dimensions of Jaques' character while stage business and blocking provide additional aspects of this misunderstood and suffering individual.

One aspect of the play that helped Cimolino was Jaques' costume which was first seen in Act Two, Scene Five. Jaques appeared as if he had rolled in the dirt and had never washed or changed his clothes. His costume was comprised of brown boots and grimy blue jeans containing many holes. His dirty white shirt, also containing holes, was covered by a green vest. He also wore a multi-colored bandana around his head, dog tags around his neck, earrings, and beads in his long, tangled, unbrushed hair. This bedraggled appearance added to the impression of Jaques being a typical hippie and drunk. Later on in the scene, however, evidence suggested Jaques was actually sober. This shabby and tattered appearance led the audience to believe he did not care what he looked like. He had encountered such harsh experiences through the war that his appearance was not a concern or priority to him. The only change in his appearance during the play was when he was given a motley, burgundy coat, a gift from Duke Senior. He wore this coat proudly throughout the rest of the play and never took it off.

Secondly, the lighting during the play was very crucial to how Jaques was portrayed. The lighting somehow made the audience focus in on Jaques when everybody else was moving around the stage. It was quite a contrast how the spectators focused on Jaques, when the action of the play was everywhere else because Jaques never moved at all, but resembled a statue. His eyes, the majority of the time, never even blinked. It was during these times it was obvious Jaques was contemplating. In this production, Cimolino portrayed him as a thinker and observer. Jaques examined and analyzed everything that went on around him. He is said to be a melancholy and cynical person because of this trait, but he is just a pondering person. His experiences in the war had made him thus. He did not care about himself, but about the people in the play and their relationships to others. He wanted to warn people about their follies, and he did this through his criticisms.

Another significant element of the play was scenery. Upon seeing the stage, the audience was awed by the props Cimolino chose to use. Ladders and umbrellas above the stage teased the curiosity of the viewers the entire time. If a member of the audience delved deep into the meaning behind the umbrellas, they would discover one umbrella was missing; making twenty-six instead of twenty-seven. Twenty-seven cast members and twenty-six umbrellas; the

character missing one was Jaques. A fellow student, Ryan Heavner, pointed out this fact. The umbrellas in the play symbolized protection from Duke Frederick and his court. The banished characters used the umbrellas to brave the storm. Jaques was the only one who did not shield himself from the rain, or rather, the court. He weathered the storm alone, as he had always done, a characteristic he acquired from the war.

Also, stage business and blocking were essential in portraying Jaques. Jaques entered the play in Act Two, Scene Five, by coming down the stairs, through the audience. Upon seeing him, it appeared as if he was a little bit intoxicated. When he told Amiens, "More, more, I prithee, more," (2.5.9) it certainly sounded like he was drunk. Later on in the scene, it seemed as if Jaques was actually sober. Unlike the text in Shakespeare, Cimolino had Jaques sit down while playing the guitar and singing the verse that he had made up. The foresters eventually all gathered around him in a circle. After asking Jaques what "ducdame" (2.5.47) meant, the foresters realized they all had been tricked because the word was a "Greek invocation, to call fools into a circle" (2.5.52). Jaques was being funny at this moment and was mocking his companions. This mood of his contradicts the usual opinions of him being a melancholy individual.

The next time Jaques appeared was in Act Two, Scene Seven. Cimolino had Jaques bound onto the stage, laughing and enjoying himself as a result of coming across a fool in the forest. Jaques did not seem like a melancholy fellow at all in this scene. He was very excited and literally jumped with joy, scampering all over the place. This is not a characteristic of a melancholy person. "A fool, a fool, I met a fool i' th' forest, a motley fool" (2.7.12-13). During this whole tirade, Jaques used hand gestures to emphasize his feelings. After expressing his desires for a motley coat, he was given one by Duke Senior.

Shortly after, Jaques started his speech about the seven acts of a man's life: "All the world's a stage...and one man in his time plays many parts, his acts being seven ages" (2.7.142-146). This was an extremely long monologue, but was accompanied by an energetic performance by Graham Abbey, the man Cimolino selected to play Jaques. This energy of Jaques proved he was not really a melancholy individual. A person who is always melancholy would never have the urge to act the way Jaques did at this moment in the play.

Following Jaques' speech, Orlando returned with his servant, Adam. This moment in the play represented a turning point. As Orlando fed his faithful servant, Amiens and the other foresters sang a song. "...Most friendship is feigning, most loving mere folly. Then heigh-ho, the holly. This life is most jolly" (2.7.185-187). Jaques then had a shocking revelation. During the whole song, Amiens and the foresters sang and danced around the stage while Orlando knelt down to feed Adam. At the same time, Cimolino had Jaques sit at the front of the stage, never moving, just reflecting on what he was witnessing. This moment was where the audience grasped a deeper understanding of Jaques, what Cimolino was aiming for in this part of the scene. It seemed as if Jaques was thinking back to his past, when he was in the Vietnam War. This was a war that was pointless to many people, an event filled with horrible cruelty and torture. Many of the survivors who fought in the war came back to a home full of people who shunned and disrespected them for their service to their country. Like Jaques, they were not understood.

Jaques could also have been thinking about what he would be like someday in the future, at Adam's age. The elderly are sometimes looked down upon and are not respected because of their age. In that case, Jaques would be not appreciated at all because not only was he a Vietnam veteran, but he would also be old and senile. Another element that could have contributed to

Jaques' meditation was the realization he was mistaken about old men. He had just finished a speech about how people in the last stage of their life became useless and lost everything. "Last scene of all...sans teeth, sans eyes, sans taste, sans everything." (2.7.166-169). But upon seeing the love, respect, and affection between Adam and Orlando, especially how much Orlando respected his servant, Jaques realized his opinions were wrong. After everyone departed, Jaques was the last to leave the stage. He looked downtrodden and defeated. He exited slowly with a slumped posture, still pensive about the event that had just taken place. This point in the play was where Jaques lived up to the many beliefs about him. At this moment he appeared melancholy, a result of what he had just observed.

Antoni Cimolino was clever in setting the play of *As You Like It* during the 1960s. It was an interesting way to portray the characters, especially Jaques. It placed Jaques in a new light; one that would transform him from a disliked and misunderstood character to one that was loved and respected. Jaques' costume added to his essence of being a Vietnam veteran. The lighting of the play, along with stage business and blocking, were the most important factors contributing to the depiction of Jaques. Lighting made the audience concentrate on Jaques' stage business and blocking. This in turn, led the audience to develop a deeper understanding of his character. The scenery of the play was only meaningful if the viewers could decipher it. In the end, Cimolino's portrayal of Jaques was impressive and portrayed his character in a different perspective.

"...And of a king of England too": Elizabeth I and her public identities Janette Kujat Faculty Advisor: Mary Jo Kietzman Department of English; University of Michigan-Flint

Queen Elizabeth I had many obstacles to overcome in order to secure and stabilize her rule of England. Elizabeth, as both a woman and a Protestant ruler, had to fight against domestic prejudice and foreign interference throughout her reign as Queen. She adopted many roles in order to establish her authority as Sovereign of England; she became the Virgin Queen, the wife/mother of the King/Defender. These roles addressed the areas where she needed to reassure her subjects the most: in her religion, her gender, and her leadership skills.

When Elizabeth succeeded to the throne, one of the first things she did was make it clear she intended to restore the Protestant faith as the faith of England. She often made public overtures to help reassure the masses that she intended to "keep the faith." One example is on the day before her coronation as she rides into London she is greeted by city officials who offer her several gifts, one of which is a Bible translated into English; she takes it with both of her hands and kisses it and bring it to her chest like it was a cherished item (Logan 690). This action and her prayer at seeing the Tower again reassure the crowd that she is "most mindful of His goodness and mercy showed unto her" (690) by placing her on the throne. Elizabeth, however, is in a unique situation because she is not only the Queen of England but also the Supreme Governor over the Church of England, a role that is as yet undefined because it is a newly created office. As England has only recently had a ruling Queen, Elizabeth needs to establish herself in both church and state as a new identity to be accepted by her subjects. At this time the English church was only just beginning to create its own identity apart from Catholicism; all Henry VIII did was break away from an allegiance with the Pope while still maintaining Catholic dogma (Levin 8). Elizabeth reinforced her claim to the throne by continuing well-established rituals preformed by previous kings that emphasized their divine appointment to the office of King. The King's healing touch and the Maundy Thursday rite were practiced to illustrate to the public their divine right to rule. For example, the King's healing touch, or royal touch, was use to cure the disease of scrofula. In order to be effective, the touch had to be given by someone who was not only a king but also a legitimate heir to the throne (16). Elizabeth would place her hands on the sores and pray to God for healing and then give the person alms, and in most cases, it appears that she healed them. Prior to Elizabeth's reign, the royal touch was confined to a specific season but Elizabeth allowed the royal touch to be preformed as the mood struck (31). She claimed she could heal only by divine inspiration so she did not limit it to a specific season. She had several reasons for not confining it to strict ritual; perhaps it was her way pacifying some of the Protestants who were uncomfortable with her healing abilities. This was her way of showing that the power came through prayer and through God and she was simply the conduit through which it passed.

Maundy Thursday was another rite Elizabeth practiced openly. Again, it was a ritual that had been preformed by many Kings before her, and she not only continued it but added a little something to it. As this was a rite practice by both Protestants and Catholics and still is today, Elizabeth kept the elaborate ritual intact, even making the sign of the cross on each woman's feet (33). Elizabeth was quite generous, and she gave many more gifts than were previously given by kings performing the Maundy Thursday rite as well as adding a few extra coins to each woman's purse in exchange for not giving away her dress to any one woman (34). Each woman had been

given a small white purse filled with money in correlation to the Queen's age and the number of recipients of the foot washing also corresponded with the Queen's age. This differed from the usual rite of twelve recipients which only emphasizes "the specific monarch as Christ figure rather than simply as an anonymous representative of the church" (34). As Elizabeth was a woman, she naturally washed the feet of poor women while the Kings only washed the feet of poor men. This distinction would emphasize the sex of the monarch (34).

Elizabeth also encouraged the idea that she filled the void left by the Catholic worshiping of the Virgin Mary. Her self-presentation as the Virgin Queen to replace the Virgin Mary helped heal the rift with the Catholic Church (26). Elizabeth established her similarities to the Virgin Mary by using symbols that were associated with her such as: the Rose, the Star, the Pearl, the Moon, the Ermine, and the Phoenix (28). She also wore colors associated with the Virgin Mary like the color blue, especially when she was performing a public religious rite like the Maundy Thursday ceremony (33). There were other significant similarities to the Virgin Mary as well, such as important dates on the Catholic calendar coinciding with important dates in Elizabeth's life. Elizabeth's birthday, September 7, was also the eve of the feast of the nativity of the Blessed Virgin Mary, and the day of her death, March 24, coincided with the eve of the Annunciation of the Virgin Mary (29-30). In addition, her accession day November 17 became known as "the Queen's Holy Day" and was often celebrated as vigorously as any church holiday (28). It was ironic that her accession day occurred two days before her namesake's "Holy Day", November 19 was St. Elizabeth's day on the Catholic calendar (29). Many of Elizabeth's subjects considered these coincides as a divine omen that helped to reinforce her role as Supreme Governor of the Church of England and as King of England.

Elizabeth was always being pressured to marry and produce an heir to the throne. As a woman, it was considered her duty to become a wife and a mother as these were the acceptable roles at this time. The fact that Elizabeth never married or produced and heir at times frightened and disturbed her subjects even though she was well loved (67). On one hand, they were frightened of what would happen to the country if she was to die and on the other, they were perplexed at her refusal to follow what was expected of her gender: passivity and acquiescence (67). Elizabeth, throughout her reign, addressed these issues. She gave three speeches in Parliament: one in 1559 on the subject of marriage, one in 1563 on marriage and succession, and another in 1566 on marriage and succession. The first speech given in 1559 Elizabeth addresses why she was not already married, her faith in God to find her appropriate mate—one with England's best interests in mind—and if God chooses not to provide her with a mate then her faith in God to provide an heir. Elizabeth's speech is very carefully crafted to establish that: 1) she is not at fault that she is unmarried; 2) that if **God** decides she should marry, **not** Parliament, then **she** will find the best man suited to the task, again **not** Parliament's decision; and 3) if she remains single then God will provide a "fit governor, and peradventure more beneficial to the realm than such offspring as may come of me." (Damrosch 1085) By shifting the responsibility of her unmarried status from herself to God, she effectively established her right to decide not only if she will marry but who she will marry. Since her decision is inspired by God, Parliament will have no authority over it. While Parliament is concerned about an heir, she is confident in God's ability to provide one and not necessarily a child of her own and she would be content with this arrangement. By the end of the speech her preference for remaining single is clear. "And in the end, this shall be for me sufficient, that a marble stone shall declare that a Queen, having reigned such a time, lived and died a virgin" (1085). This speech appears to be a statement of intent; it is not very adversarial and projects an attitude of acceptance of God's will, and at the same time, Elizabeth has established her rights in regard to marriage and succession. This speech is a nice opening shot in her battle with Parliament to retain control of her rights. She has established her preference and that God is on her side. However, after a bout with smallpox, Elizabeth is again being pressured to marry and produce an heir.

Her next speech in 1563 addresses these issues again. She begins very cleverly by first invoking an image of a frail woman lacking the necessary intellect to make such a big decision on the subject of marriage. But then she states that as "the princely seat and kingly throne wherein God (though unworthy) hath constituted me, maketh these two causes to seem little in mine eyes, though grievous perhaps to yours ears" (Logan 690). She reminded everyone that SHE was in charge and placed there by God. She has established herself as two people: the female body natural and the male body politic (Levin 122). She goes on to say that she takes their concerns seriously and because she does will not be rushed into making any decisions. It is her soul that is at stake if she doesn't care for England in the best way possible while for them only their lives are at risk. She is very reassuring to her audience; she wants them to realize that she is not upset with them for being concerned and that she will care for their needs. "...yet shall you never have any a more mother than I mean to be unto you all." (Logan 692)

Her next speech has a different tone. She definitely goes on the offensive. She is upset that people are questioning her commitment to marry after she has given her word that she would with God's assistance. She has stated openly as a prince that she would marry and people still don't believe it. "A strange order of petitioners, that will make a request and cannot be otherwise ascertained but by the prince's word, and yet will not believe it when it is spoken!"(692). When she addresses succession she points out the number of plots that tried to use her to overthrow her sister Marry when she was queen and that several of the people who were behind those plots are now among the petitioners asking about succession. Elizabeth states that one reason she doesn't want to name a successor right away is because of the problems it would cause in the realm. Again she is trying to protest herself as well as England and her successor from being manipulated into a plot against her. At the end of the speech she invokes the image of her father and she compares herself to him "...I have as good a courage answerable to the place as ever my father had." (694). This is a good reminder to her audience that she is her father's daughter and quite capable of doing what ever is necessary to serve England. Elizabeth has made it clear she will always put England's needs first before her own personal preferences.

Elizabeth often referred to herself as a male when speaking as Regent. She used "prince" and "king" in her speeches to distinguish her identity as the office of Queen and she would refer to herself as just a woman when establishing her personal self (Levin 125). She would often make tough decisions in favor of what was best for England instead of her own personal desires. A good example of putting her role as king first is in her dealings with Mary Stuart, Queen of Scots. After numerous attempts on Elizabeth's life by Mary and her conspirators, Elizabeth finally agrees to have Mary stand trial. Elizabeth has many issues with putting Mary on trial: she is related, and Elizabeth takes family very seriously; Mary's legal status as a Scot and not a English subject puts into question the legality of the trial; and Mary's status as Queen which challenges Elizabeth's belief in divine appointment to rule. All these issues can not compete with her main concern; the safety of England. In a speech given to Parliament about the request to execute Mary, Elizabeth acknowledges Mary's threat to not only herself but to all of England and that it is on England behalf that she will eventually act. "...that we were but two milkmaids ...that there were no more dependency upon us, but mine own life were only in danger, and not the whole estate of your religion and well doings" (Damrosch 1086). She goes on to ask for time

so that she can pray to God and "to illuminate mine understanding and inspire me with His grace, as I may do and determine that which shall serve to the establishment of His Church, preservation of your estates, and prosperity of this Commonwealth under my charge" (1088). It is Elizabeth's ability to separate herself from her personal biases and focus on England's welfare that makes her a strong leader.

Another example of her strength in leadership is when she addresses the troops at Tilbury as they await invasion of the Spanish Armada. Elizabeth rides out amongst her troops even though she has been advised of the danger of assassination. She has faith in her people and says "But I tell you that I would not desire to live to distrust my faithful and loving people. Let tyrants fear!" (Logan 699). She believes she has been true to her office of Queen and again shows her strong leadership skills by 1) acknowledging her weakness as a woman and 2) by reminding everyone that she is still in control by using male language when referring to herself. "I know I have the body of a weak and feeble woman; but I have the heart and stomach of a king and of a king of England too" (700). She admits to her flaws as a woman, which leaves her critics with nowhere to go, and then she moves on to her role as King and what is expected of her and of the troops. She definitely knew how to motivate her troops, silence her critics and establish her authority.

In conclusion, Elizabeth's many roles helped her to become a Queen worthy of her country. She showed that women could do more than their traditional roles had allowed and her sincere desire to be the best ruler she could be led her country into an era of great stability and religious freedom.

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The Art of Kara Walker: Silhouettes of Prejudice Lauren Mathieson Faculty Advisor: Jude Nixon Department of English; Oakland University

Sexually and racially suggestive, Kara Walker's contemporary works of art add a refreshing modern twist to the history and lexicon of the imagery of American colonial slave representations. Her character's abnormal features, comical stereotypes, and bizarre interactions add a satirical flair to her work. As Thomas Mann notes, "The striking feature of modern art is it has ceased to recognize the categories of the tragic and comic...it sees life as a tragic-comedy, with the result that the grotesque is the most genuine style." (Shaw, 14) Her use of silhouettes took the stereotypical images of the black slave and set them in a cast of characters that redefines the much-contested tchotchkes and derogatory images originating from the antebellum period. Her phantasmagoric tableaux take authority of gallery walls and entrap the viewer in an endless cycle of sexually-charged racism. Walker's exploration of the social and theoretical psychosexual legacy of southern racism forces her viewers to challenge their own cultural and personal value systems.

Born in the racially neutral area of southern California as the daughter of a practicing black artist, Kara Walker's first encounters with the deep-rooted racial tensions of America was when she moved to a suburb of Atlanta, Georgia. Growing up in the area where the Klu Klux Klan originated, young Walker was tormented and teased by her fellow classmates due to her California accent. Not being fully accepted by either her black or white classmates, Walker claims she lost her true voice. It was not until she started her graduate study at Rhode Island School of Design and "escaped from the south" was Walker able to see racial identity a pageant in which she was an unwilling participant.

In her attempts to defuse the racist-romantic dialogue, she satirizes it. She implicitly denies that a single, knowable historical reality exists, implying that fantasy is all there is. Even when real and terrible things happen, our response to them will always reflect our own emotional position. A modern view will never be able to know the true emotional reality of those involved. (Cullum, 2002)

She transformed expressive Gouache watercolors and drawings from her earlier years into stark silhouettes that gave and outward appearance of calm deliberation. Becoming the puppet master of a cast of characters allowed her to take back her power over the negative images of blacks that predominate in American culture. Part of this control was the invention of the semi-reflexive character the "nigger-wench"- a young, pretty figure that functions as a receptacle, a black hole or a space defined by things sucked into her. She becomes a sort of device that may be both subhuman and superhuman.

The innocent form of the silhouette is a semi-reflexive character in itself. The silhouette is used as a blank space that desires can be projected into. As Walker explored her own role as a raced and gendered artist, she absorbed a vast amount of nineteenth- and twentieth-century literature and images. Tracing back through time, she encountered the feminine forms of silhouette-cutting, and the beginnings of racial anthropology, but one of the most striking sources for comparison was the work of Physiognomist Johann Casper Lavater. Lavater claimed he could identify the moral code inscribed in the human form, in which the facial features of an individual revealed a natural and "national" character. To physiognomy's followers, "a shade contained the

key to a subject's character, one that might be gleamed more accurately from its essentially raptorial form than from the potentially obfuscating subjectivity of a painting" (Shaw, 23)

Each shadowy image may be read as Jung's shadow archetype of the collective unconscious - for the shadow or anima represents the sprit within or a person's hidden nature. (Jung, 1968) The Jungian shadow archetype is linked to the antagonist within the repressive exterior personality. (Jung, 3) This repressive exterior can also be linked to the Freudian notion of the sadistic superego, for which the "super-ego manifests itself essentially as a sense of guilt (or rather criticism ...) and moreover develops such extraordinary harshness and severity against the ego" (Freud, 654)

Kara Walker's *The End of Uncle Tom and the Grand Allegorical Tableau of Eva in Heaven* (Image 1) is a provocative work that is more than just a collection of antebellum imagery. Harriet Beecher Stowe's *Uncle Toms Cabin* of 1852 was one of the first influential and widely read slave narratives. However, the naïve, submissive and desexualized characters of the novel homogenize and dehumanize the black characters into easily acceptable effigies by its white audience. This 'grand allegorical tableau' allows you to witness the transgression of the "Eva," a colonial slave in interpretation of the biblical character of Eve. The figures in Walker's work bring to memory a grouping of Javanese puppets or actors behind a screen with minds of their own. Autonomic figures act out the private fantasies or violent nightmares, thoughts too terrible to utter or enact are in the form of black people glued to white walls. These bits and pieces of the traumatic, guilt ridden episodes of US history are like a savage crazy quilt of 'rememories' that leave a bad taste in one's mouth.

The End of Uncle Tom...consists of four vignettes placed together in a neo-historical romantic cyclorama. The first group is of three women nursing each other, the second group is of slave children and their white mistress, another of a crippled master sodomizing a slave girl, and lastly a male slave figure kneeling in prayer with a baby on the ground attached to his anus.

The first vignette of *The End of Uncle Tom*... depicts three black women with protruding breasts and arching backs that frame their bodies in a psychologically subversive manner. (Image 2) These women nurse off one another while leaving the child dangling, as the nourishing and sexual natures becomes confused. The nature of the breast becomes confused with the allusion of the impact that slavery brought upon the bodies of African American women, where a slave women's breast no longer belonged to her but belonged to her master. It seems as if these women have neglected to do their duties as wet-nurses and laborers, instead turning in upon twins of their own bodies, regressing to their oral-fixations and reliving their lost maternal instincts. They throw aside their racial transgression of gender roles, as to no longer be used by the other, but to be enjoyed only by themselves. It seems that this neglected child may just have to wait for his feeding - or first sexual experience - as the women seem to be regressing and repressing the horrors of their own experiences. This gives the piece a strong sense of fatalism and an overwhelming air of death and further suffering.

The Second Vignette (Image 3) is a scene of sadomasochism and defecation. A young mistress carries an axe aimed masochistically toward herself as a small slave girl crouches sadistically below her, brandishing a small spike. A small boy moving toward the first scene caries a tambourine and leaves piles of fecal matter over the front of the scene, suggesting the implied noise of a slave spiritual gone awry. The mangled voice of the small minstrel becomes anal instead of oral in a sort of 'diarrhea of the mouth.' As Kara Walker herself explains, "Really it's about searching for ones voice in the wrong end, searching for ones voice and having its come out the wrong way" (Shaw, 52). The scene of the mistress and slave is a sort of

Freudian torture of the ego by the superego, within the psyche of the subjugated person. Within that person a desire to reach for a point of convergence with her oppressor is stirred. The young mistress has the axe lifted over her head to symbolize that the point of convergence between the master and the slave is a mutual one. "Violence toward another is really violence toward the self; this is why the axe is turned backwards, for the other represents the externalization of the repulsive is always within" (Shaw, 54)

The next scene (Image 4) is one of sexual trauma and anti-reproduction, a visualization of sadistic sexual activity, sodomy, murder and mutilation. A small adolescent slave girl bends at the waist as her master penetrates her. On her back rests the master's belly connecting them physically and metaphorically. The legless master uses his prostheses as a phallic replacement to his sexual potency. As all forms of sodomy are inherently non-reproductive, it is used here as the supreme method of physical violation and violence. The silhouette of the small child is a metaphor for the violence in the relationships of the mothers and fathers of mulatto children, and reinforces the theme of sodomy as eliminating any chance or creating children or propagating any race. In a realm where permission is not granted and submission is legally justified, the figure of the slave girl is resigned to the potential struggle. She is submissive and as she takes in the body of the oppressor and intimately becomes one with him.

The Last scene of *The End of Uncle Tom.*..(Image 5) depicts a mature male slave with his exaggerated lips and curly hair, bent in a half prayer, while the chains that would traditionally be around his arms and legs are now transformed to a sort of umbilical chain that links him to the newborn child in the ground. Miming Wedgwood's *Am I Not A Man and A Brother* (Image 6), the image portrays a man's half-bent status, which represents a sort of incomplete evolution, whereas the male figure cannot stand up on his own. Along with the Wedgwood's piece, the slave's life is beginning under the visage of unending misery and oppression. The male slave's connection to the child is a model of sodomy gone awry. The last two scenes in the piece mirror one another; as the slave prays to heaven the master preys on his terrestrial victim.

The male figure in the last scene is giving birth to the child, raising his hands in prayer to release himself from the parasitic product of his intestines. As in the scene before, both babies in their respective scenes are linked by inheritance to men who could be their fathers; one by violence and the other by bloodlines. Even their bodies echo the piles of waste left by the singing boy a few scenes earlier, suggesting that their oppressed life would wasted at the mercy of another's feet.

Kara Walker's *The End of Uncle Tom and the Grand Allegorical Tableau of Eva in Heaven* resurrects and reenacts a phantasm of inherited guilt. Gaines M. Foster, a researcher of southern American history claims that, "the white southerner felt guilt about slavery, that in their heart of hearts they found it impossible to reconcile their particular institution with their democratic sentiments and evangelical faith." (Shaw, 60) For example, a theory behind civil war reenactments is that those participants would use them as "re-memory", a way to help conquer the traumatic past and help create a new vision for the future. Art Critic Dan Cameron suggests that Walker's slavery themed silhouette installations are "a dark sort of equal opportunity battlefield reenactments in the way they rewrite an unknowable part of our shared history through life-size restaging" (Shaw, 64) Using her lexicon of antebellum racial imagery, visual devices and historical references, Walker prompts each viewer to face his or her potentially traumatic relationship with this part of history, and acknowledge their personal feelings about the subject.

"The whole gamut of images of black people, whether by black people or not, are free rein in my mind. Each of my pieces picks and chooses willy-nilly from images that are fairly benign to fairly charge. They're acting out whatever they're acting out in the same plane: everybody's reduced to the same thing. They would fail in all respects of appealing to a die hard racist. The audience has to deal with their own prejudices or fear or desires when they look at these images. So if anything, my work attempts to take those "pickaninny" images and put them up there and eradicate them. - Kara Walker (Sheets, 2002)

Walker presents her work with the challenging task of letting the art speak for itself, without the didactic explanation, leaving the majority of the middle-class and liberal viewers on their own for its interpretation. Kara Walker's works present themselves to the contemporary spectra to the politeness of middle-class and liberal society as shadows of similarly sightless "specters" haunting the American spirit. (Shaw, 154) When displaying her work, she allows the personal shadows of each viewer project themselves upon the room-size instillations, in a way that is indicative of how the human subconscious would project its own emotional feeling and preoccupations on to each "shadow" or "specter" character. Rather than the work of the creator's self-loathing social contempt, she uses today's pervasive culture of subsumed abjection. (Shaw, 154) By making her audience uncomfortable by visualizing their sublimated fears, every viewer is faced with their repressed feelings being portrayed by each "specter". The representations of a collectively remembered past have been perverted, rendering them inaccessible for later generations, and are labeled a cultural taboo. As this taboo is tackled by every individual who views Kara Walker's work, a subconscious understanding may develop and the racial stereotypes may begin to fall out of today's lexicon of imagery.



Image 1



Image 2



Image 3



Image 4



Image 5



Image 6



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The "True" History of Euchre Matt Onica

Faculty Advisor: Jude Nixon Department of English; Oakland University

One day, two brothers traveling together found themselves in a small town in Michigan. They had been wandering long and far and had no place to stay. They had no money either. The only things they did have were some banged up pots, an old knife and half a deck of cards; the other half had been used to start last night's fire.

"What should we do, brother?" the elder asked the younger. "We will freeze if we have to sleep out here tonight."

"Let's try to find an inn," said the younger, "perhaps the innkeeper will put us up for the night."

So the two wandered on and found the town's only inn. They entered to find the innkeeper talking with another man.

"Excuse me, gentlemen," the elder brother said. "We two are travelers and are hoping to find a place to stay. Do you have an open room?"

"If you have money, I have a room for you," said the innkeeper.

"Ah, I'm sorry but we have no money at present. If you could give us some credit we would be sure to pay you back," the younger suggested.

"I'm sorry," the innkeeper replied, "but I don't know either of you so how do I know you'll keep your word?"

"I see your point," the elder said, "but please have mercy on us. It's the middle of winter and if we slept outside we would freeze."

"Hmmm..." the innkeeper mused to himself, "Ok. I'll tell you what I'll do. You two clean the bar, fix the front door, sweep the rooms, cook up some chow, do the dishes, mop up the kitchen and I'll let you stay tonight."

The younger drew the elder aside. "This daft old man will have us working until dawn. What point is there having a room if we can't even sleep in it?"

"Well, what choice do we have?" the elder asked. "We need a place to stay."

"I have an idea brother," the younger said, "just follow my lead." They turned back to the innkeeper and his friend.

"Tell you what, let's have some fun. We bet you that we can beat you at a card game. If we win, we get the room free. If you win, we'll work for you a whole month free."

The innkeeper smiled, "I'll take that bet. My friend and I are the best card players in this state. We'll beat you at any game you choose."

"Very well," said the younger. "Since there are two of us and two of you we'll play on a team. I know a game our family plays all the time back home that requires four players."

At this, the elder drew the younger aside, "Are you mad? We don't even have a full deck. What if we lose?"

"Relax," the younger brother said, "just pretend you've played this game before and we'll be fine. With my quick wit we'll win this bet. Besides, how could we lose a game that I am making up the rules for?"

"Hey, are you two ready to play?" The two men had pulled up another set of chairs and were sitting next to each other.

"No, no, no," the younger said. "You sit across from your partner." The men looked at each other, shrugged their shoulders and changed seats. They didn't notice that with this setup the innkeeper would have his back to a window allowing the younger brother to see his cards in the reflection; while the innkeeper's partner would be sitting with his back to the liquor bottles allowing the elder brother to see his cards in a reflection as well.

So the younger took out the half deck and began to deal it out.

"What's all this?" the innkeeper's partner asked. "This is only half a deck."

"Yeah," the younger brother said. "This game is played with only half a deck. We only use the Nines through the Aces."

"Then why do I have a set of Fives?" the innkeeper asked, throwing two Fives on the table. Apparently the Five cards had been lucky enough not to be used for kindling.

"Oh... err... we use those for keeping score. Set them aside." The man did so. When the other set of Fives was found the elder brother took them and set them next to himself.

"Ok, now this game is played in rounds. One person leads and everyone plays a card. The highest card of the suit that was led wins. Then the winner of the hand plays again, until everyone runs out of cards. The team with the most cards gets a point. Oh, and you can't tell your partner what you have. No talking across the table."

"Ah, so the object is to take tricks," the innkeeper said.

"Tricks? Hmmm... tricks, yes, that's a good thing to call them." The younger responded.

"Well that sounds simple enough. But I have one question: since there are only twenty-four cards in this deck, we will each get six cards. What happens if it's a tie?"

"We only deal out five cards a piece, that way there can't be a tie," the elder put in. The younger glared over at his brother who was smiling goofily as if to say, "Look, I'm helping." The younger was going to say that ties went to the challenger, but since his brother butted in, that plan was ruined. He dealt out five cards each.

Once the younger had finished dealing everyone their cards he set aside the four extra.

"Ok, so the highest card wins right?" The innkeeper started off by playing the King of hearts. The elder, seeing he could not play higher, played the Nine of hearts; the innkeeper's partner likewise played the Nine of spades. The younger had the Ace, however, and played it to take the trick.

Then the younger led off the next trick with the Ten of hearts. The innkeeper had no hearts so he played off as did the elder brother, but the innkeeper's partner had the Queen of hearts and played it to take the trick.

"Hey, hey," the younger said indignantly, "you just cheated."

"What? I played the Queen of hearts!" said the innkeeper's partner.

"But you have to follow suit. The first time you played spades."

"B-but... you didn't SAY we had to follow suit!"

"Hey, you two said you could beat us at our own game and in our game you must follow suit. That's two points for us. We get two 'cause you cheated you know."

"So you are telling me that we have to follow suit every time we play? But that means the winner will be the team that has the most Aces!" the innkeeper put in.

"Oh, come on, you don't think it's as simple as that do you? I thought you guys were class players here. Not our fault you can't follow the rules," needled the younger.

"Yeah," said the elder, "in fact you might say they have trouble FOLLOWING SUIT." The elder leaned back in his chair smiling at his own joke. The younger rolled his eyes.

"Ok! Fine!" the innkeeper said, taking the cards. He dealt them out and everyone took up his hand. The younger looked into the window's reflection and saw his opponent had two Aces and he had none. He looked at his brother who was looking over his opponent's shoulder into the glass bottles and frowning. Not good. He'd have to come up with something clever to win this hand.

The innkeeper started by playing an Ace of clubs and all followed suit, the younger playing the Jack of clubs. The innkeeper started to sweep the trick but the younger brother stopped him. "Hey. Don't you know that the Jack is high in this game? I won this trick."

The younger swept the cards back from under the innkeeper's suspicious gaze. The elder brother, getting the hint, played the Jack of spades on the next trick capturing two. On the third trick, the elder brother led the Ace of diamonds but the innkeeper's partner had the Jack. He was just about to collect the trick when the younger brother stopped him again. "No, that's not the way it works."

"What do you mean? I played the Jack!"

"But it's the wrong color," said the younger sweeping another trick away.

"You mean one color is better then the other?"

"Yes, of course! The Jacks of that color are high. We call them bowers. Don't you know that?"

"You didn't tell us that!"

"Well, I didn't think I had to since you guys are the best card players in the state," the younger said.

"Ok, ok! So black is always high?" the innkeeper's partner asked.

"No," the younger responded, "red could be high; it depends on what you call."

"But we didn't call black," the innkeeper said.

"Of course not. My team did," the younger replied.

"What? We didn't hear you."

"That's not my problem. You should pay more attention."

"What kind of fool game is this? Where did you learn it?" the innkeeper's partner demanded.

"It's a German game," the younger replied.

"Really popular where we are from," the elder chimed in.

"Travelers and card players huh? Well, you two do everything," said the innkeeper's partner with a hint of sarcasm.

"What can we say," began the elder, "we are JACKS of all trades." This time he had to chuckle. "Get it? Jacks?" he snickered, elbowing the innkeeper's arm lightly. The younger shook his head, determined to ignore his brother.

The innkeeper's partner scowled and shot a glance across the table, but didn't say anything else. The next two tricks went to the innkeeper's team. Then, the elder shuffled the deck and passed out the cards for the third hand.

"Alright, question," said the innkeeper's partner, determined not to be caught off guard again. "When do we call the color, and how do we know which Jack is higher?"

"Actually, that's two questions," said the younger, "but I'll answer both. We... uh... call a suit before we start the trick...," the younger had to wait a moment for his brother to suppress his laughter. "... And the suit called is the best Jack. The same color Jack is the second best."

"And if we don't want to call?" asked the innkeeper.

"You can pass, but then the next person gets to call it," the younger explained.

"Alright, then I pass," said the innkeeper's partner.

"Hearts," said the younger. He started the game by playing the Jack of hearts taking one. Then the younger played the King of spades. Unfortunately, the innkeeper's partner had the Ace taking that trick. Then he played the Jack of diamonds taking the next trick as well. Finally, he led the Ace of clubs threatening to take the point.

"Uh, oh," thought the younger, "They are going to get us if I don't think of something."

The younger had to follow suit as did the innkeeper, but the elder, having no clubs, played a heart. The innkeeper's partner was about to triumphantly sweep away the fourth trick when the younger once again stopped him.

"That trick is ours," he said, "we played a heart."

"What? That's not fair. How can you just trump over my Ace like that?"

"We called hearts." The younger said matter-of-factly.

"Wait, so the whole suit is high? I thought it was just the Jacks," said the innkeeper.

"Nope," the younger said, "I told you at the beginning this game was more complicated then you thought."

"In fact," started the elder, "one could say it is down right TRICK-y!

The innkeeper's partner, who had a bit of a temper, threw down his cards in anger. "YOU TWO ARE NOTHING MORE THAN CHEATS! How can this be a real game?"

"Calm down, Amos," said the innkeeper, "let's just sit and learn. I kind of like this game."

"Yeah, Amos," said the younger, "you need to calm down."

"All right you bloody little charlatan," Amos snarled at the younger. "You just wait. You'll run out of rules to make up and then we'll beat you."

The rest of that hand passed uneventfully. The younger took the last trick safely capturing the point. Then the cards passed to Amos to deal. He was so angry he dealt the cards in threes and twos to hurry along the game. The younger took up his hand saw that he had three Queens and two Nines and winced.

"PASS," he said loudly.

"Spades," said the innkeeper. This time the brothers could do nothing to stop the innkeeper's team from taking four of five tricks. The score was now one to four. The younger then took up the cards and dealt them out for the next hand. When he finished and was setting aside the remaining pile he accidently flipped the top card over. It was the Jack of diamonds.

"Oh, one rule I forgot to mention," said the younger. "Before we call the trumping suit whatever we want we have to decide on whether or not this top card here is trump. If we decide this is the trumping suit, the dealer gets to pick it up and put it into his hand."

"You FORGOT to mention it? Funny how you remember it now," Amos said eyeing the Jack suspiciously.

"Well, I didn't want to confuse you," said the younger, "since you were having so much trouble with the other rules."

"Hmmm...well, if you get to have that then I will pass," said the innkeeper.

"Pick it up," said the elder. With the Jack of diamonds the two brothers easily won all the tricks. They got two points for this because (as the younger explained) it was the other team's fault that they didn't take any. After another of the elder brother's puns the innkeeper got on with dealing the next hand. This time, Amos ordered up clubs and the innkeeper's team made a point. Now it was two to six.

For the next hand, it was the elder brother's turn to deal. He turned up spades and discovered that he had the Jacks of spades and clubs, the Ace of spades and the Queen of spades.

"Wow," he said aloud, forgetting himself. "My hand is so good I could take all of them by myself."

"Hah," Amos said, "you can barely take one trick without your brother. There is no way you could go alone."

"Bet I can."

"Alright, fine, give it a shot."

"What will you give me if I make it?"

"If you make it, we'll give you four points. How about that?" Amos challenged.

"Fine with me," accepted the elder.

"This is going to be an easy point," Amos said confidently, "Without his partner it'll be a cinch." The younger set his hand down and looked on nervously but he had nothing to fear. With the elder brother holding a full hand of spades and the Jack of clubs he easily took all the tricks.

"Well, I guess we get four points for that one," said the elder brother with the same ridiculous smile plastered on his face.

"And that's all she wrote," said the younger also smiling, "we have ten points and the game."

Amos was so angry he couldn't even speak; but the innkeeper chuckled to himself and handed the brothers a key and a book. "Sign your names here and then you can take this key up to your room. It's the first door on your left." The boys thanked the man signed the book and went upstairs.

"Man," the elder began as they were climbing the steps, "I can't believe what a good DEAL we got for the free room. Get it? Deal? I am so funny." The younger slapped his brother on the back of the head and they disappeared upstairs.

"I can't believe you let those two rook us like that. They obviously made the game up. They didn't even tell us the name of it," Amos complained after the brothers had left.

"Well," said the innkeeper, "I like that game. If they did just invent it we should commend them."

"Yeah, right," Amos snorted, "maybe we should name the game after them."

"Not a bad idea." The innkeeper said, taking Amos's sarcasm seriously. He looked the brothers up in the sign-in book. "Let's see, Tom and Wes Euchre."

"Kind of long for a name, isn't it?"

"Well, we'll just call it Euchre. Got a nice ring doesn't it?"

"Whatever you say," Amos said getting up to leave, "but if you ask me it'll never catch on."

A Brief Explanation:

This paper grew out of a project assigned to me in my Folklore Honors College class at Oakland University. The professor was fairly open about project ideas allowing my classmates and me the freedom to write or report on anything as long as it was within the scope of the course. Having spent a great deal of time on "Trickster" tales in the class, and knowing that my teacher was fond of such characters I prudently decided I would write a trickster story. For those who don't know, Trickster characters are the pranksters of folklore. They are usually divine or semi-divine beings who exist on the edge of society. The Trickster lives for himself and tends to act upon impulse. His actions could be for good or for evil and are often dictated by his needs or

wants at that particular moment. Frequently they are dual natured, able to concoct a plan of stunning brilliance only to be defeated by a spectacular act of stupidity. Tricksters are also usually culture heroes and many of their stories explain tribal customs or natural phenomena, some examples include: where the sun came from, why people have tongues, and why spiders are found in dark places. I decided I would like my trickster story to explain a modern phenomenon.

One night, about a week before the project was due, I went out to eat with my brother and three of his friends bringing my computer along to catch up on work while we were waiting for our meals. After we ordered, I began brainstorming for my trickster story, typing a few sentences out only to delete them in disgust a short time later. My brother and his friends, who were famished, started playing a game of Euchre to take their minds off their hunger. As I sat watching the game trying to find inspiration I recalled the time years ago when I had originally learned it. I was at Boy Scout camp and had stopped to watch the scoutmasters play. At first I only intended to observe a few hands but sheer curiosity kept me rooted to the spot. For the next hour I was determined to discover the seemly random set of rules that governed this strange game. I couldn't figure it out. They seemed to bend and change every time the cards were dealt. I recalled my first impression that the original creator must have made the rules up haphazardly. Then I hit upon the rough idea for the plot for my story. Still, I was unsure if this would be a good topic. Even though I was in Michigan I knew there were a great many people who had never played Euchre (if you are one of these people then contact me for a lesson. When one is in Michigan, learning Euchre is a requirement).

While I was trying to decide whether or not to use my idea I looked up the definition of Euchre for the heck of it. Besides being a card game Euchre also means: "to deceive by sly or underhanded means, to cheat." That coupled with the fact that one needs to take "tricks" to win at Euchre sealed the deal for me. The parallels to a trickster were just too good to pass up. I finished it a few days later and looked back on it with satisfaction. I was nervous about presenting it to my class, but when I did it was well received.

I thank the reader for taking time to read my story and I hope you enjoyed reading it as much as I enjoyed writing it.

I would also like to give my editors their well deserved props. They helped transform this paper from a farmers hand into a loner. I can't thank them enough.

Destroying the Invisible Wall: Border Crossings in John Sayles' film Lone Star Rana Al-Dabagh Faculty Advisor: Maureen Thum Department of English; University of Michigan-Flint

Throughout the history of mankind, various barriers were set up to divide nations, peoples and ideologies. Whether the barriers were physical like the Berlin Wall or emotional like that between the blacks and whites in early American history, barriers have always been a part of history; rather, they made history. In his Western film, *Lone Star*, director John Sayles not only exposes the barriers found among diverse groups but also destroys them as he proves their worthlessness. In an interview with Joan and Dennis West, Sayles describes his film as "a story about borders," both geographical and personal (West and West). He defines the personal sense of border by saying, "a border is where you draw a line and say 'This is where I end and somebody else begins.' In a metaphorical sense, it can be any of the symbols that we erect between one another: sex, class, race, age."

The film is set in Frontera, a small Texan town on the border of Mexico comprised of a diverse population of Anglos, Blacks and Mexicans, which automatically creates a hostile atmosphere as the different races clash with ideas, legends and unfortunately, guns. Throughout the film, Sayles ingeniously crosses the well defined borders of sex, class, race, and ethnicity to promote a profound message of acceptance in a multicultural society. Even when dealing with time in the movie, Sayles refuses to place a border between the past and the present and rather harmoniously dissolves the different times together. On his expedition to erase expected borders, Sayles includes an encounter between Chucho Montoya and Sheriff Sam Deeds where Sayles gives his perspective about the meaningless nature of borders. Interracial couples are another way Sayles transgresses expected barriers with the most prominent couple being the Sheriff Sam Deeds who falls in love with his high school sweetheart, Pilar Cruz, a Mexican American.

From the start, Sayles disproves the concept of borders and barriers with a more intangible item, time. Typically in films, the flashback effect is created through black and white coloring or with a single narrator. Instead, Sayles intertwines the past and the present through skillful camera panning as he relates the story of the legend Sheriff Buddy Deeds and his counterpart Charlie Wade throughout the movie. This gradual melting of the past and present without distinct scenes for each time period evidently supports Sayles' theme of crossing borders. Mayor Hollis was narrating the story of how Buddy Deeds became sheriff in Mercedes Cruz's restaurant. As Hollis is talking, the camera slowly pans from him to the table of which the covers changed and then slowly to the opposite side of the table where Sheriff Charlie Wade sat forty years ago. Another technique Sayles utilizes for this seamless transition between the past and the present is momentarily interweaving a past occurrence into a present scene to explain matters more clearly. An example of this is when Mercedes Cruz is lying on her patio and Enrique approaches her asking her for help because his fiancée broke her leg as they were trying to cross the border. At first Mercedes refuses, but as she prepares to call Border Patrol, she is overcome by sympathy. This sympathy comes from Mercedes' own experience of trying to cross the border as Sayles reveals through a quick flashback to the past. During this flashback, we learn that there was a time when Mrs. Cruz herself crossed the river and at one point was totally lost in the darkness. A man with a lantern came to her rescue and introduced himself as Eladio Cruz, a man she later marries and who is killed by Charlie Wade. As this memory flashes in Mercedes' mind, it persuades her to help Enrique and his friends because she can relate to the

feeling of helplessness and their desperate situation. Sayles inserts Mercedes' flashback right in the middle of the scene when Enrique comes to Mrs. Cruz for help to help explain her motives and her actions. Also, this flashback scene was harmoniously dissolved in Enrique's situation as the camera gradually panned from Mercedes situation in the past to the current situation of her wanting to drive Enrique and his friends to the doctor. When the camera pans back to present day, Mercedes has a perplexed look on her face as she thinks of that profound turning point in her life. Not only was the border erased in terms of time, but also in terms of Mercedes' attitude towards Mexicans crossing the border. Even though she had to endure the hardships of crossing the border, Mercedes previously had a negative view of Mexicans trying to come to the United States. She always referred to them with the derogatory term 'Wetbacks' and if she saw any suspicious activity from Mexicans in her neighborhood, she immediately called Border Patrol. Sayles describes this notion of people crossing borders and then wanting to prevent others from doing so as well as he states, "They may have been banging against that door themselves, but because they internalized the system and given it value, their attitude changes once they get on the other side of the border" (West and West). During a conversation, Mrs. Cruz's negative opinion regarding newcomers is revealed as she scolds Enrique for bringing his friends across the river by saying, "Either they get on welfare or they become criminals." Her last action of assisting Enrique and his friends to find and pay for a doctor erases the psychological border Mercedes once possessed.

Sayles uses Chucho Montoya as a mouthpiece to convey his own views of borders as meaningless artificial lines created by governments to divide the people and create conflict and tension. Sheriff Sam Deeds crossed the border to Mexico in order to ask Montoya questions about Eladio Cruz. However, this was not an easy task for the Sheriff as Montoya has built up resentment for the death of his friend and helper Eladio Cruz. As Sheriff Deeds asks the question, "Hey you ever know a fella named Eladio Cruz?" the expression on Montoya's face transforms from a smile to an angry, scornful look as painful memories run through his mind. Immediately, before even answering the question, Montoya draws a line in the sand with his Coca Cola glass bottle and tells the Sheriff to step across this line. As the Sheriff goes over this line, Montoya gives a sarcastic chuckle and says, "What a miracle, you're not the sheriff of nothing anymore, just some tejano with a lot of questions I don't have to answer." Montoya goes on to argue his point by asking if a bird flying south would see this line or if a rattlesnake would start thinking differently half way across it. He ends with an overwhelmingly important question, "then why should a man?" This clearly shows the insignificance of borders as nature does not even recognize them, if animals don't have to fly around or sneak across them, then why must humans? As Montoya describes how his friend Eladio Cruz was helping his friends cross the border, he says "because they're on one side of this invisible line not the other they have to hide in the back like criminals." Sayles wittily makes his point that nothing or no one is more superior on either side of that line, that Mexicans should be treated fairly by the gringos because equality and justice should penetrate this manmade invisible wall rather than arrogance or hatred. The message is comprehensible; men of all races should erase their differences, break the barrier in between people and unite as human beings because in the end justice will prevail.

Throughout the film, interracial couples are witnessed as yet another way of Sayles' efforts to erase expected psychological and physical barriers of race and ethnicity. Even though the Civil Rights movement was over and African Americans were granted full rights as American citizens, emotional resentment was still present between the two races even until the early 90's. To undertake this dilemma of a race barrier, Sayles inserts a couple containing an

Anglo man, Cliff and an African American woman, Pricilla Worth. This couple plays an important role in breaking the racial barriers in Frontera as some Anglos are disappointed with this racial integration. In the Lone Star bar, the redneck bartender tells Sheriff Sam Deeds, "We are in a state of crisis, the lines of demarcation are getting fuzzy," and in order to run a successful civilization the lines of demarcation must be clear. "This bar here is the last stand," says the Anglo bartender as his goal is to keep the races separate at least in his bar. But even that has proven to be a difficult task with Cliff and Priscilla seated in the back corner of his bar. The bartender points out the interracial couple to Sheriff Sam and tells him that his father, Buddy, would have given them a warning as a "safety tip." Gradually, the racism present in this bar will fade away as there will be more and more interracial couples. Sayles portrays this couple as even more unconventional by having Cliff ask for Pricilla's hand and telling her he would quit the army for her sake. Another interracial couple that is prominent in the film is Sam Deeds and Pilar Cruz. Sayles utilizes this couple as a means to erase expected borders between the Anglo and Hispanic community because they simply focused on the present and buried the past. The past for them was particularly painful as Buddy prevented them from staying together at a young age. Their resentment for the past also extends to the Alamo and other conflicts between the Anglos and the Hispanics. The last sentence in the film is said by Pilar as she holds Sam's hand and says, "Forget the Alamo." This revealed her desire to start from scratch and begin a new life, symbolizing the future bridging between the two races.

Throughout his film, *Lone Star*, John Sayles breaks barriers and crosses borders in terms of race, sex, class and ethnicity. Even when dealing with flashbacks, Sayles uses the gradual dissolving effect instead of the distinct black and white coloring which effectively separates two times. As he states in an interview, "The purpose of a cut is to say this is a border, and things on opposite sides of the border are meant to be different in some way, and I want to erase that border." Barriers always affect society in a negative sense, creating animosity among individuals and hindering social progress. For this reason, Sayles decides to break the barriers society created, to bridge social gaps and establish a productive culture. Sayles says that the main objective of this film is to "erase that border and show that these people are still reacting to things in the past." The borders' division of people is because of history, and we should not relive history; rather, we should make new history.

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Bioinformatics in New Zealand: Practical Applications and Advancements Rhymney Weidner Faculty Advisor: Maureen Thum Department of English; University of Michigan-Flint

The broadest definition of bioinformatics is "any use of computers to handle biological information" (Counsell). A more specific definition of bioinformatics is "the mathematical, statistical and computing methods that aim to solve biological problems using DNA and amino acid sequences and related information" (Counsell).

Numerous universities and centers in New Zealand place a strong emphasis on bioinformatics research. Several institutes have been formed to support the rapidly developing field of bioinformatics in New Zealand. These institutes are managed by universities, and their professors frequently populate the staff of the institutes in addition to specialists. Not only does this situation provide the professors of universities with research opportunities but it also allows students access to the growing body of research in the field. Two major institutes, the Bioinformatics Institute of New Zealand and the Allan Wilson Centre for Molecular Ecology and Evolution, represent the level of support given to bioinformatics across the country.

Established in February 2004, the Bioinformatics Institute "paves the way for strengthening bioinformatics research in New Zealand, helping to further establish the country's reputation as a leader in this emerging field" ("Bioinformatics Institute Leads the way in NZ"). At this institute, which is connected to Auckland University, research is being conducted in multiple areas linked to bioinformatics. These areas include: genomics, evolutionary genetics, conservation and forensic genetics, genetic epidemiology, applied bioinformatics, and application development.

Several of the publications associated with researchers at the Bioinformatics Institute are focused on an investigation into the progression of HIV and the development of an HIV-vaccine. Xinhua News Agency published an article titled "NZ, US scientists recreate HIV 'ancestor' in bid to find vaccine" in October of 2003 recognizing this research.

Scientists in Auckland of New Zealand and Seattle of the United States have recreated part of the original ancestor of the HIV virus in an attempt to make a vaccine to stop the virus spreading ... Although still in the early stages, the team believes the vaccine has the best chance of any that have been developed to contain HIV/AIDs, which has killed 28 million people worldwide ("NZ, US scientists recreate HIV 'ancestor' in bid to find vaccine" 1).

The value of such a vaccine is clear, and the development of it would help the world. To recreate the original ancestor of HIV the researchers would also have to make use of the other major research focus at the institute which is evolutionary genetics.

One publication from a team of scientists associated with the institute sets out to prove the hypothesis that "individuals who mount a broad and persistent immune defense against HIV have a greater probability of surviving longer with HIV infection" (Ross 11718 – 11719). Ross and Rodrigo, the researchers involved, conducted a series of experiments with a group of HIV-infected individuals. Their research indicates that their hypothesis is true, and suggests "that anti-HIV vaccines which stimulate broad immune responses by encoding the maximum number

of immunogenic epitopes may be more effective at controlling HIV-1 and lengthening the asymptomatic period" (Ross 11719).

The Bioinformatics Institute in New Zealand is clearly conducting research that has a global effect. Developing vaccines for such deadly illnesses as AIDS is putting the potential of bioinformatics to worthwhile use. The institute is just one reason New Zealand is so important to the field of bioinformatics.

The Allan Wilson Centre for Molecular Ecology and Evolution was established to combine the efforts of five universities in New Zealand to discover the secrets of evolution in New Zealand. Massey University, University of Auckland, Victoria University of Wellington, Canterbury University, and Otago University are the five universities involved with the centre. The centre seeks to take advantage of the wealth of knowledge available from the human genome project and other similar projects in the following way: "The Centre will develop powerful new tools of molecular biology and mathematics, in conjunction with the theories of ecology and evolution. This will enable an entirely new level of understanding of complex biological systems" (Allan Wilson).

While the research conducted at the Allan Wilson Centre for Molecular Ecology and Evolution may not have the obvious importance of such work as research on an HIV vaccine, it is still a very valuable addition to the scientific field. The Centre focuses on researching the secrets of evolution. One paper from scientists at the Centre deals with "A Genome phylogeny for Mitochondria Among α-Proteobacteria and a predominantly Eubacterial Ancestry of Yeast Nuclear Genes" (Esser). In other words, the scientists were looking for a way to trace the history of mitochondria evolution. To accomplish this task they made use of several bioinformatics tools, including a program called ClustalW. This program determines how closely related one sequence is to another sequence. "This program...calculates a series of pairwise alignments, comparing each sequence to every other sequence...Based on these comparisons, a distance matrix is calculated, reflecting the relatedness of each pair of sequences" (Baxevanis 173). A phylogenetic guide tree can be calculated from the distance matrix. Phylogenetic trees are helpful to researchers who wish to determine how a given gene evolved and how it is conserved between species. An understanding of the way certain biological molecules evolved will provide researchers with a more perceptive view of the molecules, which can then be used to assist researchers in developing treatments for those molecules when they malfunction.

A perfect example of the use of evolutionary knowledge is the Bioinformatics Institute's work on an HIV vaccine. The team researching the HIV vaccine is recreating "HIV 'ancestor' in bid to find vaccine" ("NZ, US scientists recreate HIV 'ancestor' in bid to find vaccine"). The methods developed by the Allan Wilson Centre could assist the team in tracing the evolutionary path of HIV back to its ancestor. Thus while not directly finding immediate fixes for current problems the Allan Wilson Centre is completing research that will make those discoveries possible.

During the summer of 2004, I traveled to Wellington, New Zealand to work with Dr. T. William Jordan and Alexsandar Stojmirovic on a program to identify peptide sequences and proteins that do not already have homologs in the sequence databases. Alexsandar Stojmirovic designed and constructed the program as a part of his PhD thesis. He was kind enough to allow me to participate in a small portion of the program development. My involvement with FSIndex was to document the code that Alexsandar had already written. Once I had acquainted myself with the program, my task was to add comments to the Python code explaining what each section of code was accomplishing. The explanations were to be fairly general and understandable to the

wide variety of people who may wish to view them. In the field of bioinformatics, where a biologist may operate with little computer knowledge, it is important to have sufficient documentation for the uninformed biologist to use as guidance when working with a program.

Bioinformatics is a rapidly expanding field that requires skills in not only biology but also technology. It has grown from a haphazard union between computer science and biology into an entirely new field that has generated numerous publications of its own. Through my research in New Zealand, I have obtained new insight into the field of bioinformatics as well as an introduction to some of the work conducted in the field. I look forward to one day becoming an integral part of this intriguing field. As one bioinformatics scientist is quoted, "'Part of me hopes that the most interesting questions are yet to come, that there will always be plenty of science to be done, … But another part hopes that I will live to know all the answers.' For the first time in history, such a hope actually seems plausible" (Fischer).

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Wolves that chase the wandring sheepe: Palladian Imagery and Poetic Ambition in "The Shepheardes Calender" and "Lycidas"

Sarah Pugsley Faculty Advisor: Maureen Thum

Department of English; University of Michigan-Flint

Before they dared compose the two foremost epics of Early Modern England, both Milton and Spenser felt compelled to pen accounts of their poetic inheritance—accounts thinly disguised as elegies. Their poetic self-consciousness nourished by England's increased political clout—and by the growing prominence of English, the "mother tongue" that had been, throughout both poets' boyhoods, feminized, else demeaned as rustic—Milton and Spenser viewed themselves as Virgil's natural successors; convinced of their inheritance of the poetic genius—here employed in the classical sense—of Rome, they dared—as Dante had dared—to strive for greatness in their native tongue while modeling their own artistic trajectories upon Virgil's poetic evolution. Elegy, they had determined with tactical precision transcending mere mimicry, was a natural stepping-stone to epic.

In Roman mythology, the genius—narrowly defined as "a spirit of paternal ancestry" which "came to be applied to both sexes" but was also considered, under certain circumstances "very similar to a Muse or a Shakti"—of the state itself was symbolically embodied within the Palladium, a fetish that, though it is mentioned explicitly by neither Milton nor Spenser, serves both poets as the manifestation of the pagan, Greco-Roman genius which they sought to entrap within themselves—albeit in Anglicized, Christianized form. (Walker 339) Borne first to Carthage and then to Rome by Aeneas and his fellow refugees, the Palladium, according to Walker, "was said to embody the essential spirit of Rome, just as it had previously embodied the spirit of Troy...It was a symbol of a protean, androgynous deity usually called Pallas..." (763). The Palladium's function as a sacred phallic object—and not, as certain scholars contend, as an image of Athena that miraculously fell from the sky—is evidenced by Walker's account of prevailing Roman conceptualizations of the Palladium, which, even during its period of residence in Vesta's Palatine temple, retained its mystique. Contrary to the claims of Alexander S. Murray and other folklorists—many of whom were doubtless intent on the prudish desexualization of classical myth—the majority of Romans believed that the Palladium was Priam's sacred scepter, the phallic encapsulation of legitimacy which enabled Aeneas to found Rome. In an unusual variation on standard pagan rituals of kingship and initiation, the Palladium itself—not the emperor or consuls in whom its power was vested—was routinely wedded to Vesta's priestesses—analogous to the fertility goddess-queens of other pre-Christian European civilizations—via hieros gamos, or sacred coitus. "The Vestal Virgins were married to the spirit of Rome by means of an artificial phallus in the Palladian shrine; thus it seems probable that Pallas was a sacred lingam signifying AMOR, the secret name of ROMA in reverse" (764).

Yet it is the Palladium's journey, and not its veneration, that concerns Milton and Spenser. Although Spenser's "November"—itself only a portion of "The Shepheardes Calender"—and Milton's self-standing "Lycidas" are presented as pastoral elegies, both are rife with Palladian imagery that subvert the poems' stated purposes—to lament, then to celebrate the apotheoses of the deceased—and lay plain the poets' ambitions—to erect from the ruins of Greece and Rome a national poetics for a nascent empire. It is telling that Spenser's most powerful poem within "The Shepheardes Calender" is set in autumn, when Colin Clout's frustrated sense of denouement betrays Spenser's own sense of the world's life already lived, of cultural

afterthought—an intimation of comparative insignificance doubtless sparked by the poet's acquaintance with classical literature composed in languages no longer molten. "Relieve thy Oaten pipes, that sleepen long," Colin Clout says before embarking upon an extemporaneous elegy for Dido, here deprived of her majesty and reduced to a shepherd's daughter; with this line, Spenser makes obvious his desire to revivify classical form with vernacular—albeit deliberately antiquated—language (Spenser 24). The sentiments expressed in lines 67-69, "The sonne of all the world is dimme and darke/The earth now lacks her wonted light/And all we dwell in deadly night," illuminate Spenser's conception of his own epoch's relative cultural darkness, a darkness pervasive in spite of the advent of Christianity; the overtly Christian imagery of line 67 gives credence to the potentiality of Spenser's reverence for classical learning before Christian orthodoxy—a potentiality also undeniably present within Milton's works. In line 71, Spenser rejects peasants' unschooled native verse, exemplified by "our pypes, that shrild as lowde as Larke"; lest readers mistake his critique of traditional ballads and other verse forms for simple elitism, Spenser also belabors Dido's "heavie herse" with the "carefull verse" of noblemen's first fumbling attempts at vernacular poetry. With the addition of his spectral "Wolves, that chase the wandring sheepe", Spenser completes his portrait of the English literary sphere; amateur Christian poets—"wandring sheepe"—are haunted by the memory of lupine Rome (136). "The feeble flocks in field refuse their former foode," Colin sings; Christian society has rejected the Greco-Roman mythological tradition that served as both the foundation and literary sustenance of classical poets.

Dido herself serves as both Spenser's muse and his Palladium; her "heavie herse"—transformed, with her apotheosis, into her "happy herse"—is but the vessel for the transmission of the genius embodied within Dido. It is vital that, of all the ill-fated mistresses of classical mythology, Spenser has chosen to lament Dido, even Dido masked as shepherdess; the Palladium emblematic of Spenser's own genius must tarry in Carthage—in pastoral—before it can found the new Rome of an English epic tradition befitting the legacy of Homer, Virgil, and Dante. "Morne now my muse, now morne with heavie cheare." (151). The absence of commas denoting vocative, though by no means unusual in "The Shepheardes Calender", renders unclear whether Spenser's muse is indeed the addressee; Spenser is both mourning his muse—his Palladium, his Dido, who serves only as the encapsulation of his ascendant genius—and asking his muse to mourn. Within this pivotal line, the source and the object of Spenser's poetic inspiration merge. The genius here evident is self-focused, as is the supposed lament of "November"; elegiac form scarcely obscures Spenser's ultimate intention—to establish his own genius, still canonical but increasingly personalized, as "a goddesse now emong the saintes"—a goddess by classical tradition elevated, but by no tradition bound (175).

Similarly, "Lycidas" is constructed upon an elegiac premise, but its subtext contradicts the stated purpose of elegy; it is his own poetic apotheosis—and not Edward King's—that Milton anticipates. "Yet once more, O ye Laurels, and once more/Ye Myrtles brown, with Ivy never sere/I com to pluck your berries harsh and crude/And with forc't fingers rude/Shatter your leaves before the mellowing year" (Milton 1-5). The sense of unripeness, of detachment from one's proper season, is immediate; in a puerile and potentially sincere display of humility—yet a display poignantly aware of its own brashness—Milton begins a poem rife with Palladian imagery with an admission of his own poetic immaturity. Yet it is this immaturity that he seeks to conquer; by the poem's end, he has successfully established his drowned friend as his Palladium. "Henceforth thou art the Genius of the shoar..." (184). Just as Dido's hearse is merely the means of transferal for Spenser's genius, the doomed ship of Lycidas is not the Palladium itself; instead, it serves as genre, the vessel entrusted with the conveyance—but not with

the absolute definition—of genius. Milton's elegy functions as King's symbolic funeral, and, consequently, the author who identifies himself, in accordance with Spenserian elegiac tradition, as "the uncouth swain" serves as poetic pallbearer (186).

By laying to rest in a new land the "Genius of the shoar", Milton establishes himself as Aeneas, the Palladium's bearer, and as Virgil's poetic heir. A sense of poetic nostalgia—of mourning for Classical genius dead or dormant by Milton's time—pervades "Lycidas," and yet this nostalgia is inextricably linked with the anticipation of rebirth—not the Elizabethan dramatic renaissance, but the English revival, still inchoate and only by Spenser in earnest attempted, of epic form. "Yet once more, O ye Laurels, and once more..." (1). Recalling literary triumphs linguistically and temporally distant, Milton begins an elegy with an exhortation to a symbol of poetic competition—critically, a symbol not created within his own milieu. With the first line of Lycidas, Milton invokes Apollo, or his nymphs; by the fifteenth line, he is appealing to all muses in their most generic—and Classical—incarnation. "So may som gentle muse/With lucky words favour my destin'd urn..." (19-20). It is evident that, within this work, Milton is already searching for both definitive English genius and the attendant muse-patroness who will guide him through the genesis of Paradise Lost. In his endeavors, Milton does not presume to feign isolation. "Meanwhile the rurall ditties were not mute/Temper'd to th'oaten flute/Rough Satyrs danc't, and Fauns with clov'n heel/From the glad sound would not be absent long..." (32-35). The verse of English pastoral poets serves as music for Satyrs and Fauns—emblematic, respectively, of Greece and Rome. Here Milton accomplishes simultaneously the seamless binding of Greek, Roman, and English poetic traditions and the eloquent observation of Classical influence upon the modern tradition. Apprehensive—at the least, cognizant—of his own ambitions, Milton spurns "that last infirmity of noble mind"—fame, an infirmity which, at the outset of "Lycidas," he seems to welcome. Milton's struggle with canonicity—his struggle to redeem genius and to establish himself, religiously, politically, and poetically, as an independent agent—is present in his negative portrayal of the "grim wolf with privy paw," an allusion to the Anglican church, deemed by many of Milton's contemporaries too popish. Milton's "grim wolf" and "hungry sheep"—parallels to Spenser's "wolves, that chase the wandring sheepe"—are representative of Rome, but not of its glories. Theologically burdensome and divorced from its republican ideals, Milton's late Rome is the husk of empire, and no genius. Ultimately, "Lycidas" overcomes the senescent poetics of empire's aftermath; elevated, Lycidas "flames in the forehead of the morning sky," a sky anthropomorphized as Milton, or, more fittingly, as ascendant genius (171).

"For Lycidas is dead, dead ere his prime/Young Lycidas, and hath not left his peer..." (8-9). Although, by the Revolution, English poets—in a shift spearheaded by Spenser, and certainly accelerated by Jonson—had begun to assert their own legitimacy, the English literary vanguard still found itself eclipsed by the specter of classical literature; each embarking upon the quest to establish an English epic tradition from the ashes of Rome, Milton and Spenser, in their earlier verse, manipulated Palladian imagery to forge for themselves poetic identities cognate with—but by no means identical to—that of Virgil. Most vital to "Lycidas"—and, to a lesser degree, "November"—is not the authorial assumption of poetic destiny but the acceptance of the enduring mutability of myth—mutability critical to the composition of both Spenser's authentically English epic and, later, Milton's gospel-epic, his post-revolutionary testament to the ambitions of an age.

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Reading Emily Dickinson's "I'm the little 'Heart's Ease'!": Botany, Composition, and Dialogue Sara Pinkham Faculty Advisor: Jane D. Eberwein Department of English; Oakland University

I'm the little "Heart's Ease"! I dont care for pouting skies! If the Butterfly delay Can I, therefore, stay away?

If the Coward Bumble Bee In his chimney corner stay, I, must resoluter be! Who'll apologize for me?

Dear – Old fashioned, little flower! Eden is old fashioned, too! Birds are antiquated fellows! Heaven does not change her blue. Nor will I, the little Heart's Ease – Ever be induced to do! (Fr 167)

Of immediate interest in this poem, written by Emily Dickinson, is the phrase "Heart's Ease." The phrase begs to be identified and defined, perhaps because it is within quotation marks and two letters are capitalized, distinguishing it from the other words or phrases in the poem; because it is followed by an exclamation point and is therefore assumed to be exciting; because the phrase serves as the identifier for the speaker of the poem; and because it also appears to reference the flower, which is of a beautiful, interesting variety. Also of interest are the "pouting skies" overhead, comparisons and contrasts within the poem, its composition, and references to Eden and Heaven.

A good deal of information regarding the history of the poem itself can be found in R.W. Franklin's *The Poems of Emily Dickinson: Variorum Edition* and *The Manuscript Books of Emily Dickinson*. Dickinson wrote the poem sometime in the spring of 1860 and included it in her eighth Fascicle (Franklin 1993 203). It was not published anytime during her life, but was first published in the *Youth's Companion* in May of 1893 and later appeared in several published collections of Dickinson's work (Franklin 1998 202).

Interestingly, the *Youth's Companion* was a children's periodical. It was first published in early 1827 and lived through 1929, enjoying many years as one of the two most popular children's magazines of the time (Altstetter 133), the other being *St. Nicholas*. The magazine first included a very large number of "moral" writings, like many of its contemporary publications, and even included the phrase *Sabbath School Reader* in its title for a short time. The publication eventually grew to cover a wider and "more interesting" range of content, including natural history and biography (Mott 265), and was notably more cheerful and

optimistic in the character of its moral content than other children's periodicals (Altstetter 133). Poems were published in different sections in each issue, with accompanying religious pieces, and were contributed by poets such as Longfellow, Whitman, and Tennyson (Mott 271). Given the character of Dickinson's poem and that of the magazine, it seems appropriate that the poem could have been included on the "Children's Page," since it is a lighthearted dialogic poem, or in the natural history section if considered for its botanical traits. The reasons for the selection of this particular poem for publication in the *Youth's Companion* are not known, but are interesting to ponder.

After its first appearance in the *Companion*, it was a number of years before the poem was again published. The poem appears in modern collections in the same unaltered form as in the original manuscript, as seen in the fascicles reproduced in *Manuscript Books* (Franklin 1981 143), although an apostrophe is occasionally inserted in the 'proper' place within the word "dont" (as printed in a work by Elizabeth A. Petrino). According to the *Variorum Edition*, the phrase "Nor will I..." was changed to "Nor may I..." (line 13) in *Further Poems of Emily Dickinson* (Franklin 1998 204). This change could largely affect the reading of the poem, as will be discussed later.

In the poem, a flower, the "little 'Heart's Ease," the subject of the poem, debates with itself whether it wants to come out despite the cloudy skies. Another speaker convincingly speaks of Eden and of Heaven's never changing blue hue, and the flower resolves to keep its own hue and to carry on with its normal cheer, more excited at the prospect in light of its suggested likeness to Heaven. There is little criticism in response to Dickinson's work, but some scholars who have responded have discussed in particular the poem's elements of religion, feminism, nature, and imagery. Rebecca Patterson points out, in the chapter of *Emily Dickinson's Imagery* that deals with Dickinson's use of color, the poet's use of blue in this poem is a depiction of herself as a blue flower. She also points out that Dickinson often uses blue in contexts relating to the sky (Patterson 123).

In her book *The Gardens of Emily Dickinson*, Judith Farr shares a bit of information about the star flower of the poem, the "heart's ease," and discusses briefly the inclusions of Eden and Heaven in the poem (Farr 94-95). Elizabeth A. Petrino interprets parts of the poem as being statements against images of women (particularly Eve) as "treacherous, greedy creatures" (Petrino 149). She also asserts that the poem deals with "loyalty and affectionate attachment" and connects the pansy's undying love with Heaven and Christ's remembrance of those who remain true to Him (Petrino 149-150). Farr also discusses the poem in a religious light, bringing to attention the comparison of the pansy to Heaven's blue and commenting that that wonderful comparison compels the pansy to remain true to itself, a natural, surviving breed of flower (Farr 94).

My own interest in the poem lies particularly in the subject of the flower (the little heart's ease!), contrasting with living things within the poem, and the composition of the poem (specifically, the dialogue, tone, arrangement of stanzas, and the use of punctuation).

After some research, I found that the phrase "heart's ease" is actually the name given to a pansy, native to some New England areas and most likely the same breed with the name *Polygonum persicaria L* (Brown 15). Given the flower's description in the poem, as well as its description in a folk-tale journal, it is blue, somewhat purplish at the same time, probably nearing a bright periwinkle color. It was also sometimes called "love-in-idleness" or "Johnny-jump-up"

(Bolton). In her book, Farr informs us that this particular flower came up early in the season and was able to survive light spring snowfall and cooler weather, allowing it to be a pleasant preview of the spring season soon to come (Farr 94). As in many of Dickinson's poems, the personification of a piece of nature offers a colorful and lively look at the natural world, which we rarely find ourselves doing in this day and time. Dickinson's decision to use the pansy specifically for a subject that would be compared to Heaven and the sky is interesting, and as Farr suggests, may be based in her fondness of simple flowers that would be found in natural habitats, much like the flora in Eden (Farr 94-95).

There are a number of contrasting pairs of subjects in the poem, which provide interesting little plays with personified nature and make this cloudy day one of growth and joy for the flower. One notable example is that of the sky and the flower. The sky, which should normally be blue, is actually grey, while the flower, which is trying to hide, is a beautiful shade of blue. On this day, the roles of the sky and flower have been reversed, and the small, shy flower has been given the job of cheering the Earth and its dwellers, while the majestic, usuallybright sky takes on a grumpy color and sulks. Another interesting contrast is made between the bee and the flower. While the bee can get away with staying inside its chimney-corner for the day, the flower wonders why it can't do the same; but once the poet tells the flower its color is just as beautiful as the blue of Heaven, it embraces the idea of coming out and being braver and more social than the bee. Considering bees are generally seen as busy creatures, and flowers as stationary natural décor, it is entertaining to see the two swap expected behaviors and witness the bee's laziness, while experiencing the flower's triumph in being more willful than the bee. One other funny play on roles is the one shown in the contrast between the flower and the butterfly. The flower, once noticing that the butterfly has delayed its venture out, asks why it can't remain inside as well. Once its mind is changed we see a flower, which normally appears quiet and calm, eager in its resolve to carry on its liveliness despite the inclement weather, unlike the resting butterfly that is so often seen flitting to and fro quickly on its way across the garden. As the flower realizes its beauty, it eagerly endeavors to be more joyful and to cheer the life around it with gusto.

I am almost equally as intrigued in this poem while considering its composition, which seems to be a unique combination of tone, dialogue, arrangement of stanzas, and punctuation usage.

The tone of the poem matches its theme, a sort of garden delight. The tone is cheery, gay and seems almost childlike in the short exchanges between the flower and the other speaker, especially on the part of the flower. The poet makes entertaining use of dialogue between a shy flower who wishes for quiet rest and a kind person (at least we assume) who helps the flower to realize its beauty and encourages it not to withdraw simply because of grey skies.

The arrangement of stanzas works well within the poem, for the most part, because it supports the dialogue that takes place. The first and second stanzas are comprised of the flower's speech, while the first segment of the third stanza is comprised of the other speaker's speech. The flower speaks the last two lines of the stanza, only made obvious by the use of the first person in the declaration of its resolution. It seems that the third stanza should be split between its fourth and fifth lines, to accommodate the alternation of speakers better, and it's tempting to wonder why Dickinson left both speakers in the same stanza. However, if we remember the change made in a certain line of the poem for some publications (Franklin 1998), it may seem that the original arrangement of dialogue into three stanzas could have possibly

allowed for or even encouraged the editorial change. The phrase "Nor will I..." in line 13 of the poem was changed to "Nor may you..." for several printings. Perhaps the editor or editors assumed the dialogue would appear more logical, if by changing the address in line 13 from the first person to the second, the third stanza was made to consist entirely of the other speaker's speech. I am inclined to continue my support for Dickinson's original method though, because it is more pleasing to believe the flower made the resolution for itself in the end of the poem, rather than believing the other speaker to have exclaimed it for the flower.

Along with the arrangement of the stanzas, I found Dickinson's use of punctuation in the poem to be especially intriguing and useful to the poem's style and purpose. I noticed that toward the end of the poem, the use of punctuation, particularly exclamation points, was more frequent. In the first two stanzas, while the flower is pondering questions of the garden's activity, there are only five major marks of punctuation in eight lines of text, three being exclamation points, and the other two being question marks. In the third stanza, when the flower becomes excited at being compared to Heaven in beauty and resolves not to change in form, the frequency of major punctuation marks rises to four in six lines of text. The use of exclamation points helps to set the level of excitement for each segment of the poem; where the flower ponders the situation, there is little excitement, but when it comes to a revelation, there is much more. From the beginning of the poem to the end, an increase in use of exclamatory punctuation seems to relate directly to the level of excitement experienced in the poem's story.

In all, I found the poem wonderfully bright, and found it especially delightful to discover what the "Heart's Ease" was, since it was the question that took my interest upon my first reading of the poem. I also liked looking at the effect punctuation has on the feeling of the poem and enjoyed reading Judith Farr's interpretation of the poem and the information she shared about the pansy.

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 In this delightful book, Farr shares the history of Dickinson's gardens, the inhabitants of them, as well as some history about the poet and her closest friends and relatives. Farr addresses "I'm the little 'Heart's Ease'!" in Chapter 2, giving a little information about the pansy, or 'heart's ease,' and discussing the poem's attention to Heaven and to the natural versus the artificial.
- Franklin, R.W., ed. *The Manuscript Books of Emily Dickinson*. (2 vols.) Vol. 1. Cambridge, MA: The Belknap Press of Harvard University Press, 1981: pp. 143-144. In the *Manuscripts*, images of Dickinson's original writings are found. The images are arranged in the way Dickinson herself arranged her Fascicles, so her presentation of her own work can be seen. "I'm the little 'Heart's Ease'!" appears in Fascicle 8.
- ----. The Poems of Emily Dickinson: Variorum Edition. (3 vols.) Vol. 1. Cambridge, MA: The Belknap Press of Harvard University Press, 1998: pp. 203-204.

 Franklin's Variorum is a collection of Dickinson's poems, but also includes publication information for each poem, as well as current location information, different versions of poems that have appeared in publications, notes about the original manuscripts, locations in the manuscripts, etc. The entry for "I'm the little 'Heart's Ease'!" indicates that a change was made to line 13 of the poem for publications in Further Poems of Emily Dickinson (1929) and the 1930 and 1937 editions of The Poems of Emily Dickinson. The phrase "Nor will I, the little Heart's Ease..." was changed to "Nor may you, the little Heart's Ease..." and made a very different reading of the poem quite possible.

- Mott, Frank Luther. *A History of American Magazines: 1850-1865.* (4 vols.) Vol. 2. Cambridge, MA: The Belknap Press of Harvard University Press, 1957: pp. 262-274. Mott's book chronicles detailed histories of many early American periodicals, and among the many chapters devoted to single periodicals is one for the *Youth's Companion*. Mott discusses the beginning of the paper and the kinds of material to be commonly found in the publication, and the major factors in the success of the paper, namely, premiums, serial stories that appealed to children, and subjects that appealed to entire families. Mott also discusses the editing history of the magazine as well as the "moral" material prominent in the publication during the beginning of its life in print.
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 Patterson addresses many aspects of imagery in her book and includes a chapter that deals solely with the use of color in Dickinson's work. She even broke down the frequencies of color-term usage by year and color. She discusses the chosen poem in her chapter division about the poet's use of blue; in addition to describing a wardrobe choice that resulted in the poet's wearing of something blue, Patterson asserts that almost all of Dickinson's uses of blue occurred in bright, joyous contexts, and the color was often associated with the beloved or with the sky. Dickinson used the color in more melancholy contexts, as well, but it seems those uses of blue served as comparisons to more joyous occasions that could be described with blue terms.
- Petrino, Elizabeth A. *Emily Dickinson and Her Contemporaries: Women's Verse in America*, 1820 1885. Hanover, NH: University Press of New England: pp.147-150.

 In her book, Petrino familiarizes the reader with a number of female poets throughout the time period in focus (1820-1885). She discusses poets individually and in relation to each other against historical backgrounds and literary standards. Her chapter entitled "'Paradise Persuaded': Dickinson, Osgood, and the Language of Flowers' introduces Frances Sargent Osgood, who created a book that included poetry, botanical information, and a "floral dictionary" (129), during a time when flowers were very popular means of relaying secret, heartfelt messages; much of the chapter deals with Dickinson's work relative to Osgood's, and in the context of flowers, of course. Petrino discusses various aspects of and issues in feminism, as well, and mentions typical images of women as fought against in the poem in focus. She also reveals its possible themes involving Christ, faith, and steady love.

Bedtime Stories: Vijay Seshadri and the Negotiation for a Bi-Cultural Identity. Stefanie Bohde Faculty Sponsor: Gladys Cardiff Department of English; Oakland University

The objective of this project is to explore Vijay Seshadri's statement regarding the burden of his cultural history that appears in his short personal narrative "The Nature of the Chemical Bond," published in his second poetry collection The Long Meadow. The narrative investigates how he struggles to portray his ancestral homeland of India against the backdrop of a predominantly American youth and adulthood.

The narrative enacts a reconciliation between Vijay Seshadri and his father. I argue that the reconciliation involves Seshadri making a case for himself as a bi-cultural writer, an ars poetica. It is a statement of his aesthetic and ethical position. Seshadri refers to the reality of such struggles in a recent interview with <u>Poets and Writers Magazine</u>, stating the following: "In the movement from one society to another [history's] reality is made more painfully apparent to you. When you have the problem of history as a poet, you have to find a way to manage it, to appropriate it and not have it appropriate you" (par. 10).

Seshadri's narrative is a dense, rich essay, one that is full of questions that often go unanswered. This lack of closure adds to Seshadri's verbal texture and his pull on the audience. He employs spectacular catalogues, captivating detail and an extensive vocabulary. Vijay Seshadri's individual experiences and upbringing have been major components in helping to structure his bi-cultural identity.

In order to more clearly understand the burden of cultural identity, I explore the two primary metaphorical realms of Seshadri's narrative. These are the scientific (represented by mysterious chemical borders and bonds) and the historical (represented by the Civil War). This essay will focus entirely on Seshadri's metaphorical realm of the Civil War.

Seshadri's "burden of strangeness" is largely centered on his own geography and history, concepts that are further explained in an interview given by *Poets & Writers Magazine* entitled "Vijay Seshadri on the Nightmare of History and Resolving Poetic Narratives of Loss." In this disclosure, Seshadri discusses how both components have not only chiefly influenced his work, but also confined him within certain artistic perimeters.

[History and geography] are sort of oppressive givens for me. The fact that I came from one civilization to another, however young I was, puts me in historical circumstances (par. 10).

The fact that Seshadri refers to both geography and history as "oppressive givens" alerts his audience to the fact that while his ties to duel geographies and histories are second nature to him, they are also oppressive in the continual influence that they leave upon his life. For bicultural children, such as Seshadri, there are suddenly two sets of shared customs and behaviors appropriate to society. After recognizing this reality, these children then have the added burden of learning to distinguish between the two sets of cultural behaviors.

This "burden of strangeness" also resonates with some of the sociological ideas presented in the previously discussed text <u>Literature</u>, <u>Race</u>, and <u>Identity</u>: <u>Contesting American Identities</u>. In the introduction to his anthology, Skerrett, Jr. notes that "the experience of being thus both

subject and object in the struggle for American identity is a *special burden* of the minority citizen" (7).

Historically, many stereotypes and definitions of perceived ethnic identity have been conceptualized by the majority, rather than by those who are actually under scrutiny. In understanding this, one realizes that those in the minority must learn how to understand his or her role in America through the eyes of the majority and through those in their own community. This *special burden* allows those in the minority the control to have a powerful hold on America's future history because the impact that the "Norwegian immigrants, Mexican braceros, or newly freed Africans" had upon America is the same impression that today's refugees, migrant workers, and new citizens will leave for future generations.

The fact that Seshadri's narrative begins with a description of his back road journeys is significant because the idea of back roads sets up a contrast between that and the idea of main roads. Not only does the traveling of the back roads elicit a sense of daring or adventure, but it also nods to a sense of secrecy and subservience. Historically speaking, the contrast between back roads and main roads can be considered a symbol for the conflict between minority and majority culture. Back roads were generally traveled by slaves and servants where they would not stand the chance of running into the upper-class of society. Furthermore, if they did run into someone in the gentry, they were expected to keep an attitude of subservience, with both their head and eyes downcast, their speech kept to a minimum. In contrast people of the upper-class traveled on the main roads. These roads would have enabled safer and easier transportation from one place to the next. This travel time was also seen as an occasion to be out in society, parading one's wealth and social class.

Also historical is the implication that back roads have upon the escape of slaves on the Underground Railroad during the 19th century. Though these back roads were hidden from the public eye, they denoted feelings of freedom and independence, rather than subservience. Seshadri's father's journey through the back roads contains elements more of the latter than the former: comfortable with his "doubleness" and place as an immigrant, these roads instantiate his independence.

It is this idea of back roads that directly leads, both metaphorically and physically, to Seshadri's father's obsession with the Civil War. This fixation with the Civil War affected everything they did as a family. Seshadri employs one of his signature catalogs to underline this point:

It was always the War between the States for my father. Dred Scott. Stoneman's calvary. Mosby's rangers. Bloody Kansas. The affair of the *Trent*. The *Monitor* versus the *Merrimac* (39).

This catalog is followed by some of the effects of his father's obsession with the American Civil War. He read biographies, memorized random historical facts, and visited countless battlefields. However, according to Seshadri, his father's knowledge of these things was virtually neutered to ignore the graphic violence and necessary complications that inevitably surround war. Several phrases in the narrative point to this fact. First Seshadri, "can't remember his father ever telling [him] anything about the Civil War that carried the faintest odor of morality or politics" (40). Accordingly, his father seemed to accept the war and held "no interest in justification, no question of right or wrong. Everyone was forgiven in the end", except for those such as John Wilkes Booth who were ultimately deemed villains (40). In this way,

Seshadri's father was non-judgmental: the enemies in the North are labeled as harshly as those in the South, leaving no room for justification, excuses, or the sympathy that the North is historically granted.

According to Seshadri, for his father:

the Civil War was as fundamental, as immutable, as the submolecular realm, a modernist war made for the modernist he was then, and still is, as clear and impenetrable as a line by Wallace Stevens or a Calder mobile. It referred to nothing but itself. Wrapped in its structures, though, was a human heroism pure and appalling and desperate, so pure and appalling and desperate that it, too, seems immutable. This was something my father understood (40).

The father's perception of the Civil War makes it a tale of overcoming adversity and the ultimate victory of good. In his father's view, his life in America is a victory over his difficult life in India. By drawing connections from his past to that of American history, Seshadri's father is successful in creating for himself a recycled version of American identity based on an idealized past.

Understandably conflict arises in the narrative when Seshadri and his father disagree on what it means to be an American. Seshadri's father believes in the American Dream- that if one works hard enough, the opportunities that America offers become available to anyone. He views America as a sort of "Promised Land," one that was able to give him the life that India never offered. Seshadri recognizes that America is a land of both positive and negative; he sees the mistakes that have been made and is willing to investigate the motives underlying the actions.

This inability to see things on a similar plane continues throughout much of the narrative. As Seshadri's father's obsession with the Civil War grew, so to did its permeation upon his family's life. Bedtime was an occasion for Civil War anecdotes (edited for violence) rather than reading from Peter Pan or Alice in Wonderland. Likewise, Seshadri's father tried to connect with his son at a relatively young age by explaining the elemental laws of calculus. Though frustrating for Seshadri, these efforts of his father were enacted in order to relate with his son in the only way he knew how: by using the Civil War or his background as a physical chemist as means of communication.

At the climax of the narrative, Seshadri finally understands that his father wills for him to view life in the same concrete manner that he himself did, and furthermore, realizes that it will never be so. By accepting this fact, Seshadri is able to distance himself from his father's obsession with the Civil War, and in doing so, distance himself from his father. This enables him to wrestle fully with his "burden of strangeness," and ultimately free himself from the confines of conformity to his family's expectations, putting both years and miles between himself and the town atmosphere of his childhood. It is only then through this distance and separation that Seshadri is able to wholly understand the relationship that he holds with his father.

In the end this distance leads to reconciliation between him and his father, between the past and the present. Seshadri tucks away memories of the Civil War until years later, when he is settled on his own and has had a suitable amount of time to grapple with his own bi-cultural identity. Could he be both from India and America, as some of the Civil War soldiers had roots in both the North and the South? Ultimately, the answer is yes. This narrative serving as a means for Seshadri to find his own allegory, his metaphor for a life trapped between cultures.

This reconciliation between Seshadri and his father quite possibly serves as a metaphor for Seshadri's own reconciliation of cultural identities. In the narrative "The Nature of the Chemical Bond," Seshadri renders his Indian culture as something he is critical of in the midst of his new American lifestyle, yet recognizes it as the cornerstone to his base identity. In realizing this he has in some measure begun to resolve the issues surrounding his identity. Yet the fact that his writings exploring facets of India (such as "North of Manhattan" and "A Fable," both in The Long Meadow) are many times paralleled against Western thought and tradition shows that as a writer, Seshadri is using his work partially to search out his own understanding of a life spent straddling two cultures.

Fundamentally Seshadri's understanding of his bi-cultural identity is tied to his individual experiences and customs, many of which he illustrates in his poetry. Though the reconciliation in the narrative is an incomplete resolution leading thereafter to a new level of understanding between himself and his father, it has also led to a new level of understanding of himself, drawing him closer to the point of a complete marriage between the two cultures.

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DTE Case Analysis Bledar Yzeiri

Faculty Advisor: Mike Callahan School of Management; The University of Michigan-Dearborn

DTE Energy was incorporated on January 17, 1903 when it purchased all of the securities of the Edison Illuminating Corporation. After this purchase, the first power plant, built in 1904, provided energy to its first ever commercial client, The Cadillac Motor Company. Throughout the 20th century, DTE Energy has been growing continuously fueled by major events such as World War I, World War II, and inventions of television and computers, and becoming one of the most well known and successful energy companies in the United States. DTE is not only well known for its success, but for its social responsibility and environmentally conscious behavior as well. At this moment, DTE Energy provides electric and gas services to over three million customers in the southeast area of Michigan. They are also involved in other non energy services such as storing coal for themselves and other companies, and energy trading in broker's markets. In this paper, Detroit Edison, a subsidiary of DTE Energy, will be analyzed from a strategic standpoint by exploring Porter's Five Forces Model and the Value Chain, followed by a financial analysis, and concluded with a recommendation that we believe will stimulate growth in the company.

Porter's Five Forces is a strategic management tool used to analyze the external factors that affect companies and industries. These factors are explored individually looking for possible threats or opportunities, hence helping managers improve their position in the market. The five forces are competition, power of buyers, new entrants, power of suppliers, and substitutes.

In the state of Michigan, there are a total of 18 energy providers with the major players being Detroit Edison (DTE), Consumers Energy (CMS), and Wisconsin Energy (WPS). These three account for 90% of the market. Competition is not fierce because these utility providers convey almost pure monopoly power over their coverage area allowed by the government. These companies are also very similar in nature, service, and strategy making it senseless for consumers to switch to another firm. Therefore, competition is an opportunity for DTE.

DTE faces threats from its buyers who are residential and commercial customers. Although DTE serves over 3 million consumers, it is limited to its local coverage area. Buyers pose a threat as well because on an average, most consumers do not earn high profits and energy is considered a significant part of income, thereby increasing their sensitivity to the use of energy. This is a threat because this tends to depress profits for DTE. Buyers also pose a threat because they can try to influence politicians for better energy rates, again decreasing profits for DTE.

The suppliers do not pose much of a threat because the industry is large and very important to them. Also, suppliers provide undifferentiated products such as commodities like oil, uranium or coal, and technical equipment, hence reducing their power. In addition, suppliers do not have capabilities of acquiring or integrating with DTE or other energy companies because the substantial amount of capital or technology required to become successful.

The fourth external factor for Porter's Analysis is the threat of new entrants. DTE and its industry do not face any threat from this factor because of the requirements and difficulties conveyed by this industry. First, a substantial amount of capital is required to start up an energy company. Second, new companies need huge technological capabilities to achieve energy generation and distribution with economies of scale. A third reason is the heavy regulation by the

government. The fourth and last reason is that DTE and industry provide energy in which it cannot be differentiated but use their history and reputation in order to maintain and acquire new business.

The last factor by Porter's is the availability of substitutes for the industry. In the case of DTE, energy cannot be substituted and is very unique. This helps the industry tremendously for they know consumers must have energy for their daily life.

The Value Chain is the other strategic tool used in this analysis to analyze the internal strengths and weaknesses of a firm. This tools is comprised of materials management, human resources, research & development, operations, infrastructure, marketing & sales, information systems, and customer service. These eight categories are looked at in depth for DTE to find strengths and weakness for each.

DTE Energy employs Enterprise Business Systems to help the company be efficient and effective in their acquisition of materials and their supply chain management. They ensure high quality from their suppliers by establishing long term contracts and good relationships.

Human resources at DTE can be stated as a strength because DTE provides competitive pay, excellent benefits, great retirement programs, and club memberships that motivate and encourage employees to be highly productive and remain with DTE for long periods of time. This in turn reduces absenteeism and employee turnover. In 2005, DTE was designated one of the best companies to work for in Michigan given by the Metropolitan Career Agency.

DTE Energy operates in an industry where research and product development is one of the most important activities. They must also create products that are environmentally friendly since they are dealing with high levels of toxic chemicals. DTE invests heavily into its R&D and works closely with other technology firms and government in order to develop newer and better ways of providing energy while being environmentally conscious at the same time. DTE has created DTE Ventures, one of its subsidiaries, which deals strictly with the encouragement of innovation and product development. R&D is performed in teams, improving efficiency, by sophisticated individuals with high levels of education in business, engineering, and physics.

To control operations, DTE Energy has integrated a philosophy called DTE Energy Operating System. This program directed by selected individuals promotes efficiency by closely watching production processes and preventing potential future problems. The Operating System has integrated automation throughout the company in order to reduce mistakes, therefore, improving productivity and efficiency.

Infrastructure deals with the strategies that firms employ to achieve corporate objectives. The main focus and strategic decision for DTE is providing excellent customer service at lowest possible cost through innovative products which are environmentally friendly. Corporate level mangers do their best to hammer this concept into the heads of employees, especially in the research and development department. With this in mind, DTE continuously looks for innovative products. A new project begins with careful and small investment. Then, if there is potential for success more time and money is invested into the project. If there is no potential for success, the project is immediately eliminated and a new one begins. This method allows them to save on time and costs for unproductive projects.

Marketing and the sales department is one of the most important departments for any firm. Smart and strategic marketing can take a company to places that could it not have reached without it. However, in the case of DTE, this department is not as involved because of the industry that they operate within. DTE has monopoly power over its local coverage area and provides a commodity which cannot be differentiated; therefore, it has no use for a sales team.

However, DTE advertises heavily on television by promoting their long history, reputation in the business, and the continuous involvement in the community. This strategic behavior creates and builds upon their already well established name making it even harder for new entrants or competitors such as CMS Energy take business away from them.

DTE uses sophisticated information systems that carefully analyze energy consumption for certain areas or individuals, helping them utilize their capacities more efficiently. These systems are also capable of predicting future energy consumption and problematic areas making them a very effective company.

Service is the last category of the Value Chain and which DTE Energy takes very seriously. In their mission statement and strategic goals, one of the main focuses is customer service. Customer opinions are strongly encouraged and can be voiced by phoning their customer service center or visiting their website. Selected individuals then hear these problems and do their best to respond as quickly as possible. DTE Energy also provides education through public television to help its customers in cases of emergency.

The next step in this analysis is performing a financial analysis. Looking at the financial statements for the past three years, we calculated certain ratios that we believe are important in analyzing the financial health of DTE Energy relative to its industry and competitors. The ratios used in this analysis are profit margin and return on equity (ROE) since they're probably the most common ratio looked at by investors and analysts. Second, we calculated market value ratios, P/E and market to book ratios because they will tell us how the market values the company. Thirdly, the debt ratios are calculated to see whether the company is taking too much or too less debt and how well the interest is being covered. Lastly, we looked at liquidity ratios because they show how well firms can cover their day to day operations.

The trend for the profit margin from 2004-2006 has been 6.0%, 6.0%, 4.8% respectively. The major reason behind the drop in 2006 was the higher commodity prices. Compared to the industry, DTE has been performing fairly well having profit margins of 1% higher. ROE has also been better than industry averaging out about 8% each year. Market value ratios also look good, having a high P/E ratio of 19.5, telling us that investors are paying \$19 for every \$1 in earnings, receiving a 6% return ,close to the profit margin. Market-to-book ratio also looks good, 1.43, well above 1, meaning assets are valued at 43 cents higher than they were acquired. Looking at the level of debt, DTE seems to have a lot of debt on its books; debt to equity ratio has been 1.79 over a 5 year average, which is pretty high. Analysts tend to state that a 1 to 1 is a standard market ratio for debt. Another sign of a problem is the low times interest earned ratio, averaging out 1.7 for the past three years. This ratio tells us, the company is able to cover its interest 1.7 times. While a very high ratio isn't necessarily good, a low one is a sign of trouble. Liquidity ratios also looked nice showing capabilities to handle day to day operations without need of short term financing. Current ratio is 0.95 which is a standard across industries.

The financial analysis shows great financial strength in profitability, in market ratios, and in liquidity. Solvency or debt ratios seem high and could impose future problems if higher costs or not enough revenue is generated. We believe that no matter how much leverage debt provides, it's too risky and should be paid off or future financing should be generated with equity.

The three analysis performed above provide us with information where the strengths and weaknesses are for DTE and the industry it operates. Internally, the company is very strong, employing multiple strategies that have been very successful for the company. Externally, DTE faces just a few insignificant threats from its buyers due to its limited coverage area and high cost of energy. The financial analysis also seemed strong in profitability, market, and liquidity;

however, debt ratios were somewhat high which could mean possible future problems. From this analysis, our team came up with a recommendation that we believe DTE should pursue in order to grow further and improve its competitive position. The recommendation is for DTE to acquire CMS Energy, its direct competitor here in Michigan. By acquiring this company, DTE can use its internal strengths to further increase them through combined technology, research, and development. Through the acquisition of CMS, DTE can make better use of its facilities and improve further its supply chain management. Most importantly, DTE will be able to wipe out the power of buyers since it will be the only energy provider in Michigan, giving it full monopoly power. We believe DTE should issue equity to finance this acquisition, and in future years, with the increased revenue and profits, it can buy back the stock, adding more to the shareholder's value.

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Problems of Duty in Western Civilization Achilles: God or Animal? Adam Hoffman

Faculty Advisor: Sidney Bolkosky Department of Social Sciences; University of Michigan-Dearborn

Achilles' actions and the implications of those actions are undoubtedly the reason why Homer composed the *Iliad*. We do not see how the Achaians arrived at Troy, and we do not see them leave. We do not even see how the Achaians take Troy; in fact, without the several allusions to the future sack of Troy, we would know nothing of it. Instead, the epic begins with Achilles and ends with a lamentation of Hector's death, a direct result of Achilles' revenge and subsequent glory. But if the *Iliad* is only about Achilles, why does he appear in so few books? Simply put, if Achilles and his actions are the point of the story, why have so many supporting characters? The answer lies in the relation of Achilles and his actions to his duty to the Achaians, of whom he was the most powerful warrior, and how Homer uses those actions to question the traditional sense of duty. The *Iliad*, in some sense, is the story of the progression of Achilles from man to god or animal. This progression is seen throughout the whole of the book: the capricious deeds of the gods are set up so that the reader can compare the actions of Achilles in his altered state to those of the Olympians; Homer repeatedly uses the basic epithet, "man like the gods," to describe Achilles more than any other person in the epic; and finally, we see Homer compare Achilles to various animals during his aresteia. Out of all the heroes on both sides of the Trojan War, only Achilles steps outside the traditional notions of heroic duty, and in so doing becomes something other than man, be it god or animal.

In order to account for the actions of Achilles, we must begin where Homer does: "Sing, goddess, the anger of Peleus' son Achilleus / and its devastation, which put pains thousandfold upon the Achaians." Achilles' anger here is directed at Agamemnon, the leader of the allied Achaians at Troy. Yet in order to understand this anger in relation to the progression of Achilles, his earlier life must be examined. Before he removed his contingent of Myrmidons from battle, and consequently "put pains thousandfold upon the Achaians," Achilles was a pre-eminent warrior, but also a thoughtful, respectful noble. Andromache recalls how, "He killed Eetion / but did not strip his armour, for his heart respected the dead man / but burned the body in all its elaborate war-gear / and piled a grave mound over it." He also commanded great respect from the Achaian men, for he acted when they were in danger, while their leader Agamemnon did nothing. Plague decimated the Achaian camp for nine days, until, "on the tenth Achilleus called the people to assembly." Achilles loved the men, and the men loved him, for they answered his call. These scant passages give us a picture of the way Achilles was before he gave in to his anger. He was noble, his peers respected and loved him, and the Trojans feared him.

However Achilles withdraws from battle due to Agamemnon's insult, resulting in the deaths of thousands of Achaian soldiers. Achilles gives us the best explanation of his withdrawal when Odysseus, Aias, and Phoinix come to persuade him back into the fight:

But I say that I have stormed from my ships twelve cities of men, and by land eleven more through the generous Troad.

² Homer, *The Iliad*, trans. Richmond Lattimore (Chicago: University of Chicago Press, 1961), I.1-2.

³ Ibid.

⁴ Ibid., VI.416-419.

⁵ Ibid., I.54.

From all these we took forth treasures, goodly and numerous, and we would bring them back, and give them to Agamemnon, Atreus' son; while he, waiting back beside the swift ships, would take them, and distribute them little by little, and keep many. All the other prizes of honour he gave the great men and the princes are held fast by them, but from me alone of all the Achaians he has taken and keeps the bride of my heart.⁶

Simply put, Achilles withdrew himself and his men because Agamemnon had taken away the point to fight. In the setting of the *Iliad*, men fight for glory and honor. Glory is won on the battlefield, and honor is shown by gifts given for such deeds. Achilles' duty at this point is to his own glory and honor, and not to his allies. Achilles thus entreats his goddess mother to convince Zeus to cause destruction to Agamemnon's forces, because Agamemnon "did no honour to the best of the Achaians." Achilles asserts that he feels duty no longer to the Achaians and their cause: "Now I am returning to Phthia, since it is much better / to go home again with my curved ships, and I am minded no longer / to stay here dishonoured and pile up your wealth and your luxury."

Shortly after refusing to continue fighting, Achilles retires to his camp. It is during this period that he begins to question the warrior code that pervades his society and the traditional sense of duty to one's own. The warrior culture in the *Iliad* revolves around two things: glory won in battle and in the assembly, and honor bestowed through gifts for such glorious deeds. Their culture is a shame culture; the men do things that will be remembered in times to come. Diomedes fights for both glory and the fear of being shamed by others for running, and Hector fantasizes of men speaking of his deeds in the future, and ironically meets his doom because he is too ashamed to withdraw into the walls of Troy as Achilles rushes towards the city. Hector and Sarpedon, both Trojans, give us the most poignant descriptions of the warrior code and the sense of duty to which all warriors in the *Iliad*, except Achilles, prescribe. Sarpedon, amid the horror of battle, gives this exhortatory speech to his second-in-command Glaukos:

Glaukos, why is it you and I are honoured before others with pride of place, the choice meats and the filled wine cups in Lykia, and all men look on us as if we were immortals...?
...Therefore it is our duty in the forefront of the Lykians to take our stand, and bear our par of the blazing battle, so that a man of the close-armoured Lykians may say of us:
'Indeed, these are no ignoble men who are lords of Lykia,
...since indeed there is strength of valour in them, since they fight in the foremost of the Lykians.'10

The winning of glory demands the presentation of wealth and honor, but that very honor paid demands further glorious action. Furthermore, Sarpedon specifically mentions the duty of the

⁶ Ibid., IX.328-336.

⁷ Ibid., I.412.

⁸ Ibid., I.169-171.

⁹ Ibid., VIII.145-150; VII.91; XXII.98-110.

¹⁰ Ibid., XII.310-312, 315-318, 320-321.

hero to fight for one's own, because they have been honored previously. We can also see this vicious reciprocity when Hector tells his wife, despite her pleading for him to fight conservatively,

...All these

things are in my mind also, lady; yet I would feel deep shame before the Trojans, and the Trojan women with trailing garments, if like a coward I were to shrink aside from the fighting; and the spirit will not let me, since I have learned to be valiant and to fight always among the foremost ranks of the Trojans, winning for my own self great glory, and for my father. ¹¹

Hector and Sarpedon, though they were great men and by far the greatest of the Trojans, were subject to their own warrior culture and its traditional sense of duty, which they prized to the end. The two men felt obligated to fulfill their duties to their own, and they did so, though both died in the endeavor.

It is his ability to question this sense of duty that sets Achilles apart from all the other heroes in the *Iliad*. When Odysseus, Aias, and Phoinix arrive to persuade Achilles to return to battle, Odysseus relates that Agamemnon will offer Achilles gifts, women, citadels, and Agamemnon's own daughter.¹² This is a special honor. Agamemnon insulted Achilles gravely, but he has now offered him innumerable riches and the claim to Agamemnon's throne. This is the highest possible honor available, yet Achilles spurns it. He replies to Odysseus,

But I will speak to you the way it seems best to me: neither do I think the son of Atreus, Agamemnon, will persuade me, nor the rest of the Danaans, since there was no gratitude given for fighting incessantly forever against your enemies. Fate is the same for the man who holds back, the same if he fights hard. We are all held in the same honour, the brave with the weaklings. 13

Achilles has reassessed his duty to his own people and to the warrior culture that prizes glory in battle. He realizes that the traditional sense of duty is based on honor given to people who die in battle, but questions the point of fighting. All men die, as Achilles points out, and as such, perhaps the hero is not duty-bound to his own people, since hero and weakling are "held in the same honour." Essentially we see Achaia offered to Achilles, and he declines because he has realized the folly of such pursuits. He says, "For not / worth the value of my life are all the possessions they fable / were won for Ilion." He then is able to throw off the reliance on honor given him by all the Achaians; he no longer needs it as he no longer feels any duty as a hero to fight for his allies. ¹⁶

It is when Achilles throws off his dependence on his warrior culture and the unthinking loyalty to his own allies that Homer begins to question the traditional notions of heroic duty and

¹² Ibid., IX.281, 291, 287.

¹¹ Ibid., VI.440-446.

¹³ Ibid., IX.314-319, my italics.

¹⁴ Ibid., IX.319

¹⁵ Ibid., IX.400-402.

¹⁶ Ibid., IX.607-608.

heroism in general. For instance, Achilles' immoral acts during the final battle of the *Iliad* resemble the comparably immoral acts of the gods in the *Iliad*, who are supposedly the arbiters of justice. The Olympians in the *Iliad* can be seen as liars, traitors, and dishonorable, yet they are the gods, and the warriors must follow their will. In fact the gods deal amongst themselves with utter fickleness, do each other grievous harm, and kill thousands of humans solely for the sake of a request. 17 Yet Homer officially makes no censure, and neither do the warriors. When Hector sees that he has been betrayed to death by the gods whom he has dutifully worshipped for his entire life, he says,

> No use. Here at last the gods have summoned me deathward. I thought Deiphobos the hero was here close beside me, but he is behind the wall and it was Athene cheating me, ...So it must long have been pleasing to Zeus, and Zeus' son who strikes from afar, this way; though before this they defended me gladly. But now my death is upon me. 18

We see this failing of loyalties often throughout the *Iliad*, and yet those mortals who have been betrayed rarely lash out at the gods; instead they seem to consign themselves to their fate, as Hector does.

Similarities begin to arise between the capricious, seemingly immoral deeds of the Olympians and those of Achilles during his *aresteia*, which is his vengeful attack upon the Trojans in retaliation for Patroklos' death at the hand of Hector. The most telling verbal example of Achilles' shift in character during this *aresteia* comes when he addresses Lykaon, shortly before he kills him. Lykaon, a man whom Achilles had previously captured and ransomed, and whom he had probably befriended during his captivity, beseeches Achilles to take the ransom yet again, and spare his life. Achilles does not:

> Poor fool, no longer speak to me of ransom, nor argue it. In the time before Patroklos came to the day of his destiny then it was the way of my heart's choice to be sparing of the Trojans, and many I took alive and disposed of them. Now there is not one who can escape death, if the gods send him against my hands in front of Ilion, not one of all the Trojans and beyond all others the children of Priam. So, friend, you die also. 19

Achilles acknowledges here that his duties are no longer to his allies or to previous guest-friends, and his morality is now more akin to that of the gods: capricious and vengeful. He will not eat or sleep until Patroklos has been avenged, and wants to attack the Trojans as soon as possible.²⁰ And when he does strike forth, we see Achilles as a figure that is either godlike or animalistic in his ferocity and lust for revenge and glory. Hera says of Achilles, "nothing may be done to him

 ¹⁷ Ibid., VIII.370-373; V.381-404; XIII.345-353.
 ¹⁸ Ibid., XXII.297-299, 301-303.

¹⁹ Ibid., XXI.99-106, my italics.

²⁰ Ibid., XIX.148, 209-211.

by the Trojans / on this day;"²¹ and Achilles proceeds to kill an unarmed supplicant, take on a river god, kill a former guest-friend, and Hector himself laments that Achilles has a "heart of iron."²²

This vengeance enacted, though it grants Achilles undying glory, comes with a price. Yet Achilles is aware of his fate, saying,

For my mother Thetis the goddess of the silver feet tells me I carry two sorts of destiny toward the day of my death. Either, if I stay here and fight beside the city of the Trojans, my return home is gone, but my glory shall be everlasting; But if I return home to the beloved land of my fathers, the excellence of my glory is gone, but there will be a long life left for me, and my end in death will not come to me quickly.²³

He knows his glory will come with a price, and when he decides to accept it, he has moved beyond caring about his duty as a hero to his allies. He focuses only on his revenge and his glorification, which is inevitable now that Hector has killed Patroklos. When his mother reiterates that he will die soon after he kills Hector, he says, "I must die soon, then; since I was not to stand by my companion / when he was killed," and says further, "Now I shall go, to overtake that killer of a dear life, / Hector; then I will accept my own death, at whatever time Zeus wishes to bring it about." His acceptance of his fate, knowing that he will die soon after attaining glory, indicates that he cares no longer for his duty to any force, aside from his fate and vengeance.

Only after enacting his vengeance on Hector does Achilles return to the normal bounds of humanity. He presides over the funeral games of Patroklos, returning to the warrior culture and the belief in a duty to his allies with the benevolence and greatness that he had previously displayed. During the funeral games two situations arise which directly parallel the strife between Agamemnon and Achilles in the opening lines of the poem. In the first instance Aias and Idomeneus rise up in strife, quarreling over a bet. The situation could have easily escalated into something similar to the quarrel between Agamemnon and Achilles, yet it is Achilles himself who makes peace between the two, resembling Athena when she calms Achilles.²⁵ Secondly, after a chariot race, Achilles offers one man's prize to another, which is strikingly similar to Agamemnon seizing Achilles' prize, Briseis. Again strife arises, but Achilles again resolves the situation, by offering a prize to the offended man from his own treasury. ²⁶ Achilles has certainly learned from his mistakes. He becomes the better man, and poignantly, the better king. Finally, when Priam comes to entreat Achilles for the return of his son, Achilles acquiesces, and then serves Priam dinner. Moreover, Priam realizes during the night that Achilles could have, again, ended the war by capturing Priam, yet Achilles serves him food, offers him a place to sleep, gives him his son for burial, and promises Priam as much time as is needed to bury his son.²⁷ These examples display Achilles' return to the belief that as a great

²¹ Ibid., XX.126-127.

²² Ibid., XX.465-470; XXI.18; XXI.115-120; XXII.357.

²³ Ibid., IX.410-416.

²⁴ Ibid., XVIII.98-99; XVIII.114-116.

²⁵ Ibid., XXIII.491.

²⁶ Ibid., XXIII.544-562.

²⁷ Ibid., XXIII.624; 645; 660-670.

man and hero, he is obligated to fulfill his duties to his people and to treat his enemies with honor.

No other hero in the *Iliad* is likened to the gods and animals so frequently as is Achilles. A rough count yields several increasingly powerful epithets describing Achilles during his aresteia: "like something more than a man," "like something more than a mortal," "like some immortal," and finally, in the words of Hector himself, "O Achilleus, like the immortals." 28 These are no mere kennings; Homer is trying to impart something, and the progression is conspicuous. Furthermore, Achilles is also compared to beasts in similar progression: a black eagle, a hawk, a dog, and finally a lion.²⁹ These dual comparisons would lead one to debate whether Homer is suggesting that Achilles is god or animal. I would conclude that Homer compares Achilles to both, and thus the gods are compared to animals. Is this a criticism by Homer of the animalistic justice of the gods and thereby the culture of the time, which prized vengeance and slaughter over duty to one's own? Perhaps. But if we take the *Iliad* to be a highly crafted work of art, as we should, then we should also take note that the end of the *Iliad* is an epithet dedicated to Hector – the only man in my reading of the *Iliad* who consistently fulfills his obligations to his people, yet dies for that dedication. Perhaps Homer is questioning the notions of duty in that society and suggesting that duty can and should be questioned, but ultimately one's duty should be to the defense of one's own – an obligation that Achilles does not fulfill.

Works Cited:

Homer, *The Iliad*. Translated by Richmond Lattimore. Chicago: University of Chicago Press, 1961.

²⁸ Ibid., XX.447; XX.493; XXI.18; XXII.279.

²⁹ Ibid., XXI.252; XXII.139; XXII.189; XXII.262.

Hero or Villain: Problems of Duty in Western Civilization C. Michael Sassak Faculty Advisor: Sidney Bolkosky Department of Social Sciences; University of Michigan-Dearborn

We will be investigating the problem of duty as it relates to the character and trial of Adolf Eichmann, and Hannah Arendt's response to the problem he represents. Before considering Eichmann and Arendt, however, we need to explain what is meant by the problem of duty.

The subject of this paper is *Problems of Duty in Western Civilization*. A passable, if necessarily simplified, and hence, incomplete definition of what Western Civilization is, is easy enough to establish. For our purposes, Western Civilization has two axes: thought and location in both physical place and historical time. With respect to thought, it is the matrix of ideas, attitudes and traditions about humanity, religion, politics, art and philosophy which find their ultimate genesis in Greek art and philosophy and in Judeo-Christian revealed religion, and with respect to location, those states which shared and share this heritage and look back to the Greeks, Jews and Christians as founders of a tradition which they, in one sense or another, seek to perpetuate.

What is meant by the problem of duty is less obvious. The first question that needs an answer is, duty to what? All individuals have duties and obligations. We are born with them and continue to accrue them throughout our lives. We have duties to our parents, our family, our friends, our communities, and ourselves. But, without denying that these duties can be and often are problematic, the duty under consideration, and the problems associated with it for the individual is that of duty to the state or governing political body. We are considering a kind of political duty, but there are many such duties. Depending on many factors, we may have duties to serve in the armed forces, to serve as members of juries, to pay taxes, etc. Over all of these duties, however, stands another: obedience to the law. The state obliges all of its citizens to follow its laws. It is aspects of this duty, obedience to the law, whose problems we will consider.

Duty to the law is not problematic in and of itself provided you are not an anarchist or a teenager. Abiding by the law is, in most cases, a virtue. We may all chafe under the laws from time to time and complain of them – the example of taxes comes to mind – but, by and large, we recognize that a law-abiding citizen is a good citizen. At the same time, we all recognize that there are those times when individuals must transgress the law. Why this is the case takes us to the heart of the problem of duty to the law.

Considered from the point of view of the state, there is nothing problematic about justice; the state engages in no Socratic questioning about what justice is. The events marking such questioning are civil wars and revolution, to which all states rightfully have an allergy. Justice for the state is obedience to the law, and the law itself exemplifies justice. This is, of course, a simplification. It is true only from the standpoint of the abstract state, and as such necessarily leaves out all mention of the mutability of positive law, and the processes by which the law may be emended, removed, or created by the individuals making up the state. This does not mean it is a useless simplification. The fact remains that no state behaves as if its own laws are unjust; however, justice is understood. Every state expects its citizens to obey the law, and believes by doing so they behave justly. In short, duty to the law is never problematic in the eyes of the state because the law is identical to justice, and there is no higher virtue for the state than justice.

It is precisely at this point where duty can become a problem for the individual. For the individual, unlike the state, recognizes not only that the law is not always just, e.g. the Civil Rights Movement, but that there exists some good that transcends justice, regardless of whether the individual has a robust and precise or merely inchoate understanding of that good. Compare this

to the state, which insists its laws are just, and that its justice is identical with what is good. This identity between law, justice and good is manifestly untrue, as we will see later. The Good and the Just are simply not the same thing. In the best of cases, the law will approximate what is good, but it always does so, as it were, without the state's full knowledge. This discrepancy, in some cases, the gulf between the law and the transcendental good is one of the problems of justice. The problem of duty is this problem of justice from the standpoint of the individual. Because humans are capable of recognizing the difference between being obedient to the law and being good, the individual is sometimes caught between the state's demand for his duty to its laws and the individual's knowledge that such duty requires him to behave immorally. The individual must then make a choice: obey the law and transgress against what is right, or break the law and become a criminal in the eyes of the state, but act in accordance with what is right.

Having stated what is meant by the problem of duty, we turn to Eichmann. The first thing we see is that there is no problem of duty here in the sense of a valid conflict between the individual and the state. It is manifestly obvious what each and every German citizen should have done. The Nazi state was clearly criminal in its essence. But true as this is, it also misses the point. There is no question of whether Eichmann was presented with a "problem" with a difficult answer, or whether he acted rightly, rather the question is trying to understand what on a psychological and moral level made it possible for him to do what he did.

The answer to this question comes from two facts which Arendt notes. The first is Eichmann's overwhelming ordinariness. The second is the totalitarian nature of the Nazi government. As our focus is on Eichmann, we will leave the discussion of the government at the level of reiterating its total control over all aspects of society in Germany at the time. In Nazi Germany it was "well-nigh impossible for [Eichmann] to know or to feel that he [was] doing wrong". 30

There was nothing special, nothing at all, about Adolf Eichmann. His own defense lawyer claimed he had the "personality of 'a common mailman". He was the first of five children, and the only one of his siblings unable to finish high school. He maintained, with some plausibility, that "he had always been a law-abiding citizen." He was not particularly intelligent, but was able when asked to produce a passable approximation of Kant's Categorical Imperative. As ridiculous as it may seem, he could even be morally priggish: given a copy of *Lolita*, he returned it in two days, remarking that it was "quite an unwholesome book". Perhaps more than any other psychological factor, the respect with which he held his superiors inclined him to forgo any judgment or pangs of conscience of his own and persist in doing his duty. As he explained concerning the Wannsee Conference, seeing all the Nazi bureaucrats enthusiastically endorse the Final Solution gave him "a kind of Pontius Pilate feeling." He was no one, and they were the leaders of the Nazi government. It was not his place to have any of his own thoughts in the matter. Advanced to the second serious properties of the Nazi government.

All of this is still an insufficient explanation. One need not have an extraordinary moral sense to understand that, by doing his duty, Eichmann was doing the unconscionable. There is one aspect of Eichmann still left to describe, the one thing that pulled all of his mediocrity together and allowed him to do what he did: his "inability to think, namely, to think from the standpoint of someone else." If Arendt is correct, and she is convincing, Eichmann's failure, his failure to not do his duty to the German state was a direct result of his incapacity for independent moral judgment outside of what the Nazi state told him.

Hannah Arendt, Eichmann in Jerusalem: A Report on the Banality of Evil (New York: Penguin Books, 1965), 276.

³¹ *Ibid*, 145, 28, 24, 136, 49.

³² *Ibid*, 114.

³³ *Ibid*, 49. Italics in the original.

The above is an attempt at clearly stating the problem of duty and how Adolf Eichmann relates to that problem, and because problems demand solutions, it remains to be considered one way in which the problem can be solved.

As the problem of duty is formulated above, any solution to it has one requirement above all else: a moral justification or ground for action which exists outside of or transcends the positive law of the state, which is knowable in part by the individual, and to which the individual can reasonably appeal for support for his actions. The existence of such a justification not only prompts individuals to act according to their duty only insofar as that duty is in accord with this higher good, but allows others to judge the actions of those, like Eichmann, who failed to act in accord with it, but nevertheless demand to be judged.

Hannah Arendt's judgment of Eichmann is based on just such a ground, but the precise reasons why she maintains it is just to execute him may be surprising to many modern ears. She notes approvingly the description of the crime of genocide as one "against the human status," but while the "human status" may sound to some like another way to speak of universal human rights, this is not what she means by it. ³⁴ Shortly after approving of this description, she describes the language of "the rights of man" as an example of "compromised phraseology," and moreover, a justification unfit for the Israeli court to base their judgment on, being as it is "claimed only by those too weak to defend [their own rights] and enforce their own laws." ³⁵⁵

Rather, Arendt means by "the human status" the "very nature of mankind," and the criminal who has committed the crime of genocide must be punished not because he has murdered millions of people but because he has "violated the order of mankind." This is only slightly more clear than before. It remains unclear on what ground she is basing her judgment of Eichmann on. What, for example, constitutes the "order of mankind?" Finally, in the last pages of the book, she says simply that the "long-forgotten propositions" that "evil violates a natural harmony which only retribution can restore; that a wronged collectivity owes a duty to the moral order to punish the criminal" were the ultimate justification for Eichmann's execution. Thus, Arendt appeals to a kind of natural law existing outside of the law of nations to condemn Eichmann to death. A detailed description of this natural law is not given, and is perhaps not needed. The revulsion we feel in our hearts at the thought of the Nazis and the crimes of Adolf Eichmann is proof enough of the justice of the punishment and the natural order upon which it is based.

It is necessary we understand the example of Adolf Eichmann because it shows us just how important it is for all of us to have some understanding of the problem of duty, and to be able to recognize when the time has come to refuse to obey. Eichmann was "terribly and terrifyingly normal." There were, are, and always will be, millions like him. After the Holocaust, we cannot afford to think that men such as him represent no problem to Western Civilization.

Bibliography

Arendt, Hannah. Eichmann in Jerusalem: A Report on the Banality of Evil. New York: Penguin Books, 1965.

³⁴ *Ibid*, 257.

³⁵ *Ibid*, 271.

³⁶ *Ibid*, 268, 272.

³⁷ *Ibid*, 277.

³⁸ Ibid, 276.

Problems of Duty in Western Civilization: The Philosopher in the City Edmond Kotwick Faculty Advisor: Sidney Bolkosky Department of Social Sciences; University of Michigan-Dearborn

Having been charged with the corruption of the young, Socrates was sentenced to death by the city of Athens. Transgressing the law and shirking his duties as a citizen, Socrates seems to embody consummate civil disobedience. But such a thought is a misunderstanding, for it does not consider all his actions, or their reasons. Simply put, his transgression of the law was done in the service of the law, and this did not go altogether unrecognized. When Socrates, during his defense speech, openly questioned the jury, asking those to stand who felt that Socrates corrupted a relative or friend, none stood. Of those who sat was Adeimantus, who bears particular significance because Adeimantus witnessed his younger brother, under the direct influence of Socrates, undergo a radical change of heart; a change which occurred in Plato's dialogue on the just. Socrates' status, therefore, appears ambiguous.

But Glaucon, Adeimantus' younger brother, was no ordinary human being. If he was not the same sort as Achilles, he at least aspired to become so and perhaps had the requisite talents. This ambitious type that is "always most courageous in everything," (Republic, 35) is found everywhere and always, and, as Homer shows, is certainly a practical necessity to every city particularly in solving the problems that it creates. But in his defense speech, Socrates rewrote Homer: no longer by revenge but now for justice was Achilles driven back toward Troy. What is more, Socrates established himself a new Achilles, a better Achilles, and thereby reset the standard for human excellence as the humble philosopher (Apology, 78-79). So if it was ambiguous whether Achilles was good or not in Homer, it was set down in Plato that the Achillean type is essentially dangerous. Yet the philosophic life has its own problems, for it was Socrates' activities as a philosopher that helped to bring him before the court (*Apology*, 64-65). The dangers of the Achillean and Socratic types with respect to the city would be revealed in their relation to the city, but the philosopher is in but not of the city. Mediating between a city in deed and a city in speech, the philosopher cannot properly be said to belong wholly to the former; in other words, there is a fundamentally political aspect to philosophy. Consequently, the relation between the philosopher and the city cannot be directly examined. However, the relation between the philosophic type and the Achillean type and their collective relation to the city can be examined³⁹. This Plato's *Republic* allows us to do, for it is a dialogue between Socrates (this philosopher), Glaucon (the Achillean type), and Adeimantus (the city). It is revealed that the overweening ambition of the few excellent human beings is the greatest danger to the city and that philosophy is the proper remedy. For the remedy to work, a transgression of the law must take place, done in the service of a transcendental good.

The dialogue among the three begins in Book II of *The Republic* where the two brothers make specific demands to Socrates with respect to justice. From Glaucon's speech, it is clear that he desires the greatest good and seeks such in ruling through either perfect justice or perfect injustice. He conceives of justice as a sort of social contract: justice is the mutual agreement among all that none shall trespass against another. That it is conventional is to say that there is no natural right. So if there is one such as Achilles who through manly courage and strength of mind is able to deceive the many and seize what he wants and make it his own, then he may do so, for he fears neither higher law nor the combined power of the many (*Republic*, 35-40).

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³⁹ Hence the charge of corruption of young against Socrates.

Only the poets, so far, have provided counterarguments to Glaucon, but they do not persuade him to justice, but rather further impel him toward injustice. The arguments are of two sorts: one that claims that justice is good for its consequences⁴⁰ and the other that the just have the favor of the gods—but the unjust have the wherewithal to appease the angry gods⁴¹. The former speech does not show that justice is good in itself, but is good for its benefits; but the latter shows that the benefits of injustice are greater to those of justice, and so great in fact that they may even buy the benefits of justice. The problem of Glaucon thus comes to light: he is able to see that the arguments the city produces in favor of justice are self-contradictory and that it appears better to be unjust. What is more, Glaucon is willing and apparently has the strength of mind to execute perfect injustice to his benefit and the detriment of the city.

The demand that Adeimantus places upon Socrates cannot be understood except in context of Glaucon's demand: like Glaucon, he sees the contradictory nature of the arguments so far produced for justice. Unlike Glaucon, he assumes throughout that justice is indeed good, even if adequate arguments have not been produced⁴². For the contradictory defense speeches are useful much of the time, persuading the many to justice, as the many are not enticed in the goods that may be got by ruling. Even if such fruits are tempting the many do not show the requisite ambition—only the Achillean types do. This much can be seen in the likes of Cephalus, who in Book I spoke well of justice as understood by the poets, and who also lived, according to those arguments, on the whole, a decent and rather just life (Republic, 103-05). These, in contrast to the Achillean types, are the charming types who by virtue of their common sense lead a decent life. So Adeimantus does not demand a theoretical defense of justice as Glaucon does—for he has already taken it as good—but demands that Socrates produce an argument that will make Glaucon just. In this, Adeimantus reaffirms the expectations of the city. (And inasmuch as he raises three practical criticisms of Socrates' city in speech [Republic, 97, 127-28, 167-80] he comes to represent the city itself). This is all to say, then, that Adeimantus recognizes a danger implicit in Glaucon, and the good of the city is at stake before the Achillean type.

The difference between the Achillean and charming type is important⁴³, and the city must consequently have the appropriate relation to each according to their particular nature. There is no danger essential to the charming type: their common sense and their moderate ambition help them to lead a simple and good life. However, there is a potential danger accidental to them, for these types, as is shown in the thoughtless Cephalus, cannot escape the popular notion of justice:

⁴⁰ Glaucon quotes from Homer (*Republic*, 40):

As for some blameless king who in fear of the gods

Upholds justice, the black earth bears

Barley and wheat, the trees are laden with fruit,

The sheep bring forth without fail, and the sea provides fish

The very gods can be moved by prayer too.

With sacrifices and gentle vows and

The odor of burnt and drink offerings, human beings

Turn them aside with their prayers,

When someone has transgressed and made a mistake

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⁴¹ Again, Glaucon quotes from Homer (*Republic*, 41-42):

⁴² Thus he says to Socrates regarding the contradictory defenses of justice, "I could endure other men's praising justice and blaming injustice in this way, extolling and abusing them in terms of reputations and wages; but from you I couldn't" (Republic, 44). He could endure such arguments precisely because they convince the many to be just and because justice must be good.

43 There is also a third sort, the philosophic type. Taken together, the three types correspond to the classes of the

city in speech, the guardians, the auxiliaries, and the many.

if the regime in which they live is unjust, they thoughtlessly become unjust. For the charming types, the city is the practical keeper of justice and consequently is often enough to teach its members to be just in the popular sense, or at least inspires in them a pious reverence for it. However, there is a danger essential to the Achillean type: his ambition knows no bounds; his is the power to undermine the popular notion of justice and with it the city. And as the arguments of Glaucon and Adeimantus show, the city is not enough to persuade these types to be just, for these types are able to see that the arguments of the city (those of the poets) teach them how best to be unjust (*Republic*, 35-44). Socrates agrees and says that it is by no great city that the great nature is saved from corruption, but by the great city that the great nature is corrupted (*Republic*, 176). The city cannot protect itself from these types; rather philosophy's role consists in protecting the city from itself.

The drama⁴⁵ of Plato's *Republic* is enough to show that Socrates did not corrupt the young, for by Book VII Glaucon's ambitions were turned from ruling to philosophy; he was made moderate and just; Socrates satisfied Adeimantus' demands and therewith should he also have satisfied the city. Suffice it to say, too, that Socrates established a ground for natural right⁴⁶. Philosophy therefore reveals itself as the solution to the problems of the Achillean type. But all of this drama takes place in the context of a discussion of justice as such, of a city in speech, which does not, and in fact, cannot exist⁴⁷. Yet the philosopher lives in the city in speech: inasmuch as justice is in the city in speech and the philosopher is wise and knowledgeable of what is does the philosopher reside, by virtue of his knowledge, in the city in speech (Republic, 186-220). Thus the philosopher is in but is not of the city in deed. Socrates' image of the cave succinctly captures the role of the philosopher in the city: he takes certain types out of the city in deed and brings them into the city in speech, though they must necessarily return to the city in deed (Republic, 193-199). The role of the philosopher, therefore, if not to bring over to philosophy the Achillean types, is at least to moderate the rule of the ambitious types⁴⁸. But since the philosopher lives in the city in speech and legislates for himself, since he tries to steal the city's best away from the city, and since his activity and his end transcend the law, the philosopher transgresses the law. But the philosopher's transgressions against the law and against the city are necessary transgressions, necessary for the good of the city. But what is more, the discussion of the city in speech revealed that the city in speech alone holds perfect justice, which proved not to be the greatest good. The Achillean type, once pulled over to philosophy, steps out of the discussion of justice altogether (as the drama of the *Republic* illustrates) and one then sees that this type has been corrupted, wanting to do, rather than the simply just, the good simply because it is good. The philosopher will do this whether in contradiction to the city or not, as Socrates exemplifies. So for Achillean types, their danger is not to justice as such (a threat, which would be absurd) but to justice as manifest in the city; for

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⁴⁴ Unless there is something divine about them (*Republic*, 44). However, there is a possible objection—of which Meletus makes use (*Apology*, 73-74)—to the above line of reasoning, namely that since the city is the practical keeper of justice, the city could not educate the young to injustice. But the fact that Adeimantus argues to the contrary refutes Meletus: justice and injustice are intermixed in practical politics. And so, yet another misunderstanding construed as proof that Socrates corrupts the young.

⁴⁵ Which is the political aspect of Plato's philosophy.

⁴⁶ See Leo Strauss, *Natural Right and History*, pp. 120-56.

⁴⁷ By the end of Book V the city in speech collapses under an enormous weight of laughter.

⁴⁸ Socrates says to Glaucon, "And thus, the city [in deed, not speech] will be governed by us and by you in a state of waking, not in a dream as the many cities nowadays are governed by men who fight over shadows with one another and form factions for the sake of ruling, as though it were some great good," (199).

the natural aristocrats, their concern is not justice as such but rather the good, which they try to introduce to the city through justice as manifest in the city.

Yet all the while no great responsibility is demanded from the charming types. That Socrates likens their ceaseless legislation to the cutting of heads from a Hydra (*Republic*, 104) illustrates that, according to Socrates, justice as such cannot be expected from these types, for they have not the natural inclination to know it. The thoughtlessness of Cephalus (or Meletus for that matter) accords with this image. Some types are not meant to climb out of the cave, but do well enough to live with constant reference to the popular understanding of justice: the burden of their becoming just is on the philosopher—but this by means of the popular understanding of justice. Thus while Socrates boldly declared to the Athenian jury that he would not stop philosophizing, and hence not stop transgressing the law (*Apology*, 81), he assured the charming Crito that the booming din of the just speech ever rings in his ears (*Crito*, 114), thereby firmly grounding Crito in the popular notion of justice. That is, at the time of Plato's writing, only the ambitious types posed a threat to the city worthy of the philosopher's attention. The charming ones, being unable to understand justice as such, are reaffirmed in their belief in the conventionally just.

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The Beat of a Revolutionary DRUM: The Dodge Revolutionary Union Movement Jason K. Pacyau

Faculty Advisor: Bruce Pietrykowski
Department of Social Science; University of Michigan-Dearborn

Abstract/Introduction: The Beat of a Revolutionary DRUM, the Dodge Revolutionary Union Movement

The Dodge Revolutionary Union Movement, or DRUM, was a labor rights movement consisting of mainly African-American autoworkers employed at Chrysler's Hamtramck Assembly Plant, known locally as "Dodge Main." 49 Founded on May 6, 1968, the purpose of DRUM was to protest against the company's overtly racist policy of assigning Black workers to the most labor intensive and dangerous jobs in the factory. DRUM also fought to rectify the deplorable working conditions under which Black workers were forced to endure on a daily basis. DRUM criticized the UAW for its reluctance to place Black representatives on its Board of Trustees, and their inadequate handling of labor grievances and reports of contract violations placed by Black workers. 50 This paper will describe how the Great Rebellion and the New Detroit Committee brought to the surface internalized radicalism, which lead to the evolution of DRUM.

The rationale for understanding the history of racism and radicalism in Detroit's automobile factories are: (1) it provided a broader understanding and appreciation for Detroit's automotive heritage, and (2) it created new avenues for the continued improvement of race relations in the workplace and in our communities.

Race, Riots, and Radicalism: The Great Rebellion of 1967

In the summer of 1967, the city of Detroit found itself in the heart of an urban revolution. Detroit's "Great Rebellion," which began on July 23 and ended on July 30, was the manifestation of the anger and frustration harbored within the Black community from decades of citywide social repression and unprovoked police brutality.51 When the smoke finally cleared, 43 people had lost their lives, over 7000 had been arrested, and irreparable damage had been done to both the physical and social structures of Detroit.52 Critical social and political changes precipitated from the aftermath of the Great Rebellion.

In an attempt to contain residual pockets of violence, curtail looting and to prevent the further uprising, Detroit Mayor Jerome Cavanagh (with the support of the police department and the National Guard) placed Detroit under martial law. A citywide curfew that lasted from 8:00

⁴⁹ General Gordon Baker Video Interview, <u>Motor City Voices: Race, Labor, and De-Industrialization</u>, University of Michigan-Dearborn Campus Media Service, March 29, 2007. During the 1960s, the Hamtramck Assembly Plant was a major producer of Dodge automobiles.

⁵⁰ G. G. Baker Interview 2007. By 1968, only a single black representative had been elected to the Local 3 of the United Automobiles Workers (UAW) representing Dodge Main.

⁵¹ Detroit: Riots of 1967 (http://www.67riots.rutgers.edu/d_index.htm), During the 1960s, the availability of affordable housing and unsubstantiated police harassment by the "Tac Squad" were the primary concerns of many Black Detroiters.

⁵² Riots of 1967 (http://www.67riots.rutgers.edu/d index.htm).

pm-5:00 am was implemented. Black citizens, especially young Black males, were racially profiled as "troublemakers," and full responsibility for the city's social unrest and property loss was placed on their shoulders. The implementation of martial law and curfews was an attempt to prevent Blacks from organizing another rebellion, although there is no evidence suggesting that Blacks organized the first rebellion.

The irony of these decrees was that, if you had an employee badge proving your employment at Ford, General Motors, or Chrysler, you were exempt form the curfew for the soul purpose of getting to work.53 In the late 1960s, the majority of line workers in the automobile factories were Black. Despite the continued intimidation, harassment, and arrest of their brothers by the police and military, Black factory workers were given a "corporate pass" simply because of their place of employment. It was evident through the implementation of this corporate bypass system that the establishment, the city, the police, and "The Big Three," believed the only place in society where Blacks had any value was at the point of production.54

The Great Rebellion of 1967 had profound effect on the Black community in Detroit. Blacks had proven that their community alone possessed the power to bring about radical change.55 As a people they had raised up to challenge the establishment, in this case the Detroit Police Department, demonstrating that Blacks would no longer tolerate racism in their own city. The buzz on the street was that Blacks were becoming radicalized, though Black radicalism in the 1960s can trace its roots back to the fight for an integrated the Army in the late 1940s. No longer were they willing to accept the racist policies dictated to them by local government, city police, and factory management.

The Black community now understood their place in society. They were allow easy access to work, and yet in the days following the rebellion, getting food, going to the hospital, and attending school was nearly impossible. Blacks continued to occupy the same social status as their southern sharecropper ancestors. They were considered nothing more than labor.

The Renaissance Men: Henry Ford II, James Roche, and Lynn Townsend

In an effort to restore a sense of order, and to begin the daunting task of rebuilding the city, a self-appointed committee of Detroit's political and corporate elite came together to form "The New Detroit Committee." Established on August 1, 1967, only days after the Great Rebellion, the committee's membership read like a guest list to an evening soirée at Michigan's most exclusive country club. The retail sector was represented Joseph L. Hudson, Jr., President of J. L. Hudson department store, and Stanley J. Winkelman, President of Winkelman Stores.56 Ralph McElvenny, President of Michigan Consolidated Gas Company, and William M. Day, Vice-President of Michigan Bell, represented the utilities sector.57 Politicians, bank presidents,

⁵³ G. G. Baker Interview 2007.

⁵⁴ G. G. Baker Interview 2007

⁵⁵ Although many ethnic groups, including Whites, were actively involved in the Great Rebellion, Blacks suffered the greatest property loss and accounted of the majority of arrest.

⁵⁶ Dan Georgakas and Marvin Surkin, <u>Detroit: I Do Mind Dying, A Study in Urban Revolution.</u> (New York: St. Martin's Press), 1-2, 1975

⁵⁷ Georgakas and Surkin 2.

and even the retired school superintendent of Detroit Public Schools, Dr. Norman Drachler, were all part of this politico-corporate melting pot.58

Without question the best-known and most influential members of The New Detroit Committee were the CEOs of "The Big Three:" Henry Ford II of Ford Motor Company, James Roche of General Motors, and Lynn Townsend, Chairman of The Chrysler Corporation.59 Interestingly, both Walter P. Reuther, President of the United Auto Workers (UAW), and Robert Holmes, Vice-President of the Teamsters Union, were also members of the committee.60 This unlikely partnership between the auto companies and the labor unions allow for the swift and severe degradation of working conditions within auto plants which ultimately lead to the formation of trade-labor movements, known locally as Revolutionary Union Moments, or RUMs.

The committee's mission was to stimulate economic development, create jobs, and provide social stability and confidence in the city.61 In addition, the committee was to undertake, and essentially fund, a massive urban reconstruction project, which included the construction of their masterpiece, the Renaissance Center on Detroit's waterfront. It was this need to maintain the company's bottom-line which essentially means to turn profits without any concern for the well-being of laborers, and to create the surplus of revenue necessary to fund such a massive undertaking that hit Detroit's autoworkers the hardest.

Factory Speed-ups: The Struggle for Control

During the mid-1960s, the national production of automobiles experienced a sharp decline, from 11,000,000 in 1965 to just over 8,000,000 in 1967.62 With such a dramatic decrease in national production, it would seem logical that automobile production in Michigan would follow the same downward economic trend. However, automobile production in Michigan enjoyed a period of great stability in the mid-1960s, and even showed minimal growth in 1966.63 By 1967, Michigan's percentage production of automobiles pecked at 34%, achieving a production level, which would not be matched until 1973, and was only 1% lower than the record production years of 1976 and 1982.64 Key to maintaining this pace of production, while the rest of the country falls behind, was the systematic "speed-up" of the entire assembly line.65

⁵⁸ Georgakas and Surkin 2.

⁵⁹ Georgakas and Surkin 2.

⁶⁰ Georgakas and Surkin 2.

⁶¹ Georgakas and Surkin 2.

⁶² Reynolds Farley, Sheldon Danziger, and Henry J. Holzer. <u>Detroit Divided</u>. (New York: Russell Sage) 2000, 106.

⁶³ Farley, Danziger, and Holzer 106.

⁶⁴ Statistical data for the number of vehicles produced nationally, and percent produced in Michigan does not include data form before 1957 or after 1997. See figure 3.14, Farley, Danziger, and Holzer 106.

⁶⁵ Dan Georgakas and Marvin Surkin, <u>Detroit: I Do Mind Dying, A Study in Urban Revolution.</u> (New York: St. Martin's Press) 1975, 31.

By way of comparison, some 550,000 autoworkers had produced just over 3 million cars in 1945, but by 1970, over 8 million vehicles were produced by 750,000 autoworkers.66 The companies credited new technology and improved management skill for this staggering increase in production. Autoworkers, however, pointed to a more sinister cause. Working in the hole is a term that referred to the line operating at such a rapid rate that at was impossible to install your part onto the vehicle frame before it was sent over to the next section.

For example, it cost the Ford Rouge Plant \$58.00 per unit to produce the "Falcon" in 1970. It was significantly less cost effective to purchase the necessary machinery to fully automate the factory than it was to maintain their \$58.00 per unit cost. It was much more cost effective to simply speed-up the line than it was to automate it. By the late 1960s, a production rate of one car a minute was not uncommon.

The Great Rebellion of 1967 was surely the cause of a 2% drop in Detroit's automobile production by 1968.67 Despite public curfews and plant closures, many believed that the economic effect of the Great Rebellion on the automotive industry could have been a lot worse. In a July 26, 1967 interview with State Journal-Lansing, Dwight Havens the President of the Greater Detroit Board of Commerce said, "If it had happen at a different time, when the auto companies were operating at full steam, this could have been a lot worse that it is." He went on to say, "Giant General Motors is in the middle of its model change over and almost nothing is going on."68

Blood, Sweat, and Gears: Rising Up Against Racism at Dodge Main

The Trade Union Movement in Detroit, of which DRUM was the first, grew out of the continuing struggle for civil rights. Martin Luther King's march down Woodward Avenue in 1963 signified a change in the psyche of the Black laborer in recognizing that social struggles were not just a community issue but a factory issue as well.

Black workers at Dodge Main as well as at the other 26 Chrysler factories in Detroit were typically assigned the hottest, heaviest, and most dangerous work available. The foundry workers were almost exclusively Black workers. Despite the oppressive heat, foundry workers were force to wear long underwear underneath their clothing to protect their skin form flying ambers. However, this caused each worker to sweat profusely. Salt tablets were provided on the foundry floor to combat the intense sweating, but it turned out that the excessive consumption of these tablets the primary cause of hypertension among foundry workers. Workers' safety was not an issue on the plant floors until April of 1971 when OSHA (Occupational Safety and Health Act of 1970) was passed into law.

Many of the less strenuous jobs were reserved for White workers. Inspection and transport jobs were exclusively White. White workers also dominated the tradesmen positions, which required a period of apprenticeship. Complaints of discrimination and the issues of safety and health were handled by the Fair Employment Committee of the union. Yet despite this internal safeguard that was supposed to suppress discrimination, upward mobility within the factory ranks was unheard of for the Black worker.

⁶⁶ Georgakas and Surkin 101..

⁶⁷ Farley, Danziger, and Holzer 106.

⁶⁸ "Billion Tag Put On Loss," <u>State Journal-Lansing</u> 26 July 1967.

Revolutionary nationalism was the ideological component the inspired Blacks to seize control of the plant floor. Detroit revolutionary union leader and the founder of DRUM, General Gordon Baker, used this revolutionary ideology to organize workers the fight racism at Dodge Main.

Closely involved with Wayne State University's Black radical organization known as UHURU (Swahili for "freedom"), General Baker recognized the connection between what was going on in the community, was also going on in the factory. The murder of Detroit prostitute Cynthia Scott, shot three times by a White Detroit police officer, who subsequently received no punishment for his crime, is an example of the overtly racist policies that existed outside of the plant. Racism with regards to the housing market was the clear message of UHURU protest against Detroit's bid to host the 1968 Olympics Games. Their motto was: "How can we hold the Olympic in the city, and not have an open occupancy law."

The connection between the general social movement and DRUM helped to define its motives. DRUM wanted immediate relief from corporate racism. They wanted more Blacks in the foremen and general foremen positions. DRUM was particular interested in putting a halt to union corruption and lobbied for fair and open elections. The so-called "Reuther caucus" controlled all plant elections. Blacks represented the majority of floor workers, and yet they were not represented in the local union.

Revolutionary Union Movements continued on in the Detroit area until 1971 when internal friction caused many organizations to disband. It is important to remember that the Black radicalism of the RUMs had its origins out of the Great Rebellion and The formation of the New Detroit Committee.

The Curse of the Code of Honor in A Chronicle of a Death Foretold Ashley Brief

Faculty Advisor: Aldona Pobutsky Department of Modern Languages and Literature; Oakland University

A Chronicle of a Death Foretold by Gabriel García Márquez is a novel about a Colombian town in the twentieth century that was a witness to a violent killing inspired by their extreme and traditional values. At the base of these values is the code of honor. This code rules the life of all the inhabitants and explains how they should act towards the other sex. Effectively, it is the code that starts the events that lead to the homicide of Santiago Nasar, the supposed offender of the code. Outside of being an old belief respected by the older townspeople, it is also a way to educate the young generations in this town. But, what is it that the code teaches the young people? Why is this value, which is not a law, a reason to kill? What effect does the code have on the youth? In this essay I am going to examine how the traditional way of raising children in A Chronicle of a Death Foretold creates a society with polarized sexes that live locked inside of the code of honor.

The code of honor is an old belief from the sixteenth and seventeenth centuries that started in Spain. The code established order in their society and put all the importance of honor in the virginity of a single woman and the chastity of a married one (Moreno-Mazzoli 1367). In 1523 Juan Luis Vives, a Spanish scholar, wrote an article that was called, "The Formation of the Christian Woman⁶⁹,... This article spelled out how a Christian woman should behave; all the points being in line with the code of honor. He gives women a guide to follow for every aspect of her life. He includes her childhood, virginity, which books she was allowed to read, the ways to behave at social gatherings, how to act in and out of the house, what types of thoughts she could have and the correct way to be intimate with her husband among others (1432-1437). He put in writing the unspoken tradition of the code of honor. Although this article was not a law, it clearly explains the behavioral guidelines for a woman and her responsibility in relation to honor. The honor of the woman and her family resided in the fact that she either remained a virgin or avoided adultery. In order to be sure that she did not lose her or her family's honor, the families would always guard their women and not allow them to leave the house by themselves or be in the company of a man without another person of the family present (Moreno-Mazzoli 1367).

The loss of the family and woman's honor was a result of her not staying a virgin or being adulterous. As Hugo Méndez Ramírez points out clearly, the reaction to this loss was grave: "The loss of the honor is analogous to the loss of life;...when one has lost their honor, revenge is employed immediately⁷⁰" (935). The men of the dishonored woman's family had to confront the aggressor that had taken the honor and, in certain cases, kill him. The revenge recuperated the honor to the impure woman and her family.

In *A Chronicle of a Death Foretold*, the beautiful Ángela Vicario is returned to her parent's house the night of her wedding when her spouse, Bayardo San Roman, realizes that she isn't a virgin. Consequently, her mother hits her in order to find out who was the author of her dishonor so that her brothers can recover the family's honor. When Ángela pronounces the name

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⁶⁹ Translation is mine.

⁷⁰ Translation is mine.

of Santiago Nasar, her brothers Pedro and Pablo immediately take on the responsibility of killing him; even if he is not truly the one at fault. From this moment to the fatal end, the Vicario twins make public the violent obligation that has fallen onto them. However, the people of the town do not stop the crime because they believe that "affairs of honor are sacred monopolies, giving access only to those what are part of the drama" (García Márquez 114). The conditioning of the characters from their infancy has created a town that can accept killings in the name of honor and that separates the sexes, thus, reinforcing the stereotypes of machismo behavior-aggressive for the men, and marianismo-suffering for the women.

In the same way Bayardo San Roman, the spouse of Ángela Vicario, was raised like the other characters in the novel, under the strict rules of the old code. He was the son of a powerful military official and a very attractive mulatto mother. From his rich father, Bayardo learned that it is necessary to seduce the Vicario family with extravagant gifts and that he did not need to do so with Ángela. Bayardo did the same thing that his father would had done when Bayardo saw Ángela for the first time and was attracted to her beauty; he decided that he was going to marry her (31). Richard Predmore points out that Bayardo married with the idea that one can buy happiness (70), meaning he thought that appearances and money could give him the perfect future, without taking into account the opinion of the very woman he sat his eyes on.

Santiago Nasar, the man named the author of the dishonor, was raised possibly more macho than Bayardo. His parents were part of an arranged marriage that was never happy. His childhood included the training in the use of firearms. From the moment that he could carry one in his hands his father taught him how to use it. He also taught him to sleep with a pistol under his pillow (García Márquez 3-4).

Perhaps the most macho part of his rearing was his sexual education. His father, indirectly, which is to say, through his own practices, taught him to be promiscuous with his female servants and prostitutes. Santiago learned that men are the owners of the world and that they do not have to follow the code of honor in relation to virginity and chastity. His father had sexual relations with his servant Victoria Guzmán for many years, even though she was not interested in such practices (8-9). This relationship taught Santiago that he also has the right to "use" his servants simply because he gives them employment. Therefore, the adolescent daughter of Victoria, Divina Flor, "knew that she was destined for Santiago Nasar's furtive bed" (9). Although, when the story occurs they had not yet been intimate, Santiago was always touching her and insinuating his plans while she never rejected him because she knew that she could not change her destiny. According to Benigno Avila Rodríguez, Santiago Nasar continued a tradition that his father started, of forcing the servants to satisfy his sexual desires (108).

Another part of the sexual education of Santiago, and also of the other adolescents, is the House of Mercies of the procuress María Alejandrina Cervantes. This woman explained the ways of the bed and how to be manly to an entire generation of adolescent boys (García Márquez 74). She did all of this "without the disorder of love" (75). This is to say, María taught them that men should not put sentiment in their sexual adventures because it complicates the act. Sex is a demonstration of their manliness and not of their love.

However, there is not a more representative family of the polarization of the sexes than the Vicario family, the family of the returned daughter. The children of this family learned their traditional roles from a very strict and rigorous mother. She took her position of a subordinate woman to such an extreme that some people forgot that she even existed because she did everything for her children and spouse and nothing for herself. However, the education that she gave to her sons and daughters was very distinct, following the traditional idea of aggressive men

and passive women. The boys were simply raised to be men and to understand that their roles in the society were to appear macho, sexual and violent. But the daughters were raised to suffer. This is to say, they were not allowed to think about their own desires and dreams because these will not mean anything to a man. The fact that a woman is self-sacrificing is perfect for the men because it is what they have learned to expect from their woman. Each man's happiness depended on the fact that his wife would live for his necessities and not for her own. The girls also learned very useless practices like sewing, caring for the dying, letter writing and dessert making. There was nothing intellectual in their training, only techniques for obtaining a proper spouse (34). For this traditional town, a proper spouse meant a man with money, not one that treated her well or loved her. According to Ángela's mother, "love can be learned too" (38). The mother did not want the daughters to marry a man that they loved, because matrimony in her opinion did not require love or passion.

As can be predicted, the sexual education of the sons' was very different from that of the daughters'. For example, the Vicario twins frequently visited the local brothel with the rest of their friends. But the education of the Vicario women was very strict in regards to their chastity. Before the wedding, when Bayardo and Ángela went to see their new house, her parents accompanied them in order to guard Ángela's honor (41). It is so because the girls were never allowed to go out to the streets alone or have boyfriends because their mother locked them in the house (41). While there was so much importance and preoccupation over the virginity of Ángela, no one questioned the sexuality of the twins and their visits to the prostitution house.

The polarized education of the son and daughters separates the sexes and trains them according to the rules of the code of honor. As Willy Oscar Muñoz indicates, this way of living takes away their free will and forces them to live in distinct worlds (96). The men live in a sexual and social world while the women live in one of repression and suffering. The education of the woman teaches her that her responsibility is the home and family chores, meaning, caring for her spouse and children. At the same time it also educates her that her honor and the honor of her family depend on nothing more than her virginity or chastity.

From learning the behavioral norms for a male, Bayardo San Roman knows that he can "demand a virgin for a spouse even though he himself does not possess this state⁷¹" (Oscar Muñoz 96). When he finds out that she is not a virgin, he deems her unable of being his spouse. The code of honor has conditioned him to not accept a sexual woman. Therefore, he returns her to her parents and this starts the revenge process to recuperate the honor of the Vicario family.

Santiago Nasar was educated under the same idea of the code of honor that the Vicario twins and Bayardo San Roman received. Therefore, when he found out that the Vicario brothers wanted to kill him, he knew that there was nothing that he could do to save his skin. "When Santiago found out that they were looking to kill him, he was disturbed, not by fear but because he was very conscious of the means that moved the behavior of his society 72, (96). This is to say, Santiago understood the importance of honor to his town and what was necessary to fix it. Although it seemed that he was not the responsible party, he knew that only "spilled blood can redeem lost honor 73" (Predmore 709). His death was a sacrifice-though unjust on many levels-to return the sacred honor to the Vicario family.

The reaction of the Vicario twins shows the power of the code of honor and its importance very clearly. Immediately after hearing the name Santiago Nasar, the twins began to look for

⁷¹ Translation is mine.

⁷² ibid.
73 ibid.

him. Muñoz explains that the men knew that part of being a man is having sexual relations with several women, but the other part demands that they be ready to kill the offender of their honor or be killed for being the offender (100). There is a natural order that maintains the equilibrium of the town and the loss of the virginity broke it; because of that the Vicario twins felt obligated to reestablish the order by killing Santiago Nasar (95). As a result, they did not consider the murder as a sin. "It was a matter of honor" and God forgave them (García Márquez 56). Since the importance of the honor had been reinforced in their lives, the twins believed that it would be a sin had they not reclaimed it.

However, the collective adherence of the town to the code of honor is equally, if not more, obvious. There are many instances where various inhabitants had the opportunity to stop the crime but not a single person did so. The people believed the attack was over the question of honor so they did not have to stop it because it did not involve them. The twins had to do it for their family. Inside all of the drama over the loss of Ángela's virginity, no one condemned the twins, Bayardo San Roman or Santiago Nasar for having visited the House of Mercies of the procuress. It is also evident that other people in the town believe as strongly about the honor of a woman. An example appears when the girlfriend of Pablo Vicario, Prudencia Cotes, demands the twins to hurry in accomplishing their responsibility because "honor doesn't wait" (71). She wants the twins to fulfill their duty of killing Santiago so that the Vicario family and Ángela have their honor restored. The idea of living without honor scares her more than having an assassin for a boyfriend.

In the end, it is evident that Marquez's 20th-century coastal town somewhere in Colombia has raised people, generation after generation, according to the same traditional code of honor that emerged in Spain in the sixteenth century and then took hold throughout Latin America. This markedly patriarchal society raises the men to be owners of everything. They are owners of their women and their sexuality and owners of the life and death of others. In lieu of respecting the free will that everyone deserves nowadays, the town-or better said, its men, control the society as such through the women's sexuality. The code of honor which enforces self-restraint on women and condones murder in the name of family reputation begins to corrupt the children at a very young age thus separating the sexes early on and depriving them from the opportunity for good communication in the future.

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Translation of *Menuet* by Guy de Maupassant Colleen Britton Faculty Advisor: Dikka Berven Department of Modern Languages and Literature; Oakland University

Great misfortunes hardly sadden me, said Jean Bridelle, an old bachelor who was considered a skeptic. I have seen war up close; I have stepped over bodies without compassion. The terrible brutalities of Nature or Man can cause us to cry out in horror or indignation, but they do no wrench our hearts, do not send that shiver that runs down our spines when we see certain disturbing little scenes.

Certainly, the most violent grief that can be experienced is that of a mother who has lost her child, and that of a man who has lost his mother. These are the most visceral, the most terrible, these overwhelm and break our hearts; but one recovers from these catastrophes like one recovers from an ugly wound. And, yet, certain encounters, certain glimpses, certain secret sorrows, certain cruel twists of fate that move in us all an entire world of devastating thoughts that suddenly throw open the mysterious door of moral suffering, complicated, incurable, all the more profound because they seem benign, all the more bitter because they seem untouchable, and all the more painful because they seem artificial, they leave in our souls a trail of sadness, a taste of bitterness, a sensation of disenchantment that takes an eternity to fade away.

I always have before my eyes two or three things, which others most certainly do not notice, which stick me like long, thin, incurable needles.

You will not understand, maybe, the emotions of these fleeting impressions. Of them, I will tell you only one. The memory is very old, but as alive as if it were yesterday. It may only be that my imagination conjured my emotion.

I am fifty years old. I was young then, and studying law. I was a little sad and a bit of a dreamer, subscribing to a melancholic philosophy. I hardly cared for noisy cafes, boisterous friends, or stupid girls. I would get up early, and one of my most cherished pleasures was to walk alone, around eight in the morning, in the nursery of the Luxembourg Gardens.

You've never been there? To the nursery? It was like a forgotten garden from another century, a garden as lovely as the smile of a sweet old lady. The dense hedges separated the narrow and regular rows, quiet lanes between two walls of carefully manicured foliage. The large shears of the gardener constantly groomed each and every leaf, and here and there you would come across flower beds, little borders of trees that were arranged like school boys on a walk, companies of magnificent rose bushes, and regiments of fruit trees.

The entire corner of this charming grove was inhabited by bees. Their straw houses, skillfully spaced on planks, great doors, no bigger than the opening of a thimble, wide to the sun; and all along the way, you met these buzzing and gilded flies, true mistresses of this peaceful place, strolling with dignity through these quiet lanes. I came there nearly every morning. I would sit down on a bench and read. Sometimes, I allowed my book to rest upon my knees, and I would dream, listen to Paris alive around me, and enjoy the infinite rest of those ancient arbors.

But I soon realized that I was not alone and, at the turn of a path, I sometimes found myself face to face with a strange little old man.

He wore shoes with silver buckles, wide-legged trousers, a frock coat the color of Spanish tobacco, a lace cravat, and an incredible gray hat with a wide brim and fur which made me think of the flood.

He was thin – extremely thin – and angular, grimacing and smiling. His sharp eyes twitched under a continuous motion of the eyelids; and he always had in hand a superb cane with a gold pommel which must have been from some splendid memory of his.

At first this gentleman surprised me, then, fascinated, coaxed me into observation. And I watched for him through the wall of leaves, following at a distance, stopping at a bend in the path so as not be seen.

And then one morning when he thought he was alone, he began to make peculiar movements; first, some small leaps, then a bow; then with his spindly legs he performed a lively *entrechat*, then he began to pivot gallantly, skipping, prancing in an amusing way, smiling as if for an audience, making graces, rounding his arms, twisting his poor body like a marionette, addressing the empty space with moving and ridiculous gestures. He was dancing!

I was completely stricken with astonishment, asking myself which of us was mad – him or me.

But he stopped suddenly, advanced as if he were an actor on the stage, then bowed and retreated with gracious smiles, tossing kisses with trembling hands to the two rows of hedges.

And then, with gravity, he went on with his walk.

From that day on, I never lost sight of him; and each morning he played out the same unlikely scene.

I was dying to speak with him. I took the risk, and in greeting, I said to him:

"What a fine day, today, monsieur."

He bowed.

"Yes monsieur, it's just like the old days."

Eight days later we were friends and I learned his story. He had been the dance master at the Opéra during the reign Louis XV. His beautiful cane had been a present from the Count de Clermont. And when you spoke to him of dancing, he couldn't stop talking.

But one day he confided in me:

"I married la Castris, monsieur. I will introduce you if you like, but she only comes here in the afternoon. You see this garden is our joy and our life. It's all that is left to us from the old days. To us it seems as if we could no longer exist without it. It's old and distinguished, don't you think? Here I feel like I'm breathing an air that has remained unchanged since my youth. My wife and I spend all of our afternoons here. But I come here in the mornings because I rise early."

As soon as I had finished lunch I returned to the gardens where I glimpsed my friend, upon whose arm was a rather petite and elderly woman dressed in black, and to whom I was introduced. It was la Castris, the great *danseuse* beloved by princes, beloved by the king, beloved throughout that entire grand century that seemed to have left in the world a scent of love.

We sat down upon a stone bench. It was in the month of May. The perfume of flowers fluttered through the manicured lanes; sunshine passed through the leaves and dappled us with light, and the black dress of la Castris seemed drenched with it.

The garden was empty. We listened to the faraway clatter of carriage wheels.

"Tell me then," I said to the old dancer, "what was the minuet?"

He gave a start.

"The minuet, monsieur, is the queen of dances and the dance of queens, you see? Since there are no longer any kings, there is no more minuet."

And in a pompous way he began a lengthy, enthusiastic eulogy of which I understood nothing. I wanted him to describe the steps, all the movements, the poses. Muddled, he was exasperated by his impotence.

And suddenly turning to his agèd companion, who was silent and grave, he asked, nervous and apologetic:

"Elise, would you, say, would you... if you would be so kind, shall we show this gentleman what it was?"

She cast a furtive glance around the garden, then without saying a word, stood up and situated herself before him.

Then I saw something unforgettable.

They came and went, with youthful energy, smiling at each other, swaying, bowing, leaping like two old marionettes animated by an outdated mechanism, a little run down, built by a master craftsman who had made them at the height of the fashion.

And I watched them, my hearted troubled by extraordinary sensations, my soul moved by an indescribable melancholy. It seemed as if I were seeing some tragic and comic apparition, a shadow of a bygone century. I wanted to laugh, to cry.

Suddenly they stopped. They had finished the dance. For a moment they continued to face one another, smiling in a surprisingly sad manner. Then they embraced, sobbing.

Three days later I left for the province. I never saw them again. When I returned to Paris two years later, the garden nursery had been demolished. What became of them without their beloved garden, with its twisting paths, its scent from the past, and the graceful pathways between the hedges?

Are they dead? Are they wandering the modern streets like exiles without hope? Are they dancing – insignificant ghosts – a fantastic minuet under the moonlight, between the cypresses of a cemetery, along the long foot paths bordered by graves?

Their memory haunts me, obsesses me, tortures me, festers in me like a wound. Why? I do not know. Perhaps you think it's ridiculous...

The Death that Santiago Nasar Did Not Deserve in Gabriel García Márquez's <u>Chronicle of a Death Foretold</u>

Emily Cushing

Faculty Advisor: Aldona Pobutsky
Department of Modern Languages and Literature; Oakland University

The word victim is used in many situations and places, but the situation in which this word is most frequently used is in that of crime. In courts and investigations this word is often heard and the investigation that takes place in <u>Chronicle of a Death Foretold</u> is no exception. When the narrator tells us what happened in his town many years ago (approximately twenty-seven) he includes the names of many inhabitants that certain readers consider victims, but only one individual was murdered in an extremely violent manner and, unfortunately, this individual did not deserve to die. Many years after the crime Ángela Vicario insinuates the real explanation for the loss of her virginity before marriage and, as readers can see by the uncertainty in the way that she speaks, it is clear in that moment that Santiago Nasar was the one and only victim in the novel, not only in a brutal killing but also in the negligence of the entire town.

It is important to analyze the reasons for which the Vicario brothers wanted to kill Santiago Nasar. When Ángela is returned to her parents' house by her husband, Bayardo San Román, who discovers that she is not a virgin on the night of their wedding, her brothers Pedro and Pablo Vicario want to fulfill the code of honor imposed by the entire town. When asked who it was that took her virginity, Ángela Vicario says with very little confidence that it was Santiago Nasar, a good friend of her brothers and many other young men his age in their town. "The Vicario twins, after the so-called disclosure by their sister of her sullied honor and her accusation against Santiago Nasar, feel it to be their duty to kill their friend" (Bandyopadhyay, 96). It goes without saying that in order to satisfy the rules of the code of honor they have to kill Santiago Nasar to restore the honor of Ángela and their family. Furthermore, Pablo Vicario wants to please his girlfriend Prudencia Cotes, who is also a strong believer of the code of honor. When the narrator speaks with her many years later, she says, "I knew what they were up to, and I didn't only agree, I never would have married him if he hadn't done what a man should do" (Márquez, 72). It is evident that Pablo fears that she will not consider him man enough if he does not kill Santiago Nasar. Even though Santiago is a good friend of the Vicario brothers and there is a lot of doubt in the certainty of Ángela's answer, it is more important to return honor to their family, satisfy Pablo's girlfriend, and fulfill the code of honor.

It is logical to ask oneself, why did the Vicario brothers tell so many people that they were going to murder Santiago Nasar? The most important answer to this question is that, by telling so many people what they were going to do, the Vicarios were hoping that someone might stop them. Santiago was a great friend of Pedro and Pablo and it is obvious that they do not want to kill their companion, not only because of the friendship between them but also because of the distrust in what Ángela says. In her article titled, "A Detective Story Turned Upside Down: Did They Not Warn Santiago Nasar?" Manabendra Bandyopadhyay explores the Vicario brothers' motive when they announce to the entire town that they are going to kill Santiago Nasar.

By announcing it to the town at large they hope that the people would prevent them from committing the murder. In other words, they feel they should go through the motion of the engraged act- they feel that otherwise people would not consider them masculine enough (96).

Unfortunately, the town highly values masculinity and the Vicario brothers do not want people in the town to doubt theirs. Nevertheless, they hope that someone will stop them before they commit the crime.

Since the Vicario brothers informed the entire town of what they were going to do, it is necessary to ask, why anyone did not warn Santiago Nasar that they were going to kill him. It seems as though no one in the town cautions him because nobody really believes that they are going to go through with their plan. For example, Clotilde Armenta finds out what the Vicario brothers are planning to do and when she tells her husband, Don Rogelio, he comments impatiently, "Don't be silly, those two aren't about to kill anybody, much less someone rich" (Márquez, 63). Bandyopadhyay seems to have the same opinion when she explains, "Why do they not warn Santiago Nasar? Is it because no one really believes that the Vicario brothers would carry out the threat, as the incompetent Mayor thought after he had confiscated the first set of weapons from them?" (100).

On the day of the murder the bishop was scheduled to arrive, thus marking a very important event for everyone in the town. As a result, there was quite a lot of confusion when the residents heard Santiago Nasar's cries during his attack and many people thought that everyone else in the town were simply applauding because of the arrival of the bishop. María Cordeiro Makoon-Singh refers to this confusion in her article "La hipocresía en *Crónica de una muerte anunciada*" in saying, "Cuando están asesinando a Santiago, los vecinos de al lado de su casa pensaron que 'la gritería era parte de la fiesta del obispo" (34). Furthermore, the people of the town, like the Vicario brothers, are in accordance with the code of honor. Consequently, nobody warns Santiago Nasar because nobody wants to stand in the way of Pedro and Pablo's fulfillment of the code of honor. As Quinn Duffy says, "La gente en la novela se comporta como si el futuro estuviera fijo, dictado por una fuerza divina. A los ojos de la mayoría, nadie es culpable de la muerte de Santiago. Los gemelos Vicario rechazan su responsibilidad" (103). In saying they deny their responsibility, Duffy refers to the fact that the Vicario brothers believe that they only did what they had to do to prove their loyalty to the code of honor and return honor to their sister and family.

Everything previously explained demonstrates the innocence and unfair persecution of Santiago Nasar, however it is vital to consider arguments that suggest that there are other victims in the novel. Many readers believe that Ángela Vicario was a victim given the fact that she was returned to her parents' house and because her mother severely beat her when she discovered why. In the first place, it is important to mention the way in which she confesses who took her virginity. When Márquez describes the moment before giving the name of the culprit in the novel, he says:

She only took the time necessary to say the name. She looked for it in the shadows, she found it at first sight among the many, many easily confused names from this world and the other, and she nailed it to the wall with her well-aimed dart, like a butterfly whose sentence has already been written (53).

Upon seeing Ángela show so much indecision it is clear that she is trying to protect the person who took her virginity who, in reality, was not Santiago Nasar, but rather a man who remains anonymous throughout the entire novel. Even though she was victim to a beating, she is to blame for her return to her parents' house. Ángela lived in the town for many years and understood the code of honor to which everyone agreed. Therefore, when she lost her virginity before marriage she knew what the consequences would be. In an article by Hubert Poppel titled "Elementos del género policíaco," the possibility of incest in the Vicario household is explored as an explanation of the loss of Ángela's virginity. Poppel says, "... la madre vigila a Ángela de una manera que era imposible que alguien de afuera de la casa se acostara con ella" (36). This quote also helps to prove that Santiago did not take her virginity and, therefore, did not deserve to die. Ángela has the opportunity to tell the truth before marrying Bayardo San Román but chooses not to until after the wedding: "Ella es obligada a casarse contra su voluntad y parece elegir la más retorcida de las venganzas contra todos: no ocultar la pérdida de su virginidad" (Cordeiro Makoon-Singh, 36). By waiting until after the wedding, it is clear that her own honor and the honor of her family do not matter much to her. Without a doubt, Ángela Vicario was not a victim.

When Bayardo San Román arrived to the town, he lived in the boarding house for single men. Upon seeing Ángela Vicario for the first time, he told the owner of the boarding house, "When I wake up remind me that I'm going to marry her" (Márquez, 31). Although he thought that she was very beautiful, he did not take the time to get to know her very well. If he had done so, he would have discovered that she was no longer a virgin and nothing would have happened to Santiago Nasar. Because of this, Bayardo San Román is not a victim.

To summarize, one can see without a doubt that Santiago Nasar was the only victim in the novel. Ángela's lie caused numerous problems in the town but everyone was too preoccupied by the code of honor to contemplate the uncertainty of her declaration. Pedro and Pablo went around the town announcing that they were going to kill him with certainty that someone would stop them. The entire town found out what the Vicario brothers were going to do but nobody felt obligated to warn Santiago Nasar. In the end, Santiago suffered a death that he did not deserve and it is clear that he was the one and only victim in the novel.

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Life After Death: A Study of Victor Hugo's "A Villequier" Jean Wood

Faculty Advisor: Jennifer-Law Sullivan Department of Modern Languages and Literature; Oakland University

Written after the drowning death of his daughter Léopoldine, Victor Hugo's "A Villequier" is an attempt to rationalize the loss of a child with the traditional image of the benevolent God. A combination of both biographical elements as well as a broader view of the human experience, the poem chronicles the emotional turmoil a parent endures in the aftermath of his child's death. Specifically, "A Villequier" relates the continuing conflict between man and God. This tension is evidenced by specific language choices and changes in tone of voice within the poem. As the poem progresses, a recognizable shift takes place in the poet's attitude towards God. By utilizing the overall structure of the poem to emphasize his frustrations and juxtaposing several images of man and God, Hugo presents a vision of incredible inequities and unanswered suffering.

The poem, however, opens with an image of hope. After mourning the loss of his child, the poet can begin to see the beauty of the natural world. Away form the noise of the city, the artist can once again appreciate the "superb and tranquil horizon" and the "divine spectacle" created by the heavens. These ideas of peace and acceptance as well as Hugo's use of traditional Christian imagery open the poem with a sense of new beginnings. The speaker addresses God using the traditional names "Pere Auguste" and "Seigneur", describing Him as "good, merciful, indulgent and kind". Hugo continues to glorify the natural world and its grandeur as well as the relative insignificance of man in relation to God. The poet is "touched by these divine sights, 'Plains, forests, rocks, little valleys, silvery river, /seeing my smallness and seeing your miracles..." Up to this point in the poem, Hugo presents no trace of frustration or anger towards his own suffering or the role of God's will in the death of his child. The reader encounters only conventional descriptions of God's power and the Romantic ideals of the supreme beauty of the natural world.

As the poem continues, this traditional attitude and favorable presentation of God becomes increasingly critical and negative. The first indications of this shift are more clearly presented in the structural aspects and rhyme patterns of the poem. The poem is arranged in four line verses composed of either four lines of 12 syllables (a traditional poetic line: the alexandrine) or alternating two of 12 syllables and two of 6 syllables. Example from the original French:

Maintenant que Paris, ses paves et ses marbres, Et sa brume et ses toits sont bien loin de mes yeux Maintenant que je suis sous les branches des arbres, Et que je puis songer à la beauté des cieux;

Maintenant, que de deuil qui m'a fait l'âme obscure Je sors, pale et vainqueur, Et que je sens la paix de la grande nature Qui m'entre dans le cœur;

As a result of this, the lines that contain 6 syllables stand out to the reader. Hugo utilizes this structural component to suggest continuing frustration towards God. Examples of this include, line 24 "The pieces of that heart all full of your glory, / That you broke", line 38 "I resist no more whatever happens to me/By your will.", and line 40 "The soul from grief to grief, Man from shore to shore, **Rolls to eternity.**" "That you broke" and "By your will" describe the active role of God in the suffering of the poet. These lines as well as others suggest doubt as to the benevolence of God and express a subtle kind of accusation towards his Creator. This first change is subtle and slow. The poet alternates between praising and criticizing God without making any overt or specific accusations. The use of antitheses within the poem creates a sense of conflict. While God is good and gentle, He is also responsible for the suffering of the poet. Hugo struggles internally in an effort to grasp the beauty of the natural world and the horrors of the life of man. While the poet describes the beauty of the world God has created, he contrasts these visions of magnificence with a hopeless presentation of the desperate life of man. The verse "Les morceaux de ce cœur tout plein de votre gloire/Que vous avez brise;" (see translation above: The pieces of my heart...) proposes a contrast between the idea of a heart full of the "glory of god" and the possibility that this same heart has been broken by God. These verses present two very different images of God. This represents both a conflict within the poet, and perhaps serves as a strategy to compose an argument against the will of God. By rationally juxtaposing the two images, Hugo suggests that some discrepancy or hypocrisy exists in the relationship between God and man. Instead of making emotionally charged accusations, the poet frames his argument in terms of a rational thought process. If God is the creator and savior of mankind, why does His will cause so much suffering and pain? While openly critical of the church throughout his lifetime, "A Villequier" serves as a testament to Hugo's faith and personal relationship with the Christian God. This is evidenced by not only the traditional references to God, but by the respectful tone with which the poet addresses his creator. The problem is not the existence of God, but rather the injustice he sees in the life of man and his interpretation of the relationship between man and God. As the poem progresses the father's frustration becomes more evident in line structure and word choice. When describing the unmatched power of God, several verses begin with the phrase "Je conviens..." (I confess...), yet this repetition of the pronoun "I" seems to insist upon the importance of the individual man. The true power of God lies in the belief of his people. Without the faith of the individual, God cannot exist. This repetition reinforces the concept that the life of man is unjust. According to Hugo "Man bears the yoke without knowing why. /All he sees is short, useless and fleeting." Man is no more than a dumb animal meant to serve a God who disregards the individual human being. In subsequent verses, the pronoun usage shifts from "I" to "Us" and "We". In doing so, the poet broadens his argument, encompassing all of mankind, specifically those individuals who suffer. In this sense, the poem acts as a plea of humanity. By expanding the spectrum of the argument, Hugo suggests that his suffering is one endured by all human beings, and thus worthy of God's attention. In Christian religions, the relationship between man and God is described in familial terms. ("God the father", "Mother Mary", sister, and brother) Hugo utilizes these familial references, yet presents them as somehow deformed and neglected. Verses 49-55 offer an image of a God who abandons his children in their time of need. To better demonstrate the distance between God and man, Hugo creates comparisons between objects that oppose one another. For example, « de pleurs...des chants », (the tears...the songs) « un atome...cette ombre infinie », (an atom...this infinite shadow) « les bons...les méchants » (the good...the evil). This further illustrates that

despite his reverence for God, Hugo views their relationship as more of servant and master than father and child.

In the final section of the poem, Hugo again utilizes the pronoun "I" thus refocusing the argument to his personal pleas for understanding and compassion. He also considers, with a touch of sarcasm that the worries of mankind must pale in comparison to God's awesome responsibilities. Again, the poem's tone becomes increasingly angry, and the poet finally addresses God in direct accusations. From this point on the poem becomes more frustrated with the indifference of God. The image of the « Bon, clément... » God is replaced with one who is unforgiving and rigid. "I know you have far more to do/than to feel sorry for us all,/and that a child who dies, to its mother's despair,/is nothing to you!" In addition to reestablishing the personal tone and biographical elements of the poem, Hugo begins employing the imperative verb form which is commonly associated with giving orders or directions. The poet no longer makes any effort to hide his anger. Hugo writes, "Consider again how I have, since dawn, /worked, fought, thought, walked, struggled,/ explaining Nature to Man who knew nothing of it,/ lighting everything with your clarity." The Hugo who claimed to be able to see the miracles of God, the man who showed others the light of God, can no longer see that light in the midst of his personal suffering.

As the poem nears its end, the accusations subside, and Hugo professes, "...my heart is submissive, but not resigned." It becomes evident that the poet only wishes for compassion and understanding from God. It is at this point that his orders become emotional appeals. Previously in the poem, Hugo created rational arguments citing not only his own experience, but that of other men; yet as the poem closes his emotions break free of their confines. Unable to hold back, he writes, "Alas! Let the tears run down from my eyes, /since you have made Men for this! /Let me lean over this cold stone/and say to my child: Do you feel that I am here?" During his time of mourning, the father can no longer see the existence of God. While Hugo is resigned to the ultimate power of his Creator, he insists upon his own right to mourn the death of his daughter and ignore the light of God during this time.

In closing, it becomes apparent that the pain of his daughter's death will always remain with the poet. While he has begun to again see the miracles of nature and attempted to reconcile with his faith, he will continue to struggle. In the words of the poet, "I emerge pale and triumphant." Although this verse occurs near the opening of the poem, its sentiment is carried throughout. The father/the poet/Hugo may have been through hell, but he has hope for future. Although he will never forget his lost child, there is a triumph in regaining his sense of the beauty in life.

Tradition and Antifeminist Sentiment in <u>Chronicle of a Death Foretold</u> by Gabriel García Márquez

Melissa Stockdale Faculty Advisor: Aldona Pobutsky

Department of Modern Languages and Literature; Oakland University

In our society today, change is something that happens on a daily basis, whether it be technology, music or clothing and we expect it almost as much as we expect the sun to rise every morning. However, change was not always as anticipated or welcomed as it is today. Tradition became an integral part of the lives of people over the centuries, and some of its aspects have managed to exist to this day. Though a tradition may have stood the test of time, it is not to say that it has always been beneficial to everyone involved. In fact, one tradition in particular seems to be quite detrimental and even destructive to society. The novel <u>Chronicle of a Death Foretold</u> by Gabriel García Márquez explores the imperfections of an old-fashioned tradition and the damaging role that it plays in a Hispanic town somewhere in Columbia as it exposes women's entrapment within traditional settings.

In <u>Chronicle of a Death Foretold</u> Ángela Vicario is a young woman betrothed and married off to Bayardo San Román, a handsome and wealthy young man ,who discovers on the wedding night that his new bride is not a virgin. That very evening, Bayardo returns Ángela to her family's home. Ángela's twin brothers are furious at this injustice and knowing that it is their job to restore honor to their family, they ask their sister which was the man who took her virginity. Ángela randomly picks from among their town one whom she thinks her brothers won't harm- and that man is Santiago Nasar, a wealthy and powerful bachelor. Although the twins Pablo and Pedro Vicario do not wish to kill Santiago, they are encouraged by certain female characters and feel obligated to fulfill their family duty. In the hopes that somebody would manage to warn Santiago in time, Pablo and Pedro proceed to announce to almost the entire town that they are going to kill Santiago. However, no one does caution the victim-to-be and in the end, they kill him in a very gruesome and public way.

Pablo and Pedro Vicario had no desire to murder Santiago Nasar; in fact they were fond of going out for drinks with him and passing time in the local whorehouse together. However, even though they felt averse to it, the twins felt compelled to go through with this horrible deed. This sense of morbid obligation was due to a tradition known commonly as the code of honor. In the past, the code of honor was an essential part of almost every culture in the world, but some societies maintained it for longer periods of time than others. Hispanic cultures are very traditional, therefore the code of honor remained until recent years. The small town in the story also has this tradition and due to this same code of honor the inhabitants of the village suffer and are affected in different ways and varying degrees. The most obvious and most gruesome example is that Bayardo San Román loses his new wife while Santiago Nasar loses his life. Whereas a tradition should better the lives of those that continue it, in this case it only works to destroy them.

In a town full of rather conventional characters, lives Ángela Vicario, a young, pretty and nontraditional woman. Although her mother, Pura Vicario is the prototype of the traditional woman, Ángela is the complete opposite of her mother in the beginning of the story. She wants to marry for love and dislikes her potential suitor Bayardo San Román- a rich and handsome man, because he is arrogant and uses his money to obtain whatever he may desire. Moreover, Ángela does not want to hide the fact that she is no longer a virgin, thus demonstrating that her

attitude is far different from the rest of the town's women. Ángela rebels against her marriage that was arranged between Bayardo and her family by mentioning the lack of love that will exist in their relationship. And she rebels against Bayardo San Román himself with her incapacity to convince him of her virginity. Thus the code of honor is induced.

However, the development of Ángela's character is the oddest phenomenon in the entire story. She begins as a strong and independent character and evolves into this weak, dependent woman that is possibly the most traditional of all the women in the village. During the wedding, before and after the celebration following the wedding, Ángela isn't able to feel the slightest tinge of affection for Bayardo. Nonetheless, after the whole tragedy, that is to say, the assassination of Santiago, the shameful departure of Bayardo and the incarceration of her twin brothers responsible for the crime, suddenly Ángela discovers that she loves Bayardo with all of her being even though there seems to be no new reason for this unexpected affection. She begins to write him fervent love letters, one after another, and continues to do so for many years to come even though Bayardo never bothers to respond to her love pleas. Ángela neither marries anyone nor does she think of anything other than the return of Bayardo and her newfound love for him. Finally, after many years, Bayardo returns with all of her letters unopened and piled up in a suitcase and still she feels utterly elated. It is fair to say that no modern woman would tolerate such silent treatment for years, nor would she appreciate the fact that the addressee never bothered to open her love letters, yet he comes back expecting love and respect. After all, if he did not care to find out what her feelings were at any given time before, clearly he will not care to know them in the future.

On the other hand, perhaps the development of Ángela is not so surprising if one examines her mother, Pura Vicario and her tyrannical manner of treating her family, particularly the women. One character in the book describes the oppressive mother as such:

Purísima del Carmen, her mother, had been a schoolteacher until she married for life. Her docile and much afflicted appearance very well concealed the severity of her character. "She would seem like a monk" remembers Mercedes. She devoted herself with such sacrificial spirit to the attention of her husband and the caring of the children that sometimes you would forget that she still existed (García Márquez 38)

According to Pura Vicario, the roles of men and women were distinct:

"The brothers were raised to be men. The girls had been taught to marry. They knew how to embroider frames, to sew with a machine, to weave bobbin lace, to wash and iron, to make artificial flowers and creative candies, and to compile obituaries and engagement notices...to comfort the dying..." (García Márquez 40)

About her daughters, the inhabitants of the town said that "any man would be happy with them because they have been raised to suffer" (García Márquez 40). This is exactly what Pura wants for her daughters, and she did much to ensure a future of this nature at least for Ángela, if not for her other offspring. Although it would seem that Pura Vicario is a tranquil woman, she does not hesitate to repeatedly strike Ángela when Bayardo San Román returns her to their house on the eve of their wedding. In other words, she might seem to be quiet and submissive, thus

playing within the traditional gender roles for women, yet her role is far more detrimental since she herself represses her daughters to no end.

Almost everyone enjoys a love story that ends happily, and this is how the novel ends, with the happy reunion between Ángela and Bayardo. But it seems very strange that the most rebellious woman in the entire town suddenly becomes so quiet and docile.

Perhaps this unusual development is to suggest that we should eliminate the code of honor because a young woman is able to destroy so much with her lies, especially when, in the end, she is content and happy with her role of the submissive wife. For the men, any power in the hands of a woman is dangerous:

"In effect, the code of honor that we have working here gives their words the power of sentencing-predicting, like all sentences- following a penal law that decides or predicts the death of the offender at the hands of the offended." (Díaz-Migoyo 431)

It seems that there is something curious in this point of view: Is the problem with the tradition or with the perception of the traditional role of women in society?

It is evident that almost all women have a negative role in this book. Ángela lies about her virginity and about the man who violated her. Prudencia Cotes says that she will not marry Pablo Vicario unless he kills Santiago Nasar, going so far as to encourage the twins to become murderers. And finally Santiago's servant, Victoria Guzman, despises him and does nothing to impede the assassination although she has the opportunity to warn him on time. Curiously, there are many examples of the negative roles of the women and very few positive ones throughout the story.

What is interesting is that there is not a single woman in this tale that is good, with the exception of the prostitute María Alejandrina Cervantes, and there is no role more traditional and oppressive for a woman than that of a prostitute. María is the only woman that is described as a good influence for the men. She is even said to know something of dignity. María will not, for example, go to bed with other men when Santiago is in her inn because she knows that this man loves her dearly. Although the theme of the book is to criticize the old-fashioned and outdated code of honor, this perception of women is completely traditional. There is only one woman that is not traditional and she is Ángela, however Ángela caused everything horrible that occurred in the town with her impetuous actions. So it would seem that it isn't possible for a modern woman to survive let alone advance in a society similar to this one, therefore in the end the traditional ways always win.

Summing it up, the most important idea of the book is to demonstrate how society needs to eliminate useless and out-dated traditions, but it is evident that the point of view about the role of women has neither changed nor become modern in any way. Perhaps this code of honor is perceived as being ridiculous because, in this case, it would seem that only the men are the victims. Perhaps the true perspective of the book is that the code of honor is not a good tradition because a young woman can influence or even destroy the lives of many men.

The speculations about the intentions of the text are innumerable and varied. What is certain is that every character in the novel has their own role to play in the development of the code of honor, the assassination of Santiago Nasar and in the perception of women in society. When there is a "lack of individualism" (Penuel 754), it will always result in situations like the tragic death of Santiago. This is observed through almost every character in the novel in how

they consistently avoid taking action to save Santiago's life. For example, the best person to mediate such a matter would be the town friar. In this case, the friar feels that it is not his job to do so and he resorts to simply ringing bells in place of taking action. Their society and their traditions instilled in them the idea that one person could not interfere with such time-honored practices, even if an innocent life would be spared. "Just one door opening, just one person standing up and shouting what had been announced in murmurs by all would have been enough to turn tragedy into peace" (Dorfman 34). If nobody has the capacity to decipher between right and wrong or the courage to act upon their instincts, we will never progress towards a society without oppression.

Advancement towards a more just future without unnecessary complications is not possible if attention is not paid to all of the problems in society, rather than focusing on just one tradition. Using the novel <u>Chronicle of a Death Foretold</u> we will be able to advance and "break the brutal cycle of disgrace and violence" (Dorfman 20), only if we also notice other latent problems hidden within the text. In this case it is a woman's questionable pattern of behavior as she slowly evolves into a submissive weakling who learns to please traditional patriarchy.

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The Lost Honor of Katharina Blum: Implication of the Narrative's Sub-Title Murdoch T. Campbell Faculty Advisor: Barbara Mabee Department of Modern Languages and Literature; Oakland University

Heinrich Böll (b. 1917 - d.1985) was a contemporary German writer who, after having been invited in 1951 to join an association of contemplative writers known as Group 47, quickly rose to international preeminence. Böll is best described as a humanist whose stories are concerned with everyday oppression experienced in bourgeois society. Böll's 1974 narrative, The Lost Honor of Katharina Blum, has been called a documentary picture of German society. Böll himself was often referred to as a literary politician, a label he despised. He preferred to be recognized as a literary artist and such affirmation came to him when he was awarded the 1972 Nobel Prize for Literature.

Before exploring the theme of this paper, it is necessary to present the historical background which serves as a backdrop to Böll's narrative. Professor Mark Rectanus suggests that The Lost Honor of Katharina Blum is a response to oppression in German society and its message cannot be understood without an understanding of the political and historical context of the Federal Republic of Germany in the 1970's (253). Many Americans were not familiar with this context and such misunderstandings were evident as the book was introduced in the United States by McGraw-Hill and advertised as a "pop-novel." The *Redbook* magazine ran a condensed serial of Katharina Blum and promoted it as a romance novel. Critic Jack Zipes discusses the political dimensions of Germany and writes: "The act of writing his novel *Katharina Blum* must be seen then as social and artistic engagement with the political reality of the Bundesrepublik" (77-78).

Similar to the McCarthy era in the United States, and in some respects to the current reality of terrorist attacks in this country, Germany was gripped with fear and hysteria. Its citizens were subjected to political repression, in part due to the activities of a militant terrorist organization know as the Baader-Meinhof Gang or the RAF. The RAF was a group of young, left-wing radicals who committed 34 murders over a period of ten years. They targeted politicians and business executives as protest to the Vietnam War and alleged capitalistic state and police brutality. Similar to the U.S. Patriot Act of 2001, adopted following the 9-11 attacks on the United States, Germany passed legislation relaxing certain judicial safeguards against improper police actions. Thus the German state aggressively and ruthlessly pursued individuals who professed leftist leanings including socialism and Marxism. In 1971 the government issued a decree known as the *Berufsverbot*, which prohibited anyone branded as a radical from employment with the civil service. Jack Zipes highlights that over 800,000 individuals, between the years 1971 and 1977, were investigated and interrogated by a special police force which had expanded authority and powers. These individuals were classified as alleged terrorists. Zipes further reports: "Indeed, the reaction of the state and its police force [was] out of proportion to the real threat by terrorists who [were] small in number and distrusted by the Left itself" (76).

Böll himself became a victim of the state's fervor to ferret terrorists after he published an article entitled, "Does Ulrike Want Mercy or Safe-Passage," in the German weekly magazine, *Der Spiegel*. Ulrike refers to Ulrike Meinhof, one of the founders of the RAF gang. Consequently Böll found himself under verbal attack by the sensationalistic and sometimes libelous newspaper, *die Bild-Zeitung*, and his country home was police-invaded and ransacked under suspicion that he was harboring RAF members. After cleared of all charges, Böll wrote

his narrative, <u>Katharina Blum</u>, and Professor Margit Sinka explains that critics often assume this book was a direct response to state activity surrounding RAF events (163). Böll denied this supposition emphatically and Sinka explains that he insisted, "[...] his narrative is exactly about what his subtitle states: 'How violence develops and where it can lead'" (163). I will demonstrate that the violence to which Böll refers in his subtitle is not only the violence which stems from state oppression, but includes verbal violence which emanates from an irresponsible press and leads to the ultimate destruction of lives of innocent people. This book is clearly an indictment of the socio-political scene at the time in Germany and Böll, through his narrative technique, summons a call for responsible journalism.

Katharina Blum is a young and innocent housekeeper who appears to be a model citizen. She works long hours with little time for recreation. Katharina frugally saves her income to make a down-payment on an apartment, purchases a used car so she can cater parties for extra income and is a solid contributor to Germany's *Wirtschaftswunder*. However, her life is destroyed after she falls in love with an alleged terrorist, Ludwig Götten. Although Götten turns out to be a petty burglar and Katharina thought his only crime was dodging army service, she becomes the focus of a massive police investigation. Her apartment, like Böll's home, is stormed by an armed force. The police detain her for long and arduous questioning and her honor is systematically discredited by Werner Tötges, a malicious reporter for the tabloid, *Die Zeitung*. Heinrich Böll advises against recognizing Katharina Blum as a heroine and suggests that the reader should focus on the "sympathizer-problem." She becomes the victim of a ruthless police pursuit and an inflammatory press campaign simply because she might *sympathize* with a viewpoint contrary to that of the governing powers.

Although it appears Katharina is simply a victim of police error, the reader soon learns that she is the subject of a painstaking investigation. The police have amassed a thick dossier on her background and force Katharina to account for every trivial daily expenditure, each mile driven on her used vehicle and any male visitors she may have entertained. It is revealed: "Also her tax declarations, tax assessments and payments were thoroughly reviewed by an expert accountant and nowhere were any gross discrepancies found" (45). This was no simple mistake and the police had no cause to effect such a massive investigation of an obviously innocent and conventional person. Katharina is presumed guilty by her association with an alleged terrorist. Therefore, the police brand her as a *sympathizer*; the very issue on which Böll advises the reader to focus. Through this portrayal Böll demonstrates the arbitrary and banal measures of an unregulated police state and the concomitant tyranny which can result.

During his Nobel Prize acceptance speech Böll stated: "The highest level of freedom is to be able to live without fear." Although he loathed the label, *literary politician*, Böll is effectively making a political statement about the consequences and unmitigated fear suffered by those living under the umbrella of unrestrained and repressive police action. The result is fear; a vicious form of emotional violence. Jack Zipes elaborates: "The origins of violence and the violation of human rights through totalitarian methods and institutions have been a major concern in Heinrich Böll's writings from the beginning of his career" (77). The origins of emotional violence are well demonstrated in Katharina Blum.

A character in Gustav Freytag's drama, "The Journalists," exclaims: "The evil spirit of journalism has caused all this mischief! The whole world complains of him, yet everyone would like to use him for his own benefit." Journalistic evil spirit was utilized by the police in this narrative and it definitely created a great deal of mischief for both Katharina Blum and her acquaintances. Siegfried Mews writes that Freytag's character: "[...] brings into focus the

problematic nature and function of journalism—its propensity to perpetrate 'evil' but, at the same time, its indispensability as a vehicle for quick dissemination of information and comment' (5). Immediately upon being removed from her apartment by the police, Katharina Blum is met by the *Zeitung's* reporter, Werner Tötges, and is "repeatedly photographed from the front, the back and the side" (21). The police obviously tipped off the *Zeitung* of Katharina's incarceration and planned to use the newspaper to besmirch Katharina's honor and reputation, as justification for its ruthless and excessive procedures. The narrator explains that Katharina was perplexed, "[...] she found it incomprehensible how details arising out of the interrogation—such as gentlemen visitors for example—could have been known by the ZEITUNG" (60).

The *Zeitung* is a definite reference to Germany's tabloid newspaper *Die Bild-Zeitung* which attempted to discredit Heinrich Böll during the RAF affair. Although Böll declares in the forward to his narrative: "Should the description of journalistic practices bear any resemblance to those of the 'Bild-Zeitung,' these resemblances are neither intentional nor fortuitous, but only unavoidable" (5). While he admits they are not fortuitous or accidental, the circumstances and even the similar names of the two newspapers are too coincidental to have been unintentional. Siegfried Mews explains that Böll "[...] characterized the reporting of *Bild* on the activities of the Baader—Meinhof group as 'Incitement...demagogy...and invitation to practice lynch law'" and he further suggests that Böll wrote this narrative as "a belletristic sequel" to the controversy in which the author was embroiled (14).

The slanderous reporting by Tötges was designed to vilify Katharina Blum and, by so doing, he tacitly justifies the actions of the police and persuades the public into believing that the state's actions were both responsible and necessary. Tötges is a raconteur who never allows the truth to get in the way of a good story. The *Zeitung* referred to Katharina as a prostitute, questioned her honesty and religious devotion and suggested that she was shrewd, cold and calculating. Tötges misquoted those whom he interviewed so as to discredit Katharina. Her former employer, Trude Bloma states after reading one account in the newspaper: "It will never be the same, never again. If not the police, then the *Zeitung* will finish her off, and when the *Zeitung* has lost interest in her, the public will finish the job" (40). In addition to emotional violence created by capricious police action, Katharina Blum and her acquaintances become victims of verbal violence perpetrated by an irresponsible press.

Siegfried Mews underscores that: "Böll's thesis [in <u>Katharina Blum</u> is] that violence by verbal means may produce actual, physical counterviolence (sic)" (16). The narration describes how even a rational, well educated person can be adversely affected by scandalous journalism. For example; after reading an obviously deceptive *Zeitung* report, the otherwise rational lawyer, Mr. Blorna, attempts to construct a Molotov cocktail to throw into the offices of the newspaper. An entire chapter of the text (Chapter 57) is devoted to listing the consequences of verbal violence suffered by each character; the most notable violent act being the ultimate murder of the reporter Tötges himself by Katharina Blum. The narrator begins this chapter by stating that: "[...] it is deplorable that so little harmony can be reported and there is only little hope for the future" (131).

The future has arrived and today we still can cite examples of irresponsible media coverage. On October 16, 2006 the internet newspaper, *Slate*, reported on the *New York Times* savage reporting of the Duke University rape case and the ongoing investigation of three members of the university's lacrosse team. The Duke case was not the subject of the article but rather the malicious and credulous misinformation reported by the *Times*. The article questioned: "Why is it so hard for newspapers that have climbed out onto a limb in reporting a

story to turn back once they hear the wood cracking? Instead of announcing their errors in judgment, most newspapers reverse course by ignoring the flawed stories in their back pages and taking a new tack – as if those old stories had never been written." The *Slate* reporter answers his own question by suggesting that reporters do not get raises and journalists do not sell newspapers by admitting they "got it wrong." However, malicious and greedy journalism comes with a high price; a price generally paid by the innocent.

During an interview Böll said referring to Katharina Blum: "[...] it is a lampoon in the form of a report [...] it is a legitimate form of articulation, which one can choose to like or not, but it is definitely a political lampoon [...] a bold work, a polemic."¹³ That is an interesting comment from one who chooses not to be considered a literary politician, but Böll does employ the use of a narrator to provide an objective report of the sequence of events. The book opens with the narrator explaining its sources and its attempt to provide the facts in lucid format. The narrator speaks to its responsibility as a reporter and calls it an "Ordungsvorgang" (8) or an ordering process. While Tötges and the Zeitung present the tabloid account of the drama, the narrator is Bölls devise to present the responsible version of the facts. In discussing the case Bölls narrator states: "only the facts here will be considered for reporting" (131). Siegfried Mews asserts: "To be sure, the narrator's investigations expose the distortions and outright fabrications of the [Zeitung] and thus establish a constrastive (sic) pattern of responsible journalism. However, the narrator merely reconstructs events in which he was not a participant. [...] Consequently, responsible journalism is not a viable alternative in the narrative itself; it gains significance as a potential corrective to the practices of Bild" (16). The narrator or Ordungsvorgang represents objective journalism while the Zietung is representation of opinionated journalism; the yellow press or boulevard journalism as it is called in Germany. While Mews asserts that it only serves as a "potential corrective," Jack Zipes suggests that in this book: "[...] we have a narrator who is scrupulous in assembling facts, reports, data, etc. His purpose is to provide his readers with a complete, sober account of how an act of violence originated and what the consequences mean" (78).

Böll places the narrator in juxtaposition with Werner Tötges, who is a professional writer armed with "weapons of language" and, unfortunately, poor Katharina Blum is insufficiently armed to wage battle with him. Katharina was obviously aware of the power of language and Böll proclaims his own preference for words as the weapon of choice through his depiction of the police investigation. "The drawn out investigation was explained by the fact that Katharina Blum was meticulous in controlling the exact wording of the testimony, every sentence was read aloud" (29). Katharina insisted that advances from men were not amorous as recorded in the protocol but rather pushy or intrusive. "The difference for her was significant" (30).

Katharina defies police intimidation and in the end she refuses to be a victim any longer. Böll shows how easy it is to become frustrated when one is insufficiently armed to fight oppression and Katharina responds with ultimate physical violence by shooting Tötges. Böll masterfully allows Katharina to satirically win the battle of language, however. Tötges arrives for the scheduled interview with Katharina and, upon entering her apartment, he pompously suggests that they enjoy a "bang" before the interview; a reference to sexual intercourse. Katharina shoots Tötges and thinks: "now good, there's your 'bang'" (135). Katharina has the last word with the professional wordsmith.

Böll believed that people lost their spiritual values following World War II because they were too engaged in a battle for survival. He indicated it was his responsibility, through his writing, to help restore those lost values.¹⁵ Those values apply to the responsibility of the press

as well. If the media is controlled by the state or engages in malicious and false reporting, its underlying independence and freedom from intervention is threatened. Katharina Blum is an incisive rebuke against the greed of the tabloid press. The author represents the narrator as misplaced spiritual value; the narrator assumes the role of moral responsibility. The validity of Bölls work, according to Siegfried Mews, is that it offers the premise that: "[...] one means of reestablishing the threatened freedom of the press is that the writer of serious literature again assume the role of publicist and even journalist" (17). The Lost Honor of Katharina Blum or How Violence Develops and Where It Can Lead is serious literature and through its narration Böll awakens the conscience of society to the fact that a capricious state and a society without spiritual values ultimately result in violence. Parallels can be made with the oppression of the Jews during the Third Reich, the capriciousness of the government during the RAF affair towards those of *leftist* leanings and to today's predisposition in the U.S. against anyone of Arabic descent. Heinrich Böll's narration is a book for all seasons.

Notes

¹ <u>Heinrich Böll</u>. Videocassette. PICS/The University of Iowa.

² Barbara Baumann and Birgitta Oberle, <u>Deutsche Literatur in Epochen</u> (Ismaning: Max Hueber Verlag, 1985) 247.

³ Heinrich Böll.

⁴ Mark W. Rectanus, "The Lost Honor of Katharina Blum: The Reception of a German Best- Seller in the USA," The German Quarterly 59 (1986): 251-255, 260.

⁵ All translations from German to English are my own.

⁶ Horst Daemmrich and Haenicke Diether, <u>The Challenge of German Literature</u> (Detroit: Wayne State University Press, 1971) 387.

Daemmrich and Diether suggest that: "Böll is often criticized for the monotony of his themes. This can, however, be explained by the intensity of his commitment to his helpless contemporaries, lost in the confusion of the economic miracle (Wirtschaftswunder)."

⁷ Margit M. Sinka, "Heinrich Böll's *Die Verlorene Ehre Der Katharina Blum* as Novelle or How a Genre Concept Develops and Where It Can Lean," <u>Colloquia Germanica:</u> Internationale Zeitschrift für Germanistik 14 (1981): 158.

⁸ John J. White, "Götten's Real Game? An Unresolved Enigma in Heinrich Böll's Die Verlorene Ehre der Katharina Blum," <u>German Life and Letters</u> 47 (1994): 371.

⁹ Heinrich Böll.

¹⁰ Siegfried Mews, "The Evil Spirit of Journalism: The Press in the Context of Literature," South Atlantic Bulletin 43 (1978) Quoted from Mews 5. article.

¹¹ John Shafer, "Having Climbed Out Onto a Limb That Cracks...How Should a Newspaper Crawl Back?," <u>Slate</u> October 13, 2006 http://www.slate.com/toolbar.aspx?action=print&id=2151507.

¹² Shafer

¹³ Quoted from Sinka 159.

¹⁴ Sinka 163.

¹⁵ Heinrich Böll.

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What Comes Along with Love Shannon Cook

Faculty Advisor: Estela Moreno-Mazzoli Department of Modern Languages and Literature; Oakland University

The poet Juan de Dios Peza was born in 1852 in Mexico City. In order to develop all of his talents he enrolled in national preparatory school in 1869. He immediately became the favorite student of a great Mexican thinker, Ingacio Ramírez. Later he enrolled in medical school. There he established a great friendship with another important person of the time, Manuel Acuña. Peza was a liberal whose enthusiasm and passion for the civil rights movement caused him to abandon his studies to devote himself to journalism. In 1878 he was named secretary of the legation of Mexico in Spain, alongside with Riva Palacio.

Upon returning to Mexico he ran for public office and was elected delegate of the Congreso de la Unión (Congress of the Union). Although he held other office positions, he never abandoned his passion for writing. He was a poet with a unique style and enjoyed writing about his home and his children. Some of his books that have been published are: Hogar y patria, La lira de la patria, El arpa del amor, Recuerdos y esperanzas, and Flores del alma y vinos festivos. He died in 1910, just when his country was on the verge of a great upheaval: the Mexican Revolution (Garza). He was an extraordinary romantic poet, and "is perhaps the most read Mexican poet of the second half of the nineteenth century" (Ford).

His poem "Secrets to a star" has affected me a lot because it speaks of a first love that has ended but will always be remembered. His lyrical poem that expresses themes of the heart, leaves readers trembling with a sensation of the pain and suffering that love can cause. From the first lines it is evident that the poem is about a woman that has affected the life of the poet, and the bright star is his beloved witness and confident. Juan de Dios Peza gradually allows the readers to discover the relationship between joy and sorrow, which is revealed when the poem is read carefully with the heart. The poem conveys how a great deal of pain accompanies the bliss achieved from love, and along with the pain there is always a lesson to learn. The poet suggests that it is better to experience the passionate feelings of love and suffering than to live without love.

The poem consists of fourteen stances of five verses. Every verse has a consonant rhyme of A B A A B, and begins with a new thought that gives importance and emphasizes its content. He incorporates great beauty in the manner in which the stances are related. For example, one of the stances ends with: "My soul in the shadows", and the following begins with: "Give to me, give to me your beautiful light". This relation proposes that his life and soul are empty and dark without love; therefore he asks the star to shine its light on him in order to brighten his existence with love.

The theme of the poem is love and sadness, the tone, melancholic. The poet's point of view is clearly represented and the readers sympathize with his emotions. He begins speaking of the love of his life and makes many references to the past, such as: "Before oh! How enchanted!". Continuing on, he talks about the present: "Sobbing of pleasure/ On my face a kiss was left/ For that reason, star; for that reason/ I no longer want to see her". He repeats "for that reason" to grab the attention of the readers, expressing that he does not want to see the woman he loves because it will make it more difficult to live without her and the love she gave him.

Literary resources are incorporated within the poem to help comprehend the content and to enjoy the beauty of art expressed. The entire poem consists of different uses of speech, such as metaphors, which the author uses to compare certain words whose significances have certain common characteristics. First the subject, the star, is a metaphor for a witness of the poet's love life. His love is, or will be, with another, which leaves him incomplete, though the star still shines indifferently. We discover his secret emotions when he says: "Today I bring you my sorrow/ As I used to bring happiness/ But no more, love star/ Will you light her face with your brilliance/ Nor will you mine". Later he reveals the true significance when he says: "Celia, at the end of the day/ Through this place she will travel/ Now no longer as she had before / Her soul that was once mine/ Already belongs to another".

We see other metaphors when he says: "Give to me, give to me your beautiful light/ That in this soul without love/ You will discover, star/ In each cloud a footprint/ And in each footprint a sorrow". The light here signifies the love and inspiration his beloved gives him. When the star shines, its light illuminates everything, just as when she loves him, she gives him inspiration and happiness. Also we see that just when the poet thinks that he has forgotten about her, the star surprises him and continues shining although their love has ended. Another example is when he says: "You travel through this heaven/ With your light giving peace/ I travel upon this earth/ Carrying my desolation/ My soul in the shadows". This comparison is very important because it shows how wonderful and powerful his love will always be. He sees the star, his witness, like an angel of heaven in an unreachable place, from where it gives him memories of his happiness. Though he is grateful, he is also in agony because he is stuck on earth where he is no longer experiencing the joyful emotions he once felt.

Peza also uses the literary resource of personification. In the poem Peza writes: "You who has listened to the song/ Of my first passion/ Join me in my sorrow", which gives the star characteristics of a person. The poet describes the star as a trusted companion that accompanies him throughout his journey of life. Furthermore, the use of colors also has a hidden meaning. For instance, the star is always described with the color white, representing light, which goes on to represent life and happiness. On the other hand, when he speaks about himself, he uses words like "shadows", representing darkness and misery.

Often he makes use of anaphora to give emphasis to the expression of his feelings by writing two verses that are almost identical. The first verse of the poem reads: "Go on, go on white star/ Through the sky in which you were born/ Without leaving a trace.../ I will always find you more beautiful/ I will always find you sadder". The last verse reads: "if you continue on, white star / Through this heaven in which you were born/ Without leaving a trace.../ I will always find you more beautiful/ You with always find me, but sad". The two seem extremely similar, though there are important differences within the first and last lines. In the first verse, the narrator is telling the star what it should do, and in the following lines he explains why. At the end he announces what will happen if it does what he has suggested in the beginning. He portrays the fact that his love will not rekindle by saying: "I will always find you sadder", and upon finishing he says: "You will always find me, but sad". The secret included within the last verse is the use of the word "but". With this he may want to say that although he will always have memories of his blissful love, he will be in more agony because she is no longer his.

True to the spirit of romanticism, the poet expresses his feelings to show the world what he is going through. A romantic writer can be compared to a candle. Romantics see what happens in the world, though instead of reflecting exactly what they see in their poems like a

mirror, they impose their own feelings, resulting in a distortion of reality. Peza includes many romantic elements throughout the poem. The feeling of inability to reach fulfillment is represented when he says: "You will always find me, but sad". We see many references to nature with the use of words such as; star, light, cloud, and rays, and it shows the passion for the past with lines like: "Before oh! ¡How enchanted!". The most important romantic characteristic shown throughout the poem is the presence and description of the emotions and exaltation of oneself.

There are two parts of the poem that have had a great influence on my life. Although my favorite verses are in different stanzas. I think that Juan de Dios Peza wanted readers to see a connection between them. He says: "Why do you flee from existence/ When a hardship/ Comes your way?". This question of running away from difficulties is a great lesson to be considered in life. When faced with a challenge, nothing can be gained if we hide from it, we must confront it and furthermore try to conquer it. During my life I have come across many problems and always confronted them, with the exception of those with love. Everyone has always told me that I am like a brick wall because I guard all of my emotions and do not let anyone past my barrier. There have been certain people who have enabled me to open up a little, breaking down a few bricks, though with each crumble I have rebuilt the wall stronger. Before reading this poem I thought that if I never allowed myself to experience feelings of love, I would never have to feel the pain that comes along with heartbreak. Upon reading the line: "And oh! How her divine eyes/ Never learn how to cry", I understood that it is extremely important to express emotion. If one never cries and feels the sorrow of a broken heart, it is impossible to understand what true love really is. I have learned from this poem, that along with all other things in life, I cannot flee from my conflicts in love.

Upon reading this poem I immediately thought of a song with the same message by a contemporary country music group, Rascal Flatts. In the song "The Day You Kissed Me" they say: "Even though I know the end, I'd do it all again, because I've got a lifetime in while you've loved me. I was born the day kissed me, and I died inside the night you left me, but I lived while you loved me". Similar to "Secrets to a Star", the theme of the song shows that although you may be completely devastated when you lose a loved one, if you could turn back in time, you would live the same as before in order to experience the pleasure achieved when you had that love. In the poem, the line: "Those strange joys" can represent the joys of love. Love is strange because it can create the worst feelings of heartache and regret, though people still continue to give in to it. People will always continue to love because when they do achieve happiness, it is a type that prevails all others.

During my life I thought I was in love at one point, and I will never forget it. I always thought that I was happy, and it just seemed right to be with that person, at that time. After we broke up I realized that I did not feel much heartache or regret, and slowly discovered that I loved him as a person, but I was not truly in love with him. Love is an indescribable sensation, but as Juan de Dios Peza has taught, it is not easy, and it can create unimaginable pain. With this paper, and a person in my life, I have come to realize what being in love really is. The person that I am in love with today has helped me to see things in ways I have never seen them before, and brought me to heights that I have never reached before. It is unnecessary to compare him to others that I have been with because when that once in a lifetime feeling comes along it is obvious that there is nothing else like it. I can be in a room full of people and not see anyone else, I could live on a paradise island, though be more comfortable during a Michigan blizzard with him, and most importantly I know that if we were to go separate ways, the spark between us

will still be there years from now. If he were to leave me tomorrow, I know I would reach a low that I have experienced, though I would be thankful for the mark he left on my life. No matter how or when it ends, I will always guard some of the light that his love has shined on me: "Give to me, give to me your beautiful light/ That in this soul without love/ You will discover, star/ In each cloud a footprint/ And in each footprint a sorrow".

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Confidencias a una estrella

Sigue, sigue blanca estrella, Por el cielo en que naciste, Sin dejar ninguna huella... Siempre te hallaré más bella, Siempre te hallaré más triste.

Hoy vengo con mi dolor, Cual antes feliz venía; Mas ya nunca, astro de amor, Ceñirás con tu fulgor Ni su frente ni la mía.

Tú cruzas por ese cielo, Dando con tu luz la calma; Yo cruzo, por este suelo, Llevando en mi desconsuelo Lena de sombras el alma.

Dame, dame tu luz bella; Que en esta alma sin amor, Tú sorprenderás estrella, En cada nube una huella, Y en cada huella un dolor.

Tú que has escuchado el canto De mi primera pasión, Acompaña mi quebranto, Y alumbra el amargo llanto que brota del corazón.

¡Horas del primer cariño! tú las miraste lucir, Cuando ante tu luz de armiño, La niña en brazos del niño Soñaba en el porvenir.

¡Dulce amor! ¡grata ciencia! ¡Blanca luz! ¡Delirio ardiente! ¿Por qué huyes de la existencia, Cuando una dura experiencia Va marchitando la frente?

¡Aquellos goces extraños, Aquel esperar en Dios, Sin recoger desengaños, Aquel pasar de los años Sin perturbar a los dos!

Todo, todo, blanca estrella, Tu tibia luz alumbró; ¡Edad de sueños aquella, Envidiable, dulce, bella, Que para siempre huyó!

Celia, al expirar el día, Por estos sitios vendrá, Ya no como antes venía, Que aquella alma que fue mía, Pertenece a otra alma ya.

Antes ¡ay! ¡cuánto embeleso! Sollozando de placer, Dejaba en mi frente un beso; Por eso, estrella; por eso No quiero volverla a ver.

Ahora, dulce y cariñosa, En otro sus ojos fijos, Tendrá su boca amorosa La majestad de la esposa Para besar a sus hijos.

Con tus rayos blanquecinos Alumbra siempre su hogar; Aparta nuestros caminos, Y ¡ay! que sus ojos divinos No aprendan nunca a llorar.

Si sigues, tú, blanca estrella, Por el cielo en que naciste, Sin dejar ninguna huella... Siempre te hallaré más bella, Siempre me verás mas triste.

Secrets to a star (translation by Shannon Cook)

Go on, go on white star
Through the sky in which you were born,
Without leaving a trace...
I will always find you more beautiful,
I will always find you sadder.

Today I bring you my sorrow, As I used to bring happiness; But no more, love star, Will you light her face with your brilliance, Nor will you mine.

You travel through this heaven, With your light giving peace, I travel upon this earth, Carrying my desolation My soul in the shadows.

Give to me, give to me your beautiful light; That in this soul without love, You will discover, star, In each cloud a footprint And in each footprint a sorrow.

You who has listened to the song Of my first passion, Join me in my sorrow, And light up the bitter cry That flows from my heart.

Hours of my first affection! You watched them and shined, Before, your pure white light, The girl, in the arms of the boy Dreamed of the future.

Oh Sweet love! Pleasing reward! White light! Passionate delirium! Why do you flee from existence, When a hardship Comes your way?

Those strange joys,
With hope and trust from God,
Without disenchanting,
Those that carry on through the years
Without disturbing either one of us!

Everything, everything, white star, Your cool, comforting light illuminates; This age of dreams, Enviable, sweet, and beautiful, Has vanished without return.

Celia, at the end of the day, Through this place she will travel, Now no longer as she had before, Her soul that was once mine, Already belongs to another.

Before oh! How enchanted! Sobbing of pleasure, On my face a kiss was left; For that reason, star, for that reason I no longer want to see her.

Now, sweet and affectionate, In another, she focuses her eyes, Whose loving lips have The magnificence of this wife To kiss his children.

With your little white rays You always light her home; Separating our paths, And oh! How her divine eyes, Never learn how to cry.

If you continue on, white star,
Through this heaven in which you were born,
Without leaving a trace...
I will always find you more beautiful,
You will always find me, but sorrowful

<u>Chronicle of a Death Foretold</u> by Gabriel García Márquez as a Scatological Satire of a Provincial Latin American Town Stephanie Galba

Faculty Advisor: Aldona Pobutsky Department of Modern Languages and Literature; Oakland University

In a small Hispanic town big news travels fast. Innocent chitchat of wedding expenses and a visit from the bishop begin the day and spread throughout the inhabitants in the early morning. However on this particular day in this particular town, the naïve conversations soon turn into the bloody accounts of the tragic murder of Santiago Nasar. The brutal descriptions begin... Pablo Vicario stabbed the man horizontally in the stomach causing his intestines to explode. Pedro Vicario attacked Santiago by piercing his right hand and sinking into his side. The murderer then sought out for the heart but instead jabbed him in the armpit, the same spot where he kills pigs as the town butcher. These horrific details are present throughout the novel Chronicle of a Death Foretold by Gabriel García Márquez and exemplify the literary movement of scatology which has existed in literature dating as far back as the Old Testament of the Bible. Through the use of scatology, excremental and horrendous details have been applied as a way to expose and criticize different social issues. Through examples of parody, satire, and sarcastic circumstances, scatology is a way to poke fun at the traditional and standardized practices of society as well as present people's actions in a ridiculing and scornful way. Likewise, scatology turns out to be present throughout and is a central aspect in Chronicle of a Death Foretold by Gabriel García Márquez. I will argue that in this novel scatology evidences the destructiveness of the traditional 'code of honor,' the social convention that provokes irrational and ultimately criminal practices in small Hispanic towns.

Although the purpose of scatology is to offend through cruel and grotesque details and it may seem distasteful and utterly uncivil, it has indeed been an effective literary device for many centuries dating as far back as the Old Testament in the Bible. In the books of Isaiah, Samuel, and Kings, there are references to urinating on the walls of cities as a threatening or degrading mechanism towards men. For example, scriptures in these books refer to killing those who have the capability to urinate while standing, or in other words killing only men. With scatological scriptures within the stories of the Bible, it can be assumed that for many centuries, scatology has been used to condemn society for various reasons including gender and class roles.

The theme of scatology advanced with the formation of the picaresque novel in Spain during the Spanish Golden Age. Picaresque derives from the word *picaro* which means thief in Spanish. Unlike the usual chivalric novels that existed during this period, the thief was the protagonist of the picaresque story representing the lower class and its crude environment (Bleznick 75). The main goal of the picaresque novel was to mock the vices of society through comical, and at times ugly, descriptions through the functions of the body. The most famous picaresque novel, The Swindler by Francisco de Quevedo, is about a man of the lower class and his experiences with fraud, lies, and deceit (79). Throughout the novel the protagonist, Pablos, experiences several degrading situations that involve saliva, vomit, and excrement. For example, when Pablos uses bribery to obtain a jail cell instead of living in the dungeon, he soon discovers that the jail cell is situated near the lavatory. While attempting to move to better conditions in the jail, Pablos suffers from the smell of excrement (85-86). This example explains that despite of their efforts, citizens are not able to neither climb the social classes of society nor advance themselves towards higher stature. Furthermore, with the excremental vision, Quevedo gives emphasis of the realities of society and the illusion of vanity that can not be attainable (84).

Lessons regarding the realities of life are also interpreted through satirical texts by

authors such as Jonathan Swift and François Rabelais. The most famous novel of Swift that incorporates scatological details is Gulliver's Travels, where for example, the protagonist, Gulliver, urinates in front of the queen and her palace in order to stop a large fire. While the queen believes his act is indecent, revolting, and unpardonable, Gulliver tries to justify and provide reasoning for his actions. In the mind of Gulliver, water alone would not have been able to stop the fire nor would an object such as a jacket be used to stop the flames. Furthermore, before the fire, Gulliver drank wine which has been proven to be a great diuretic or in other words a way to increase urine excretion. As Gulliver justifies, this abundant resource is indeed a great way to stop the fire and serve the queen and the crown of this country in an honorable and convenient manner. It is true that the intentions of Gulliver are commendable; however his actions only cause indignity towards the queen. This form of scatology once again explains the defects of society in relation to classes as well as the unreachable desires for people to reach and succeed in the higher class (Lee 100-101). On the other hand, it destabilizes the position of the Queen, by ridiculing her power and her court. French writer, François Rabelais, also used scatology in several of his works, such as Gargantua and Pantagruel in order to blame society for injustice, inequality, and crude behavior. Philosopher, Mikhail Bakhtin, who has extensively studied his works, explains that Rabelais predominantly used "the material bodily principle, that is, images of the human body with its food, drink, defecation, and sexual life" (18). Furthermore, Bakthin explains Rabelais' scatological writings as grotesque realism which "is degradation, that is, the lowering of all that is high, spiritual, ideal, abstract" (19).

Similar to the examples of past centuries, García Márquez, in the novel Chronicle of a Death Foretold, uses scatology as a way to ridicule society and the code of honor that existed in Hispanic towns. Through the scatological perspective, García Márquez uses the story of a small traditional town in order to criticize the customs and traditions of the town as well as the roles of classes and gender in society. The story begins with the retellings of events that occurred more than 27 years ago; specifically with a description of the events that occurred the morning after the wedding of Angela Vicario and Bayardo San Roman. The town wakes to the chirpings of gossip, that Angela lost her virginity prior to marrying and that the established and handsome bachelor, Santiago Nasar, deflowered her. With this revelation, the entire town is aware that someone violated the code of honor and that the code needs to be restored. The traditional code of the town explains that if a woman is impure, it denounces her entire family. In order to regain the honor of the family, they need to eliminate the source of dishonor. Therefore, to restore the code of honor, Bayardo needs to return Angela to her family, Angela's family needs to revenge against the man that committed the action, and the man who committed the action needs to die. As a result, Santiago, who is indeed innocent and did not have an affair with Angela, is the victim of the code of honor when he is brutally killed by Angela's brothers, Pablo and Pedro, who are, ironically, friends of Santiago. Now 27 years later, another friend of Santiago reflects back on the cruel events that occurred because of the code of honor and the actions of the town that did nothing to stop the homicide.

García Márquez uses the theme of scatology in order to criticize the old-fashioned customs of Hispanic towns. He does this by providing examples of scatology that reflect personal satire, socio-political satire, as well as religious-moral satire. In reference to personal scatology, García Márquez illustrates the innocence of Santiago with respect to the code of honor. The servant of the Nasar family, Victoria Guzmán, believes that Santiago is much of a womanizer but remembers how horrified he was when she "pulled out the insides of a rabbit by its roots and threw the steaming guts to the dogs" (9). With this frightful imagery, Santiago instructs Victoria to not behave like a savage and to imagine that the rabbit was indeed a human. This example explains Santiago's humanity and good heart and unfortunately predicts the irony

that soon his own body will be much like that of the rabbit- disfigured, mutilated, and dead.

With respect to the roles of men and women, García Márquez demonstrates another form of personal scatology in his description of Pedro Vicario. He explains that Pedro was in the army only to return with a case of sergeant's blennorrhea that resisted the most brutal methods of military medicine as well as the arsenic injections and permanganate purges of Doctor Dinoniso Iguaran (69). Furthermore, García Márquez provides descriptions that refer to the pain and anguish Pedro suffers drop by drop while trying to urinate (72). With this description, it can be insinuated that his sickness is a result of previous sexual relationship with other women. The text portrays a double standard in regards to the purity of the town; the women must remain virgins prior to marrying, while the men are able to continue seducing women, having affairs, contracting venereal diseases, and transmitting them to others.

After the killing, there are scatological references in relation to the physical and emotional states of the Vicario brothers. While taken as prisoners, the two spend time in jail smelling still of Santiago's blood. With reasons that are not explained in the novel, Pedro is not able to neither sleep nor urinate and reveals that the pain in his groin has climbed through his body to his throat, completely shutting off his urine (92). Meanwhile Pablo suffers from pestilential diarrhea that causes Pedro to believe that his brother has been poisoned. In fact, his diarrhea becomes so severe that the toilet in the cell overflows twice causing the watch guard to take Pablo to the town hall to use the public lavatory (92). This scatological reference places emphasis on the shame the brothers' experience, due to the pressure of restoring the code of honor. In reality, Pablo and Pedro did not want to kill Santiago and tried to convince others to stop them from killing Santiago. However no one in the town wanted to intervene and defy the power of the code of honor.

With respect to the socio-political aspect of scatology, García Márquez provides many examples of scatology that further condemn the people of the town. An interesting account of this is portrayed during the scene of the murder. Two factors are represented to show the hypocrisy of the town; the fact that all the inhabitants situate themselves in order to witness the crime as if they were witnessing a parade, and that the murder occurs for the sole reason of the code of honor. The description begins with the confusion of Santiago. No one tries to help him while he faces his killers (138). The witnesses watch as Santiago tries to protect his body from the first strike of Pedro Vicario that pierces through his right palm. Meanwhile, Pablo stabs him in his back resulting in a spurt of blood on his white shirt. With rhythmic motion the two brothers take turns, continuing to strike Santiago all over his body. Pedro stabs him in the armpit near the heart; the spot where he usually stabs pigs while working as the town butcher. Pedro drives his knife into Santiago's stomach horizontally, causing an explosion of his intestines (141). With the crowd watching, the cruelty continues as Santiago falls to his knees while the Vicario brothers escape untouched. With the help of no one, Santiago stands and stumbles to his house while carrying his own intestines in his hands and even taking the time to brush away the dirt that remained on them from his fall. With his last breaths, he enters the house, falls on the kitchen floor, and dies.

The scene of the murder is indeed horrible, cruel, and extremely detailed to highlight the traditions and intentions of Hispanic towns. The entire scene is a form of hypocrisy that criticizes the town, which reacts to the killing as if it were entertainment, watching as the Vicario brothers attack Santiago in a horrifying and heartless manner. Furthermore, the town does nothing to prevent the killing nor do they stop the brothers as they flee from the scene. With this portrayal, García Márquez demonstrates the absurdity of the town's actions, in order to follow the traditions of the town. In addition, with this account of the murder, García Márquez gives further proof to the relentless disregard of the town for those who do not follow their

customs. No one dares to betray the important and sacred code, but instead they find no harm with betraying an innocent man.

Another example of the socio-political form of scatology is the explanation of the autopsy after the murder. The description begins with a comment from Father Carmen Amador, "It was as if we killed him all over again after he was dead" (83). That is to say, they abused him yet again as if he had not already been tortured enough. García Márquez describes the autopsy as a massacre and further provides grotesque and distasteful details in order to condemn the towns' actions. "They gave us back a completely different body" or "the priest had pulled out the sliced-up intestines by the roots, but in the end didn't know what to do with them, and he gave them an angry blessing and threw them into the garbage pail" (88). As if this was not enough, Santiago's body was wrapped improperly, resulting in the need to bury the coffin quickly in order to prevent the horrible smell. These descriptions again use scatology as a way to stress the absurdity of the situations, mock society, and to represent the irrationality of the town's actions due to the code of honor.

In relation to socio-political scatology, García Márquez also presents the religious-moral aspect in order to condemn Hispanic towns. The entire town knows of the intentions of the Vicario brothers, except Santiago and his mother. Still, no one in the town tries in any way to prevent the killing or to save Santiago's life. With this in mind it can be concluded that the entire town killed Santiago. Furthermore the narrator explains that the death of Santiago was the fault of the entire town (131). Even though the town is religious and they maintain their traditions, the situation represents the immoral actions performed in order to restore the traditional code of honor. Tradition or not, there is not a plausible reason to kill a man nor can it be justified to carve up his body as if he was a pig. García Márquez uses this irony of a small religious town who commits a crime in order to continue their traditions to explain the lack of modernization. There are clues within the novel which explain the time period of the story. With Model T cars and the movies, it can be concluded that the time period is no earlier than the 1920s. With this evidence, García Márquez portrays a town, which refuses to change with the times. As the world becomes more modernized, Hispanic towns, such as this one, continue to hold on to their past and the traditions that may not be in their favor to continue.

Another example of religious-moral scatology is the comparison of Santiago's tragedy with the abuse of Christ during the Crucifixion. Throughout the story there are suggestions within the text which represent a parody of the Crucifixion, and the destruction of the human body. Like Christ, Santiago is young and innocent, persecuted for blood-thirsty reasons. Much like the story of Christ, Santiago is sacrificed communally in a grotesque and inhumane manner, in a religious town that believes in God and having morals (Rodríguez Vergara 100). Moreover, during the release of the autopsy Father Amador declares that Santiago had a deep stab in his right hand which "...looked like a stigma of the crucified Christ" (87). Similar to the case of the Crucifixion, the town does nothing to prevent the slaying of an innocent man. These references once again explain the evil that exists in traditional towns that will betray and crucify its members in order to maintain its strict customs. In both examples two members of society are tortured due to the strict opposition of betraying the traditional codes that exist in their towns.

As Bakhtin explains with regards to Rabelais, "The grotesque images (...) become the means for the artistic and ideological expression of a mighty awareness of history and historic change" (25). Likewise, García Márquez uses scatology in order to express his opinions of Hispanic towns and their traditions in a modernized world. It may seem that García Márquez mocks these towns at the expense of the victim but by degrading his abused and tortured cadaver, he augments and portrays just how brutal a small town can be. In the eyes of the reader, the use of scatology may present the situation in a cruel yet comical manner, nevertheless it still

serves its purpose of criticizing society, much like it has in past centuries. While <u>Chronicle of a Death Foretold</u> gives new life to the phrase 'dark comedy', it provides us ample evidence explaining the absurdity that exists in society and the limits people are willing to push to maintain what they believe is sensible.

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Ghana Slave Castles: The Journey from Indigenous to Western Slavery Sherrema A. Bower Faculty Advisor: George Moss Department of Africana Studies; University of Michigan-Flint

"In Everlasting Memory of the anguish of our ancestors. May those who died rest in peace. May those who return find their roots. May humanity never again perpetrate such injustice against humanity. We, the living, vow to uphold this."

-Inscription over the Door of No Return, Elmina Castle. 74

Sunlight glistened on the white beaches surrounding the former slave fortress of Elmina Castle and glinted off the white-washed brick walls of the edifice as our bus arrived. The castle, nestled on a narrow peninsula where the Benya River and Gulf of Guinea meet, ⁷⁵ shown in the sunshine. The Atlantic Ocean gracefully performed its majesty on this lovely day creating a panoramic scene in which the ocean's waves tumbled toward the beach only to dance backward, inviting us with her warm waters. It was a sight that would have brought no such peace to those against whom this fortress was called into existence in 1482 by Portuguese explorers, that is, the slaves who waited to be transported across the Atlantic.

I was there as one of a fifteen-member group of students and faculty from the University of Michigan-Flint, partaking of a study abroad venture to Ghana and Nigeria in the summer of 2006. We were led by the director of the University of MI-Flint Africana Studies Department, Nigerian-born Ernest Emenyonu. I had researched the history of Elmina months before arriving there, but my studies had not prepared me for those sights, sounds and smells. There was an undercurrent of apprehension that cut through us as we made our way up the path and into the castle. The peaceful loveliness of the day only made Elmina seem more sinister.

Inside we gathered around our tour guide, and I silently wondered what we would find in this place of such deceptive beauty. We did not have long to wait; all the horrors one would expect to have resulted from the trafficking of humans was revealed by our guide's discourse. His words painted a picture of despair, hopelessness, and victimization that came alarmingly alive before our eyes. Suddenly I began to feel like an intruder. I became painfully aware of my whiteness and of my European ancestral heritage. Indeed, I imagined voices murmuring as I entered the dungeons which had held the enslaved captives until boats arrived to take them away from the African continent. At that moment I felt the burden of the heritage my ancestors had left me weighing heavily on my shoulders.

As our tour guide led us through the dungeons, the chambers where the female slaves had been kept especially affected me. The centuries-old stench was still there from women who for days and weeks on end, had been forced to lie in their own bodily functions, undergoing their menstrual cycles. Even now, on very hot days, one can hardly enter the women's dungeons or even stomach the odors that pervade the rock floors.³

Before arriving at Elmina Castle, I had learned that the Portuguese built the edifice for trading purposes after the local village chief granted permission reluctantly.⁴ It was a formidable

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⁷⁴ Lartey, Stanley, C., "Elmina Castle," Ontario Black History Society, http://www.blackhistorysociety.com (accessed on December 8, 2005).

⁷⁵ DeCorse, Christopher R., *An Archaeology of Elmina: Africans and Europeans on the Gold Coast, 1400-1900* (Washington D.C.: Smithsonian Institution Press, 2001), 7.

³ Tour Guide, Elmina Castle, Elmina, Ghana, 1 July 2006.

⁴ DeCorse, 7.

fortress, given its strategic location overlooking the Atlantic. Goods, such as "linens, brass manilas, and earthenware, as well as the local resources received in exchange first for gold, salt, and ivory, and then human beings," were contracted there and the edifice was quickly converted into a fortress for trading slaves. Soon, cave-like rooms, which had been originally hewn from the stones of Elmina Castle for storage, became dungeons housing enslaved people from Ghana and the surrounding area.

By the time the international slave trade was outlawed in 1807 by the British, hundreds of thousands of captives had passed through the castle dungeons. Those who survived their experiences were shipped to the British West Indies and the Americas on slave ships. Many of the people did not make it.

A great irony about Elmina was the presence of a mission church. Originally built by the Portuguese in 1503 on top of a nearby hill, the church was destroyed in battle by the Dutch. It was later rebuilt in the courtyard between Elmina's fortified walls, surrounded by the cavernous dungeons holding Africans bound for slave ships. At the church, missionaries converted and baptized the local Elmina residents, conducting services and communion for the various ship captains and government officials who passed through on a regular basis. The church's very presence spoke of Christianity's endorsement of and direct participation in the slave trade as it overlooked the horrors and unspeakable cruelty of Westernized slavery.

Coming into the courtyard, our group was shown the place where slaves were made to stand in the hot sun for hours at a time as punishment. In a real sense, however, they were the lucky ones. Those who truly "misbehaved" were locked up ten at a time in windowless, airless, humid stone caverns adjacent to the dungeons, and were left there until the last person suffocated. Their bodies were then thrown into the sea.⁹

Also in that same courtyard, the women were paraded every week before the governor whose balcony overlooked the entire square so that he might select his sexual victim for the evening. The "lady of choice" would be allowed to bathe from the rainwater cistern, given a meal as sustenance so that she would not collapse before or during the sexual encounter, and then escorted to the governor's chambers. Afterwards as the soldiers took her back to the dungeon, they would have their way with her as well, usually on the stairway that led down from the governor's bedroom to the courtyard. Not surprising, many women did not survive the ordeal.

That same day we visited another former slave fort, Cape Coast Castle, which was built by the Swedish in 1655, nestled on a sandy beach less than an hour's drive from Elmina. Part of the castle now houses a museum detailing West African history and its forced intermingling with the West.

Upon our arrival, the group was again greeted by the beauty of the Atlantic, an incongruous backdrop for the horrors that had taken place at this former concentration camp. Tour members were escorted through the dark, airless dungeons located, again ironically, below a little stone mission church operated by the Church of England. It was here that various administrators, dignitaries and visiting captains from offshore slave ships could worship while a living hell raged, literally, beneath their feet.

⁵ Ibid.

⁶ Finley, Cheryl, "The Door of (No) Return, Parts I-IV" Common-Place (July 2001), Volume 1, No. 4, www.common-place.org (December 8, 2005), Part III.

⁷ Ibid.

⁸ Ibid., Part I.

⁹ Tour guide, Elmina.

¹⁰ Tour guide, Elmina.

Huge cannon faced the sea, novelties today from a time when their presence was a warning to other European nations not to intrude upon the castle or interfere with its commerce. The museum put an antiseptic face on the horrors that had taken place within Cape Coast Castle's walls and the trade in humans as commodities. After all, the tourism intent was to make money and in doing so, they found it necessary to accent the positive, if any could be found.

As the day progressed, and the group continued their view of the unspeakable atrocities that human beings committed against one another, questions lingered in my mind. Among them, I wondered how were Ghanaian social structures affected by this system of slavery? Indeed, it is a historical, well-documented fact that those who were native to the African continent sold other African natives to Europeans as slaves.

European and American slavery during the Atlantic slave trade was unlike anything Africa, or even the world, had ever seen. Some will argue that African slave traders did not know the extent of the horrors posed by European race-based slavery and its subsequent cruelties. It has even been argued that African dealers saw the slave castles only from the outside. They had very little to do with what took place within the walls of these prisons that temporarily housed slaves until they were exported to other parts of the world. Others believe, however, this argument is a preposterous attempt to make the claim that Africans and Europeans involved in this debacle should not be held equally responsible. Indeed, most Europeans and some notable Africans were driven by greed, not morality. (Eric Williams argued this differential guilt convincingly 60 years ago in his book *Capitalism and Slavery*. I will not attempt to improve on his work.)

Professor Sam Addo, in addressing our group on the campus of the University of Ghana at Legon, agreed.

[While it was largely true that] tribal differences caused inter-ethnic conflicts and that race was not part of such disputes because everyone was black, whites joined the fray, and race eventually came into play to justify a practice, epitomizing that which could not be justified, morally or otherwise. ¹²

The mixing of indigenous slavery with that of the West had an obvious, profound affect upon Ghana's later potential for development. The slave trade became part of the history of Ghana's present status as one of the many African nations that are still recovering from vestiges of the slave experience and colonialism.

To fully explore the query about slavery's effects on Ghanaian social structures, a deeper probe into the history of indigenous slavery in Africa, as well as a study of the Atlantic slave trade, is required. For the purpose and scope of this paper, the focus is Ghanaian indigenous slavery and the slave castles.

Indigenous Systems of Slavery

Indigenous slavery in Ghana became an institution during the Neolithic and Stone Age periods. Institutionalized slavery, however, has been in existence in various forms almost from the beginning of time, since retaining captives taken in battle was an accepted and recognized practice "among every people before the beginning of written history."¹³

Ghanaian indigenous slavery may have faintly resembled later Westernized systems since the slave in both instances could be bought with cash or by other means and used as a medium of exchange at the slave market or given away as gifts.¹⁴ However, *chattel* slavery was not part of

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¹¹ Williams, Eric, Capitalism and Slavery (Charlotte: University of North Carolina Press, 1944).

¹² Addo, Sam, Lecturer, University of Ghana at Legon, Accra-Ghana, 28 June 2006.

¹³ Perbi, Akosua Adoma, *A History of Indigenous Slavery in Ghana from the 15th to the 19th Century* (Legon: Sub-Saharan Publishers, 2004), 15.

¹⁴ Ibid., 4.

the Ghanaian indigenous experience since, in Ghana, slaves were regarded as human beings, entitled to certain privileges and rights. ¹⁵ In fact, "the position of a slave in Ghana was 'that of a person in a state of servitude guarded by rights," ¹⁶ and to kill a slave under such circumstances was considered murder in the indigent slave system with the offender liable to be punished by those who sat in judgment.

Even elders did not have the power to kill their slaves, ¹⁷ and this law was in direct contrast to the Western system in which slaves could be "killed with impunity." The one exception to this rule was slave sacrifice. "Slaves were killed at funerals, and...sacrificed at religious occasions or state functions."19

As state-building activity increased, especially after the 15th century, states had the ability to make war on and capture their neighbors, utilizing the services of the prisoners internally or even trading in them. Therefore, it was not long before slavery was part of the infrastructure of these states.²⁰

This form of slavery was regulated along cultural lines with the foremost reason for its existence being the need for labor in agriculture, hunting, trading and industry, which included mining. Because of considerably unsafe conditions in the mines due to environmental weather shifts and relatively low technology, "custom forbade the [Ghanaian] Akan from mining gold themselves [and] sanctified the exploitation of slave labour... [and eventually] the use of slaves in production which marked a fundamental shift in the organization of the social formation."²¹ Behind the need for labor came political reasons, including warfare, for keeping slaves.²²

Social mores also made slavery acceptable. According to Prof. Akosua Perbi, who also gave a lecture to our group at the University of Ghana at Legon, if a couple was childless, or if a single woman wished to have help around the home, they could go to the slave market and "purchase a child to adopt." It was usually girls who were bought in these instances since they were needed for domestic chores, and societal expectations held that the child would be brought up as a daughter. It was customary for girls to cost more because of their fertility and reproductive abilities, and the traditional system accepted her offspring into the family without question.²³ Government administration and the military also played roles in indigenous slavery, and slaves fit these capacities both in serving chiefs and in fighting on their behalf.²⁴

The status of slave officials placed them in a category of persons that for most purposes should be included as 'free.' That slave officials were not technically free related to their constitutional position. They held appointments that were defined as slave and that were not open to free-born citizens.²⁵

¹⁶ Ibid.

¹⁵ Ibid.

¹⁷ Ibid., 7.

¹⁸ Ibid., 2.

¹⁹ Lovejoy, Paul E., Transformations in Slavery: A History of Slavery in Africa, African Studies Series, No. 36 (Cambridge: Cambridge University Press, 1983), 116.

²⁰ Perbi, 17.

²¹ Lovejoy, 117.

²² Perbi, Akosua Adoma, Lecturer, University of Ghana at Legon, Accra-Ghana, 28 June 2006.

²³ Idem, 28 June 2006.

²⁴ Idem.

²⁵ Lovejoy, 217.

As in Westernized slavery, owning slaves was a symbol of wealth. The more one owned the more affluence one enjoyed.²⁶ "Indeed, wealthy men on the Gold Coast conceived of their status in terms of the number of their slaves and children," and were considered to be a man's wealth, power, and protection. The more he possessed, the more he was esteemed.²⁷ In fact, Ghanaian children today are still considered to be their parents' wealth.

As the Atlantic slave trade became established in the 17th century, growing economically alongside the indigenous system of slavery, slaves suddenly found themselves the commodities of two systems operating on parallel lines that sustained one another while utilizing warfare as a major source for both.²⁸

The high incidence of warfare from the middle of the 17th Century to the 19th Century, was fuelled to a large extent by the exigencies of the Atlantic slave trade [since]...in the 1720s the demand for slaves by the Dutch, English and Danes far outstripped demand for other commodities.²⁹

Before the trafficking of humans in Ghana, gold was the major export. Between 1642 and 1650 the Gold Coast was considered a gold mine "both literally and figuratively for the Europeans," but became "a 'slave mine' for virtually the whole of Western Europe." This great shift from gold to slaves "affected the indigenous system of slavery and the slave trade in many ways," and with the introduction of guns and gunpowder, slave trafficking was suddenly revolutionized in Ghana.

Soon the entire country became a major source of slaves. Estimates indicate that from 1620 until 1807, when the Atlantic slave trade was abolished by the British, "Ghana alone provided about 16% of the total slave output required from Africa by the U.S.A." Africans began to kidnap their countrymen or make war on neighboring tribes for the sole purpose of gathering slaves "and the profitability of the Atlantic trade introduced greater brutality and harshness into the indigenous institution." The Ghanaian state that earned the greatest notoriety for kidnapping and slave raiding was that of the Akwamu. "Between 500 and 600 slaves were sold to European slave dealers by the Akwamu king through raiding and kidnapping every month during the 16th Century." It was a time of terror as towns were decimated by repeat attacks, kidnappings, and extortion; and many parents found themselves bereft of their children. So

According to University of Ghana professor Sam Addo, "the problem with slave dealers just like drug dealers today was that the people who did these things were criminals and had their own agenda." The Akwamu raided their own subjects when they needed slaves, sometimes even seizing and selling the inhabitants of whole villages. There are numerous stories of various Ghanaian groups that sold one another into slavery, with young men and women ages

²⁶ Perbi lecture, 28 June 2006.

²⁷ Lovejoy, 118.

²⁸ Perbi, 62.

²⁹ Ibid., 36.

³⁰ Ibid., 26.

³¹ Ibid., 63.

³² Ibid., 68.

³³ Ibid., 66.

³⁴ Ibid., 54.

³⁵ Ibid.

³⁶ Addo lecture, 28 June 2006.

³⁷ Perbi, 55.

fifteen to thirty considered to be the most valuable.³⁸ The major conduits of slavery's sources included warfare, market supply, pawning (offering a person as collateral until a debt was repaid), raids, kidnappings, and tribute to kings.³⁹ Still others were acquired as gifts, as convicts, through betrayal, or were sold as communal and private sales or deals (such as when the Akwamu sold whole villages).⁴⁰ "The Atlantic slave trade left its mark on all the societies that it touched, directly or indirectly, in Africa, Europe and the Americas."⁴¹ Nowhere was this more a reality than what was evidenced at the slave castles of Elmina and Cape Coast.

Elmina, as the first fortified European trading post in sub-Saharan Africa, ⁴² precipitated an economic system involving African barter and exchange on the one hand and European capitalism on the other. From 1500-1535, it was "estimated that the Portuguese imported ten to twelve thousand slaves to Elmina" with the sale price ranging from about three to six ounces in gold, according to physique. ⁴³ "Europeans paid higher prices for male than for female slaves, while African purchasers paid higher prices for female than for male slaves." ⁴⁴ This was in direct correlation to the kind of slave labor needed in the Western colonies. African captors would sell almost all the men and half the women captives to European slave merchants, thereby creating for themselves "a larger slave society population" by keeping half the women as domestics. ⁴⁵ Through this practice they propelled their trade; and while gold was still in high demand, the market for slaves was far more lucrative.

"By the 18th century, Ghanaian traders were funneling so many human beings to the New World—about 5,000 a year—Ghana became known as Africa's "Slave Coast"; 46 and at the trade's height, 30,000 slaves passed through Elmina each year on their way to the Americas. By 1807 when the international slave trade was abolished, over 11 million slaves had been exported from Africa to the British West Indies and the Americas. That is probably only an estimated number of the slaves who were part of what would later be called the Middle Passage.

The town of Elmina was a small fishing village when the Portuguese arrived and residents often found themselves in the middle of international disputes as European nations rose against one another for control of the castle and its strategic location. In 1637, the Dutch finally succeeded in shaking the Portuguese monopoly of trade in gold, slaves, and other cargo when they captured the Castle, maintaining control until 1872. They relinquished their hold on Elmina to the British who had jurisdiction until March 6, 1957 when the fledgling colonial government finally handed control of the slave castle over to the Ghanaian people. However, "Elmina tradition recounts how the originally small fishing village grew into a big state and great market as [a] result of European trade. It grew in wealth, population and size as a result of its close relationship with the European resident in the castle."

³⁸ Manning, Patrick, Slavery and African Life: Occidental, Oriental, and African Slave Trades, African Studies Series, No. 67 (Cambridge: Cambridge University Press, 1990), 41.

³⁹ Perbi, 28-59.

⁴⁰ Ibid., 59-62.

⁴¹ Ibid., 68.

⁴² DeCorse, 7.

⁴³ Wilks, Ivor, "Wangara, Akan, and Portuguese in the Fifteenth and Sixteenth Centuries: The Struggle for Trade," *The Journal of African History*, Vol. 23. No. 4 (Cambridge: Cambridge University Press, 1982), 465.

⁴⁴ Manning, 42.

⁴⁵ Ibid.

⁴⁶ Hennessy-Fiske, Molly, "They Grasp History of Slaves In Their Hands," *Post-Standard*, Syracuse (accessed November 15, 2005).

⁴⁷ Pilot Destination Guide, "Slavery of Elmina Castle," www.pilotguides.com (acc. December 8, 2005).

⁴⁸ Tour guide, Elmina.

⁴⁹ Perbi, 24.

Slave Treatment

"Human value was ultimately desecrated and even then, certainly now, there is no explanation for such maltreatment." What explanation then, if any, can be offered for the atrocities and crimes against humanity that were committed at Elmina? The initial response to such a question in many slaveholding societies was to define the slave as a socially dead person.⁵¹ "The slave, though necessarily a living, breathing being, had no right to participate in society except as the proxy of a free person: the slave was socially dead."⁵² If a person could be considered socially dead, he or she could then be "nonhuman," therefore subject to ill treatment, which carried no consideration for their personhood or well-being. If slaves no longer belonged to a community and had no social existence outside of their master, then they were simply property, chattel, with only those rights that their owners saw fit to bestow upon them. According to European belief, they were in an altered state of humanity. Institutionalized marginality, the liminal state of social death, was the ultimate outcome of the loss of nativity, as well as honor and power. It was in this too that the master's authority rested. For it was he who in a godlike manner mediated between the socially dead and the socially alive. Without the master...the slave does not exist. The slave came to obey him not only out of fear, but also out of the basic need to exist as a quasi-person, however marginal and vicarious that existence might be.⁵³

The dehumanization of slaves was a fact of life, and perpetrators were never held accountable for their treatment of them. (To be sure, much indigenous slavery did not require enslaved Africans to be classified as "dead persons," and in fact, many of them held positions of responsibility.)

Roots

Thousands of African Americans have sojourned to Ghana in search of their lineage. In the 1970s, Ghana saw the first wave of "cultural heritage tourism," also called "roots tourism" spurred largely by Alex Haley's novel and later the television miniseries, *Roots*. ⁵⁴ Elmina Castle, together with her sister site, Cape Coast Castle, were named World Heritage Monuments by UNESCO in 1972 for their pivotal roles in the slave trade. ⁵⁵

Today, UNESCO, in tandem with the Ghanaian government, plans to launch the "Slave Route Project" in 2007. This is in accordance with "The Joseph Project" whose mission will be, "To reconcile and unite the African Peoples so that their positive spirit and strengths are released in a focused manner to elevate Africa and Africans worldwide." The Ghanaian government chose 2007 to launch this important project because it is the 50th anniversary of their independence and the 200th anniversary of the British abolition of the international slave trade. Their intent is to unite all Ghanaians as well as brothers and sisters of the Diaspora, establishing Ghana "as the true gateway to the Homeland for Africans." The Project is in keeping with all that happened at the slave castles and their history.

⁵⁰ Addo lecture, 28 June 2006.

⁵¹ Patterson, Orlando, Slavery and Social Death (Boston: Harvard University Press, 1982), 38.

⁵² Manning, 113.

⁵³ Ibid., 46

⁵⁴ Finley, Part I.

⁵⁵ Ibid

⁵⁶ Obetsebi-Lamptey, J.O., "Ghana Highlights: Ghana Joseph Project," <u>www.ghanatourism.gov.gh</u> (accessed December 23, 2006).

⁵⁷ Ibid.

The attention these edifices have received has not only been from African Americans. Many Ghanaians have visited, as well as other African groups, and still more from around the world, making for a diverse mix of descendants of "slave traders, both African and white European, and descendants of slaves at these popular, yet controversial sites." Many gather at these sites bringing with them memories of ancestral and family stories handed down through time to germinate once again in this place. Yet they come, today's descendants, white and black, drawn here by the spirits from which they descended. It is a symbolic possession of the past...[as] victims of traumatic histories struggle to possess the sites and symbols of the past, they begin to acquire the sense of agency to shape dominant narratives and to police their history, making sure that its significance is never forgotten. Because [it] repeatedly affirms the existence of the group, this action constantly validates the identity of the members of the group.⁵⁹

As we stood in the dungeons of Elmina and Cape Coast that lovely July day, I wondered almost aloud, "What does one do with truth?" Knowledge of the truth can be terrible and at the slave castles, truth is stripped bare. No one can justify the reality of the atrocities that were committed at these sites in the name of profit and greed. The story of Elmina and Cape Coast Castles is a parallel one for whites and blacks in that they face together the veracity laid bare before them, whether their ancestors were the abusers or the abused. Ghanaians, as a rule, do not discuss their history and activities in terms of the slave trade because most families took a "vow of silence" at its abolition and consider slavery to be a thing of the past. They only wish now to move on. 60 Many Ghanaians believe that Diaspora blacks

... are prosperous and educated, [and] feel they were, in a sense, fortunate in being taken as slaves because now they are economically well off and have a higher standard of living than the Ghanaians. African-Americans too may ask, "What would my life have been like had my ancestors not been taken as slaves but remained in Africa?"61

It is a dichotomous thought process made even more confusing in that it names a historical and often present reality for American descendants of Africans. Indeed, several African Americans in our group voiced their relief that they had been born in America. Although they acknowledged the tyranny that brought their ancestors to Western shores, they realized when faced with the conditions that surrounded them in Ghana that the luxuries they now enjoy and the relative comfort and stability they have in America are in direct contrast to most Ghanaians' circumstances. As we sojourned in Ghana, the realization was made time and again in our consciousness as well as in conversations brought forth from the group members' experiences and conjured up by "spirits of the dead," that slavery altered Ghana, altered Africa, and altered the world.

The Slave Castles' Relevance Today

The slave castles hold a shared paternity among numerous nationalities that processed the many thousands of slaves who were herded like animals through their corridors, many dying in the process. "Converging in the space of the monuments are the contested memories of the

⁵⁸ Finley, Part I.

⁵⁹ Ibid.

⁶⁰ Perbi lecture, 28 June 2006.

⁶¹ Bruner, Edward M., "Tourism in Ghana: The Representation of Slavery and the Return of the Black Diaspora," American Anthropologist, New Series, Vol. 98, No. 2 (June, 1996), 296.

significance of the place, different perspectives on which histories should be most emphasized, and which cultural group lays claim to them."

Because of a divergence of opinions, African American visitors to the slave castles often find themselves at odds with Ghanaians since the local communities have a commercial interest in tourism the slave castles bring to the region. Local Ghanaians have high hopes of "economic development, including employment, new sources of income, better sanitation and waste disposal, improved roads, and a new harbor." Funds have flowed and Ghanaians feel that to keep tourism booming the Castles must stay refurbished. So, Ghanaian beneficiaries might not be disposed under these circumstances to seek an answer to the question of slavery's negative impact. However, many African Americans feel that renewal and renovation at these sites is a desecration that has taken place on "sacred ground."

They [African American tourists] do not want the castles to be made beautiful or to be whitewashed. They want the original stench to remain in the dungeons...a return to the slave forts for diaspora blacks is a 'necessary act of self-realization,' for the spirits of the diaspora are somehow tied to these historic structures.' Some diaspora blacks feel that even though they are not Ghanaians, the castles belong to them. ⁶⁴

Museum curators at Elmina and Cape Coast Castles have the daunting task of determining which views they should express through the museum exhibits, to what groups, and how to present the castles to the viewing public. There are the original Portuguese and Swedish influences that built the respective castles, as well as that of the Dutch who owned them for over 200 years, while the British certainly can lay claim to their history of colonialism. Of course, African Americans and others living in the Diaspora, by far, have the most emotional ties of any of the groups. "From trading post to slave dungeon to military fortification to colonial administrative center to prison, school, [archaeological site,] and office, Elmina Castle has had, over a period of 500 years, a long and colorful history." The same can be said for Cape Coast Castle and other forts that mar the landscape of Africa's West Coast.

At a 1994 conference, held in Ghana, it was decided that, "the cultural heritage of all the different epochs and powers should be presented, but also that the area symbolizing the slave trade be given reverential treatment." It is possibly this keen sensitivity that heightens tensions between African Americans who are focused upon Ghana's and, therein, Africa's lost potential, and Ghanaians who, out of necessity, have a more commercial focus.

Also, due to the attention on the dungeons and the overall experience of slavery, there is the possibility of "black-white opposition," so that "emphasizing the dungeons and the slave trade calls attention to the European whites as oppressors and the Diaspora blacks as victims." It is within this setting that some black groups insist that whites not accompany them when they visit the castles because of the various emotions aroused during these tours. The white tourists are often viewed as present-day oppressors by virtue of their skin color, regardless of any particular beliefs about race and ethnicity they may hold. Such reactions however, beg the question, "Did the actions of our respective black and white ancestors cause another kind of enslavement in present times, a kind of mental slavery in our thoughts about each other?" As

⁶² Finley, Part I.

⁶3 Bruner, 290, 291.

⁶⁴ Ibid., 291.

⁶⁵ Ibid., 292.

⁶⁶ Ibid., 294.

⁶⁷ Ibid.

⁶⁸ Ibid., 295.

⁶⁹ Finley, Part IV.

with all questions about slavery, there is no easy answer. Many African-Americans and other Diaspora Blacks feel that calling Cape Coast and Elmina "castles" minimizes the history of the dungeons and activities that went on in these places and with it their ancestors' horrific experiences.⁷⁰

With such a name, they say the stories of their forebears get lost. In their place, fairytale notions of European architectural grandeur associated with a popular understanding of the term 'castle,' sugarcoat the fact that enslaved Africans, possibly their ancestors, were held captive there.⁷¹

Conclusion

Ghanaian indigenous slavery was transformed to serve the needs of Europeans and Americans. Various institutions now in place owe their existence to slavery and the physical edifices, such as Elmina and Cape Coast, which have stood through the ages as symbols of Western hegemony over West African peoples. Slavery marginalized its victims and made them dependent on others who rarely considered their interests. "Further, in all cases they were naturally alienated persons. Not only were they naturally alienated from their ancestors and often from their communities of origin, but also from their descendants."⁷²

During the tour of West Africa, our trip-leader, Ernest Emenyonu, took us to his family's village in Nigeria. There he conducted a ceremony in which African American members of our group were welcomed "home" while the White members of our group looked on. The ceremony was extremely moving, a much needed affirmation of one's communal links to Africa, and to the slave experience. It clarified the marginalization of ancestors and their descendants from this racial divide and personified the healing that must take place if the ancestors' spirits were ever to rest in peace.

Truly, we are all descendants of those African shores. The enslaved who brought forth children within the Western system of slavery did so under duress, knowing they would be separated from these harbors forever. The spirits I felt at Elmina and Cape Coast, whatever their phenomenological reality, cannot be at rest until the descendants of those who were involved in this tragic drama are at peace with each other.

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⁷⁰ Ibid., Part III. ⁷¹ Ibid.

⁷² Patterson, 331.

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The Everlasting Pursuit of Unattainable Beauty: A Portrait of Dysfunction in Zola's *The Masterpiece*

Bronwyn Fauth

Faculty Advisor: Matthew Hilton-Watson Department of Foreign Languages; University of Michigan-Flint

Emile Zola's 19th century novel. *The Masterpiece*, introduces the reader to an impressionist painter, Claude Lantier, who is struggling to cope with his life during the industrial revolution in Paris, France. During this time it was not uncommon for men to feel superior toward women and to treat them with little respect. Throughout Zola's novel, we see that Claude is no different and has great difficultly seeing women in a positive light. He is so obsessed and preoccupied with his paintings that he confuses the real woman in his life, Christine, with his artistic masterpiece. Despite the lack of respect from men during the 19th century, women were expected to keep quiet about their feelings and be subservient to their husbands. Christine constantly tries to please Claude, and although she is unhappy she keeps it to herself and never expresses her feelings of disgust for both Claude's paintings, and inevitably Claude himself. Claude and Christine's instability in their relationship becomes apparent from the first page. The dark, stormy night upon which they first meet is a metaphor for their relationship. Both Claude and Christine are flawed characters and this is clearly illustrated through the succession of Chapters One, Nine, and Twelve. These chapters accurately portray the tumultuous and misfortunate predicament that is Claude's and Christine's relationship. First, Claude's preconceived views toward women come into play when he and Christine meet for the first time. Next, we see how their son Jacques becomes a representation of their deformed and dysfunctional relationship. Ultimately, the relationship comes to a final climax as Christine finally defends her feelings and Claude meets his demise.

First, Claude meets Christine on a dark and stormy night in Paris. Zola made Paris look like a "purple white vision of a nightmare city" (Zola 4) for the purpose of illustrating a picture of their flawed relationship. In Chapter one, Claude is walking through Paris on the way to his studio and just as he is about to open the door "he caught sight of a tall girl, dressed in black, soaking wet and trembling with fright" (3). Right away, Claude assumes that the woman is up to no good. "It's obvious what she is – a trollop, thrown out onto the street and looking for a man" (4). Claude makes assumptions about Christine from the start, and there are several times throughout the novel when he mentions that he never trusts women. "He never took women to his room. He treated them all as if he neither knew nor cared about them, hiding his painful timidity behind an exterior of bluster and off-handedness" (6). Later, Claude feels sorry for Christine, who is new and inexperienced in Paris, and whose cab driver had tried to have his way with her. Claude graciously invites Christine into his studio. Christine tries to decline Claude's offer and she appears to be panicky about the thought of it. Christine's modesty annoys Claude and it doesn't take long for him to be frustrated with her. After a while, and with much encouragement, she ends up coming in, taking her wet clothes off, and falling asleep. When Claude peers in at her the next morning and sees the light beaming down upon her naked breast, he gets a sudden stroke of inspiration and decides to paint her image. Claude notices how beautiful she is and admires her shape. "She was certainly not the trollop he had taken her for; her bloom was too fresh for that" (13). When Christine wakes up she notices that Claude is staring at her exposed body and she reacts abruptly. Her modesty returns and she becomes even more frightened when she sees his paintings displayed upon the walls. "She had never seen a painting like it, so rugged, so harsh, so violent in its colouring; it shocked her like a burst of foul language." (17). Christine hated Claude's art from the first time she saw it, and this never

changes throughout the entire novel. When she gets a glimpse of Claude's sketch of her it is mentioned that: "she was so taken aback by the violence of the colouring that slashed through the shadows that she did not dare to ask for a closer look" (22). When Christine leaves Claude's studio, the only words that Claude can articulate are "Blast these women!" (27). The reader can gather that Claude and Christine are dysfunctional from the first chapter because they seem to be opposites; however, this only marks the beginning of their dark and stormy relationship.

Next, Claude and Christine begin living together and have a son, Jacques. The hopeless parents neglect their son and his poor health condition. Later, it becomes evident that Jacques becomes a literal picture of their dysfunction. In Chapter nine, Jacques is nine years old and he suffers from a serious and deleterious condition. His head is abnormally large, the rest of his body remains very fragile, and he doesn't learn as fast as he should. Both parents neglect Jacques and although they notice that he isn't a normal nine year old, they do nothing to help him. Claude is too busy working on a large painting that he wishes to send into the Salon, an official art exhibition, and Christine grows so jealous of the time that the painting takes from her that she doesn't realize her neglect. "She was jealous too, agonizingly jealous, but not of other women ... she had one rival, and one rival only: painting" (275-6). Although Christine hates modeling for Claude's paintings, she strips down and sits in the cold for hours just to please her husband in hopes of winning him back. "She could feel that he preferred the copy to herself, it was the copy that he adored, that was his sole preoccupation, the object of his affection through every hour of the day" (281). Later, Claude becomes enraged and much to Christine's delight, Claude ruins his painting. "His fist had smashed clean through her rival's breast, ripped it open and left a great, gaping wound. She was killed at last!" (284). As the years pass, Claude sells no paintings and the effects of poverty begin to take a toll on the family. Jacques, who is twelve by this time, is looking worse than ever, yet he is still ignored. Later, Claude tells Christine that he slept with Irma, a courtesan, and she just weeps, forgives him, and continues to model for him. Claude shows no gratitude for Christine modeling and he often makes hurtful comments about her body, saying things like: "No doubt about it, my dear, you're nothing like what you were in those days" and "When women want to be models, they should never have children!" (293-5). Christine is upset at these remarks, but she never stands up for herself and continues modeling. Claude and Christine are so pre-occupied being completely miserable, that they don't realize their son Jacques had died. When Christine finds him dead, she comes to the realization that she didn't give the child enough care. "Now it was too late, now she would never be able to make up for having deprived him of all her mother-love" (308). Claude's reaction is much different. He gets his canvas, paints his dead child, and sends it into the Salon. Jacques being imperfect is the result of Claude and Christine's imperfect relationship. He exists now only as a picture to remind them of their failure; however, Claude's next failure will be his last.

Ultimately, Claude and Christine's relationship comes to an end. Claude is consumed with his imperfect picture of his life and Christine is overwhelmed by her feelings. Soon, it becomes too much to handle and the result is death. In Chapter twelve, the reader is shown that Claude's and Christine's relationship is at its worst. "But never, until this particular night, had she been aware of such an obstacle, such coldness between them, as if nothing could ever make them warm to each other again" (399). When Christine sees Claude painting she realizes "One thing was certain now: his picture would never be finished" (400-1). Christine comes to a realization that Claude was too consumed, and that something had to change. Her desire for change finally comes out in a sudden burst. "...I can stand it no longer! I'm going to tell you now what it is that's been choking the life out of me ever since I met you... It's this painting, your painting! It's killing me, poisoning my whole life" (402). Christine pours her built up emotion into Claude and she tells him that she loves him and how that should be enough for him

to come to his senses. Claude's rebuttal to her statement is "No, it isn't enough... I don't want to go away with you. I don't even want to be happy; all I want is to paint" (404). This reply is very immature and nonsensical, however; it reflects exactly on how dysfunctional Claude's state of mind is. Christine's new found power and passion leads her to conquer Claude. She forces him into their bed and makes him say things like "Painting's a fool's game" and "I'll burn all my pictures, I'll never paint again" (410). Christine slept happily at the breast of her husband; however, when she awoke in the morning she felt much colder. Claude had left her side and she became angry at the thought of him going back to his painting, so she raced to the studio and found that "Claude had hanged himself from the big ladder in front of his unfinished, unfinishable masterpiece" (412). Alas, Claude's demise was met with a final act of impotence, set forth by "the everlasting pursuit of unattainable beauty" (280).

Throughout Zola's *The Masterpiece* there are many metaphors that suggest dysfunction in Claude and Christine's relationship. The night on which they first meet, their deformed son, and the imperfect 'masterpiece' are all examples of how Zola concretizes Claude and Christine's dysfunction. In addition, the strict 19th century status quo of gender roles plays an integral part of why they are flawed because they exhibit the classic ideals. Emile Zola's novel demonstrates a complicated Parisian world through two flawed characters, Claude and Christine, and thus we are shown a delicately painted portrait of dysfunction.

They Let Her Do What? Women, Lighthouses and the Great Lakes Renée Blackburn

Faculty Advisor: Suzanne Spencer-Wood Department of Anthropology; Oakland University

When I first thought about a potential research topic, lighthouses seemed like a logical choice. I had previously written a different paper on them, so I knew some basic information and thought doing more in depth research would be a great way to expand my knowledge of the lights. In the beginning, I planned to only research women's domestic roles at lighthouses. It was not until I started looking more into the subject that I found that women's roles sometimes extended beyond the traditional domestic role, and into the role of light keeper.

To an outsider, the history of lighthouse life seems romantic, but in reality, life was filled with long, hard days and lonely nights. Lighthouses are used to guide ships in the dark safely to port. According to Charles Hyde, author of The Northern Lights: Lighthouses of the Upper Great Lakes, the first lights were not the traditional structures we think of today, but bonfires on hillsides (8). In 285 BC, the world's first lighthouse was erected. Standing 400 feet high, it was lit by a fire in the top and stood on the Island of Pharos. In addition to the Pharos light, the Romans built at least thirty other lights on the Mediterranean Sea and the Atlantic Ocean (Hyde 8).

After the decline of the Roman Empire, few lights were built until around 1100 AD when several lights were built by Italian city-states. Hyde states that the uncle of Christopher Columbus was the keeper at one light, shortly before Chris sailed off to discover the New World. During the sixteenth and seventeenth centuries, with cross-Atlantic trade expanding, several more lights were built in France, England and elsewhere in Europe (Hyde 8).

Because the New World depended heavily on trade with Europe, the first light, standing on Little Brewster Island, was built in 1715. In addition to this light, the colonists only built ten additional lights before the start of the Revolutionary War. Out of these original eleven lights, the only one still standing in its original form is the Sandy Hook, New Jersey lighthouse, which was built in 1764 (Hyde 10-1).

Lights on the Great lakes were not built until the 19th century. In 1701 the French established Detroit, but the land bordering the Lakes was not inhabited by New World settlers until the early 19th century (Hyde 13). With the completion of the Erie Canal in 1825, the Old Northwest – consisting of Ohio, Michigan, Indiana, Illinois and Wisconsin – rapidly grew, allowing settlers to move in and products to move out more easily. The opening of the Welland Canal between Lakes Erie and Ontario in 1829, and the opening of the St. Mary's Falls Ship Canal (the Soo Locks) at Sault St. Marie in 1855 between Lakes Superior and Huron, completed the Great Lakes navigation system (Hyde 13-4).

With the massive growth in population and trade, the Old Northwest grew from nearly 800,000 people in 1820, to more than nine million in 1860, nearly a third of the entire population of the United States. In 1855, not including the iron and copper industries of Lake Superior, roughly four million tons of products totaling \$600 million were shipped over the Great Lakes, slightly more than the value of all foreign trade in the United States (Hyde 14-5).

In order to carry all this cargo, the Lakes would have to have many ships in operation. Steamboats, appearing on Lake Ontario in 1816 and a year later on Lake Erie, were the first to appear on the Lakes. Twenty years later the Lakes had substantially more boats; 45 steampowered boats and 217 sailing ships, though the steamboats were used for mainly passenger travel during this time. And by 1860 the Lakes had 369 steamboats and 1,207 sailing vessels (Hyde 15).

The first Lighthouses on the Lakes were built between 1818 and 1822 on Lakes Ontario and Erie. In Michigan, the Fort Gratiot Light, built in 1825, was the first light on Lake Huron. This was followed shortly after by the Bois Blanc Island Light in 1829, which had two female keepers, Mrs. Charles M. O'Malley from 1854 through 1855 and Mary Grainer in 1857 (Clifford 163). In the 1830's construction boomed, adding thirty-two new lights to the Lakes (Hyde 16). The first on Lake Michigan included the Chicago Harbor Light and the light at the entrance to the St. Joseph's River, which had one female keeper, Jane Enos, from 1876-1881 (Clifford 164). Hyde states that by 1840, forty-three lights were in operation, "including seventeen on Lake Erie, eleven on Lake Michigan, and nine on Lake Ontario" (16). Lake Huron had four lights and the Detroit River and Lake St. Clair had one light each.

From 1841 through 1852 the Lighthouse Establishment added thirty-three new lights to the Great Lakes. Beginning with Copper Harbor and Whitefish Point, Lake Superior gained its first six lights, bringing the total of lights on the Great Lakes to seventy-six in 1852 (Hyde 16).

The Pointe aux Barques light, built during this period in 1848 on Lake Huron was the home to the first female light-keeper in Michigan, Catharine Shook. Before the death of her husband, Peter Shook, in 1849, Catharine raised and educated her eight children, tended the gardens and livestock that provided most of their food, cooked, cleaned, washed the laundry, and sometimes, helped with the care of the light. Later in the same year, Peter was taking the Doctor, who had been tending to Catharine, back to Harbor Beach (fifteen miles from the light) when the boat capsized in a storm, drowning both Peter and the Doctor. After the death of her husband, Catharine took over the job of light-keeper and continued to care for her family on a salary of \$400 a year (Bonner).

The importance of the Lakes can be seen in the distribution of lighthouses on each of them at this time:

Lake	Number of Lights
Michigan	27
Erie	21
Ontario	9
Huron	8
Superior	6

The Detroit River and Lake St. Clair also had a combined total of five lighthouses (Hyde 16). Two-thirds of these lights were at river entrances or harbors, with the rest located at islands, points, shoals and reefs (Hyde 16). The female keepers never operated any of the principle lights on the lakes, nor did they man any isolated lights, but mainly worked at the smaller harbor lights (Stonehouse, "Female").

Before the establishment of the Lighthouse Board in th 1850's, the Lighthouse Establishment had been run by the Fifth Auditor of the Treasury, Mr. Stephen Pleasonton, from 1820 until 1852 when it was disbanded. Pleasonton, who had no maritime or engineering experience, only considered the economy, and didn't bother focusing on other, more pressing issues like safety (Hyde 16-7). Hyde argues that Pleasonton's largest mistake was his refusal to consider the use of the Fresnel lens (17).

Augustine Fresnel invented the Fresnel lens in 1822. Most were handmade and shipped directly from France. The lenses could be as tall as twelve feet, though none of this size are

present on the Great Lakes, with "concentric rings of glass prisms above and below a center drum section to bend the light into a narrow beam" (Fresnel). Later designs of the Fresnel lens put a bull's eye shape into the center of the lens in order to act as a magnifying glass, throwing the light even farther out to sea. Studies showed that open flame lost 97% of its light, and even with a reflector still lost 83% of it's light, a Fresnel lens only lost 17% of its light, allowing it to easily be seen from twenty miles, or more, away (Fresnel).

After receiving several complaints about the condition of the lights and the lamps, the United States government sent Commodore Matthew C. Perry to Europe to research Fresnel lenses there and also bring back a set. The lights were installed in New Jersey with excellent results. With the end of the Lighthouse Establishment approaching, the board chosen to inspect the current state of the lights issued a 760 page report urging the use of Fresnel lenses in the lights and also the creation of a nine-member Lighthouse Board (Hyde 18-9).

Fresnel's early lenses were all very similar in design and shape; they all had an oil lamp with no flashing or blinking. Once they were used in greater number, mariners could not tell their location because all the lights blended in with each other. The Michigan Lighthouse Conservancy states that in order for a light to be effective, it must not only be seen but it also needed to be identifiable, so mariners could determine their location and avoid hazards (Fresnel).

After this, Fresnel's lenses were made with different characteristics and designs, requiring things such as flash panels or bull's eyes to tell the difference. Sometimes lights established their identity by using colored light, most had a flash of light, followed by a period of darkness to distinguish them. Doing this allowed a sea captain to look at his map and at the flash pattern and know his location (Fresnel).

Lights could also be distinguished by their shape. They were built with their surrounding environment kept in mind, some standing on cribs in the middle of the water, on rocky outcroppings or on sandy bluffs. The tower itself can be many different shapes, including round, pyramidal, skeletal, conical, square/integral, or schoolhouse ("Lighthouse").

Round lights, like the South Manitou Island Light, are usually brick and, depending on the location, may be encased in a steel shell and are typically painted. Pyramidal lights, like the North Manitou Island Light (no longer standing), are usually made of wood or steel and are shaped like a pyramid. Skeletal lights, like Whitefish Point or South Fox Island, have a steel skeleton that supports the light on top. Conical lights, which are similar to round lights, include the Tawas Point light, and are classified by the narrowing at the top and keepers usually had to go through a small building or entrance before climbing the tower. Square/Integral lights, like the one at Big Bay Point on Lake Superior, had the tower built into the house. And finally, schoolhouse type lights, commonly found on the Great Lakes because of their simplicity and cheap cost were made similar to that of an old schoolhouse ("Lighthouse").

To make the light flash, there were two general methods a keeper could use. One was to rotate the lamp and lens, allowing the beam of light to be shown only at preset intervals, and the other was to rotate blinders around the lens. Both of these methods took a lot of time and energy from the keeper, since they were both powered by a series of ropes or cables and weights descending from the top of the tower and allowed to slowly drop. Every three to four hours, these weights would need to be cranked back up to the top so the light could continue to flash (Stonehouse, <u>Lighthouse Keepers</u> 34).

One of the most important jobs of a light-keeper would be to keep these lenses clean. According to <u>Instructions to Light-Keepers</u>, keeping the lenses in their best possible condition was a long, laborious process. In the morning, when the light was first extinguished, the keeper would have to immediately start preparing it for that night's lighting. The provided linen aprons

were required so that the keepers clothing did not scratch the lens, and the actual light had to be covered before the cleaning could begin (Great 20).

Also before cleaning could begin, the lens had to be brushed with a feather brush to remove the dust. Then, the lens would have to be wiped with a soft linen cloth, and then polished with buff-skin. If there was any oil or grease, it had to be cleaned with a wine spirits moistened linen cloth. In another effort to keep the area dust-free, keepers were forbidden to clean the floors of the light towers with anything that would produce more dust. Any sweeping had to be done carefully and mostly with hand brushes and all materials used had to be damp and removed before they dried, preventing more dust (Great 21).

This process alone could take up a majority of the keepers' time. Fresnel lenses came in seven orders, the most typical on the Great Lakes being the Third and a Half Order lens. The lenses ranged from over seven feet tall in the first order lens to a little over a foot tall in the sixth order lenses. The following chart shows the size of each lens:

Order	Height	Inside Diameter
First	7' 10"	6' 1"
Second	6' 1"	4' 7"
Third	4' 8"	3' 3"
Third and ½	3'0"	2' 5 ½"
Fourth	2' 4"	1' 8"
Fifth	1' 8"	1' 3"
Sixth	1' 5"	1'0"

From Fresnel Lenses. Michigan Lighthouse Conservancy. 2006.

At first these lenses were fueled with sperm whale oil, which in colder climates needed to be heated through before being carefully carried out to the light, all the while hoping it would not become too congealed on the walk there. By 1886, kerosene replaced the costly sperm whale oil (Stonehouse, <u>Lighthouse Keepers</u> 30).

On occasion the chimneys of the lamps also needed cleaning. If they were full of smoke or oil, they would need to be wiped with a rag or small piece of soft wool dipped in oil. If this did not work, the lens would need to be rubbed with a wet cloth and "a little soda or common salt; but they must be washed in warm water afterwards, as any adhering salt will cause breakage" (Great 21). Tending to the lens alone would have been a difficult task in itself, but add to that the domestic roles women of the time were supposed to adhere to, and tending the light became extremely hard.

The United States government opened positions as lighthouse keepers as the first non-clerical work for women. Though not as transparent as it sounds, most appointed keeper were only the spouse of the assistant or head keeper and assumed the position to assist their spouse or to completely take over if he fell ill and/or died ("Women"). In total the Great Lakes had forty-three female keepers and sixty-three assistant keepers. Compared to the 3,445 male keepers, this number is relatively small resulting in roughly three percent of the total number of keepers. According to Frederick Stonehouse, of these forty-three female keepers, twenty-two replaced their husbands, and seventeen stayed keeper for less than one year. And of the sixty-three female

assistant keepers, forty-nine were under their husbands (Stonehouse, <u>Women of the Lakes</u> 75-6). Either appointed in their own right or as widows, these women were true trailblazers in a time when employment for women was extremely limited ("Women").

Though most of the female assistants were under their husbands, the shift between being a wife and being an assistant keeper did not always work. Stonehouse candidly explains one case where a year after having his wife appointed as assistant keeper, a man asks for her to be "un-appointed." Traditionally the keeper, and if he or she had any, his (or her) assistants, would take care of the light, lenses, lamps, machinery, and other heavy work for the station, while the wife looked after the house and family. Since she was supposed to be looking after both areas, and the keeper found that the light was not being properly cared for, he had to hire another assistant keeper (Stonehouse, Women of the Lakes 76-7).

The placement of light-keepers, especially the females, was not always a fair practice. Under the Lighthouse Board, the early keepers were not chosen based on merit and skill, but on political loyalties. Congressmen in districts with lighthouses would choose a "bootlicker" to man the lights, though the job of choosing light-keepers actually stood with the local collector of customs. The changing of keepers happened so frequently that the Lighthouse Board had blank forms pre-printed to inform keepers that they had been replaced (Stonehouse, <u>Lighthouse</u> Keepers 7-8).

By the 1870's the politicians' power to select keepers had been diminished to only having the ability to pick a third or fourth assistant keeper (Stonehouse, <u>Lighthouse Keepers</u> 8). The Lighthouse Board accepted nominations from the customs collector but the nominee had to meet the Board's requirements. First a representative from the Board would interview the candidate. Then, a three-month probation would follow before the nominee would receive a permanent position. The Board also required that new keepers:

Be between the ages of eighteen and fifty; be able to read, write and keep simple accounts; be able to pull and sail a boat and perform other manual labor; and to have enough mechanical skills to maintain the equipment and do minor repairs. (Hyde 50). This being said, the district inspectors could dismiss keepers. Keepers were required to stay at their station as long as the lighthouse was still standing (Hyde 51-2).

At the end of the Civil War, a lot of veterans were chosen as keepers as a reward for services rendered. Sometimes though, women were appointed keeper after the death of their husband or father. With the onset of the Civil War, the Lighthouse Board had a hard time filling vacancies, and then retaining keepers, at the lights. A vacancy usually happened by death, resignation or dismissal. Dismissal was usually caused by drunkeness or failure to not properly care for the light (Stonehouse, <u>Lighthouse Keepers</u> 8-9). This was not only common among men, but also happened amongst the women keepers as well. Mrs. Annie McGuire, keeper at Pentwater, MI, was removed as keeper "for drunkenness and irregular habits" in February 1885 ("Women").

The Officials felt that women were not capable of handling the duties of the light in case of an accident, so appointing female keepers was discouraged. But this must be put into context, the Victorian ideal was a woman who "lived for her husband's pleasure, to manage the household but keep demurely in the background" (Stonehouse, Women of the Lakes 77).

Even as late as 1948 women were still not thought of as being "capable" lighthouse keepers. Stonehouse depicts the mindset of the time through the use of an issue of the *Coast Guard Bulletin*:

In days gone by, the duties and lives of these woman keepers were often arduous in the extreme, but principally because of the great isolation of the sites on which many lighthouses were built, and the lack of modern convenience. These women often performed acts of heroism,

not unexpected where they lived so surrounded by the sea: and on numerous occasions made personal sacrifices that the signals under their charge might not fail the mariners.

It was the development of steam fog signals and their coal fired boilers, and the later introduction of heavy internal combustion engines, which first placed the duties of keepers of lighthouses beyond the capacity of most women. Their gradual retirement from this field of employment was further hastened when intricate electrical equipment was placed at many stations, and when the duties of lighthouse keeper gradually came to require special training and when many of the newer stations were built offshore on submarine foundations. As these changes took place, those women who remained in the Lighthouse Service were transferred to or were retained at stations where the equipment was of a more simple type. Soon still other developments and inventions were to invade the world of the woman keeper, for in those guiet backwaters, where comparatively primitive equipment was still found adequate, it was found that automatic apparatus could be effectively substituted, and many smaller lighthouses were converted into automatically operated stations or made parts of groups of lights tended by keepers who maintained a patrol by means of smaller boats. These changes practically closed lighthouse field to women. (Stonehouse, Women of the Lakes 77-8) 1926 ended the era of female light-keepers on Michigan's Great Lakes, twenty-two years before this Coast Guard article. But not only were female light-keeper roles in decline, so were male roles.

Though experiments with electricity had begun in the 1880's, no substantial changes took place until the 20th century. In the late 1920's, when electricity became widespread, sixty-eight major and forty-five minor lights, roughly one-quarter of the total amount of lights, were powered by electricity. By the early 1940's, the transformation was nearly complete on the Lakes (Hyde 43). With this switch to electricity, keepers were no longer needed to continuously man the lights.

Not all women followed the Victorian ideal though. Elizabeth Williams broke the mold and manned two lights on Lake Michigan in her career as light-keeper. In 1869, her first husband was appointed keeper at Beaver Island Harbor Point Light. According to Clifford and Clifford, Elizabeth was unique amongst female keepers because she spent most of her solitary time writing. In 1872, her husband drowned while attempting to save a sinking ship. After a few weeks, her appointment as keeper came and, though she had lost a husband, two brothers, and three nephews at sea, it's apparent from her book, that she loved her work, especially caring for the lenses:

I took charge of the care of the lamps and the beautiful lens in the tower was my especial care. On stormy nights I watched the light that no accident might happen. We burned the lard oil, which needed great care, especially in the cold weather, when the oil would congeal and fail to flow fast enough to the wicks. In long nights the lamps had to be trimmed twice each night and sometimes oftner. At such times the light needed careful watching. From the first, the work had a fascination for me. I loved the water, having always been near it, and I loved to stand in the tower and watch the great rolling waves chasing and tumbling in upon the shore. It was hard to tell when it was loveliest. Whether in its quiet moods or in a raging foam.

My three brothers were then sailing, and how glad I felt that their eyes might watch the bright rays of our light, shining out over the waste of waters on a dark stormy night. Many nights when a gale came on we could hear the flapping of sails and the captains shouting orders as the vessels passed our point into the harbor, seeking shelter from the storm. Sometimes we could count fifty and sixty vessels anchored in our harbor, reaching quite a distance outside the point, as there was not room for so many inside. They lay so close they almost touched at times.

At night our harbor looked like a little city with its many lights. It was a pleasant sound to hear all those sailor's voices singing as they raised the anchors in the early morning. With weather fair and white sails set, the ships went gliding out so gracefully to their far away ports. My brothers were sometimes on those ships. Many captains carried their families on board with them during the warm weather. Then what a pleasure to see the children and hear their sweet voices in song in the twilight hours. Then again when they came ashore for a race on land, or taking their little baskets went out to pick the wild strawberries. All these things made life the more pleasant and cheerful. (Stonehouse, Women and the Lakes 86-7). Elizabeth stayed on as keeper at Beaver Island for twelve years, even after her second marriage to Daniel Williams in 1875. She requested a transfer in 1884, and for twenty nine years after that, she manned the lighthouse on Little Traverse Bay (Clifford 102).

In some instances the women were braver than the men. Emily Ward, daughter of Eber Ward (who was keeper at Bois Blanc Island on Lake Huron), was trapped on the island by a horrible storm in January of 1938. She was not alone though, she was with Bolivar, a young man the Wards had adopted a few years earlier. The base of the tower was starting to fall apart in the storm. But instead of helping Emily, Bolivar spent most of the time quivering with fear as she raced up the 150 tower stairs five times in order to save the lamps, reflectors and lenses. After she was finished, the two of them watched the tower fall over from the woods, a safe distance away from the dwelling (Hyde 67).

The rules given to lighthouse keepers by the Lighthouse Board were strict. They were not allowed to take in boarders or do any outside work that took away from their duties as keepers, but as long as it did not interfere they were allowed to pursue other work. According to Hyde, "the Lighthouse Board encouraged gardening and permitted work such as shoe-making, tailoring, and fishing" (54). Keepers surprisingly were also often preachers, justices of the peace, and school teachers. One keeper at the Rock of Ages Light even became a highly accomplished taxidermist because of the overabundance of dead birds laying around (Hyde 54)

Mary Terry, keeper of the Sand Point Lighthouse in Escanaba, Michigan from 1868 until her death in 1886, may have held one of these "outside" positions. Her husband died before the light was completed and Mary only received the position after the urging of the citizens of the area, though the government strongly opposed the idea (Clifford 83).

Mary met the challenge, and manned the light for eighteen years. Even the local news papers recognized her efforts, the Escanaba *Iron Port* reported that "she was a very methodical woman, very careful in the discharge of her duties and very particular in the care of the property under her charge" (Clifford 83). According to Clara Mosenfelder of the Delta County Historical Society, there is some evidence that Mary "moved up the street to a Saloon/boardinghouse in the winter months and acted as a housekeeper there" (Mosenfelder). There is also possible evidence that she knitted (Mosenfelder).

Mary Terry's life as a keeper came to a tragic end on a March night in 1886. The day before, her handyman had come and noticed that the wood near her furnace was hot. When he told her this, Mary replied with an eerie premonition that she expected to be burned out one day, but that she slept with one eye open. The next night fire destroyed the house; and since she was not heard from, it was assumed she had perished in the blaze. The next morning it was confirmed that she had indeed died in the fire, and her remains, nothing more than a part of her skull, a few bones and a small portion of her viscera, were put in the care of D.A. Oliver while evidence was collected.

Though the coroner ruled that Mary's death was ruled as unknown, the people of Escanaba were suspicious. The *Iron Port* reported:

That Mrs. Terry came to her death from causes and by means to the jury unknown was the only one that could be rendered. There was and is a general feeling of suspicion, based on Mrs. Terry's known cool headedness, that she did not come to her end accidentally, and this feeling is strengthened by the fact that the south door was found open and that the lock was found with the bolt shot forward as though the door had been forced, not unlocked, but the theory of robbery does not find support in the fact that money, gold pieces, were found where they would have fallen from the cupboard, the place where she usually kept what she kept in the house, and that a bundle of papers, insurance policy, deeds, etc., charred throughout but preserving its form sufficiently to show what it had been, was also found.

The verdict, then, was the only one possible, and the truth of the affair can never be known. There may have been foul play, but there is no evidence to justify an assertion that there was; no circumstances that are not consistent with a theory of accidental death

(Clifford 84). Had Mary not been killed that night, it is clear she would have continued to serve as keeper of the Sand Point Light.

Life at the lights was sometimes isolated and the families there needed something to pass the time. Clara Mosenfelder points out that there is an organ at the lighthouse at Sand Point, and that one of the Rose family members wrote about "rolling up the rug and dancing in the parlor." The parlor is only about fourteen feet square, so not a lot of people could dance, she says, but if you could not leave and had to make your own entertainment, this would work just fine (Mosenfelder).

One amusing story at a lighthouse in Door County, Wisconsin involves the purchase of a piano by one of the keepers. Apparently, the keeper bought a piano for his wife. The piano was pulled up the cliffside with a rope and pulley, only to find out that it wouldn't fit through the door. The piano had to be returned and a smaller one purchased instead (Mosenfelder).

In 1852 the Lighthouse Board began issuing written rules of conduct for the keepers. The instructions were highly detailed, spelling out the required daily and monthly tasks, plus detailed processes for cleaning, maintaining and repairing everything for the light itself. The third addition of the Board's *Instructions and Directions for Light-House and Light-Vessel Keepers of the United States* included a set of twenty-five general instructions for lighthouses with one keeper and a set of thirty-seven instructions for lights with two or more keepers. Some of the rules included that the light must be lit at sundown and extinguished at sunrise, while being continuously watched throughout the night by the keeper (Hyde 54-5).

Also the keeper was required to keep a log recording the exact times the lamp was lit, shipwrecks, ships passing through the area, the weather, and the supply inventory, especially the use of oil for the lamps (Hyde 55). The Lighthouse Board also wanted the keepers to feel pride in their hard work, a "spirit of professionalism and the conviction that the Lighthouse Service would offer them a rewarding career" (Hyde 57). One of the ways the Service did this was through the use of mandatory uniforms for the keepers. The regulation stated:

The uniforms for male keepers and assistant keepers of light-stations, and the masters, mates, engineers, and assistant engineers of light vessels and tenders, will consist of a coat, vest, trousers, and a cap or helmet.

The coat will be a double-breasted sack, with five large regulation buttons on each side – the top buttons placed close to the collar, the lower ones about 6 inches from the bottom, and the others at equal spaces between the top and lower buttons. It will be of the length of the extended arm and hand, and will be provided with two inside breast pockets and two outside hip

pockets, the latter to have flaps so arranged as to be worn inside the pocket if desired. Each sleeve will have two small buttons on the cuff-seam.

The vest will be single-breasted, without a collar, and cut so as to show about 6 inches of the shirt. It will have three pockets and five small regulation buttons.

The cap will be made of dark blue cloth, with a cloth-covered visor and an adjustable chin-strap of cloth held by yellow-metal regulation buttons. A yellow-metal light-house badge will be worn in the middle of the front of the cap. Masters of tenders will wear a gold-lace chin-strap instead of one of cloth. (Hyde 57-8)

The uniforms were originally meant to only be worn for formal occasions, like the inspector's "white glove" inspection or on national holidays when visitors may come; but eventually, the uniforms were required to be worn whenever the keeper was on duty (Stonehouse, Lighthouse Keepers 7-8).

Oddly enough women were not issued uniforms as the men were, it was not required of women to wear them (Stonehouse, <u>Lighthouse Keepers</u> 7). According to Mosenfelder, pictures of female keepers have shown them wearing "dark dresses, shirt waist tops, and long skirts of whatever time they lived" (Mosenfelder).

In the end, I found that though at the time, women light keepers were frowned upon and thought to not be capable of handling the tasks, their roles at the lights make up an important part of Michigan's Great Lakes maritime history. And though the majority of their work was domestic, I would not consider it average. Tending to a family at a lighthouse had its trials and tribulations, things like the uncertainty of the delivery of food and supplies, plus the isolation, put lighthouses into a unique category. And tending to not only the needs of their family and house, but also the light, shows the strength and perseverance women needed during a time when they were expected to only live for their "husband's pleasure".

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Playing the Double Standard for What It's Worth: The Role of Women in the Masterpiece as Seen Through Irma Bécot

Iman Abdulrazzak

Faculty Advisor: Matthew Hilton-Watson Department of Foreign Languages; University of Michigan-Flint

In Emile Zola's *The Masterpiece*, the majority of men are extremely ill-mannered towards women, and they represent how French society viewed women in the 19th century. The female characters in the novel are exploited and passed around as objects. As in the case of one of the characters, Jory, any sexual encounter that leads to a long-term relationship was frowned upon. Although the men could play the field, only married respectable women are allowed into society. Irma Bécot was a prostitute who understood the way the system worked and ends up manipulating her clients into supporting her luxurious lifestyle. She was very well educated; even when she gains success, she is not any more respectable than when she was living with a different man every week that passed by. She is never accepted back into society. It is evident since she is not allowed to take part in Sandoz's dinner parties. In addition, she foils every respectable woman introduced in the novel.

The men in the story know her background, but no one shows any signs of having a sincere friendship with her; they would rather just use her and not let emotions get involved. Irma is introduced in Chapter 3 as a lowly trollop who takes to the streets to make a living. She is the daughter of a grocer and is orphaned at a very early age. Although she was educated until the age of 16, she continued her education on the street level. It is obvious that she would be objectified from the very start, because Claude's friends fight over her as if she were a piece of meat and Fagerolles states, "She's mine!" (Zola 79). Claude simply saw her as "another trollop!" (80). Although they see her as a lowly woman, Irma pitied them. She loved artists, but regretted that they couldn't afford having a woman like herself. The men now had a desire to use her and the ones that weren't sexually attracted to her; Claude, Sandoz, and Mahoudeau simply saw her as a good subject for their artistic work. Not a single one of these men showed any sign of sincerity (81).

Irma becomes accustomed to the easy acceptance of her services to the point that she fails to comprehend why anyone would deny her. She moved from Fagerolles to Jory and Claude refused her as a model. She made her advances, but Claude never gave in. She hinted to him and even when she was open about her intentions, he refused. At one point she "began to undo the hooks on her dress" so that she could model for Claude, but he pushed her away, although he very much needed a good model for his painting (115). On his part, Claude had a passion for the unattainable and therefore no living woman would satisfy him.

Although Irma desires to be with Claude and his friends, she understands that she must become a courtesan to support herself and to provide security. Zola suggests that women are after the money rather than love. During the first Salon, Irma is spotted with Gagnière, who was "just a passing fancy." Rather, she had an English nobleman furnish a flat for her to be his mistress. It is obvious she is also trying to pick up rich men at the Salon, too. From that point, Fagerolles knows "she's a girl with a future" (132).

Zola's view of women becomes clear when we see that his female characters will be persistent about they want even when it is as derogatory as having sexual relations with a man who is already married and has a son. Irma couldn't take "no" for an answer; and after years of not seeing each other, she picked Claude off the streets. She invited him for dinner and provides her "services" for the guest. This time he agreed since he was in the subordinate position and she had taken good care of him (289-291).

Although Irma is living the life of luxury and on the outside she appears successful, she knows she will never be accepted as a respectable woman and therefore lives however she wishes. She was a courtesan and her new mansion cost five hundred thousand francs (198). Despite her commitment to the group of friends, they threw her out. Sandoz refused to invite her to the Thursday dinners even though she was an active member in the group. Zola represents well a French society that would never accept such a woman, despite her success.

Successful men use Irma as a mistress rather than ask for her hand in marriage. This is clear from the very first Salon, when we discover she was with a marquis. Fagerolles was committed to staying with Irma, but she was not allowed to join him in any social functions. She was simply an object to be used and therefore he could not be seen with her outside the realms of her palace. He hushed her with money, because things like this were not supposed to go public. Zola makes it very clear that Fagerolles "was letting her bleed him white" (313).

Despite all success, Irma will never be accepted as a result of gender biases, which make it much more difficult for a woman to change her ways as compared to a man. All the men used her and they were done with her. They had settled down and since she was a woman, she didn't have the convenience of being allowed back into society. What was done was history, and now she had to look out for herself. In the society they were living in, as in many societies today, men are frowned upon when they have sexual relations with a strange woman. Society usually believes, however, that he will eventually grow out of it and settle down. He was accepted back into society whenever he found the necessity to do so. As for the woman, she is viewed as a villain and whatever she does, she will always be rejected. Her only hope was to continue to live on the way she always did and build her own empire. She had to build some kind of makeshift society where she may find acceptance.

Irma is foiled with several women in the book. Zola does this to show the reader the extremity of Irma's actions. She is opposite of Claude's wife, Christine, in that they share nothing in common. Christine was the chaste and innocent country girl and therefore she hides her feelings, which is something Irma hardly ever tries. Irma shares being successful with Henriette, but being Sandoz's wife, she was the perfect little housewife that was typical for French society. Irma is compared to Mathilde, and although they are both trollops at one point, Mathilde was accepted because she was once married and she manipulated Jory into marrying her. All the women eventually settle down, because circumstances allowed them to do so. Irma's mistake, however, was that she was too open about her relationships and her unlawful actions, which was not the norm. To Irma, she may have not seen it as a mistake and she seemed more content than those thriving in acceptable society.

All in all, Irma did not fit any of the requirements of the acceptable woman in French society. French women were expected to hide their feelings. Women would powder their face so that blushing could not be visible. After a gathering with Jory and Claude, Irma began "smoothing away the flush from her cheeks" before she went to a meeting with an architect (202). French women were expected to remain chaste until they were married. This was slowly changing, but marriage was supposed to be the main goal of a relationship. A French woman was not supposed to be seen with a man who was neither from her family nor her husband. Christine, for example, doesn't allow Claude to walk her home even though she was hardly known in town. French women were to stay home and look pretty. Not a single female character in the book ran her own business; Mathilde was simply running her husband's business. Whichever way the reader looks at it, Irma doesn't have a single redeeming quality that would gain her acceptance from the outside world. She is apparently doomed to eternal alienation.

Zola creates a character that is not accepted into society and doesn't seem to care. Usually, those who are alienated from society tend to suffer and try their best for acceptance, or

they find a group that empathizes with themselves. Zola is biased in that he makes it seem that Irma is careless. He obviously viewed women that were successful as being ignorant of their surroundings.

Acceptance in French culture has always been extremely difficult and takes much time. French culture is not something that can be changed overnight. No matter how many people a person gets on his side, he won't change the general public's mind. A simple headscarf created enough tension in France that it was banned completely in public schools. Therefore, one can only imagine what life must have been like for a woman who provided a vice for everything a French woman stood for. The French are proud of their culture and any change is encountered with much opposition.

Male characters in the Masterpiece are extremely disrespectful to women, which was a societal norm when dealing with women. The women in the novel were exploited and passed around as mere objects. As in the case of Jory, any sexual encounters that lead to a long-term relationship were frowned upon. Although the men could play the field, only married respectable women were allowed into society. Irma Bécot was a prostitute who understood the way the system worked and ends up manipulating the men she knows into supporting her luxurious life style. Even when she gains success, she is not any more respectable than when she was living with a different man every week. She doesn't even attempt to gain acceptance, because there is no hope. Therefore, her only option is to create her own world and to alienate herself from French society, so that she can get by from day to day without people scorning her and putting her down — it was pure survival.

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Name, Context, Quota, and Charity: Emile Zola Exposes the Establishment Krista Moore

Faculty Advisor: Matthew Hilton-Watson Department of Foreign Languages; University of Michigan-Flint

In Émile Zola's *The Masterpiece*, acceptance into the Salon played a major role for the artists. They could not gain financial success or a reputation as an artist unless they were accepted. Although the Salon's judgment process was supposed to be a fair and impartial process through which expert judges chose the best works of art to be displayed, Zola gives a contemptuous critique of the judging process as hurried, unfair, and biased. The judges' choices are politically and personally motivated, and in some cases, judges even reject a painting only to retract their judgment after seeing that the signature on the painting belongs to someone to whom they owe a favor. In many cases, the final decision of the judges is arbitrary, as the judgment of Claude's painting demonstrates. Even if a painting is chosen, often the politics do not stop, but continue with where the painting is placed. Throughout the novel, Zola provides a scathing critique of the judgment process of the Salon. In the tenth chapter, Zola thoroughly examines the judgment process and shows that the painter is more important to the judges than the painting. He also shows that, even after the selection process, the politics continue through the placement of the paintings. Finally, Zola demonstrates the arbitrariness of the Salon through their rejection of Claude's own painting.

First, Zola illustrates the judgment process of the Salon and how the judges are more focused on the painter than the painting. In the beginning of Zola's description of the Salon, the foreman comes running in, announcing that "Something went wrong yesterday...An hors concours was turned down" (320). The foreman is very upset that the judges have turned down an artist who is considered an exception, or a "sure bet." Zola then explains that "the picture in question had been unanimously consigned to the scrap-heap without anybody noticing it was by an old classical painter, highly esteemed by the Institut" (320). Despite the fact that the day before, this painting had been unanimously rejected, the Selection Committee decides to bring the painting back simply because the Institut favors the artist. As the Committee begins that day's judging, Mazel, who is the chairman of the Committee, glances at the first painting, saving "Who the devil produced this monstrosity?" (320). As he looks closer, he sees the signature to be one of his good friends, and he immediately exclaims, "Beautiful! ... A number one for this, gentlemen" (321). Even though Mazel first thought the painting to be a "monstrosity," his opinion changes entirely and he decides to accept the painting, since it was painted by his friend. Mazel is not the only one who judges arbitrarily; Zola states that "many of them said exactly what they thought at their first glimpse of a picture and then had to eat their words when they deciphered the signature" (321). He goes on to say that the committee members guarded against this by "making signs behind the back of the artist in question, meaning 'Be careful! Mind your step! It's his!'" (321). Zola gives many examples to make it clear to the reader that the Salon was biased in their judgments; they did not look for the quality of the painting, but merely for the signature at the bottom. Also, Zola notes that towards the end of the judgment process, the quality of the painting does not matter since the judges are trying to get to a certain number of paintings that they let in. Zola illustrates this procedure by outlining that:

All they could do was to pick out at random a portrait or a landscape-did it matter which?-until they had made up the requisite number. Two hundred. Two hundred forty. Still eight short. Eight more wanted. Which? This one? No, that. Whichever you like. Seven, eight, and that's the lot! They had finished at last, and now they could hobble away in safety, free men (324).

Here we can see the apparent indifference of the judges, as they search for the last few paintings to make their quota. They don't care which paintings they choose towards the end; rather they simply want to accept the requisite number so that they can leave.

Next, Zola shows that the politics of the judgment process did not end after the selection, but they continued through the placement of the paintings. Zola describes the scene at the opening of the Salon, saying that many artists had "voices raised in furious and apparently unending complaints-they were hung

too high, the light was bad, their effect was killed by the light on either side, they had a good mind to remove their pictures altogether" (331). Later, a woman comes up to Fagerolles, "to point out, with a martyred expression, a still life hanging in a particularly dark corner" (339). Zola makes it obvious that many artists at the Salon are unhappy with the placement that the Salon chose for their painting. Later, Claude describes the placement of his own painting: "high up among all its sickly-looking neighbors, the little canvas, so much bolder in treatment than all the rest, stood out in violent contrast, like a monster grinning in pain" (341). He further explains that "hanging where it did it was just a confused mass" (341). Zola personalizes this bad placement of paintings by extending it not only to random artists, but to one with whom his audience is connected. Later, Claude moves around, looking at the painting from different angles, but he is still unsatisfied, thinking, "Poor little Jacques! They'd placed him very badly, probably out of contempt, but more likely out of shame and the desire to be rid of his baleful ugliness" (341). Although earlier Fagerolles had explained to one of the artists who was angry about the placement of their painting that "The pictures were hung...according to a numbered list...and nobody's was given preference" (331), Zola makes it evident that this is not true, and the Salon does in fact put the paintings that they do not like in dark corners or high on the wall.

Finally, Zola demonstrates the arbitrariness of the Salon through their rejection of Claude's own painting. During the judgment of Claude's painting, Mazel thinks to himself, "Why shouldn't he accept this little picture...even though he did think it was unspeakably bad? Plenty of others got accepted, so why not this one?" (323). Here Zola shows that it comes to the point where the Selection Committee does not care any more about the quality of the paintings that get in, since so many of them are bad. However, when Bongrand exclaims that "...there are scarcely four men in this room who are capable of turning out a piece like this!" (323), the men are so offended by this remark that the only judges who vote for Claude's painting are Fagerolles and Bongrand. Zola illustrates the large number of paintings that the judges must quickly examine, and the long hours that they are required to be judging, finally questioning, "In such circumstances how could they expect to be fair?" (324). Later, after going through many more canvases, one judge suggests to Fagerolles, "Why don't you take [Claude's painting] yourself for your 'charity'?" (325). Zola goes on to explain that each judge gets one painting which he gets to select for the Salon, even if everyone else has previously voted against it. Zola illustrates that these 'charity' paintings are negatively viewed by the other judges. Fagerolles at first does not want to choose Claude's "Dead Child" as his 'charity,' but under the pressure of his colleagues, he eventually consents. He also tries to get Bongrand to pick the painting, but Bongrand wisely replies, "I, insult a genuine artist! What do you take me for...No! Let him learn a bit more self-respect, for God's sake, and never send another blasted thing to the Salon!" (325). Although Claude never knows that his painting was chosen as a 'charity,' Bongrand knows that Claude has talent, and would rather be in the Salon des Refusés with all of the other rejected paintings than be chosen as someone's 'charity.'

As we can see, throughout the novel Zola provides a scathing critique of the Salon. Although the judgment process of the Salon was supposed to be a fair and impartial process through which judges chose the best works of art to be displayed, Zola gives a contemptuous critique of the judging process as hurried, unfair, and biased. The judge's choices are politically and personally motivated, and in many cases, judges even reject a painting only to retract their judgment after seeing the signature on the painting. In many cases, the final decision of the judges is arbitrary, as the judgment of Claude's own painting demonstrates. Throughout the novel, Zola is critical of the judgment process of the Salon. Zola thoroughly examines this judgment process in the tenth chapter to show that the name of the painter is often more important to the judges than the painting itself. He also shows that, even after the selection process, the politics continue through the placement of the paintings; location of the painting is everything. Finally, Zola demonstrates the randomness of the Salon's decisions through their rejection of Claude's own painting.

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Defiance to the End: Zola's Portrayal of Claude Lantier as an Impressionist Artist in The Masterpiece Leila Tarakji

Faculty Advisors: Matthew Hilton-Watson Department of Foreign Languages; University of Michigan-Flint

In the nineteenth century, an era of rebellion was born. Artists began experimenting with different techniques, light, colors and subject matter; today, this movement is known as impressionism. Impressionist painters attempted to revolutionize art, adamantly rejecting the conventional approach to art as represented by the Ecole des Beau Arts and the Salon. Society perceived art as an illusion of perfection and specific rules that restricted the subject matter and the methods that were expected to be followed. The accepted subjects for artists were religious, historical or mythological; each of these aspects separated art completely from the realities of everyday life. The impressionists rejected all of these conventions and instead adopted their own concept of reality. They painted what they saw and in doing so, they painted the poor, the dying and the rejected. Their natural and urban images of humanity included nudes that looked real and did not possess the unnatural features of Greek gods. Impressionists painted in the open air, using bright colors to accurately represent the play of light as it appears in the natural world. These artists also attempted to complete their work outdoors and refrain from touching it up inside the studio, thus making it more honest. In *The Masterpiece*, Emile Zola studies impressionism and the views of artists as depicted in their art, as well as the world's reaction to this absolute defiance of society's rules. He uses Claude Lantier, a devout artist, to tell the story of the impressionists and their art. Claude used his art specifically to express his feelings and reactions to life and perhaps, more importantly, to defy society's rules as well. At one point, three consecutive Salon submissions demonstrated his gradual progression to the point at which he truly did not care what society thought, finally presenting his art shamelessly and completely free of convention. In his constant struggle to defy society and its rules, Claude allows art to consume him and is willing to sacrifice his family and the pleasures of life.

The first sign of Claude's artistic rebellion is recognized in Christine's horror at his paintings, which she described as both violent and vulgar. Claude's art focused on the details that form life in its reality rather than people's ideal perception of it. Claude and other impressionist artists such as Sandoz and Mahodeau scorned society and the abhorrent conformity it represented. Contrary to convention, Claude defines art by saying, "it all boil[s] down to sticking a female in front of you and painting her as you feel she is?" (Zola 41). Throughout the book, Dubuche is often utilized as a representative of society, and his reactions to Claude's unconventional paintings reveal to the readers society's feelings toward this eccentricity. When Dubuche first sees Claude's "Open Air," "it jarred with his respect for established formulas," and he points out the obvious problem with the painting, saying, "it's the man...Fully dressed and the women naked. It's so...unusual!" Claude and Sandoz simply laugh at Dubuche's reaction because "Who cared a twopenny damn for the public anyhow?" (46). Claude's contrast between the subjects was meant to shock the public and served as an explicit rebellion against society's conventional ways. At the beginning of the novel, rebellion is the primary purpose of Claude's art, and his divergence from the traditional forms is simply a means of rebellion rather than a true expression of his feelings. Claude's disappointment and dejection at the rejection of his painting expose his true yearnings to be accepted by the Salon and the society it represents. If he truly did not care for the public's opinion, he would have been satisfied with the display of his painting in the Salon des Refuses, where its message of rebellion was clearly conveyed. The fact that Claude did care gives evidence to the fact that his act of rebellion was only a means of expressing his scorn for society's conformity; by no means, however, was it an illustration of a more complex thought or opinion.

As the novel progresses, Claude establishes a more valuable purpose for his unconventional works of art. Rather than painting for the sake of rebelling, he uses art to convey an important

message that disregards society's evasion of the reality and imperfections of life. Claude's transformation becomes apparent upon his return from the country, when he submitted his paintings to the Salon for three consecutive years. Claude's first submission depicts a patch of wasteland that lies hidden behind Montmartre. He exposes the reality and the ugly truth of life by painting "a couple of ragged urchins...devouring stolen apples in the snow," with the dismal hovels and poverty-stricken area in the background. Even Claude is amazed by the "brutality" of this picture: "it was like a door flung open on the street," revealing the shocking contrast between the pure-white snow and the two "pitiful figures," who "stood out in dirty grey" (233). Claude knew that such a brutally honest picture would not be accepted by the Salon, but he "made no attempt to tone it down and sent it to the Salon as it was" (233). Immediately, the reader is able to identify Claude's drastic transformation in the fact that he does not obsess night and day, trying to perfect the painting. In fact, he paints the picture outside directly from life and makes no adjustments to it inside his studio. Finally, Claude managed to paint life in its true colors and thus, succeeded in showing the aristocrats of his society the less privileged people who suffer constantly from poverty and hardship.

Following the rejection of the painting that depicted the impoverished hovels in December, Claude submitted an illustration of the Square des Batignolles in May, specifically focused on a bench occupied by nursemaids and local inhabitants who watched three little girls play in the sand. Claude intentionally creates a contrast to his first submission. The seasons have changed from winter to spring and the green of the lawn is much softer than the blinding white of the snow and the despondent gray of the starved children. Even the background has changed from hovels and factories to the majestic buildings that dominate the skies of Paris. The overall tone of the painting is much lighter and more pleasant to look at; however, the picture of the nursemaids sharing a bench with other locals, as they watch the young girls soiling their hands with the sand, still maintains the image of the details of reality. However innocent and pure they may be, the common, working class of the adults and the filth of the girls' hands is too much of a reality for the nobility to grasp. It defied the exact properness of their class, which is supposedly devoid of financial problems and the unpredictability of children. Based on this and the fact that Claude uses bright colors to paint everyday life, which is neither religious, mythological nor historical, this painting is also rejected. At this point, Claude's resentment at this rejection is focused on himself because he is disgusted with his dishonesty in "painting figures from memory" (234). He fears that this inexactness in the picture's details may mislead the viewers, who may end up missing a significant aspect of the message that lies behind the image.

The third year, Claude puts "all his pent-up fury" at society's denial of the truth "into a work of revolt" (234). He paints the blazing sunshine as it beats down on all the inhabitants of Paris with the exception of one woman, who was clearly in her natural element. This image symbolizes Paris' avoidance of the truth- even as it beats down on them- in contrast with art's complete and natural embodiment of it. In this painting, Claude broke light down into its components, "deliberately contradicting all the habits of the eye by stressing blues, yellows, and reds...where no one expected to see them" (235). The sun creates a golden background, the pavements are red, and individuals are acknowledged with a blur of dark patches, once again emphasizing the insignificance of humanity in the face of the entire universe and the reality of life. Claude's friends are disturbed by this image as they acknowledge Claude's martyrdom in painting such a strong painting laden with emotions and opinions. When this painting is rejected, Claude declares his refusal to give in, but after three years of "valiant determination" to defy conformity for the sake of expressing his true feelings, "he began to slip back into his old fits of doubt when his struggle against nature showed" signs of weakness (235). Claude is tortured by his inability to express himself to the full and finally produced an entire masterpiece; this "feeling of impotence exasperated him even more than the Committee's repeated rejections" which he could understand considering society's nature and its avoidance of reality. His yearning to be accepted by society has transformed into a natural desire to show the public art in its

true form, specifically when placed in contrast with the worthless and meaningless art that the Salon normally accepted.

For several years, Claude worked obsessively on creating the image of the II de la Cite, submitting to the Salon only one small sketch that is immediately rejected. The death of his son prompts Claude to abandon the II de la Cite for a painting of his son's corpse, which conveys his grief and ultimately the fact of life's transitory state. This painting, "Dead Child," portrays Claude's ultimate rejection of society. As he wipes his tears aside, Claude paints "the exaggerated shape of the head, the waxlike texture of the skin, the eyes like holes wide open on the void." Later, Sandoz looks with both pity and admiration at the painting, which is overlaid with an "overwhelming sadness, a feeling that everything was ended, that with the death of the child life itself had been extinguished for ever" (309). By painting "Dead Child," Claude crossed a line that nobody else dared to cross. In this time, art was perceived by society as a source of enjoyment and its limitations to religious, mythological and historical subjects served as a means of containing the emotions and ideas that art may generate. The aristocrats of society believed that wealth, honor and high class brought happiness; they denied the fact that this would all come to an end by completely avoiding the concept of death. Thus, people often distanced themselves from reality in an attempt to maintain the appearance of a perfect life devoid of its inherent ugliness. Subsequently, their art also ignored the existence of poverty, disease, death and all other tragedies. Models on canvas were expected to embody the image of Greek gods and goddesses, completely disregarding the imperfections of human bodies and the callousness of reality. As opposed to the conventional custom of painting everything in its perfect form, Claude paints "Dead Child," creating an image of the human body in its ugliest form. The painting illustrates the human body in its decaying state, and the use of unnatural colors such as blue and purple are utilized to emphasize the absence of life. At the Salon, where Claude's painting "Dead Child" is displayed, one woman discovers the title of the piece and is absolutely horrified. She says, "The police ought to forbid that sort of thing" (343). This woman's revulsion stemmed from the painting's blatant reminder of death—the reality of every human life. The fact that the dead corpse is that of a child, stresses the fact that death's victims are completely arbitrary; money, class and even happiness cannot escape death. The effect of "Dead Child" on society is reflected in Sandoz' reaction; "his heart had been wrung as he thought how disgustingly pointless life can seem to be. In a flash he lived through all their youth again..." (343). By scorning or ignoring Claude's depiction of death, society once again denied the truth and managed to avoid the emotions that it generates.

In his rejection of society, Claude was willing to sacrifice his family, the pleasures of life and himself. Nothing stands in the way of his artistic conviction. At several points in the story, the reader finds Claude in a difficult situation where he had little money to provide for himself and his family and yet he refused to work on commission. In a quandary about how to pay a bill, Claude declares that he would rather "live on his capital than stoop to producing commercial pictures" (240). Moreover, his capital would only serve as a temporary solution as it would surely "send them starving to the gutter in no time," especially considering the fact that Claude's art did not bring in very much money anyways (241). He is shocked and upset to see any evidence of his friends painting anything other than reality that may conform to society in order to attain its acceptance. As an impressionist artist, he condemned the mere idea of creating something in which he does not believe. When Claude first sees Mahodeau's model for his "Woman Bathing," he is "surprised and angry to notice the artist's concessions, a certain obvious prettiness...a natural desire to please..." (191). Mahodeau is practically starving because he has no money to spend, and considering the expense of the metal supports necessary to support the statue of a standing woman, he decides to place her in a reclining position instead. In his firm belief that art is worthy of any sacrifice, Claude disregarded the trivial issue of money and insists that the statue has "got to stand up, or the whole thing's lost!" (191). Claude's firm suggestion moves Mahodeau to use wooden supports, which provide little support and ultimately do not prevent the statue from collapsing into pieces. Claude, however, did

not regret his suggestion and only admires the beauty of the statue that once was because no art is better than misleading art.

Not only does Claude failed to provide for his wife and son financially, but he also denied them his love, care and attention. He obsessed night and day over perfecting his paintings to the exclusion of anything else. Throughout the book, Christine proved to be little else but a female model— even worse, an object of Claude's paintings. At one point, her posing becomes routine and "every day she took up her position afresh in what, for her burning, humiliated body, was a losing battle...his carnal passion had transferred itself to his work and the painted lovers he created for himself" (280). Jacques, his son, is also nothing but a nuisance in both Claude and Christine's lives. In fact, Christine's constant struggle to win back Claude's love deprived Jacques of "all her motherlove" (308). Eventually, when Jacques died of neglect, Claude briefly mourns his death and regrets his lacking as a father. However, he soon succumbs to the temptation and sets to "work on a study of the dead child" (308). This act seemed so crass and yet, Claude thinks nothing of it; it is, perhaps the way he dealt with his grief.

Claude sacrificed everything, including himself, for the sake of creating a masterpiece. He says, "Art is the master, my master, to dispose of me as it pleases. If I stopped painting it would kill me just the same, so I prefer to dies painting" (404). This is the consuming effect that art has on Claude and his life. His final obsession is the naked woman, whose body he uses as a temple in his painting, thus, creating a symbol of "nudity thus enshrined and set in precious stones, demanding to be worshipped." It is driven by "the torments of the real to the exaltation of the unreal" (401). At this point, Claude surpasses the point of painting exactly what he sees and delves into a realm of symbols and entirely new meanings. Soon after, Christine finally succeeds in taking him away from his naked woman and bringing him back to her and their world of happiness, at which point Claude recognizes that he is being weighed down by life. He decides to put an end to everything because "life itself was not worth living since everything in it was a worthless, hollow sham" (412). Claude has finally accepted the futility of expressing his reaction to life and forming new ideas through his art in a society that rejected such a step towards truth and reality. He kills himself.

The Masterpiece is Emile Zola's illustration of an impressionist artist's struggle to reject society. Refusing to back down on any of his artistic convictions, Claude forces himself and his family to suffer the consequences. Gradually, his simple desire to rebel against society progresses into a yearning to expose it to the reality of the world. As this transformation takes place, his need to be accepted by the Salon decreased significantly; he was satisfied with using any available opportunity to convey his message to the world. Arts consuming effect on Claude stems from people's refusal to acknowledge his painting. He is particularly astounded at society's complete lack of reaction to "Dead Child"; "there was nobody even to spit and pass on" (342). It was an image of death and Claude could not comprehend how they could possibly ignore such a harsh and inevitable aspect of every life. Claude's inability to loosen his rigidity regarding his impressionist values for the sake of survival and his refusal to grasp the human desire to avoid the ugly aspects of life, ultimately lead to his demise.

Child Entrepreneur: The Case of Zola's Irma Bécot Matthew Sternemann Faculty Advisor: Matthew Hilton-Watson Department of Foreign Languages; University of Michigan-Flint

In Emile Zola's *The Masterpiece*, Claude and his band of friends constantly disregard the female character, Irma Bécot, from how they view her and her longing for attention, to them seeing her as an object. At Irma's introduction, Zola describes her as a pretty woman who is undeserving of her success. She is always seen by Claude and his friends as someone who uses her looks to gain attention from men. Ironically, Irma is a very desirable woman but men often detest and forget about her. Claude and some of his friends only see her as something that they can use in an artistic way.

Through Zola's characterization of Irma, Claude's group immediately looks down upon her as being not worthy to be a part of their gang. In Chapter Three, Zola initially describes Irma as being "almost a child" looking very young with a little nose, large smiling mouth, and rosy cheeks (Zola Ch. 3). Zola goes on to characterize Irma as educated, the daughter of a grocer, and having street smarts. Both of her parents died separately when she was young and she lived with her abusive aunt until she ran away. This characterization makes her a revolutionary woman by being educationally well rounded while going against authority at a young age. Being an unconventional woman, Irma seemed to fit the description of the band of friends that are trying to change the artistic world. However, Irma usually causes quarrelling among the men and seems to drive some of them apart from each other. Through the men's perspectives, Zola shows that Irma is not able to be a part of the group because she does not view art as they do and therefore cannot be respectable.

Zola had Irma constantly try to get everyone's attention through her actions around the group of men. At the Salon of the Rejects in Chapter Five, Irma is now with Gagnière and tries her hardest not to be ignored. She fixes her eyes on Claude and thinks about how she has tried all she can to not be unnoticed by him, but he still ignores her. She forces herself to "touch his arm with a familiar gesture" (Ch. 5) in order for him to actually notice her, but she directs him over to his friend Dubuche who is standing at a distance. Because she desperately needs to attract attention to herself, she has to make physical contact with Claude in order for him to notice her. Later on at the Salon, she constantly gets lost trying to find other men that could satisfy her needs of attention. She ends up running back to the group while they were leaving "in order to follow Claude" (Ch. 5). She knows that she is running out of ways for Claude to notice her, and by the end of the Salon she leaves with two other men knowing she can force them to admire her. Throughout the novel, Zola has Irma use her beauty to attract attention from other men whenever she is around Claude and his friends.

Even though Irma is a very successful woman, Claude and some of his friends often detest her and deliberately ignore her. In Chapter Three when Irma was first introduced, Claude listened to her "with his usual air of contempt for women" (Ch. 3). Through this passage, Zola is saying that Claude will not enjoy Irma's presence throughout the novel. While Irma leaves after flirting with Jory and Fagerolles, Sandoz, Claude, and Mahoudeau all stand immovable after "Irma had taken them all by storm" (Ch. 3). They were taken aback because Irma's flirtatious and unrespectable actions surprised them since she looks like a successful woman. As they continue their search for Claude's painting at the Salon of the Rejects, Gagnière completely forgot about Irma while she escapes his presence. She keeps trying to look for other men so she can take advantage of their money. She does this so often that the group does not even notice when she is there or when she is not. Gagnière "drags on the delighted Irma" (Ch. 5) when she

finally catches back up with the group. Zola shows that Gagnière treats Irma as if she were an animal by dragging her along when she is finally with him. Later on, Jory notices and tells Gagnière that Irma isn't with him any more. Gagnière blasts into a state of confusion and Fagerolles tells him that she went off with two other men. At hearing this, Gagnière "recovered his composure, and followed the others, lighter of heart now that he was relieved of that girl who had bewildered him" (Ch. 5). Zola displays the lack of care that the men have for Irma by saying that they are more comfortable whenever she is not with them. Because of their detestation of her, Claude and his band of friends frequently ignore the ever-successful Irma.

To show their blindness of reality, Zola has Claude and some his friends only see Irma as some object they can use in an artistic way. During Irma's introduction to the men, Sandoz says that her last name "Bécot" is suitable for a novel, Claude wonders if she could pose for him for one of his paintings, and Mahoudeau sees her, in the future, as one of his statues. Zola has these artists think of Irma through art to show that they cannot really see Irma as she really is. They only see her as an object they can use to further their artistic experiments. Later on, when Irma is at Claude's studio with Jory and wishes to be a part of Claude's painting, Claude denies her saying "No, no madame wouldn't suit. She is not at all what I want for this picture; not at all" (Ch. 4). Zola has Claude emphasize his thought that she would not fit the picture to show that Claude only looks at Irma through eyes of art. Later on, Claude thinks about using Irma in his painting as a last resort since time was running out for the Salon. He determines that if he would have her in his painting, he would have to change most of the rest of the body that he already has done. Once again, Zola has Claude only think about Irma when it can benefit him, or set him back from doing his art. Because Zola tries to incorporate a sense of blind reality in them, Claude and his closest friends only see Irma as an object to be of use to them and their art.

Throughout Zola's *The Masterpiece*, Irma Bécot is characterized poorly, needs attention, is ignored by men, and is seen only as an object. By the characterization Zola gives Irma, it seems like she would fit into the group, yet she is denied access. Irma tries to make all of the men notice her in order to be the center of attention. During much of the novel, Claude and his friends ignore her to show that they detest her. Claude and his closest friends are often blinded from reality and only see Irma as some object they can use in their art. All throughout the novel, Claude and his group of friends ignore and disregard Irma Bécot.

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Playing by the Rules: Different Characters' Paths to Success in Zola's *The Masterpiece*Rhami Khorfan

Faculty Advisor: Matthew Hilton-Watson Department of Foreign Languages; University of Michigan-Flint

In Émile Zola's *The Masterpiece*, many of the characters are thoroughly involved in some sort of business. Most of the characters are artists, all sharing the same set of beliefs and opinions. However, every single one of them takes a different approach to their business and chooses a different path to success. Some are successful in achieving their goals, others achieve part of their goal, and some are complete failures. A large part of their chances for success rests on their ability to recognize the structure of their chosen profession. Most of the characters are able to identify what it is they need to do to become successful in their field, but many are not willing to carry out these steps because they are contrary to their own set of beliefs. Although all of the artists have the same beliefs and ideals, some are more willing to set them aside on their path towards success. Those who do this and sacrifice their own beliefs are indeed the ones who become more successful. Two characters that demonstrate this separation of principles are Claude Lantier and Fagerolles. These two characters are similar in many ways. They are both painters, and both seem to have the same set of beliefs and ideas about the reality and direction of art. At the beginning of the novel, they both have the same goals of being recognized by the art community and Paris as a whole and being able to sell their paintings for a good amount of money. The traditional way to achieve these goals and become a successful painter is through the Salon. However, the Salon Committee only accepts certain types of paintings. Only paintings of historical, mythological, or religious subjects were considered, and these were precisely the type of paintings this small group of artists were trying to rebel against. They wanted to produce works of art that were based on modern themes that showed the reality of life in the late nineteenth century. Their paintings were widely reviled and criticized for their portrayal of something as vulgar and indecent as reality. The painters also used bright colors to depict the play of light in nature, which was also inappropriate. Later in the novel, the two artists start to drift apart and go their separate ways. Claude refuses to give up his beliefs even in the smallest way, while Fagerolles completely switches to the traditional academic paintings accepted by society. Claude believes that conforming to the Salon's guidelines would be compromising his ethics, but Fagerolles only sees it as a way to get to where he wants to be.

At the beginning of the novel, Claude and Fagerolles share the same beliefs and views of art. This is most obviously demonstrated in chapter three, during Pierre Sandoz's first Thursday dinner. This dinner is the first time in the novel that all the artists get together and we see their views and opinions on art, society, and the Salon. All of the artists seem to be in unanimous agreement over the artificiality of the Salon and the Selection Committee. Fagerolles says that the Salon was a "filthy old junk-shop where good painting went as mouldy as the bad" (Zola 88). We also see that the other artists resent Dubuche, even if it is only in a joking manner, because of his involvement with the École des Beaux Arts and his bourgeoisie friends. Fagerolles ridicules Dubuche, "his society friends didn't ask him to stay, so he's come here to eat our lamb as he's nowhere else to go" (84). At the first Thursday dinner, Fagerolles and Claude seem to be very good friends. Fagerolles tells a story about one of his teachers at the Beaux Arts telling him to fix his painting because the woman's legs were not properly balanced. Fagerolles responds, "I know they aren't, neither are hers" (86). This demonstrates one of the principles of the Impressionist painters. Monet and Renoir, two leaders of the Impressionist movement, were enrolled in the Beaux Arts and were painting in the studio of a recognized artist, Charles Gleyre. Monet got in an argument with his teacher over a painting he made of a woman with big feet. Gleyre wanted

him to fix the feet, but the model Monet was using had big feet and he said, "I can only paint what I see" (The Impressionists). Fagerolles faced the same problem with his teachers at the Beaux Arts. Zola shows the friendship between Claude and Fagerolles by saying that Fagerolles had told the story for Claude's benefit, "as a form of flattery" (Zola 86). This is flattery to Claude because he, like the Impressionists, believes painting should reflect life and its fast pace. Claude says, "Life! Life! What it is to feel it and paint it as it really is!" (86). Zola also says that Fagerolles "had been influenced by Claude for some time and...all he talked about now was solid painting...pulsating with life" (86). The Thursday dinner scene in chapter three shows Fagerolles' and Claude's friendship and their shared views of art.

Later in the novel, differences between Fagerolles and Claude begin to appear. These differences are first seen when the group of artists go to the Salon des Refusés in chapter five. In this scene, there is a sharp contrast between Claude and Fagerolles. When they first meet, Fagerolles is described as having "exchanged his former raffish garb for clothes of more formal cut" (131). Claude is later described through Irma's eyes as "funny somehow, certainly not at his handsomest, disheveled as he was and blotchy about the face" (134). By showing the contrast between the two artists' physical appearance, Zola shows how different the two men really are. Fagerolles, in his formal attire, is portrayed as an average Parisian member of the bourgeoisie. On the other hand, Claude looks and is dressed like an outcast, which reflects his revolutionary character. This difference is the first indication of the differing paths that the two artists take to achieve their goals. Fagerolles starts to lean more towards the desires of the mainstream audience and the Salon while Claude stays strictly with his beliefs and does not give in at all for any reason. Claude sees this as compromising his ethics and morals, but Fagerolles only sees it as a step on his path to success. Fagerolles even acts differently than he would among his friends. The usually sarcastic and joking artist had "now assumed the serious, pursed-up expression that indicates the young man bent upon success" (131). Fagerolles fits in perfectly with the crowd at the Salon, and even joins in mocking and laughing at some of the paintings. Claude, however, is very uncomfortable in the "warlike atmosphere" of the Salon and the laughter sounded to him like the "whistle of bullets" (136). After the friends find Claude's painting and see the crowds laughing at it, they are all speechless. Claude and some of the others start to yell at the crowd, calling them ignoramuses and Philistines. But Fagerolles stays quiet and studies the painting and the crowd. Fagerolles continues to examine and study the painting until he realizes that it only needs a slight "toning-down" and rearrangement of the subject to become an "unqualified popular success" (142). Fagerolles is trying to take the painting and transform it into a popular success. Unlike Claude, he is willing to tone down and change the subject matter of his paintings in order for them to be accepted by the public. Fagerolles does not understand why Claude would refuse to make slight changes in order to have his paintings be a huge success with the public. Fagerolles feels that it was "sheer stupidity to believe in the intelligence of the public" (142). By "intelligence" he means the ability to recognize and appreciate a masterpiece even if it's different from the ordinary. Despite his contempt for Claude, Fagerolles is still very affected by Claude's painting. Zola says that "the influence Claude had had on him persisted; it had soaked deep into him" (142). This episode at the Salon was the first indication of differences between Fagerolles and Claude.

At the end of the novel, Fagerolles and Claude are two completely different people. The final comparison between the two artists comes in chapter ten, after Claude has submitted his painting "Dead Child" to the Salon. The morning after submitting his painting, Claude runs into Fagerolles, whom he hasn't seen for a long time. Fagerolles tells him that he is a candidate for the Salon Selection Committee this year and he promises to accept Claude's painting. Fagerolles has obviously become very successful and well known as an artist because he is one of the

candidates for the Selection Committee. He then invites Claude to his house. This is the first time the reader sees just how successful Fagerolles has become. He lives in a "small mansion" with an interior that was "both magnificent and bizarre in its luxury" (310). Claude continues to admire his friend's house until he sees the studio. In the studio, Claude sees a painting of "the artist's tools just as he had put them down" (311). Claude compliments it just to please Fagerolles, but Fagerolles tells him that it's a "piece of rubbish Naudet asked [him] to do" (312). This demonstrates a huge difference between Claude and Fagerolles. This painting is nothing like the revolutionary paintings that the two friends used to dream of when they were younger, and the only reason Fagerolles is doing it is because Naudet, his dealer, is telling him to. This proves that Fagerolles paints to please his dealer, the public, and make money. Fagerolles realizes this and feels uneasy around Claude because of it. He even tells Claude, "I'm very much aware what I'm short of, my friend: a bit of what you've got too much of" (312). Fagerolles is referring to Claude's ethics and his refusal to compromise. At this point, it seems Fagerolles will do anything to become more famous and successful, while Claude lives in poverty and obscurity because of his ethics. Since Fagerolles has drifted so far away from the beliefs they used to share, he needs to reassure his friend by saying, "I'm still on your side" (312). It is apparent that Fagerolles still admires Claude for his tenacity and resolve, and Zola even calls Claude his master. Fagerolles tries to "win him over again by applying his usual wiles and flattery" (312). Just like at the first Thursday dinner, Fagerolles tries to impress Claude through flattery. After a while, some of Fagerolles' colleagues from the Salon and others show up. Fagerolles greets each of them and praises them and their paintings, "feigning amazement" the whole time (312). Just as he does through his paintings, he pleases every single one of them, so that each one of them is "sent away delighted" (313). After they leave, Fagerolles complains to Claude about "the time [he has] to waste on all these brainless idiots" (313). This scene is interesting because it again shows Fagerolles' conflicting personalities. The first time this discrepancy was shown was through the contrast between how Fagerolles acted at the Thursday dinner and how he acted at the Salon. When he is alone with his friends, he adopts their revolutionary and outcast character, but when he is in public, he becomes an upstanding member of the bourgeoisie. The time Claude spends with Fagerolles and at his house is a good indication of how far the two have grown apart.

In *the Masterpiece*, Zola presents many different characters with differing views of success. One of the most interesting relationships in the novel is between Claude and Fagerolles. At the beginning of the novel, the two have nearly identical views and morals, but as the novel progresses, they begin to take different paths to achieve their goals. Fagerolles was the one who understood the market and catered to the public, and therefore they had a very high opinion of him. Claude, on the other hand, was stubborn and unwavering when it came to his morals and opinions. At the end of the novel, the two artists' friends start to blame the two for the group's problems. They accuse Fagerolles of "going over to the enemy, [and] groveling to the Press" (Zola 388). However, they then decide that Fagerolles is "just an artist like a lot of others, with an eye to the main chance...even if it meant breaking with his friends and tearing them to pieces behind their backs" (389). Their attention turns to Claude, whom they see as "the source of all their troubles" (389). They say that Claude is "a great painter who had missed the mark" (389). This is the final comparison between the two, and Zola makes it clear that Fagerolles has somehow managed to be successful among the public and his friends, while Claude has "missed the mark" and failed on both fronts.

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España, una blenda de culturales de Andalucia : Influence of Muslims Reminiscent in Spain and Their Contribution to the European Nation Safa Al-Dabagh

Faculty Advisor: Rafael Mojica
Department of Foreign Languages; University of Michigan-Flint

Mi casa es su casa. You may think that this is a well-spoken Spanish saying, but have you ever thought twice that it may have actually originated from the Arabs. It seems that a lot of people have forgotten that Islamic (Moorish) and Spanish culture were once closely knit. Many fail to realize how big a role Islam has played in influencing Spanish and Latin American culture. How many Latino people have you met with the name Medina or Yahaira? How many times have you said or heard somebody say Ojala? How many times have you eaten a fajita? All of these things mentioned have Islamic origins. Muslims conquered Spain for close to eight centuries and through their contributions they have influenced much of the Spanish culture that is to this day reminiscent in modern-day Spain. Muslims continue to add some spice to the growing rich culture of España as an active minority contributing to the 40 million population.

First, I will try to give a panoramic view of the whole field of the Hispano-Arabic culture; to indicate its nature, scope, and importance. Then I will attempt to highlight the Muslim influences in each particular branch including sciences, architecture, art, language and so forth in more depth.

The Arabs were present in Spain for almost eight centuries, from 711 to 1492 to be exact. During most of this long period, and despite "recurrent internal wars and convulsions Spain was by far the most advanced country of Europe." (Chejne) It was culturally a bridge between Asia, Africa, and Europe. It was a melting pot of many people: Romans, Visigoths, Berbers, Arabs, Jews, and others. In its heyday, al-Andalus was one of the major Islamic intellectual centers; it had many educational institutions, libraries, gorgeous palaces and mosques, public baths, and beautiful gardens. It achieved a great culture in the Arabic language, expressed in an immense literature containing abundant poetry, grammar, belles lettres, history and geography, and religious and natural sciences. It manifested itself as well in art and architecture; in highly advanced urban centers in cities like Cordoba, Seville, Toledo, and Granada; in music, agriculture, commerce, and industry. Hence, the field of Hispano-Arabic culture should be important for those committed to Spanish studies and comparative literature. Its importance lies in the fact that it was inspired by and based on an Islamic background, besides being a composite of many cultures.

The Moorish attitude towards the Spanish people was very distinct. The new conquerors represented an element very different from the Roman or Visigoth-not in their religion, but in their whole attitude to life. Like the Visigoths, however, they did not try entirely to destroy the personality of the conquered. In general, they respected the religious ideas and practices of the Spanish people, their laws, customs, and, to a great degree, even their property. As a result of this tolerance, and to the liberty conceded to all their subjects (including slaves) who embraced the religion of Islam, they did not meet with much resistance on the part of the inhabitants. The Jews also gained by the change of 'masters', as the Muslims abolished the restrictive laws of the Visigoths, and named this epoch as the *Golden Era*.

The Spanish Muslims were eager for learning. Although there was no system of public instruction, as we understand it today, private schools abounded in every town- either foundation school which had endowments of their own, or schools subscribed to by the pupils themselves. Although the Muslims had received the basis of most of these subjects from classical antiquity, esp. from Greece, they gave them an original and very powerful development, and so became

"the most cultivated people of those times." (Altamira) The branches of learning chiefly cultivated were: poetry, history, philosophy, law, and the natural sciences.



Figure 1- Alhambra Scripture

(http://www.islamnet.it/arte/architettura/images/alhambra_script.jpg)

The first and perhaps one of the most important areas to be influenced by the Moorish or Muslim presence was the Spanish Language. "The Muslim cultural influence was very strong. especially in the area of language; the Spanish language has taken more words from Arabic than from any other source except Latin." (TDS) Even after the fall of power and dominance of the Muslims, the traces of the rich Arabic language could still be seen in the arts and architecture, in early Spanish literature, and especially, in the Spanish language itself. In this connection, a host of Arabic expressions were absorbed into Spanish to cover a wide range of terms in the sciences, literature, military affairs, administration, commerce, industry, produce and drugs, art/architecture, agriculture, and so forth. Ordinarily, most words of Arabic origin start with al, corresponding to the definite article in Arabic, which was adopted into the Spanish language. There are hundreds of these words, some of which appear in the accompanying table or arabized words that made their way into Spanish. But the Arabic influence does not rest here. In addition to the extensive borrowing of words, there had been a number of morphological and phonetic changes. For example, in the case of the use and sound of the Spanish i, it often came to replace the initial s of a number of Latin words. Furthermore, a multitude of expressions were incorporated into Spanish either in their original Arabic form ($ojal\acute{a} = insha'allah$) or in literal translations of such expression as "si Dios quiere," "vaya con Dios," and "Dios te guarde." Christopher Columbus in his own words considered Arabic to be the "mother of all languages", (LMO 2003) in fact he would not have been able to make it over to the Americas if it wasn't for the advancements in navigation the Muslims brought to Spain years before him.

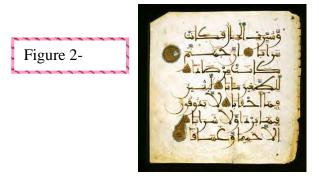
Table 1: Arabic or Arabized words in Spanish

Arabic	Spanish	English
al-amir	almirante	admiral
al-banna	albañil	builder
al-birkah	alberca	pool
al-dalil	adalid	guide
al-diwan	aduana	customhouse
al-fakhkhar	alfarero	potter
al-faridah	alfarda	a duty paid on irrigation
al-faris	alferez	horseman
funduq	fonda	inn
al-hamra	alhambra	alhambra (red)
jabal tariq	gibraltar	gibraltar
al-jabr	algebra	algebra
al-kuhl	alcohol	alcohol
laymun	limón	lemon
al-makhzin	almacén	magazine
al-mukhaddah	almohada	pillow
al-munadah	almoneda	sale by auction
al-na'urah	noria	irrigation
al-qadi	alcalde	judge
al-qantarah	alcántara	bridge
quintar	quintal	hundredweight
Qitar	guitarra	guitar
al-qubbah	alcoba	alcove
al-qutn	algodón	cotton
al-ruz	arroz	rice
al-suffah	sofa	sofa
yasmin	jasmín	jasmine
Sahib al-madinah	zalmedina	watchman
al-sukkar	azúcar	sugar
Suq	ZOCO	market
al-tiraz	altiraz	embroidery
al-'ud	laúd	lute
al-za'fran	azafrán	saffron
Zakat	azaque	charity tax
zaytuna	aceituna	olive
al-zuhr	azahar	flower

In continuation to the great impact Arabic had on the Spanish culture and language, it also created an inspiration throughout its mesmerizing poetry and its prose literature. Poetry was sanctified by the Arabs and ruled supreme over their hearts and minds, overshadowing both

oratory and prose writings. The poet was a permanent figure at the court of rulers and was admired for his art of versification and excellence of language. He often occupied a high post and received ample awards from his patrons. Indeed, it was the Arabs who stimulated the recording of such poetry, and it was "an extension and development of their interests that led to the compilation of anthologies, collection of literary anecdotes, writing of commentaries on literary texts, the growth of literary criticism itself." (Watt & Cachia)

The Arab grammarians in al-Andalus as elsewhere made their contributions to a common fund of knowledge by writing commentaries on standard works composed in the East. The well-renowned lexicographer, Ibn Sida (1006-1066) compiled among other works two great dictionaries "of no small renown alike in the East and in the West." Books of *adab*- collections of miscellaneous items often quite encyclopedic in their range, for the genre embraced everything of interest to the cultured man- were produced in Spain. One entitled The light of Kings by Abu Bakrat at-Turtushi consists almost entirely of anecdotes on royal behavior and another by Yusuf ibn-ash-Shakyh of Malaga (1132-1207) dealt with a wide variety of subjects and came to be used as a manual of general culture. The writings (epistles) of Badi-az-Zaman were quickly known, much admired, and soon imitated throughout Spain. The striking similarities of a prose work by the poet al-Ma'arri called Risalat al-Ghufran (The Epistle of forgiveness), describing a visit to heaven and encounters there with poets of previous ages, with the Divine Comedy, have attracted incidental attention in the debate on whether Dante owed any part of his inspiration to Islamic sources.



(http://www.wannet.50megs.com/waqasnet2a/msa/a_page_of_the_Qur'an12thC_Spain.jpg)

There were many philosophical/mystic achievements that arose in al-Andalus after it was cultivated in the 10th century by Ibn Masarra. Among the many works and notable authors, two deserving recognition and who are able to sum up the influence are Averroes and Ibn Tufayl. One of the great merits of Averroes (*Ibn Rushd* 1126-1198) was to recover the true Aristotle and to transmit his thought to Europe after much confusion had been caused by the circulation of an Arabic book under the title of *The Theology of Aristotle*. This came about when Christian and Jewish scholars in Spain translated the commentaries of Averroes in Latin and Hebrew. This introduction of Aristotle to Europe was one of the chief factors contributing to the great achievement of Thomism. Averroes composed a number of philosophical works, some of which became known in the West in Latin versions. In fact, he left a great legacy, known as Averroism in 13th century Europe, which provoked heated debate in learned circles for centuries. He is often known as "the commentator" by virtue of having abridged, explained, and commented on the works of Aristotle.

Ibn Tufayl, best known for his charming work Hayy Ibn Yaqzan (Alive, son of the Awake), is acknowledged for his influence upon European literature and thought. His fame rests on this classic which narrates the evolution of man from birth to infancy, adolescence, and adulthood. He characterizes the processes and human experiences which correspond to each major stage of man's development. The story of Hayy was known to Westerners of the 13th century. This may explain the reappearance of the theme in 17th century Spain and England. The Criticón of the Spaniard Baltasar Gracián (1601-1658) is a philosophical novel consisting of three stages of man's development: childhood, adolescence, and old age; each stage of knowledge and experience is a progression from rudimentary to highest form. Also, *Robinson Crusoe* by Daniel Defoe (1660-1731) betrays a striking similarity to the theme developed by Ibn Tufayl. Defoe, who was educated for the Presbyterian Ministry, published *Robinson Crusoe* in 1719, not long after the translation of Hayy Ibn Yaqzan into English. Both works focus on the basic idea that man is not only capable of overcoming his environment, but he also can attain material and spiritual sufficiency independent of society.

History and geography occupied a prominent place in Arab-Muslim society. Often, a historical work was replete with geographical information concerning countries, their peoples, resources, topography, rivers, mountains, and roads. History was abundantly cultivated in al-Andalus and historical literature was indeed enormous. Unfortunately, the bulk of this literature has been lost. These Muslim historians have passed down detailed valuable information of both historical and geographical element that may never have been recorded, keeping us in the shadows of ignorance. A number of historians are worthy of mention. The most prominent historian of the 11th century was Abu Marwan Ibn Hayyan. He is known for his two voluminous histories: *al-Matn* (60vol.) and *al-Muqtabis* (10vol.) Both works dealt with the history of al-Andalus from the time of the conquest. Based mostly on the works of his predecessors, they became standard references for later historians.

Ibn Sa'id al-Maghribi who traveled extensively in the East. He is frequently quoted by contemporary and later authors. His best-known work, the surviving 2 volume *al-Mughrib fi hula al-Maghrib* (originally 15 vol.) is a contemporary history of the period 1135-1243. Another notable historian, Ibn al-Khatib left a number of historical works which constitute an invaluable source of information for the history of al-Andalus in general and that of Granada in particular. Some of these works are still in manuscripts in the Escorial and other libraries.

The man who had earned the admiration of Western and Eastern scholarship is Ibn Khaldun, the philosopher of history and the inventor of a science which he called 'umran albashari, human civilization or sociology. Al-Muqadimah, an introduction to Ibn Khaldun's universal history entitled The Book of Examples and Collections from the Early and Subsequent information Concerning the Days of Arabs, Non-Arabs, and Berbers (7 stout volumes), has earned him a place of honor among the leading thinkers of the world.

Ibn Bassam and Ibn Khaqan were two outstanding representatives who set forth Andalusian talents in the form of literary histories. They left two works which constitute an invaluable source of information about leading men of al-Andalus who excelled in various fields.

Another great man who devoted his efforts particularly in the field of history was Al-Maqqari who left two invaluable works, *Nafh al-tib* and the *Azhar al-riyad*. The former work, contains a mine of information about the history and culture of al-Andalus while the latter focuses on the history of al-Andalus: its description, conquest by the Arabs, history of the various dynasties; minute description, and history of Cordova; Hispano-Arabic scholars; biographical sketches and miscellaneous extracts; and the reconquest by Christians and expulsion of Muslims.

Another contemporary Ibrahim Ibn Yaqub traveled widely in Germany, the Balkans, and northern Europe, and made an itinerary of his trips that became valuable to merchants as well as contributed to the knowledge of non-Muslim countries and their people. The influence of Ahmad al-Razi, al-Warraq, and Ibrahim Ibn Yaqub on geographical writing cannot be overstated. They were quoted profusely by generations of geographers.

Al-Bakri's on the other hand describes locations with information about people, customs and climates; some distinctive features of the country, historical data, descriptions of roads, cities, and the distances separating them; information about resources, and some interesting stories. The portion on al-Andalus starts with discussing the various names under which the Peninsula was known-Iberia, Baetica, España, and al-Andalus. This is followed by a reference to six political and administrative provinces including the major cities.

The greatest contribution of al-Andalus to geography was, perhaps, in the field of travel. Andalusians traveled extensively within and outside their country. A great traveler was Ibn Jubayr (1145-1217) who made travel a lively and interesting adventure, unequaled before and after his time. Among the places he visited were: Alexandria, Cairo, Kufah, Baghdad, Aleppo, Damascus, and Sicily. He recorded his impressions in a diary and gave detailed accounts of his daily observations (w/ precise time of departure and arrival giving dates in both Gregorian and Muslim calendars), distances; atmospheric conditions; description of major towns along with their main features and attractions, represented by roads, bridges, mosques, and monuments.

But a truly world traveler was Ibn Battutah (1304-1377) who visited North Africa, Syria, Mecca, Iraq, Yemen, East Africa, Asia minor, Black Sea, Crimea to Constantinople, Afghanistan, India, and China. He put down his impressions of these extensive travels in his book Tuhfat al-nuzzar fi aja'ib al-amsar. This work contains a wealth of information concerning the beliefs and customs of countries visited, in addition to numerous legends and amazing stories.

Alongside of the many contributions of the Muslims, and as unmistakable, is their contribution to art (which includes architecture, the minor arts, and music). At the turn of the 10th century, Cordoba had some 1,600 mosques; 900 public baths; 60,300 mansions; 213,077 houses; 70 libraries; 80, 455 shops; and a vast network of lamp-lighted, paved streets. It was considered the largest city during the Middle Ages with a population of 500,000. Other cities had distinctive attractions. Seville was famous for its magnificent buildings; its musical instruments; and its surrounding villages, which were well constructed and carefully tended, making them look like, as Al-Shaqundi referred to them "stars in a sky of olive grooves." The minaret of Seville's great mosque, built by Yaqub al-Mansur is "the greatest minaret ever built in the Muslim world." Jaén was famous for its great fortifications (known as "silk city"), Granada for its splendid buildings, gardens, and baths; and Málaga for its mansions that were described to look like stars in the sky.

Medieval authors were quite justified in singling out the artistic talents, skills, and urbanity of the Andalusians. Although many works or art/architecture have vanished, the few remaining provide eloquent testimony to the artistic and architectural genius of the Andalusians. Although the Muslims were disciples of the ancient Asiatic peoples and the Byzantines in the arts, they invented new forms. Their architecture differs greatly in style from any known then in Spain. Their unique style was known as "Hispano-Mauresque." Architecture found its best expression in mosques, palaces, and towers. Although many great monuments have been ravaged by time, the remains constitute great tourist attractions. Among these are the Great Mosque of Cordova, the Alcázar and the Giralda in Seville, the Generalife and the Alhambra in Granada. These monuments were built in different periods, but they preserve a continuity of architecture from the 8th -14th century. These, among others, exerted a great influence on both Spanish and European architecture. In Spain especially, this architectural tradition continued through the

Muslim presence in al-Andalus and was carried on by Mozarabs and Mudejars, who built churches, palaces, and houses for their Christian contemporaries.

The use of Arabic calligraphy was perhaps one of the most outstanding artistic features. Arabic inscriptions were drawn from the Quran, the Traditions, wisdom literature, and poetry. Bearing the name of the craftsman and the owner, these inscriptions in intricate, fanciful Arabic script appeared on buildings, tiles, pottery, ivory, silver, gold, brass, and textiles. Mosaics were widely used in mosques, palaces, and bathhouses. Painting was used for designs as well as for illustrating books. This practice led to the "art of the book", which included profuse illustrations of the fables of *Kalilah wa-Dimnah*, the *Maqamat* of al-Hariri, *De Materia Medica* of Dioscorides, and other works. Many of these items were not only marketed throughout the Mediterranean basin, but they were also closely copied in other countries.

Figure 3- Arabic Calligraphy & Art

(http://www.latinodawah.org/artgallery/spain/images/spain13.jpg)



Although painting and sculpture were by and large limited in Islamic society, Muslim artisans and craftsmen excelled in other areas. They were great carvers and engravers, indulging in lavish ornamentation which was considered to be "the outstanding minor art evolved by Muslim genius." (Ettinghausen/Chejne) Gold, silver, bronze, copper, brass, iron, and steel were used for manufacturing a great variety of objects. Gold and silver was demanded for decorating thrones and for amulets, caskets, necklaces, braces, earrings, inkstands, figurines, and jewel cases. Inlaying designs consisting of Arabic inscriptions and geometric and floral patterns, were used profusely. Iron was used for swords and other implements, and bronze for sculpture of lions, gazelles, and other animals. "In Venice Muslim metal works inspired native craftsmen so profoundly that a distinct Venetian Oriental school arose in which Muslim technique and designs were adapted to Italian Renaissance taste." (Ibid/Chejne) Woodwork had its finest expression in the construction of the pulpit, prayer niches, carved ceilings, doors, windows, boxes, and furniture; it was often inlaid with ivory. From earthenware came profusely painted jars, dishes, cups, and tiles. Glassware ornamented with colored enamel, foliage, and inscriptions was formed into bottles, vases, lamps, bowls, and other items. Ivory carved and engraved with intricate birds, animals, scrolls, and Arabic inscriptions was used for rectangular or cylindrical caskets, boxes, and jewel cases. This ornamentation flourished in Cordova during the 10th century and was much in vogue in Spain, Sicily, and Egypt. Embroidery was used for silken garments worn by rulers and notables, its decoration including Arabic inscriptions in gold and silver thread. Textiles found ample market in the Mediterranean basin; their impact on Europe is attested by

Arabic terms in Western languages, such as *grenadine* from Grenada. Book decoration and binding flourished with elaborate designs; gold tooling and lettering were impressed upon books by means of metal dies. Thomas J. Abercombie, an author of an article "When the Moors Ruled Spain" in National Geographic told of how he met Modesto Aguado-Martin, a master craftsman in Spain who stated, "We turn out Madonnas, Bible-scenes, and Star of David motifs, all popular with tourists...but as you see, we specialize in arabesque design. (Abercombie, p.95)

Architecture is another facet of Spanish culture that did not escape Muslim influence. The finest example of a great architectural beauty is the Great mosque of Córdova, built between the 8th-10th centuries. Some say it had 360 arches, each receiving the rays of sun every day of the year. It had 1,445 lamps and 224 candlesticks. One of its copper chandeliers held 1,000 lights. It had 1,293 marble columns supporting its roofs.



Figure 4- Mosque of Cordova

(http://www.zawaj.com/articles/article images/cordoba hall.jpg)

Its many ample doors were covered with finely decorated copper. The *maqsurah*, a compartment screened with wood- 56 yards long, 22 yards wide, 8 yards wide- had three decorated doors, one made of gold. Also of gold were the walls of the *mihrab*, and its *minbar* was carved from teak and ebony. Its minaret reached 108 feet high with 2 staircases, one for ascending and the other for descending. About 159 persons were required to run and maintain it. The Great Mosque of Córdova was the major religious and educational center. Its style of intersecting binding arches at the domes later influenced Italian Renaissance architecture. It also became a model for Andalusian as well as North African mosques, and came to influence the architecture of the Christian churches. Many cities of al-Andalus attempted to emulate the mosque and monuments of the capital city. A large number of mosques appeared in each of the major cities. All of those mosques were either destroyed or converted into Christian churches and monastries. The Great Mosque of Cordova itself was converted into the Church of Santa María in 1236, however proper care was taken to preserve its beauty. Queen Isabella did not allow a part of it to be demolished so that a cathedral could be erected on its site.



Figure 5- Inside the Mosque of Cordova

(http://www.latinodawah.org/artgallery/spain/images/spain12.jpg)

A most notable architectural work of the period of the "party kings" is the Aljaféria of Saragossa palace built by the local ruler Abu Ja'far al-Muqtadir (1049-81). As compared with works of the 10th century it shows an increasing interest in decoration. Arches are elaborately lobed, and the interlacing geometrical designs more subtle. There is a certain love of contrast apparent in the alternation of plain areas and panels filled with elaborate decoration. All this is a natural line of development from the Andalusian art.

Al-Andalus was also famous for its secular buildings. In addition to military architecture, consisting of fortresses and huge walls around cities for protection, there were abundant bridges, canals, promenades, and resorts. But the most refined feature can be found in the palaces and castles. The most glorious examples were al-Zahra and al-Zahirah, their beauty and magnificence dazzled the imagination of medieval authors. Al-Zahra consisted of several palaces, a mosque, gardens, a zoo, compound for birds; it took twenty-five years to complete. It was covered with opulence, ranging from marble and ivory to gold and silver. One of its rooms was provided with pure crystals, which, when lit by sun-rays, produced a rainbow. Al-Zahira was just as extravagant. Unfortunately, due to mobs these architectural giants were destroyed and pillaged.



Figure 6 -Giralda Tower

(http://romancelanguages.wlu.edu/Spain%20 photos%202003/Giralda%20sm.jpg)

Among other palaces- the extant ones- are the Alcázar of Seville and Alhambra of Granada- the most beautiful remaining monuments of al-Andalus. Equaling in splendor and majesty is the Giralda Tower, that took 25 years to built and served as both a minaret and

obesrevatory. It is 300 feet tall and originally had four copper spheres on top which could be seen from miles away but an earthquake later demolished them. It is now a cathedral tower from which one can contemplate the panoramic view of Seville and the Guadalquivir River.

The culmination of Hispano-Arabic architecture was reached with the Alhambra which is one of the few monuments which escaped destruction and erosion of elements. The site was originally a fortress called *al-Hamra* (The Red). It was surrounded by vast walls flanked by towers and was supplied with running water. A number of palaces around courtyards linked by corridors join the main palace. Some of the gorgeous parts of this great monument are the Hall of Abencerrajes, the Hall of the two sisters, the Court of the Myrtles, the Court of Lions, and the Hall of Ambassadors. Not too far from it to the northwest is the beautiful palace of the Generalife surrounded by a garden called the "Architect's Paradise" (Ar. *Jannat al-arif*, Sp. *Generalife*).

Figure 7- The beautiful Alhambra



(http://www.latinodawah.org/artgallery/spain/images/spain14.jpg)

To the visual arts, may be added singing and music, in which the Andalusians displayed great interest. By and large the musical traditions of the East passed on to al-Andalus and became part of the culture. The Andalusians loved poetry, songs, music, and dancing. These arts suited their temperament and permeated their lives. Cities prided themselves in possessing these arts. Seville became famous as the center of music and the major producer of musical instruments. Among these instruments disseminated throughout al-Andalus, some of which found their way into Europe are: al-karrij (Sp. carrigo), 'ud (Sp. laud, Eng. lute), ruta (Sp. rota), rabab (Sp. rabeb, Eng. rebec), qanun (Sp. Arba, a string instrument resembling the harp), qitar (Sp. guitarra, Eng. guitar), zulami (a woodwind instrument), shagira (Sp. flauta, some sort of organ), buq (Sp. albogue, trumpet of copper), and aqwal (Sp. tambor). In fact, some non-muslim ballads had Muslims as their heroes, such as those which celebrated the deeds of Branvonel and Reduan, and the tales of their exploits are expressed no differently than Christian heroes. (Lea, pg 52)

Natural sciences having a practical application for daily transactions and religious significance found their way easily into al-Andalus. Mathematics had many uses in figuring prices, inheritance, and distances. Astronomy served for determining the position of the kaaba vis-à-vis any geographical point, the exact hour of the day for the purpose of prayer, the seasons of the year, and the calendar. "A rationalistic distinction was often made between legitimate sciences and pseudosciences in terms of utility." (Chejne 346) This popular confusion allowed

authors to point to their differences in terms of the soundness of astronomy and chemistry and the baselessness of astrology and alchemy.

With any early start in the 8th century, mathematics and astronomy developed into full-fledged sciences. They appear to have gone hand in hand. Euclid's *Book of Basic Principles* (*kitab al-usul wal-arkan*) was translated and became the basis for geometry. Subsequently, Muslim scholars made great strides in the field of mathematics in both transmission and original contributions. Arabic numerals were transmitted to the West by the Arabs. The Arabs also "taught use of ciphers, although they did not invent them, and thus became founders of the arithmetic of everyday life; they made algebra an exact science and developed it considerably and laid the foundations of analytical geometry; they were indisputably the founders of plane and spherical trigonometry which did not exist among the Greeks."(Chejne/Carra de Vaux)

Among the outstanding mathematicians was al-Khuwarizmi, who not only compiled astronomical tables but also is credited with having written the oldest work on arithmetic and algebra, entitled *Calculation of Integration and Equation*. It deals with equations, algebraic multiplication and division, measurement of surfaces, etc. His works were widely emulated in the East and West, as well as studied and commented on.

Amid the sea of scholars, princes of major cities also distinguished themselves in these studies. The prince of Toledo, Al-Zarqali (Arzachel) was an intelligent astronomermathematician who constructed excellent astronomical instruments and was greatly admired for his work. He built a water clock that was capable of determining the hour of day and night and the days of the lunar months. His astronomical legacy was enormous, as attested by his numerous works. Among these is the *Book of Tables (jadwal)* done in the form of an almanac. Another work deals with determination of the position of the sun on the bases of tables, position of the planets, longitude and latitude, and eclipses of the moon and the sun. He also improved a type of astrolabe and wrote a treatise on it which was translated into Romance at the order of Alfonso X. The astronomical tables were translated into Latin by Gerard of Cremona.

Jabir bin al-Aflah of Seville also made a contribution to astronomy through his work entitled Kitab al-Hay'ah, which was translated into Latin. Of equal stature was al-Bitruji, known to the West as Alpetragius. He promulgated a new theory concerning the movement of the stars, and his work entitled the *Book of Form* was translated into Latin by Michael Scott in 1217. It was also rendered into Hebrew by Moses ben Tibbon in 1259 and into Latin by Kalonymous ben David in 1529. In sum, the Arab astronomers have left on the sky immortal traces of their knowledge. Not only are most of the star names in European language of Arabic origin, such as Acrab ('aqrab, scorpion), Algedi (al-jadi, the kid), Altair (al-ta'ir, the flyer), Deneb (dhanab, tail), Pherkard (farqad, calf), but a number of technical terms including azimuth (Ar. al-sumut), nadir (Ar. nazir), zenith (Ar. al-samt) are likewise of Arabic etymology.

In the field of Medicine, the Arabs inherited the rich legacy of the Near East and that of the Greeks and, in turn, made their own contribution. In fact, around the 8th century, a time when old beliefs and superstitions were prevalent in the West, medicine among Muslims emerged as a science based on experimentation, reasoning, and observation. Medicine was recognized as a highly technical profession requiring thorough training and a code of conduct, as well as passing an examination that entitled a licensed practice. Along with the study and practice of medicine, there developed the institution of hospitals which were well organized and provided with baths, running water, and good food. They had various pavilions for the different diseases, and were headed by a chief physician. A hospital was generally open 24 hours a day to all citizens, rich and poor, residents and nonresidents. Drugs and food were available at all times.

The Arabs made noteworthy contributions to the field of medicine, not only by preserving and transmitting it to the West, but by fresh discoveries, such as the recognition of the

degree of putrefaction, the differences between measles and smallpox, and circulation of the blood.

Al-Razi (865-925) was the natural scientist par excellence, and wrote about 200 works. His medical works covered the gamut of the medical sciences: diseases of the bladder, kidney, and other organs; anatomy drugs, and a work on smallpox and measles. His most comprehensive work, *al-Hawi* was translated into Latin in 1279 under the title of *Continens* and was reprinted several times for use in European Universities.

Next came the great Persian Haly Abbas (d.994) who authored an encyclopedian work that gained much popularity in the West that it was translated into *Liber Regius*. Ibn Sina was quick to supercede, and wrote *al-Qanun fil tibb*. This comprehensive work became known in the West in the 12th century and gained wide acceptance. It embodied all the medical knowledge of the time, and dealt with general medicine, drugs, and all sorts of diseases.

Probably one of the youngest physicians was Ibn Juljul (b.943) who composed a commentary on the names of the simple drugs found in the work of Dioscorides (*De Materia Medica*); a treatise on drugs not mentioned by Dioscorides; another on antidotes; and one on the mistakes of some physicians. His work, *Categories of Physicians* traces the history of the sciences from supposed founders Hermes and Aesculapieus to his time. Biographical sketches are given of pre-Islamic and Islamic physicians and sages; Hippocrates, Dioscorides, Plato, Aristotle, Ptolemy, Euclid, Galen, al-Kindi, al-Razi, etc.

Ibn Abdel-Rahman Ibn Shuhayd was famous in medicine and the manner of curing diseases. He was an expert in the disciplines of simple drugs, which he grasped better than anyone else of his time and composed a book which was unequaled. He argued that there was no need of drugs if food would suffice, and if needed only simple drugs should be given. Compound drugs should be reserved for exceptional and extreme cases, being given in moderate dosages.

The reputation of Ibn Abd –Al-Rahman Ibn Shuhayd equaled that of Abu-al-Qasim Al-Zahrawi (936-1013), known to the west as Abulcasis. He excelled as a surgeon, with his fame resting on *Al-Tasrif*, an encyclopedia of medicine and surgery. Of great significance is the surgical section which contains numerous illustrations of surgical instruments which is written in lucidity. Translated in Latin by Gerard of Cremona, it came into vogue in Europe. Another translated work is Liberus servitoris, that describes drug preparations from plants, minerals, and animals.

Many well-known philosophers could be added to the list of excellent physicians like Ibn Bajjah, Ibn Tufayl, Averroes, and Maimonides. Averroes wrote *Kulliyat fil-tibb (The Comprehensive Book on Medicine)* that dealt with comprehensive anatomy and physiology, diseases and symptoms, cures, food and drugs, and the preservation of health. It became widely known in the west and was translated into Latin in 1255 as *Colliget*. Ibn Sina's *Canon*, remained the standard medical text of Europe for 500 years.

The Muslims delved into all the sciences and composed numerous works. In the medical sciences, in particular, they trained their physicians, wrote standard medical works, practiced surgery, prepared drugs, and built many hospitals. In the meantime, Europeans relied heavily on charms and amulets; the clergy frowned on and repressed medicine, leaving the whole field in the hands of quacks and untrained women. "Translation of Arabic books into Latin came into vogue, gained momentum in the 12-13th century, and eventually led to the cultural independence of the West from Arabic tutelage." (Chejne) These translated works became the standard works of scholars and remained in use in European Universities as late as the 16th century. No doubt, they influenced the thinking of men like Alexander of Halle, Thomas Acquinas, Albertus Magnus, Roger Bacon, Peter of Abano, and Arnold de Vilanova, and others who cited Arabic works.



Figure 8-Mozarabique Design

 $\frac{(http://images.search.yahoo.com/search/images?p=Islamic+Spanish+art\&ei=UTF-8\&fr=FP-tab-web-t\&fl=0\&x=wrt)}{}$

It was the Moorish civilization that brought Europe out of the dark ages and ushered in the renaissance. Within two hundred years the Moors turned Al-Andalus into a bastion of culture, commerce, and beauty. Irrigation systems were imported from Syria and Arabia that turned the dry plains into an agricultural cornucopia. The Arabs added pomegranates, oranges, lemons, cumin, bananas, almonds, henna, saffron, sugar cane, cotton, rice, figs, grapes, peaches, apricots among many other vegetations. By the beginning of the 9th century, Moorish Spain was the gem of Europe with its Capital city, Cordova. Cordova was the intellectual well from which students across Europe came to drink and learn philosophy, science, and medicine. In the great library alone, there were some 600,000 manuscripts. (Burke, 1978, p122) Education was universal in Moorish Spain and was even given to the poorest people, while 99% of the populace in Europe were illiterate with even some kings not being able to read and write. "At a time when the Western world was debating whether women were human or not," (The Latino Muslim Voice, 2003) girls as well as boys were educated in Moorish Spain, and many women were becoming prominent in literary and artistic fields as well as doctors, lawyers, professors, and librarians. At a time when London was a tiny mud hut village that "could not boast of a single streetlamp" in Cordova there were half a million inhabitants, living in 113,000 houses with streets were paved and lit. "The houses had marble balconies for summer and hot air-ducts under the mosaic floors for the winter. They were adorned with gardens with artificial fountains and orchards." (Digest, 1973, pg 622) "Paper, a material still unknown to the West, was everywhere. There were bookshops and more than seventy libraries." (Burke, 1985, pg 38) The rich and sophisticated society took a tolerant view towards other faiths, which was unheard of in the rest of Europe. Neighboring Christians, Muslims, and Jews lived side by side and fought, not each other, but other mixed communities. Economically the prosperity that had grown in this utopist community was unparalleled for centuries.

Ever since the Moors first entered Europe, Islam has grown to influence almost every facet of Modern Spanish culture. For instance, Spanish food like rice, tortillas, fajitas, and salsa all have Islamic origins. The small plazas are further testament to Córdoba's Muslim cultural influence by giving way to statues of Arab philosophers such as Ibn Haym and Ibn Rushd. Spain Moorish influence is seen in Seville's April fair where equestrians demonstrate their skills on the Andalusian, a light, fast breed descended from a stock the Muslims brought to Spain. Also, in Cordoba there are heavy iron knockers in the shape of a hand, supposedly Fatima's, Prophet Mohammad's daughter. Another legend states that the hand is symbolic of the five pillars of Islam: prayer, alms, fasting, pilgrimage to Mecca, and the assertion that there is only one God

and Muhammad is his prophet. (Abercombie, pg 98) Another astounding fact is that the irrigation system of the Moors was still in use more than ten years ago. Antonio Jimenez Estevez, a farmer who works near the canals and reservoirs states that, "This is one of three canals on this side of the Poqueria Valley built by the Moors...twenty years ago, when I was still a boy, we ran water on this one." Also, the flamenco dance, perhaps the most famous Spanish dance, takes its roots from the rhythm and tone of the medieval ballads sang by Muslim ministrels (Abercombie, p 110)

Definitions:

Andalucia- term referring to the Muslim civilization in Spain during the eight centuries of Moorish Rule ("Islamic Spain")

Mudejars- Muslims who remained faithful to their religion and lived in Christian territories after the reconquest

Mozarabs- the native population which welcomed and accepted the Muslim conquerors, many embraced Islam and others became arabized by the influence of Arabic language and culture (Ar. al-Musta'ribun)

Moors- (Sp. moros) term used for Muslims in Spain

Natural Sciences- in Muslim conception, sciences that are 'natural' to man and not restricted to any particular religious group. These intellectual sciences included the sciences of philosophy and wisdom, and the mathematical sciences such as geometry, arithmetic, music, and astronomy.

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Earth Art: The Power of Illusions CamieLee Frasher Faculty Advisor: Sally Tardella Department of Studio Art and Art History; Oakland University

Flying a plane over Emmen, Holland, one might look out the window assuming he/she were glancing at an indigenous gravesite from thousands of years ago. The site is a spiral dirt hill winding upward. Next to the hill is a broken circle, half is water and the other half a mound of dirt, resulting in a balanced Ying Yang design (*See Figures 1-2*). Across the ocean, a stone wall at Storm King Art Center swirls and winds for thousands of feet ⁷⁶, in and out of the tree groves (*See Figures 3-4*). The viewer assumes it, too, has stood there for generations. These earthworks tend to be mistaken for long forgotten sites of ancient civilizations; however, those responsible for these earthworks are the hands and minds of Robert Smithson and Andy Goldsworthy. Smithson and Goldsworthy are contemporary environmental artists characterized by their unique heightened interest in nature, the duality between humanity and nature, and its effects over time.

Looking through many of Andy Goldsworthy's and Robert Smithson's documented earthworks and installations, I have discovered a simple and primitive aspect. They use the environment as the context and material for their art. Goldsworthy and Smithson found inspiration and importance in the remnants of primordial civilizations and used the earth on which to build their ideas. The ideas they have incorporated is what makes these works unique in comparison to prehistoric ones. Their concepts add an intriguing contemporary element to each earth work. Smithson and Goldsworthy have many similarities in their work, however, after much research, I have concluded that their approach to working with the earth is very different when compared with each other.

The similarity I find in both artists is using the earth itself instead of other means of materials like paints to imitate what they see or feel around them. In the digital world artists are growing accustomed to, not many contemporary artists are choosing the earth as their medium.

Throughout the 20th century, artists struggled with the dilemma of Modernism: how to convey an experience of the real world while acknowledging the immediate physical reality of the materials--the two-dimensional canvas, the viscous paint--being used in the representation. Goldsworthy has cut his way clear. By using the landscape as his material, he can illustrate aspects of the natural world--its color, mutability, energy--without resorting to mimicry. ²

Both Smithson and Goldsworthy deal with a sense of illusion. They share this thought of humanity verses nature and how humankind brings to nature an abstraction of some sort. In this case it is an illusion. They recognize humanity's need to mimic their reality, and the artists explore this need in their work.

During the short period Smithson was creating art, he went through a phase he called "mirror displacement." Traveling through the Yucatan in Central America, Smithson placed a group of square mirrors in nine different Yucatan sites. Each site was photographed and the mirrors were disassembled. The sites varied from the ocean shores to the dirt of the tropical forest. The reflection in the mirrors in the documented photographs also varied. Some reflected

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⁷⁶ H. N. Abrams, *Hand to Earth*, (New York: A times mirror company, 1993).

² A. Lubow, Andy Goldsworthy: Using Nature as His Canvas, The Artist Creates Works of Transcendent Beauty. Smithsonian Magazine's 35 Who Made a Difference. *Smithsonian* 36.8 (Nov2005): 46(2Retrieved February 18, 2007, from *InfoTrac OneFile* via Thomson Gale: Oakland University. http://find.galegroup.com/itx/infomark.do?&contentSet=IACDocuments&type=retrieve&tabID=T003&prodId=ITOF&docId=A138991739&source=gale&srcprod=ITOF&userGroupName=lom_oaklandu&version=1.0>

the sun's blinding light and midday sky while others captured the convoluted tree limbs of the forest canopy (*See Figures 5-10*).

This temporary installation is site specific in that each location is chosen with the idea of using the 12 by 12 inch mirrors.³ The placement of the mirrors within the site is a crucial part of the design. This idea of using mirrors and what is seen in them allows Smithson to explore the reality of nature and the abstraction we see as a result of putting a manmade object in nature. The mirrors almost act as a third eye that shifts our vision and perception of the world around us. Many people have various theories of the symbolism of mirrors. One idea is that mirrors posses a spiritual association, that it is reflecting back a person's spirit or soul. Mirrors are important in art because they reflect back to us an illusion of reality. Mirrors also can do the opposite by showing us a reality that our mind tries hard to ignore. All in all, the idea of mirrors is an intriguing one because it forces our eyes to look at things with a different perspective and allows our mind to see things in a curious light. Placing the mirrors in nature, Smithson symbolizes the power illusion that is created by humankind.

Looking at Smithson's displacement of mirrors, I find myself fascinated with the idea that I can look *down* at the forest ground and my eyes are seeing what's *above* me- the sky through the tree branches. Another example is looking at the ocean shore but since the mirrors are placed in a linear row in front of the viewer, the result is the fascination of seeing what is behind our eyes, the horizon line where the sky meets the ocean. In the mirror displacement sites, it does not matter that the surroundings are drastically changing. What is constant in each photograph is the idea of what is seen in these mirrors. Robert Hobbs suggests that Smithson's work, "is able to provide a range of visual experiences that ultimately become a philosophic proposition concerning the nature of vision." ³

Goldsworthy's work encompasses aspects of Smithson's idea of illusion, but in a different direction. The camera is used by Goldsworthy not only as a source of documentation but also to explore the idea of photography as a mirror of reality. When looking at photographs of Goldsworthy's work, specific sections of the photograph are emphasized. The parts of nature that he has manipulated are clearly visible. The photograph distinguishes Goldsworthy's specific creation. Without the documentation of each specific earthwork they would otherwise go unnoticed or blend in with nature and be overlooked.

Goldsworthy raises the question that Smithson did with his mirror displacements, but in a different light. Goldsworthy questions what is natural to a space, and what has been manipulated. Everything Goldsworthy uses are natural to his surroundings, and can easily blend in with the environment often overlooked. There are, however, other earth works of his that are so eye catching they almost seem out of place, like a natural phenomenon. Unlike Smithson, Goldsworthy enhances nature as he remains sensitive to it. Smithson drastically manipulates nature by whatever means necessary, even gouging the earth with bulldozers and shovels.

Goldsworthy never adds man made things to nature. This is the most noticeable difference between Smithson's techniques and Goldsworthy's. Goldsworthy makes use of found objects in nature such as sticks, thorns, leaves, stone, clay, ice, and water. He uses his bare hands and objects found in the immediate environment as tools to manipulate his work, and does not rely on man made things and machines.¹

Like the mirrors in Smithson's photographs, Goldsworthy has a series of works that have become a trademark for him. He constructs an egg shape monument, referred to as a "cairn," out

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³ R. Hobbs, *Robert Smithson: Sculpture*. London: Cornell University Press (1981).

of ice blocks, rocks slabs, sticks, or clay depending on what is available to him⁷⁹. These large scale works are placed in various locations around the world. The majority of the sites are not urban settings; they are rural areas. Goldsworthy places these monuments in isolated areas such as the tops of hills, a tundra, farmlands, and shorelines. There have been commissions by galleries to have a cairn built in their space, but taken out of the natural environment, the cairns lose part of what made them unique in the first place. They act more as architecture then nature and in a sense no longer a part of their natural setting. (See Figures 11-15)

Goldsworthy's work references our fascination with natural phenomenon making the egg shape very appropriate. The egg is important when referring to nature. It references the phenomenon of the cycle of life. Nature is always going through seasons and cycles. Whether it is the tide coming in or out, the wind, time, gravity, or sunlight, there are forces of nature that are always changing the things they come in contact with. Part of what makes Andy Goldsworthy a unique environmental artist is his firm belief that no matter how much he tries to take control of nature, with time nature will overcome any man-made manipulations. He finds beauty in the cycles that affect his work. Emphasized in the documentary Rivers and Tides, the changes his work undergoes are a visual experience for viewers to see the frailty of mortality.⁴

These short lived artworks are a major difference in Smithson and Goldsworthy's approach to nature. Smithson had a very western Americanized approach to his land art; he liked to make permanent structures. Living in Europe has influenced Goldsworthy's perception of what he was allowed to do as an artist in respect to the history of the land.

The response of British land artists to all these Big Sky-Bad Boy backhoe heroics was creative understatement laced with a smidgen of polite distaste. Trucking through the desert and shifting the dirt was fine for a country with millions of acres of unpopulated wilderness, but Britain was the opposite kind of place. Not an inch of its crowded landscape was unmarked by human occupation. So its land art needed to be practiced as though Wordsworth were still with us: it had to be respectful of ancient rights of way, reverently self-effacing.⁵

Goldsworthy prides himself in understanding that nothing can last forever and that is the beauty of the spirit of the earth. "Once a piece has been illuminated by the perfect light or been borne away by the serendipitous wave, he (Goldsworthy) gratefully bids it s fond farewell" saying, "I think the very best works are the ones that could only have been made in one place at that moment and could never be repeated." ²

Another major theme that both Smithson and Goldsworthy explore is taking nature into the gallery, what elements are lost and what elements are gained. Smithson had a phase called "Nonsite" that consisted of taking different minerals and rock out of their normal context and into a man made bin that sits in a gallery setting. Using rubble from mineral pits, Smithson recycles concrete and rock by allowing the art world to experiences different sites without having to go there (*See Figures 16*). ³

A times mirror company, 1993).

 $^{^{79}}$ H. N. Abrams, *Hand to Earth*, (New York:

⁴ T. Riedelsheimer, (Director). (2001). *Rivers and tides*: Andy Goldsworthy working with time (Documentary).

A. Lubow, Andy Goldsworthy: Using Nature as His Canvas, The Artist Creates Works of Transcendent Beauty. Smithsonian Magazine's 35 Who Made a Difference. Smithsonian 36.8 (Nov2005): 46(2Retrieved February 18, 2007, from InfoTrac OneFile via Thomson Gale: Oakland University. http://find.galegroup.com/itx/infomark.do?&contentSet=IACDocuments&type=retrieve&tabID=T003&prodId=ITOF&docId=A138991739&source=gale&srcprod=ITOF&userGroupName=lom_oaklandu&version=1.0>

³ R. Hobbs, *Robert Smithson: Sculpture*. London: Cornell University Press (1981).

The construction of the Nonsites, or rock bins, was skillfully thought out. Smithson provided the viewer with a side view of the bin, allowing the viewer to see the heap of rocks through the bars. His desire in showing the inside of the bin was to create a sense of tension with the way the rocks interacted with each other and the negative space they created as if they were about to topple down on one another.³ An earth work that Goldsworthy constructed is very similar to Smithson's idea of creating a sense of tension, where Goldsworthy places rocks that strategically fit together but give the illusion that they were unstable (*See Figures 17*).⁴

Goldsworthy also formed projects involving taking things made in the outdoors and bringing it into a gallery. In one particular project, he took several large snowballs, each weighing about a ton, and in the center included the natural elements from their environment such as sticks, straw, leaves, mud, and dirt. As the snow melted in the heat of the gallery/warehouse all that was left on the concrete floor were the piles of solid objects (*See Figures 18*).⁸⁴

This project reemphasizes the importance Goldsworthy places on time and change. But more than that, Goldsworthy is exploring the idea of taking earth into a man made setting and preventing it from becoming part of the cycle of its original location. Because he does not leave the snowballs in their initial sites, the piles at the end of the melting process are dried up on a cement floor, contained and useless. Like Goldsworthy, Smithson was engaged with the idea that the bins of rock would not be able to tell the viewer exactly where they came from. According to Hobbs, "the place of origin has been lost." These projects highlight the parallels of nature and it's relation to describing the human condition in different surroundings.

Both Smithson and Goldsworthy have set up their artwork in a way that allows their viewers to take away many different meanings such as working with changes through time and the human tendency to try and control aspects of the natural world. Both artists have unique approaches to developing their ideas and concepts in earth art. They were attracted to the same idea; however, they responded differently. Goldsworthy responded through the beauty of time and momentum. He interacted with nature as if it were the canvas and another artist all in one. Smithson's response to working with nature was discovering where the basic elements of art materials came from within nature and installing his art work without a lot of the interference of society and culture. Some of their approaches seem completely opposite. At times however, the underlining theme is how they can express the duality between humanity and nature by working with the earth.

⁵ S. Schama, The stone gardener. (sculptor Andy Goldsworthy)(Biography). *The New Yorker* (Sept 2003)79.27 126. Retrieved February 18, 2007 from *InfoTrac OneFile* via Thomson Gale: Oakland University. .

⁸⁴ H. N. Abrams, *Hand to Earth*, (New York: A times mirror company, 1993).

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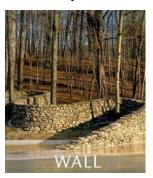
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Appendix of figures

Figure 1 Smithson Spiral Hill



Figure 3
Goldsworthy The Wall



Figures 5-10 Smithson Yucatan Mirror Displacments





Figure 4 Goldsworthy The Wall













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Figures 11-15 Goldsworthy Cairns









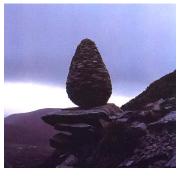




Figure 16 Smithson Nonsite



Figure 17 Goldsworthy Stacked Rocks



Figure 18 Goldsworthy Melting Snowballs



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Malevich and the Process of the Sublime Dan Jakubowski

Faculty Advisor: Tamara Machmut-Jhashi Department of Art/Art History; Oakland University

To Malevich, the obstacle is nothing less than the ineffable, the inexpressible – in short, the irreducible kernel of art, the 'nothing' which engenders the all. 86

Dora Vallier

It is no surprise that Kazimir Malevich's startlingly reductive painting *Black Square* was first exhibited in the same manner as one would find a traditional Russian icon painting in a believer's home. Under Orthodox doctrine, an icon could place a devotee in direct communication with the eulogized figure within the piece and make "visible images of mysterious and invisible things." Through this unique commune, a believer could pass into the sphere of the divine while remaining physically chained to their bodies. As a trademark of Suprematism, *Black Square* demonstrated a similar desire to transcend the corporeal world in favor of the realm of pure thought. Reaching beyond the materialist implications of representational painting, the artist attempted to portray a more illimitable, pervasive truth in the form of pure abstraction. In this way, Malevich's abandonment of representation was a brazen attempt to eschew the illusion for the cosmic truth it conceals. While adopting the icon's compositional motif and presentation style, Malevich abandons representational imagery of saints and angels, implying that the dawning Suprematist age will completely vitiate the illusory, three-dimensional reality and remove the need for an intermediary device.

Although *Black Square* exhibited a dramatic formalist departure, Malevich's desire to express the boundlessness that exists outside of man's perception and understanding is not without precedent. The search for the sublime had occupied a multitude of artists and philosophers since the late 18th century, when Immanuel Kant first published his *Critique of Judgment*. The work describes the sublime as the ability of particular natural phenomena to arouse awe within the human mind, confounding our cognitive and imaginative faculties. But the inadequacy of our sensible capabilities leads to a supersensible awareness of our existence within the eternal continuum of the universe. Immeasurably large objects or massively destructive events can evoke a sublime response which supersedes human cognition and leads to revelatory moments of rational self-reflection and universal realization. During these moments, the mind conceives its authority over nature, establishing the power of rational thought over the stupefying enormity of the cosmos. Mojka Oblak aptly defines the sublime as insights which "exemplify our rational self-sufficiency and superiority over nature." Therefore, Kant defines the sublime as the mind's supersensible response rather than the perceivably overwhelming external phenomena that produces it. 91

⁸⁶ Branislav Jakovljevic, "Unframe Malevich!: Ineffability and Sublimity in Suprematism," *Art Journal* 63. (2004): 24

⁸⁷ Tamara Machmut-Jhashi, *Between Matter and Spirit: Russian Icon Painting* (Rochester, Michigan: Meadow Brook Art Gallery, 2003): 3.

⁸⁸ John Golding, *Paths to the Absolute* (Princeton: Princeton University Press, 2000): 67.

Mojca, Oblak, "Kant and Malevich: The Possibility of the Sublime," Art & Design 10. (1995): 35.
 Oblak. 35.

⁹¹ Richard Hooker, "Sublimity as Process: Hagel, Newman, and Shave." Art & Design 10. (1995): 47.

However when applied to fine art, Kant's approach to the theme generates a contradictory schism in which the artist attempts to represent something which ostensibly cannot be represented. The sublime as an internal, ineffable dynamic of the mind, cannot be portrayed within the confines of a work of art. Richard Hooker describes the paradox writing, "A problem facing attempts to describe art in terms of the sublime has been the fact that Kant's analysis, which, while certainly the most suggestive, limits the sublime to the experience of nature." Kant believed that only natural phenomena could evoke the sublime, arguing that works of art could only suggest what nature made concrete. Therefore, explanation of *Black Square* and other Suprematist paintings as sublime works of art requires a radical expansion of Kant's philosophical model and a reconceptualization of his definition of the sublime.

Regarding Malevich, the shortcomings of Kant's treatment of the sublime are found within his insistence upon nature as a constant referent within fine art. Believing that art should be mimetic of external, natural content, he stated that the most beautiful art is that which most closely follows nature. Commenting upon the distinction between natural and artistic beauty, Kant wrote, "Nature is beautiful because it looks like art, and art can only be called beautiful if we are conscious of it as art while yet it looks like nature." Therefore, a work of art can only be beautiful if it portrays an illusionist representation of nature, and the audience can only appreciate its beauty if they are aware of the work's status as illusion.

Kant defined this artistic enjoyment – and separated it from the sensuality of purely natural beauty – upon two separate but intrinsically intertwined judgments. The first, referred to as free beauty, engages the work on an entirely formal basis. The viewer must appraise the work based solely upon a subjective, disinterested observation of its aesthetically pleasing qualities. The second assessment, defined as dependent beauty, involves judging a work upon how well it serves its purposive character. In the case of art, Kant defines this purpose as an artifactual, illusionist representation of nature, stating, "Fine art is an art so far as it has at the same time the appearance of being nature."

Through application of Kant's aesthetic theories, a work of art can only portray the sublime if it represents overwhelming natural phenomena that confound our cognitive and imaginative faculties. Unfortunately, the artistic result is a mere suggestion of the original, transcendent experience. Paintings of the heavens, boundless mountain ranges, or tumultuous seas can effectively mime the excruciatingly immense aesthetic qualities of their referent, but they cannot induce the same feeling. Richard Hooker further explains the problem, writing:

The most obvious but least interesting extension of the sublime into art has been to declare that art attains a sublime character through representing nature as overwhelmingly powerful... They are paintings which could make a claim to represent situations which might evoke a feeling of the sublime, but they cannot evoke in us the experience of the sublime. ⁹⁵

The artistic result of Kant's theory was most pronounced in Romantic paintings of the early 18th century, such as Caspar David Friedrich's *Abbey in an Oak Forest*. A spiritual doctrine called Naturphilosophen (nature philosophers) emerged from an intersection of natural

⁹³ Arthur C. Danto, "From Aesthetics To Art Criticism and Back." *The Journal of Aesthetics and Art Criticism* 54. (1996): 105.

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⁹² Hooker, 47.

⁹⁴ Paul Crowther, "Kant and Greenberg's Varieties of Aesthetic Formalism." *The Journal of Aesthetics and Art Criticism* 42. (1984): 443.

⁹⁵ Hooker, 47.

philosophy, science, and Gnostic pantheism, informing the work of many artists with a distinctly sublime tone. The Naturphilosophens "revived a mystical, pantheist desire to intuit the essence and totality of birds and flowers by becoming one with nature." Friedrich and many Romantics believed that the absolute, underlying spirit of all things was most apparent in nature, and hoped to reveal this omnipresent divine force through representations of fearsome natural phenomena. Thus, Friedrich and his contemporaries produced many suggestions of the sublime that conformed to Kant's aesthetic doctrine, yet could not evoke a true, overwhelming experience of transcendence and shock.

Thus, in order to adequately explore Malevich and his relation to the sublime, it is necessary to elaborate Kant's philosophical model. As an internal dynamic of the mind, the sublime cannot be adequately portrayed through representations of external, natural phenomena. Mimetic techniques are rendered obsolete, and new strategies are required to reach a satisfactory visual model. Hooker comments further, writing, "The most tangible obstacle to these aspirations, however, lies neither in the art nor the critical strategy, but in Kant's own argument which locates the experience of the sublime in the mind, rather than in any particular object." While the absolute sublime is defined as the rational mind's self-sufficiency and autonomy over nature, a work of art can only lay claim to the sublime if it is also self-sufficient and autonomous.

The formalist theories of Clement Greenberg are instrumental in establishing a precedent for art's independence from illusionist representation. Although Greenberg was an admirer of Kant's aesthetic theories, he took umbrage at the philosopher's preoccupation with nature as a necessary referent within fine art. While laying the critical foundations of abstract expressionism, Greenberg championed the Modernist tenet of self-purification of artistic medium and pressed artists to purge painting of representational content. He believed that painting no longer needed external signifiers to feed artistic motivation, but could rely on form alone to provide content. Commenting upon this theory, Greenberg wrote, "Form not only opens the way to inspiration; it can also act as a means to it; and technical preoccupations when searching enough and compelled enough, can generate or discover 'content.'" The treatment of form within art usurps nature's predominance as signifier and becomes the subject of the work. Consequently, it is through Greenbergian self-reference that art is liberated from nature, providing a formalist motif analogous to the mind's experience of the sublime as autonomous self-realization.

While Greenberg's methodology established fine art's self-sufficient detachment from natural reference, the theories of philosopher Georg Wilhelm Friedrich Hegel expanded Kant's notion of the sublime to include objects of fine art. Hegel believed that although the sublime could not be adequately portrayed, an attempt to do so would illicit a sublime aesthetic experience similar to the mind's rational response to immeasurably vast objects. While the mind's supersensible, revelatory moment is a product of its inability to comprehend the incalculably large, the aesthetic sublime arises from art's attempt to give form to that which cannot be represented. Hegel's definition of the sublime conveys its ineffable qualities:

⁹⁶ Lynn Gamwell, *Exploring the Invisible: Art, Science, and the Spiritual*. (Princeton: Princeton University Press: 2002): 13.

⁹⁷ Hooker, 47.

⁹⁸ Danto, 106.

⁹⁹ Clement Greenberg, "Necessity of 'Formalism'," Art International. (1972): 106.

¹⁰⁰ Rachel Zuckert, "Awe or Envy: Herder contra Kant on the Sublime." *The Journal of Aesthetics and Art Criticism* 61. (2003): 219.

The sublime in general is the attempt to express the infinite, without finding in the sphere of phenomena an object which proves adequate for this representation. Precisely because the infinite is set apart from the entire complex of objectivity as explicitly as an invisible meaning devoid of the shape and is made inner, it remains, in accordance with its infinity, unutterable and sublime above an expression through the finite. ¹⁰¹

There are two key components of Hegel's aesthetic sublime. First, there is a longing to describe the sempiternal within finite, plastic terms. Subsequently, the attempt is incontrovertibly met with frustration and eventual failure due to the inchoate, boundless nature of the infinite. Although these two steps are inherently irreconcilable, Hagel stated that it is precisely this incompatibility that gives rise to the sublime: "This outward shaping which is itself annihilated in turn by what it reveals, so that the revelation of the content is at the same time a supersession of the revelation, is the sublime." While Kant's method emphasized the mental response to the failure of the aesthetic process, Hegel established the process itself as the absolute sublime.

It is within the analytical lens informed by the theories of Kant, Greenberg, and Hegel that Malevich's treatment of the sublime can be adequately explored and ultimately understood. The severe break from representational painting exercised within *Black Square* does not conform to Kant's insistence upon natural reference; therefore Greenberg's formalist theories become instrumental in explaining Malevich's transcendental aims. By breaking from illusion, the artist achieved a level of purely intuitive self-reference which gives concrete form to the boundlessness of human thought. Malevich himself once claimed that "forms must be given life and the right to individual existence." He would later take this concept further, declaring that "a painted surface is a real, living form" and pursuing "art as such," a non-practical venture that actively disdained material society. The freedom sanctioned by the production of "art as such" would not only include art's ability to affect change by shattering obsolete social and artistic systems; it would also offer a new, "radically creationistic" viewpoint stressing aesthetic self-sufficiency. Consequently, the imperative to create art would no longer be found in moral, spiritual, or metaphysical content, but in the formal elements alone.

Furthermore, Hegel's elaboration on Kant's theories defines *Black Square* as a transcendent process, the striving to achieve a future, nonobjective world which occupied Malevich for much of his career. For the artist, abstraction "represent[ed] a distillation and eschatological position. It [was] the end, not the beginning." In this way, Suprematism heralded the conclusion of a defunct, material-based culture, attempting to replace it with the limitless potential of "pure thought."

Malevich published the article "On Pure Act" in the spring of 1920, proclaiming his withdrawal from painting into the territory of pure thought. He commented that the "destruction of the object" in art unveils the "idea of pure creation" that lies at the core of all imaginative endeavors. Consequently his paintings ceased to be objects and became testimonies of the process of pure creation, itself a product of intuitive creative thought. For Malevich the

¹⁰¹ Hooker, 48.

¹⁰² Hooker, 48.

Esther Levinger, "Kazimir Malevich on Vision and Sensation." *Word & Image* 21. (2005): 79.

Jakovljevic, 20.

¹⁰⁵ Oblak, 39.

¹⁰⁶ Terry Berne, "In the Age of the Monochrome." Art in America 93. (2005): 102.

¹⁰⁷ Jakovljevic, 25.

abolishment of the object did not result in an abandoned void, but an omnipresent unity that valued inventiveness and vision above any material endeavor. Religion, economics, and politics paled in comparison to the demiurgic implications of Suprematism. In this fashion, the *Black Square* was not reductive, but a prolific harbinger of a new age which would replace all preconceived notions of societal organization with an egalitarian system based upon the unbounded possibilities of human thought. Patricia Railing commented upon Malevich's yearning for metaphysical innovation, writing, "Art would express a perception, whether it was an intuitive thought or a sensation, and transform this non-objective sensation into knowing. The artist was creating the world." 108

To create this Suprematist world, Malevich needed to form a new visual language which had no relation to existing natural phenomena. He did not view representation in the traditional mode as a portrayal of the existent, but as a metaphorical burden which impeded his creative progress. Any implication of social, institutional, or religious precedence suggested a tie to an object-based perspective and consequently obscured the pure aims of his art. Explaining this dynamic Malevich wrote, "...but the image is something which has to be overcome, because the image is a horizon which impedes my gaze and retards my progress, obstructing the entrance into a sightless world where 'I' and the 'wasteland' will exist." To Malevich, the underlying problem of representational art is its propensity for expression. As products of pure thought, Suprematism and nonobjectivity renounce expression altogether.

Suprematist art, therefore, exists outside the basis of purposive space and time, foregoing connection to any existing cause and establishing its own justification as aimless abstraction. The nonobjective model arose from a creative rejection of the existent as unnatural and ultimately corrosive to the human spirit, replacing it with a spontaneously creationistic system in which the purity of thought supersedes any external factors. Mojca Oblak further explained this dynamic, writing, "Suprematist art involves spontaneous beginnings where the world 'disappears' and reappears' again – free from arbitrary or mechanically determined factors." For Malevich, the "wasteland" found after the disappearance of the world was not one of emptiness, but of supreme unity and autonomy.

To this end Malevich chose his colors and geometrical compositions intuitively, each decision implying an idea or thought concerning the transition into a nonobjective phase of human history. The black square, ostensibly a symbol of man's objective preoccupations, often floats amongst a white field. White was Malevich's chief signifier, representing the pure singularity and supreme unity of nonobjectivity. *Black Square*, the most actively direct statement of Suprematism, suggests man's current, material-based existence surrounded by an illimitable continuum of pure thought. In "Suprematism: World as Nonobjectivity or Eternal Rest," Malevich expounded upon these ideas, writing:

I approach nonobjectivity as monochrome-white Suprematism by replacing the goal of objective goods with nonobjectivity. No one will find in it a compensation – not a giving God, nor prayers, nor objects, nor master, nor servant – all that for which society now lives. They are not to be found there, and as they appeared they will disappear, and disappear they can, since in essence they are not of natural being. Under monochrome-white Suprematism I understand the new nonobjective action of man outside any culture, outside of the boundaries of

¹⁰⁸ Patricia Railing, "The Cognitive Line in Russian Avant-Garde Art." *Leonardo* 31. (1998): 71.

¹⁰⁹ Oblak, 39.

¹¹⁰ Oblak, 40.

practical or any other tasks or achievements, found outside all laws of movement. 111

Monochrome-white Suprematism found its form in *White on White*, a 1918 painting in which a white square is barely delineated from a white background. The work suggests that man has discovered nonobjective existence through alignment with pure, intuitive thought, rendering material concerns obsolete. Using Malevich's words, the object has disappeared, invalidated by a transcendent deluge.

Through this unique visual lexicon, Malevich de-aestheticized color and form and translated them into immaculately conceptual terms. What emerged is a grand narrative of ignorance and enlightenment, preoccupation and intuition, materialism and nonobjectivity. In each painting, the lamentable human condition of object-based society gives way to transcendence and awe. While teaching in Vitebsk, Malevich often referred to *Black Square* as a "holy infant," conceived to redeem painting by transforming it into pure action. Following this line of thought to its reasonable end, *White on White* becomes a matured version of the holy infant, the perfect nonobjective man. In Malevich's words, the white square is "the pure man, or an entire humanity in pursuit of that system. Each such man will be called white as a pure sense." It is this process of transcendental maturation that is the absolute sublime within Suprematist art. Defined by the transition from object-obsessed benightedness to an intuitive wisdom based upon Malevich's notion of pure thought, this process heralded the end of representational, content-driven painting as an actionable option and replaced it with a nonobjective yearning for intellectual and creative purity.

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¹¹¹ Jakovljevic, 24.

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The Fluid Canvas of Merce Cunningham and his Collaborators Hollie Wesp Faculty Advisor: Sally Tardella

Department of Studio Art and Art History; Oakland University

Merce Cunningham, perhaps the "greatest living choreographer," was not only a dancer, but an artist as well. The types of dances he choreographed and his concern with *Gesamtkunstwerk*, the synthesis of multiple art forms, defined his role as artist. The Merce Cunningham Dance Company consisted of choreographer Merce Cunningham, music coordinator John Cage, and artistic advisors Robert Rauschenberg and Jasper Johns. This group of artists successfully brought new meaning to the term *Gesamtkunstwerk* by collaging production elements, implicating chance and employing the readymade as movement and sound. Cunningham's company: collaborated to include innovative dance, music, costume design and set design; incorporated renowned artists; and brought new light to each production.

Cunningham was concerned not only with the fusing of the artistic elements, he also wanted these elements to stand alone, to be dynamic individually as well as mutually. Constance Glenn stated, "Although he was never a collaborator in the strictest sense, he consistently created performances and theatrical 'events' which exploited individuality and autonomy of musicians, dancers and artists. He was among the first to employ programmed chance, or structured disorder, as a creative methodology." ¹¹³

A brief history of Merce Cunningham's choreographic training explains his interest in the synthesis of the arts and the methodology of chance. Cunningham first began his work as a choreographer after his involvement with Martha Graham. He was unresponsive to Graham's choreography, so he started to choreograph solos for himself in her company. After a short time of working alone, he decided to form his own company, to involve more young dancers. Unfortunately, Cunningham was discouraged by the way the dancers in his new company moved; they had been trained in a specific way, and had a hard time breaking free from that. Cunningham decided that if he wanted these dancers to play a significant role in his choreography, they must dance the way he did, so he began extensive training routines emphasizing strength and flexibility. 114 Merce Cunningham stated, "That was surely one of the reasons I began to use random methods in choreography, to break the patterns of personal remembered physical coordinations." He used the idea of chance to help break not only himself and the dancers away from what was traditionally taught and carved into their memories, but also to recondition the audience and general public. When Cunningham started his solo choreography, he worked with another student, John Cage, for the music of his pieces. Cage had strong ideas about the potential relationship between sound and time, and in turn, inspired Cunningham to explore the relationship, or the individual identities of music and dance. Even in the early years, Cage's music was unrelated to the dance; mostly only structure points were correlated. 116 As the team worked on through the years, everything was completely exclusive to either the music or the dance. Each was unique as an individual element and contributed to the whole production of a Cunningham choreography. 117

¹¹⁶ Celant, 46-47

¹¹³ Constance Glenn, "Cunningham, Merce [Mercier]," *Grove Art Online* (accessed January 31, 2007).

¹¹⁴ Germano Celant, ed. Merce Cunningham (Barcelona: Italtel, 1999), 46-47.

¹¹⁵ Celant, 46-47

¹¹⁷ Celant, 46-47

Cunningham's method of involving other artists in his choreographies brought newness to every production. He not only included dance and music, but also art installations, imaginative costumes, video and digital art. This synthesis of the arts comes from the idea of *Gesamtkunstwerk*, originally developed by Richard Wagner as the integration of art forms. Roger Copeland argued that Cunningham's collaborations between the arts were more collage than *Gesamtkunstwerk*. Copeland compared Cunningham with Bertolt Brecht's ideas of collaboration; Brecht stated, "So long as the expression '*Gesamtkunstwerk*' (or 'integrated work of art') means that the integration is a muddle, so long as the arts are supposed to be 'fused' together, the various elements will all be equally degraded, and each will act as a mere 'feed' to the rest." Because Cunningham placed great emphasis the dynamic individuality of each production, Bertolt Brecht disassociated these events from the idea of *Gesamtkunstwerk*. He viewed *Gesamtkunstwerk* as a production in and of itself, as a tangling of artistic elements rather than a compilation of elements to produce a synthesized production. Still, Cunningham's pieces brought dance, music and art together for the viewer, and these elements contrasted and complimented each other to create an appealing end result.

As an example of a collage work, in the production of *Split Sides*, a young Catherine Yass was recommended to Cunningham's company to provide photographic backdrops. She was shocked to learn that she was not working in a team, but that all of the production's elements were fused together on the night of the production. She commented, "It's quite bizarre really. I do my thing, and the set design and the music people do their thing, and somehow it all comes together on the night. When you watch it, it looks completely synchronous. It's all to do with a chance meeting". Unaware of the separation of the individual elements, the audience saw a fully orchestrated production; they might simply have thought that this modern piece was more

impulsive than preceding dance performances because of Cunningham's concern with involving chance in his decisions about choreography and choreographic elements. Referring to Figure 1, *Split Sides*, the contrast between simply the costume and the background photographs is compelling, despite, or possibly as a result of, the separation of the piece's elements. You can see the production's variety based on this one photograph, which merely shows us a pose from choreography, the costume of one dancer and a snippet of the background image. You would have been even more shocked if you had attended the event and had heard the rock and roll music to which the choreography was placed. Cunningham used the element of chance to his advantage to produce components of choreography that both contrasted and complemented each other.

The idea of chance came from the *I Ching*, a Chinese technique of predicting the future. John Cage utilized it to arrange compositions, and soon Cunningham started to organize his dances with it. Cage took the number of the hexagrams in the *I Ching*, 64, and cast sticks by chance to determine the order of the sounds in his compositions. He used this idea many times, altering the way he involved chance; both Cunningham and Cage exercised the *I Ching* by

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Figure 1. Merce Cunningham,

Split Sides, 2003.

¹¹⁸ John Willett, ed. *Brecht on Theatre* (New York: Hill and Wang, 1964); quoted in Roger Copeland, "Merce Cunningham and the Aesthetics of Collage," *TDR* 46, no. 1 (2002): 12.

¹¹⁹ Sukhdev Sandhu, "Art in Motion," Modern Painters 16, no. 3 (2003): 31.

¹²⁰ Octavio Roco, "Merce does Miami," *Miami New Times*, 22 February 2007. Culture section, Florida Edition, 1. ¹²¹ Celant., 62.

tossing a coin, rolling a die, reading tea leaves, ¹²² and other inventive methods. Cunningham, for Dime-A-Dance, had a basket of props and used the chance drawing of props by the dancers to decide the order of the dances performed. 123 This implication of chance was just as feasible a way of organizing as anything else, ¹²⁴ and it added another element to the piece, breaking free from the natural flow of classical dance and music.

Most modern arts, including dance, art and music, had a political or personal message attached. However, Cunningham was not interested in expressing additional meaning in his dances but was simply interested in the idea of chance and the relationships between the arts. David Hoppe noted that, "Cunningham and Cage's use of chance in composition and collaboration was a deliberate effort to get beyond the clichés and limitations of personal psychology in order to discover a spiritual meaning that might make art more like a force of nature." The divine experience of a Cunningham/Cage production was what they were concerned with, as opposed to expressing their views on a subject. The emphasis was on the movement, which was in itself spiritual and emotional. ¹²⁶ As a teenager, Cunningham was involved in musical theater and loved the energy that radiated from the productions. ¹²⁷ These theatrical performances were narrative, so any messages were built in with the narration, but he took the dedication and admiration of the theater and created a similar sentiment in his collaborations. David Hoppe remarked, "This is the crux of Cunningham's art. What does it mean? You might as well ask the same about a birch tree-or the wind blowing through its branches."128

The most scrutinized, and original relationship with Cunningham's dance is Cage's music. Cage was deeply interested in the *I Ching* as a way to involve chance to dictate his arrangements. Further, the idea of chance was related to the subject of his music, as he compiled "found" noises into his compositions. His scores often included "electronic oscillations and waves." His sounds were almost a "readymade" as we view them in art; he used everyday

sounds, such as the static between radio stations. 130 Because the dance and the music were completely unrelated. Cage was able to be an innovative and inventive composer, as opposed to having his choices dictated by the choreographer. In earlier modern dance examples, such as with Isadora Duncan, the dance was a response to the music, the two dependent on each other. She told her students to, "Listen to the music with your souls. Now while listening do you not feel an inner self awakening deep within you – that is by its strength that your head is lifted, that your arms and raised, that you are walking slowly toward the light?",131 Duncan used the music as an inspiration that shaped her choreography and influenced the movement. Cunningham and Cage



Figure 2. Marcel Duchamp (as R. Mutt) Fountain, 1917/1964. Glazed ceramic with black paint, 15"x191/4"x24 5/8". San Francisco Museum of Modern Art, San

¹²² Celant, 62.

¹²³ Celant, 62

¹²⁴ Laura Jacobs, "Computer Games: Merce Cunningham at BAM," The New Criterion 16 (1997): 46.

David Hoppe, "Merce Cunningham," *New Art Examiner* 27, no. 3 (1999):63.

126 Mark Franko, "The Readymade as Movement, Cunningham, Duchamp, and Naim June Paik's two Merces," *Res* 38, (2000): 213.

Hoppe, 63.

¹²⁸ Hoppe, 63.

¹²⁹ Jacobs, 47.

¹³⁰ "Black Mountain College and Happenings," *Grove Art Online* (accessed January 31, 2007).

¹³¹ Celant, 159.

broke this parallel between dance and music, as they rehearsed separately and put the music to the choreography on the night of the event.

Similarly with Cage's "readymade music," Cunningham also used "found" movements as choreography. He looked to pedestrian actions and everyday gestures as aspects of dance, such as walking, running, brushing hair, and filing nails. The original idea of the readymade, as with Marcel Duchamp's "Fountain" (Figure 2), was to display mass-produced objects as art. With Cunningham's readymade movement, he was putting movement produced by the masses on display as art. Similar to the reaction Duchamp received from his *Fountain*, Cunningham's classical ballet adapted audience had difficulty associating these everyday motions with dance. Dance is not just modern dance choreography, but also striptease, a baby crawling, a couple dancing the Charleston, an unidentified South American festival dance, a Bruce Lee fight scene, and fish swimming across the scene."

Nam June Paik was interested in Merce Cunningham's use of readymade, pedestrian movement with dance and created a video based on this idea, called *Merce by Merce by Paik*. The title comes from the idea that Merce was made into a new "Merce" by the influence of Marcel Duchamp, and the readymade; Paik is documenting this new idea of Merce. In this video, viewers start watching a girl walking on a dark street. Soon, an image of Cunningham walking in pedestrian clothes, in a more stylized manner is laid on top of this image. Afterward, Cunningham, dressed in a bright yellow leotard against a blue background, appears. This background then acts as a green screen in which the dancer can appear in new atmospheres, specifically on a highway with speeding cars and along Park Avenue with yellow taxicabs doing their own sort of dance, weaving in and out of traffic. This new Merce, as Paik claims, was brought on by ideas of Marcel Duchamp, who significantly inspired the Merce Cunningham Dance Company as he changed the way they looked at objects, and thought about the dance event.

Artistic advisors for the Merce Cunningham Dance Company were Robert Rauschenberg, and Jasper Johns. Rauschenberg started in 1954 and worked with Cunningham on décor, costumes, and eventually technical aspects steadily for the next ten years. Jasper Johns soon replaced Rauschenberg as artistic advisor and created environments himself as well as provided opportunities for other artists to contribute. ¹³⁷

In 1968, Andy Warhol was invited by Jasper Johns to create an environment for the choreography *Rainforest*. Warhol, breaking free from any artistic connotations of "pop artist" ascribed to him, used mylar balloons as floating clouds. (See Figure 3) These *Silver Clouds*, made two years prior, were used in a gallery installation where "they filled one room with their reflective spaciness, floating aimlessly and clustering in corners." Knowing the way balloons

hover and react to movement, one could imagine how these



Figure 3. Merce Cunningham, Andy Warhol, *Rainforest*, 1968. Mylar balloons

¹³³ Franko, 213.

¹³² Franko, 214.

¹³⁴ Franko, 216.

¹³⁵ Franko, 215.

¹³⁶ Franko, 215.

¹³⁷ Merce Cunningham Dance Company Artists, Merce Cunningham Dance Company, 2006, http://www.merce.org/the company_artists.html, 14 March 2007.

David Bonetti, "Get Your Head in These 'Clouds'," St. Louis Post-Dispatch, 14 September 2006, 6.

balloons acted in a piece of choreography by Merce Cunningham.



Figure 4. Marcel Duchamp, The Bride Stripped Bare by Her Bachelor, 1915-23, replica 1965-6. Oil, lead, dust and varnish on glass, 9'10"x5'7". Tate Modern, London

Also in 1968, Jasper Johns, as he was greatly influenced by Marcel Duchamp, created a décor based on The Bride Stripped Bare by Her Bachelors (Figure 4). Duchamp approved the idea with the request that at some point, the original work of art be simulated by the placement of objects. 139 Aspects of his piece were silk-screened onto transparent plastic boxes of different heights and widths, including the chocolate grinder, the parasols, the bride, and the Milky Way. 140 Much of the action of the dance was placed behind, between and among these boxes (as seen in Figure 5) and also suggested the original work of inspiration: "Various partnering structures for two or three dancers imitate the rolling, turning,

and interlocking of machine parts and gears (echoed by the

grinding, whirring, crunching sounds, interspersed with long silences, of the music)."141 This event,

Walkaround Time, was somewhat of an homage to Marcel Duchamp because Merce Cunningham's Dance Company viewed him as such a remarkable inspiration.



Figure 5. Merce Cunningham, Walkaround Time, 1968. Silk-screened plastic

Nam June Paik even claimed that Merce became a new "Merce" through the influence of Duchamp in Merce by Merce by Paik. 142

Another aspect Cunningham included in his collaborations was imaginative costume design. For the event *Scenario*, Cunningham used an exceptionally modern fashion designer, Rei Kawakubo. She too was interested in the element of chance in her designs, as she tried to produce garments with human imperfection by loosening the screws on her sewing machine. 143 For the costumes of *Scenario*, as seen in Figure 6, she started with stretchy, form fitting dresses and placed objects inside to resemble humps and bumps on the bodies of the dancers. She also



Figure 6. Merce Cunningham, Rei Kawakubo, Scenario, 1997.

considered the color scheme of the entire event. In the first part, dancers were dressed in blue and white stripes or seafoam gingham, followed by a segment in all black, and finally one in irradiated tomato. 144 The choice of colors, along with the shapes created by the costumes, evoked the viewer's imagination and invited associations with objects in the world. Jacobs daydreamed, "When the dancers came

out in their black Kawakubos, I thought of French poodles groomed for show; or Victorian widows, their bustles askew; or the precarious black hair-buns of geishas; or Dior's New Look, with its fertility goddess

¹³⁹ Celant, 183.

¹⁴¹ Celant, 183.

¹⁴² Franko, 215.

¹⁴³ Jacobs, 47.

¹⁴⁴ Jacobs, 48.

swells." ¹⁴⁵ The figures in this event sometimes appeared as if they were not even human, but simply a sculptural form of art in motion.

In today's world of technology we are seeing innovations in all aspects, including dance. Cunningham now includes digital imaging in his events with the use of a computer program for choreographers, Lifeforms, ¹⁴⁶ in which a live dancer's movements are recorded and mapped onto a digital character. ¹⁴⁷ In Figure 7, from *Biped*, a digital dancer is projected onstage, moving with the real dancers, vanishing and appearing throughout the production. Cunningham used the technology to situate his digital dancer into presenting his choreography and projected the image onto a scrim in front of the actual dancers, so both the digital and live dancers were visible. ¹⁴⁸ Throughout the production, the audience examined the way the real dancers interacted with the moving digital image(s), just as if the digital projection was another person on stage.



Figure 7. Merce Cunningham, *Biped*, 1999.

Cunningham treated the stage like a canvas, arbitrarily placing figures or objects in relation to one another to create visual movement. The elements of his productions trained the

audience to see different aspects of art and just how expressive and expansive dance can be. Merce Cunningham's collaboration between the arts opened up new opportunities for dancers, musicians, artists, fashion designers, and video artists. It was an immense honor for an artist to be invited to collaborate with Cunningham, seeing that great names proceeded in the company's repertoire. The idea of chance and the *I Ching* was what set Cunningham's work apart from the rest of the modern dance world. Artists and choreographers were greatly influenced by all of the work that came from the Merce Cunningham Dance Company and created works in relation to and response to the events.

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¹⁴⁶ Jacobs, 48.

¹⁴⁸ Hamilton, 90.

¹⁴⁵ Jacobs, 48.

¹⁴⁷ Anita Hamilton, "Double Vision," *Time* 154, no. 5 (1999): 90.

The Portrayal of Women in Pop Art Melissa Petco

Faculty Advisor: Professor Sally Tardella Department of Studio Art and Art History; Oakland University



Warhol, 1964

Pop Art was a modern art movement that emerged in the United States during the 1950's. The Pop Art movement celebrated popular culture, and made a strong statement about consumerism in the U.S. as well. Pop Art has been described as being "Popular (designed for a mass audience); Transient (short term solution); Expendable (easily forgotten); Low Cost; Mass Produced; Young (aimed at Youth); Witty; Sexy; Gimmicky; Glamorous; and Big Business" (Livingstone Pop Art). Pop Artists such as Roy Lichtenstein, Tom Wesselmann, and Andy Warhol have produced works of art with an underlying theme of female consumerism. Gender stereotypes were often expressed in these artists' works as well.

Roy Lichtenstein is a famous Pop Artist of the 1960's, who is well known for his paintings and prints inspired by comic strips and advertisements. Lichtenstein's paintings that were based on magazine/newspaper advertisements portray women in a stereotypical manner; these paintings typically show women cooking and cleaning. Therefore, these works are reinforcing the stereotypical roles of women as being housewives and homemakers. A good example of a work that is geared towards the female viewer is Lichtenstein's *The Refrigerator*, an oil painting he created in 1962 (*see figure 1*).

Figure 1:



Roy Lichtenstein, *The Refrigerator*, 1962. Oil on Canvas, 36 x 68 inches. Private Collection.

The painting shows a woman smiling as she is cleaning out her refrigerator. *The Refrigerator* shows how women were often portrayed as being perfect homemakers in the 1950's and 1960's.

The Refrigerator is obviously geared towards the female audience, especially the female shopper. "Studies in motivation research assume[d] that women purchased most goods...." Supporters of this research argue that images like *The Refrigerator* "appeal to the females consumer's unconscious desire... to buy products against her better judgement." There are those who also argue that women are attracted to product's personalities (such as the colors of the product and the way the product is displayed), which may cause women to buy products they may not necessarily need (Whiting 36). *The Refrigerator* therefore can be seen as being appealing to the female consumer, as the woman in the image is very happy while cleaning her lovely household appliance.

Other examples of works by Lichtenstein that are geared towards female shoppers are: Washing Machine, an oil painting done in 1961 (see figure 2); The Sponge, an oil painting done in 1962 (see figure 3); and Step-on Can with Leg, an oil painting completed in 1961 (see figure 4). The Washing Machine depicts a woman's manicured hand holding a box of laundry soap while she does her laundry. Even though the figure's face is not shown, the manicured nails obviously depict a woman washing clothes. The Sponge is similar to The Washing Machine because the image also focuses on a woman's hand, and this time the hand is washing a wall with a sponge. The Step-on Can with Leg depicts a woman's high-heeled foot opening a flowered garbage can (which in itself is portrayed as a feminine object because of the floral decoration). All three of these pieces have female figures that are depersonalized; the images are cropped so the figure's faces are not seen. These images also suggest housework is the woman's domain.

Figure 2:



Roy Lichtenstein, *Washing Machine*, 1961. Oil on canvas, 56 ½ x 68 ½ inches. Yale University Art Gallery, New Haven.

Figure 3:



Roy Lichtenstein, Sponge II, 1962. Oil on canvas, 36 x 36 inches. Private collection.

Figure 4:



Roy Lichtenstein, *Step-on-Can with Leg*, 1961. Oil on canvas, two panels, 31 7/8 x 26 inches each; 31 7/8 x 52 inches overall. Lauffs Collection at Kaiser Wilhelm Museum, Krefeld.

Lichtenstein's works based on comic strips also reinforce gender stereotypes, such as: men are the stronger sex, and women are weaker; men are breadwinners and soldiers, and women are housewives. In Lichtenstein's *Crying Girl*, an enamel on steel piece made in 1964, the woman is depicted as a weak, emotional being (*see figure 5*). In *Okay, Hot-Shot!*, an oil painting from 1963, the man is depicted as tough and intimidating (*see figure 6*).

Figure 5:



Roy Lichtenstein, *Crying Girl*, 1964. Enamel on steel, 46 x 46 inches. Milwaukee Art Museum.

Figure 6:



Roy Lichtenstein, *Okay, Hot-Shot!*, 1963. Oil and Magna on canvas, 80 x 68 inches. David Geffen Collection.

Lichtenstein's pieces at times also portrayed women as objects of lust and beauty. In Lichtenstein's *Blonde Waiting*, an oil painting from 1964, a stereo-typical all-American, blond-

haired, blue-eyed girl is lying on her bed, an image geared towards the male viewer (*see figure* 7). Lichtenstein often takes comic-book figures such as these out of their original contexts, which "further magnifies society's codification of women as ornaments, positioned for the male gaze only" (Waldman 117).



Roy Lichtenstein, *Blonde Waiting*, 1964. Oil and Magna on canvas, 48 x 48 inches. Collection Larry Gagosian, New York.

Tom Wesselmann, another famous Pop Artist of the 1960's, is also known for portraying women as objects of erotic desire. One of Wesselmann's most famous works is the *Great American Nude* Series. Considered by some as "pornographic", the *Great American Nude* Series is a collection of paintings from 1961 showing female forms in explicit sexual poses. Wesselmann's female figures are painted in a flattened and simplified way with very little dimension or detail. Wesselmann's nude figures usually have blank faces, except for highly accentuated red lips. By not giving the figures any distinguishing features, the artist is depicting these women as objects.

In *Great American Nude No. 99*, an oil painting from 1968, a female form is shown lying on a bed, topless (*see figure 8*). The figure's breasts are a pale white in comparison to the rest of the figure's tanned body, drawing attention to the figure's bust. Wesselmann is known for exaggerating the size of the lips and nipples of his figures, which adds to the raw sexuality of his images. He is also known for cropping the figures in such a way that the breasts and mouth are the main focus of the piece.

Figure 8:



Tom Wesselmann, *Great American Nude No.99*, 1968. Oil on canvas, 59.8 x 79.9 inches. Private collection.

In *Great American Nude No. 92* (see figure 9), a painting done by Wesselmann in 1967, "the model displays her body with a shocking sexual openness: her legs are splayed wide to reveal her genitals..." (Livingstone, Pop Art: a Continuing History 199). In *Great American Nude No. 92*, Wesselmann used real hair as a collage element to further emphasize the woman's pubic area. While Lichtenstein's prints/paintings are geared towards the female audience, Wesselmann's paintings are obviously geared towards the male audience. Wesselmann's paintings depict women as depersonalized sexual objects. The figures are posed in explicit ways for the viewing pleasure of the male viewers.

Figure 9:

Tom Wesselmann, *Great American Nude No.92*, 1967. Liquitex and assemblage on panel, 48 x 66 inches. Private collection, New York

In Wesselmann's *Seascape No.20* (see figure 10), an oil painting from 1967, "a large pink-nippled breast is identified almost exclusively by its cut-out profile against a background of a blue sky" and water (Livingstone Pop Art: a Continuing History 199). Wesselmann is known for enlarging parts of the female body to enhance the sexual connotations in his work. His paintings are referred to by some as "depictions of the idealized version of the American male dream girl" (Polsky). However, Wesselmann's art has also been criticized as being extremely sexist by female art collectors and feminists.



Tom Wesselmann, *Seascape No.20*, 1967. Oil on shaped canvas, 72 x 60 inches. Private collection.

Wesselmann also created a series of works in 1967 focusing on female lips as the subject matter. In *The Smoker*, a silkscreen completed in 1976, a woman's mouth is open in a suggestive way as she is smoking a cigarette (*see figure 11*). The figure's lips are covered in shiny red

lipstick, further adding to the emphasis of the sensuality of the mouth/lips. The figure smoking a cigarette has sexual connotations, "particularly... suggestive of post-coital satisfaction" (Livingstone Pop Art: a Continuing History 199). Wesselmann is known for emphasizing the female anatomy, which depersonalizes the women that are being depicted. These women are seen as objects of male lust and desire and nothing more.

Figure 11:



Tom Wesselmann, *The Smoker*, 1976. Silkscreen, 26 x 19-1/2 inches. Private Collection.

Andy Warhol is perhaps the most famous Pop Artist of all time. He was not only a printmaker, he was also a painter, sculptor, illustrator, filmmaker, and writer (Livingstone Warhol). Warhol created artworks that touch upon the idea of women being seen as objects or commodities; however, Warhol's portrayal of women is quite different than Wesselmann's and Lichtenstein's.

Warhol is well known for his silk-screen prints of multiple images of celebrities, as well as objects. His interest in mass production is what led him to create works composed of multiple identical images. He chose to use the silk-screening process for many of his works, which made it easier for his art to be reproduced for the masses. Warhol was quoted as saying the following statements: "I want everybody to think alike," and "I think everybody should be a machine" (McGonagle 18).

Warhol began producing his well-known portraits of the famous film actress Marilyn Monroe within days after her death. Warhol's *Gold Marilyn Monroe*, done in 1962, is a silkscreen with polymer paint on canvas (*see figure 12*). The gold painted background makes the image of Monroe seem iconic and monumental. Instead of portraying her in a negative way, Warhol portrayed her in an honorable way.

Figure 12:



Andy Warhol, *Gold Marilyn Monroe*, 1962. Silkscreen ink on synthetic polymer paint on canvas, 6' 11 1/4" x 57". Museum of Modern Art, New York.

Even though Monroe may not be depicted as a sexual object like the women in Wesselmann's works, it seems as though Warhol was trying to make a statement about how Monroe's celebrity status did in fact cause her to become a commodity. In Warhol's *Marilyn*

Diptych, the repetition of her image brings to mind how she was seen as an object: an object of entertainment as well as an object of beauty (see figure 13). The repetition of the images also brings to mind a flickering television screen, in which Monroe's face starts to break down as it is shown over and over again in the media.

Figure 13:



Andy Warhol, *Marilyn Diptych*, 1962. Silkscreen ink on synthetic polymer paint on canvas; two panels, each 208.3 x 144.8cm. The Trustees of the Tate Gallery.

Warhol's painting entitled *Before and After 3*, which was completed in 1962, also has subject matter relating to the concept of "ideal beauty" (*see figure 14*). *Before and After 3's* picture plane is divided in half; on the left half, there is an image of a woman with a large, bumpy nose. On the right half of the picture plane there is an almost identical image of the woman, except for the fact that this figure has a smaller nose, which may be considered as being a more feminine nose by society's standards. Like Lichtenstein, Warhol was inspired by a magazine advertisement. Also similar to Lichtenstein, Warhol took the subject matter out of context. The inspiration for *Before and After 3* was an advertisement for plastic surgery. But taken out of context, the subject matter can have a different meaning than was originally intended. *Before and After 3* expresses how what one person may view as being "beautiful," another person may view as being "ugly." *Before and After 3* is obviously geared towards female consumers who strive to achieve the perfect look and the "ideal beauty."

Figure 14:



Andy Warhol, *Before and After 3*, 1962. Liquitex on canvas, 72 1/8 x 99 7/8 inches. Collection Dayton's Gallery 12.

Before and After 3 can also be seen as a comment on the homogenization of ethnic distinguishing features due to globalization. This piece can also be seen as a representation of certain ethnic stereotypes because of the appearance of the woman's "large" nose, before surgery. The woman has plastic surgery to get rid of an ethnic distinguishing feature, a feature which she should be proud of because it is part of her heritage. Before and After 3 can also be seen as a comment on how more and more

women are having unnecessary plastic surgeries in order to achieve a certain "look."

Other works by Warhol that are geared towards the female consumer are his well-known silk-screen images of Campbell's soup cans. Warhol's original *Campbell's Soup Can on Shopping Bag* was produced in 1964 (*see figure 15*). The bags were then mass produced and sold at "the historic *American Supermarket* exhibition at Bianchini Gallery, New York" (Weitman 56). The bags were meant to be used by consumers to carry their purchases. The shopping bag is geared more towards the female consumer than the male consumer because grocery shopping is a stereotypical task of housewives and homemakers.

Figure 15:



Andy Warhol, *Campbell's Soup Can on Shopping Bag*, 1964. Screen-print on shopping bag with handles; composition- 6 x 3 ½ inches; bag- 18 13/16 x 17 1/16 inches. Bianchini Gallery, New York.

Warhol, Wesselmann, and Lichtenstein each had their own unique way of portraying women through their art. Whether these artists made pieces that stereotyped women in blatantly obvious manners (like Lichtenstein or Wesselmann), or whether they made statements about women and consumerism in a more subtle way (like Warhol), each of these artists created a number of artworks which make a variety of statements about women. Some statements can be seen as negative, while some can be seen as positive; this decision is for each individual viewer to make. Regardless of what these artists were trying to say about women, they created beautiful pieces of art that will be enjoyed, as well as debated, for years to come.

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Joseph Beuys: Nature and Social Change **Lauren Mathieson** Faculty Advisor: Sally Tardella Department of Studio Art and Art History; Oakland University

As one of the most prolific and influential artist of the Modern period, Joseph Beuys used the materials and resources that he found in nature to interject new energy into the Art of the 20th Century. Beuys used the environmental and spiritual aspects of nature to bring a new sense of inner freedom in Art. He used his own spiritual relationship with nature to introduce a new methodology into his instillation and performance works. By introducing this new inner freedom to his work, he established an individual mythology that only rivals that of Marcel Duchamp¹⁴⁹. This German Artist was able to attack the mythical dimension of human experience in a way that uncovered the basic universal knowledge of mankind. 150

Beuys used his appreciation for the intrinsic spiritual tendencies in the spiritual in Art to forge a relationship between the natural environment and all human beings. Nature was basically defined as a categorization of physical reality extending from human bodies to the most distant of galaxies¹⁵¹. This definition was lacking however in the personally emotional and encompassing power that nature has over every individual. Beuys meant to exploit this emotional and spiritual presence in Nature, and to awaken and teach his fellow man about his specific views in Art. This pioneer investigated the radical ecological paradigms in the relationship between human beings and the environment ¹⁵². During his explorations into the relationship between Nature and modern society, Beuys tried to use the knowledge that he felt was intrinsically dominant in nature and bring it to the human world to heal and reshape the 20th Century.

The world was transformed by the advance of scientific inquiry, and the impact of human industrial activity¹⁵³. Since the beginning of the industrial revolution, the relationship between nature and mankind has become more distant. After the birth of the Enlightenment and the scientific method, the mantras of pure science to explore the world around mankind changed the perception of the universe and the world directly. The discovery of steam power, electricity and mass production furthered mankind's relationship with the primal, mystical energies of nature. Nature became something to be studied, and not something to be in tune with.

Not until the growth of Romantic ideas in northern Europe, and the idea of the Sublime, were the encompassing aspects of nature used as a counter discourse to enlightenment. German artists, such as Casper David Fredrich, and English artists, such as Constable and Turner, began to glorify and reintroduce the powerful views of nature throughout the later 18th and Early 19th centuries. During this time the romantic search for the mystical and transcendent meanings in nature was reinvigorated ¹⁵⁴. The Ideas of Rudolf Steiner and Theosophy revolutionized how the spiritual in art was treated in 20th century art.

154 Gandy, M. p

¹⁴⁹ Borer, A. *The essential Joseph Beuys* Cambridge, Mass. MIT Press: 1997

¹⁵⁰ Borer, A. p.

¹⁵¹ Gandy, M. "Contradictory Modernities: Conceptions of nature in the Art of Joseph Beuys and Gerhard Richter" Annals of the Association of American Geographers87 Association of American Geographers: 1997, p. 639-659.

¹⁵² Adams, D. "Joseph Beuys: Pioneer of Radical Ecology" Art Journal 51 College Art Association: 1992. p. 26-34 ¹⁵³ Gandy, M. p

At the beginning of the 20th century, theories of Theosophy and Anthroposophy brought a new dimension and new school of thought that influenced a great amount of modern artists. Theosophy, which was founded in 1875 in New York City, was based on a theory that universal spiritual harmonies underlie the artificial external chaos of the world¹⁵⁵. Followers of Theosophy wished to express their inner values, by suggesting that their artistic work had penetrated the outer shell of appearances to revel an inner truth¹⁵⁶. Anthroposophy, founded by Rudolf Steiner in 1913, was a philosophy that was more related to the works of Joseph Beuys. Anthroposophy, an offshoot of Theosophy, focused on the search for a visual language for the connections between the seen and unseen world, and to discover a higher transcendent order¹⁵⁷. Followers of this philosophy wished to seek out a link between the spiritual and scientific data that was emerging during the 20th century¹⁵⁸. Beuys was exploring these theories in his work, using aspects and elements from nature to try to make these connections.

Joseph Beuys along with a variety of his colleagues and followers in the 1960's and 1970's wished to disprove the idea that the intrinsic relationship between primal nature and humankind is not something that can only be explored through pure science. Beuys chose to use Nature as cultural representation to expose a specific autonomous aesthetic sphere within the extensive and varied world of modern Art¹⁵⁹. Beuys wished to blur the distinction between the ideological power of Nature and environmental and social thought¹⁶⁰. The dynamic energies in Nature, such as growth and construction, decay, fermentation and desiccation, inspired the unusual usage of materials in Beuys work. He insisted upon the power of animals as a window into another distinct and obscure version of reality¹⁶¹. Beuys turned the bodies of animals and organic materials such as fat, felted wool, beeswax, honey, gold and wood to find a way to disclose the "truth" of higher orders¹⁶². By revealing specific aspects of natural materials that were often overlooked, Beuys returned to a tangible spirituality established by nature¹⁶³.

Beuys large-scale sculptures of organic, living and crystalline materials, and performance works (or "actions" as he called them), created a sort of "ecological avant-garde" He wished to concentrate basic human and natural energies into his images. Through his ideas of "true and false cognition" he intended to display the inherent truths of human nature and the natural world through his artistic vision. In the images he wished to transmit a sort of "energy dialogue" as a way to breach the modern concepts of language. By relying primarily on this perception of energy he reverted back to the power of pre-linguistic or pre-symbolic methods of communication 165.

Beuys fascination with nature and natural sciences began at an early age. As a youth he collected specimens of the animal and plant kingdoms. During the 1940's Beuys pursued independent studies of art and science. However Beuys became frustrated with the scientific method of investigation, as he found it too limiting ¹⁶⁶. Although he found the ideas of the enlightenment and the scientific method too limiting, he did appreciate the enlightenment's role

^{155 &}quot;Theosophy" Grove Art Online

^{156 &}quot;Theosophy" Grove Art Online

^{157 &}quot;Anthroposophy" Grove Art Online

^{158 &}quot;Anthroposophy" Grove Art Online

¹⁵⁹ Gandy, M.

¹⁶⁰ Gandy, M.

¹⁶¹ Adams, D.

¹⁶² Gandy, M.

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¹⁶⁵ Adams, D.

¹⁶⁶ Gandy, M.

in developing the idea of self-determined knowledge and individual freedom ¹⁶⁷. As he worked through these ideas, he was recruited into army of his native Germany during World War II. Even while Beuys was in the German Army, he was able to engage when he met another nature enthusiast, with whom he made several nature films.

While Beuys was serving as a fighter pilot in Crimea, his distinctive experiences changed his perception of the spiritual in Nature. As Beuys was serving as a fighter pilot in the air over Crimea, his plane went down and he crashed in the inhospitable winter climate. Beuys attributed his rescue to a native wandering group of Tartars who discovered his body. He claimed that these Tartars covered him in fat and wrapped him in felt, and strapped him back in the sleigh and took him back to their camp. Whether this tale is indeed true, Beuys' preoccupation with these particular materials, such as fat and felt, predominate in the body of his work.

Through Beuys almost fanciful account of his rescue, his preoccupation with a small body of organic materials was brought to the surface. He utilized this small range of materials to emphasize the tensions between basic natural stages, such as heat and cold, birth and death, and masculinity and femininity¹⁶⁸. Along with these natural dichotomies, Beuys also looked upon materials such as felt, beeswax, glycerin, and fat, as references to forms of natural, potential energy. These physical manifestations of energy tied into Beuys ideas of energy, and energy dialogues between all forms of living beings within the wide scope of nature. The honey and beeswax for example, are meant to symbolize "social worth" and "inclusive cooperation", just as the bees with the hive work together to build their own type of community.

Some of Beuys most prevalent materials were fat and lard. The favored fat was used over other modeling mediums due to be intrinsic responsiveness to human touch. While modeling fat responds to the warmth of the human body, softening the medium. Beuys attributed this softening of the material as a response to spiritual warmth. Fat's physical transformation between a melted chaotic state and a cooled specific form was used as a metaphor to illustrate the difference between the "cool" formed objects and physical beings and the "warm" raw will power of Nature¹⁶⁹. One of Beuvs most famous works, "Fat Chair" of 1963, (Figure 1) is a great example of Beuys use of the pliable material of fat as a constructive medium. "Fat Chair" consists of a typical wooden chair supporting a three- dimensional wedge shaped block of fat. The chair supporting the wedge can be read as a symbol for rest or support, but also as a male modern society imposing a planned and restricting geometric structure over a natural material. The wood had been constructed in a mechanized process, where straight lines and right angles were emphasized over the organic, natural forms of the wood 170. In this work, Beuys interest in the polarities of nature, such of the masculine and feminine were explored.

Women in the German romantic tradition were looked upon as the side of the human race that was more in touch with the undomesticated and primordial tendencies of nature. It may be that Beuys was trying to claim that these natural materials, especially in their natural unprocessed form, are more in tune with the feminine, as opposed to the typically industrial male force¹⁷¹. By contrasting the solid, deliberately designed chair against the relative 'blob' of fat, Beuys emphasized the physical forms in which these materials are typically found.

Beuys used materials like fat as a way to visually communicate his ideas to reshape a new social order. He felt that the feminine energies in the world would be the ones to further the

Adams, D.
Adams, D.

¹⁶⁹ Gandy, M.

¹⁷⁰ Gandy, M.

¹⁷¹ Gandy, M.

evolution of society¹⁷². The fat and lard he used were more in tune with the natural animal world than that with modern industrial human society. Fat is a crucial bodily component of the animal world, where he could bring the presence of the animal kingdom into this work. Beuys believed that because animals could not communicate with the human sphere of nature, that by using these materials he could come in contact with other forms of existence, and allow them to speak for themselves without a verbal language.

Beuys used the animal presence in a number of his other works. In the performance, or "action", "Explaining pictures to a dead hare" (Figure 2) Beuys used the presence of the hare as a way to once again address problems of communication between the species. The hare itself was held by Beuys to be a childhood image he associated with the problems of language. As the hare dug and tunneled through the physical resistance of the earth the laws of matter that restrict human thought are penetrated ¹⁷³. During the performance, Beuys physical presence gave an authorial authority to the piece, as he spoke to an externalized portrait of himself. While speaking to the dead hare, he reinvigorated the presence of the animal, taking an object that was once outside of Beuys spiritual reach, and creates a relationship with the animal's spirit ¹⁷⁴.

Beuys used the sense of secrecy that the presence of an animal brings, to appeal to the audience's imagination. In works such as "Coyote: I like America and America likes me" (Figure 3, 4) Beuys deliberately chose to create the absence of iconic clarity. He used this lack of clarity to engage the viewer with the ideas of communication, or lack of communication, with the natural world 175. During his performance of "Coyote" Beuys locked himself in the Rene Block Gallery in New York City for three days, wrapped in a felt blanket and bringing with him only a cane, a triangle, a stack of Wall Street Journals, and a live Coyote 176. He used the cane as a sort of antenna to communicate with the coyote, a sacred animal to the Native Americans 177. The triangle was to illustrate the "impulse of consciousness" as he struck it periodically during his stay in the gallery. The Wall Street Journals were spread on the floor of the gallery, allowing the Coyote to defecate on a national symbol of American material wealth and industrial human power. By using the presence of animals, Beuys tried to blur the lines between the animal world and the modern human world 178.

Beuys feels that the work is both personally therapeutic and symbolically autobiographical. He uses his Art to facilitate personal and social healing, to rehabilitate the German culture ¹⁷⁹. In Beuys mind, Art should play a socially transformative role in society. To get in touch with the holistic and interdisciplinary forces of the universe, Beuys believed that there was a need to recon ciliate and communicate with nature ¹⁸⁰. He saw the modernist disenchantment of nature was the prime reason for the spiritual problems in modern society. Beuys believed that nature was engrained in the "cultural unconscious", as it is always present through every stage of human production. However, he believed the energy of human rational thought needed to be balanced with forces from the heart and limbs, to bring the world back from

¹⁷² Gandy, M.

¹⁷³ Adams, D.

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¹⁷⁵ Gandy, M.

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¹⁷⁹ Gandy, M.

¹⁸⁰ Gandy, M.

the coldly abstract intellect of the head¹⁸¹. He saw this turn in human thinking as a way to heal the German Culture from its crimes and tragedies of the past century.

Beuys believed all creative activity was a form of revolutionary political action. He wished for the dissolution of cultural modernism through the radical reinterpretation between art and society¹⁸². The natural order of the world inspired Beuys to believe in "social nature", and he wished to redefine the geographical and historic dialect between societies and the material environments¹⁸³. Beuys then created works of "social sculpture", where ideas of ecology and professionalism can only stem from works of profound Art. "7000 Oaks" (Figure 5, 6) was a work that tired to involve the audience in a participation in Art though out the community. "7000 Oaks", a widespread project, was created to save a tract of the Dusseldorf forest in 1971. He used his artistic creativity to convey the existential understanding of natural relationships. Next to each tree involved in "7000 Oaks", Beuys 'planted' a four foot basalt column to help emphasize the permanence of Nature. Beuys believed the German heritage was a sort of wooded landscape with a growing national identity¹⁸⁴. By placing these basalt columns, Beuys pointed out the pattern of destructive ecological consumerism, and at the same time he spread his message over a wide audience to affect social change.

During the height of his career, Joseph Beuys opened up an aesthetic discourse with mass culture. He expanded the definitions of art and creativity though society. By shattering notions of aesthetic autonomy, Beuys wished to introduce new possibilities for artistic engagement ¹⁸⁵. He also wished to bring truth back to human society by causing social change by reinserting the natural energies of the world,. Beuys redefined human social and spiritual attitudes in Fine Art by reintroducing a dialogue between nature and humanity.

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The Effect of Intentionality on the Origins of Illness Kathryn Bobrowiecki Faculty Advisor: Lakshmi Raman Department of Psychology; Oakland University

Abstract

The following three studies examine preschoolers' recognition of the effects of intentionality in the origins of illness. In Study 1, preschoolers (n=28) and adults (n=25) judged the likelihood that a character would get sick or injured after being contaminated by another individual either intentionally or accidentally. In Study 2, it was explicitly stated to adults (n = 26) that the recipient was aware of the transmitter's intentions. In Study 3, preschoolers (n=17) and adults (n=23) assessed whether or not the recipient's intentions played a role in the contraction of an illness or injury. Results indicate that children distinguish that the intentionality of the recipient and not the transmitter determines the likelihood of contraction of the illness. This demonstrates that preschoolers selectively and appropriately apply psychological notions to the biological domain of illness causation.

The Effect of Intentionality on the Origins of Illness

Recent research has demonstrated that young children have a rather advanced, biological understanding of the manifestation of illnesses (Kalish, 1996; Raman & Gelman, 2005; Springer & Ruckel, 1992). These studies have demonstrated that preschoolers are aware that biological agents (germs or viruses), and not social or moral causes, produce illness. However, another set of factors that influence illness susceptibility are psychological factors. Research examining the psychological effects on illness has resulted in mixed findings. Some studies have demonstrated that children do not take into account the fact that psychological factors impact biological symptoms (Kalish, 1997; Notaro et al., 2001). Other studies have illustrated that there is a cross-domain interaction and that children recognize the role of psychosocial factors (liking/disliking a person) in the manifestation of an illness (Raman & Gelman, 2005; 2007). The following studies look at the effect of intentionality in the origins of illness. Since the research findings on children's understanding of psychological causes is mixed and intentionality is a psychological construct, this research would further inform us as to whether children entertain psychological causes for the origins of illness.

Study 1

Study 1 examines the effect of the transmitter's intentions on the likelihood of the recipient contracting the illness.

Participants

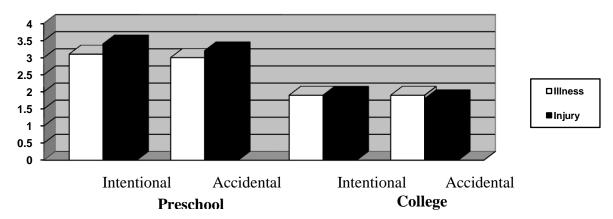
Participants included 28 preschoolers and 25 college students. The preschoolers were recruited from private preschools in Oakland County. The college students were recruited from a public university. Adult participants received course credit for their participation.

Method

Participants were presented with a total of 12 vignettes across an intentional and an accidental condition with 6 vignettes in each condition. In the intentional condition, the transmitter's purpose is intentional and in the accidental condition, the transmitter's purpose is accidental. In each of the conditions, four illnesses (fever, cough, cold, and sore throat) and two injuries (bruised head, and scraped knee) were presented. An example of one of the vignettes in the intentional condition is: "Barbara and Tara are playing jump rope. Barbara has a cough. Barbara coughs all over Tara on purpose. What do you think will happen next? Will Tara get

sick or will she be OK?" In the accidental condition, Barbara coughs all over Tara accidentally. "Sick" responses were coded as "1"; "OK" responses were coded as a "0". *Results*

There were no significant differences between the intentional and accidental conditions within each age group. However, there was an overall effect for intentionality for preschoolers compared to college students, ps < .05.



Study 2

In Study 1, we did not explicitly mention whether the recipient knew of the transmitter's intentions. Participants might be interpreting this to mean that the recipient is ignorant of the transmitter's intentions, thus having no effect on illness transmission. Therefore, in Study 2, we controlled for this possibility by explicitly stating that the recipient knows the intentions of the transmitter. If participants view that the recipient's knowledge of the transmitter's intentions affects the recipient's likelihood of contracting the illness or incurring an injury, then the hypothesis that the transmitter's intentions play an important part in the origin of illness will be further supported.

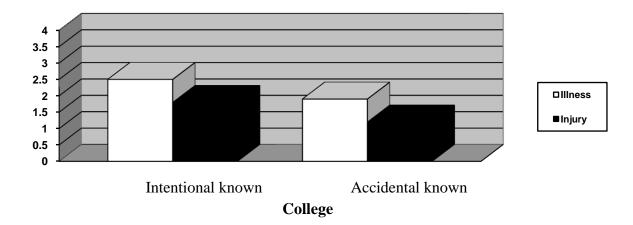
Participants

Twenty-six college students from a public university were recruited for the study. They received course credit for participation in the study.

Method

The procedure and coding scheme was identical to that of Study 1. The same 4 illnesses and 2 injuries were used. The vignettes were identical to the ones in Study 1; however, the recipient was aware of the transmitter's intentions. An example of one of the vignettes is the following: "Barbara and Tara are playing jump rope. Barbara has a cough. Barbara coughs all over Tara on purpose. Tara knows that Barbara coughed all over her on purpose. What do you think will happen next? Will Tara get sick or will she be OK?" *Results*

Adults thought that the recipient was more likely to get sick or injured if the purpose of the transmitter was intentional and the recipient knew the transmitter's intentions, rather than if the purpose of the transmitter was accidental and the recipient knew the transmitter's intentions, ps < .002.



Study 3

Studies 1 and 2 assessed the role of intentionality in the origins of illness. Study 2 clearly demonstrates that adults judge that the knowledge of the transmitter's intentions makes a difference in whether the person is or is not going to get sick. Study 3 was designed to examine if children recognize that the intentions of the recipient might have an effect on contracting an illness. If participants interpret that those wanting to get sick or injured were more likely to get sick or injured, then intentionality does have an effect on the origins of illness. If children do make this distinction, it would illustrate a highly sophisticated knowledge structure within the psychological domain.

Participants

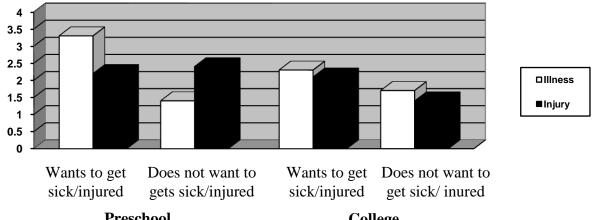
Participants consisted of 17 preschoolers and 23 college students. The participants in this study had not participated in Studies 1 and 2. Children were recruited from preschools in Oakland County and adults were recruited from a public university. Adult participants received course credit for their participation.

Method

The method and the coding scheme were identical to that of Studies 1 and 2. The same 4 illnesses and 2 injuries that were used for Studies 1 and 2 were used for this study. The only difference was that we were interested in determining if preschoolers judge that the intentions of the recipient and not the transmitter are important. An example of one of the vignettes is the following: "Barbara and Tara are playing jump rope. Barbara has a cough. Barbara coughs all over Tara. Tara wants to get sick. What do you think will happen next? Will Tara get sick or will she be OK?

Results

The findings demonstrate that both children and adults entertained the notion that the intentionality of the recipient plays a role in the likelihood of contracting an illness or injury. College students thought that if the recipient wanted to get sick or injured, he or she was more likely to get sick or injured than if the recipient did not want to get sick or injured, ps < .05. Preschoolers thought that if the recipient wanted to get sick, he or she was much more likely to contract the illness. However, preschoolers did not think that the recipient was more likely to get injured if he or she wanted to get injured. This shows that preschoolers appropriately distinguish that psychological processes affect illnesses but not injuries. They acknowledge that if someone wants to get sick, he or she is more likely to get sick. However, just because someone wants to get injured, it does not necessarily mean they will because injuries manifest themselves immediately. This is because there is no time gap to allow psychological processes to have an effect for injuries.



Preschool College

Conclusions

These studies demonstrate that preschoolers selectively and appropriately apply psychological notions to the biological domain of illness causation. Preschoolers, as well as adults, acknowledge that intentionality plays a role in the origins of illness; however, they accurately and selectively apply the notion of intentionality to the origins of illness. They recognize that the recipient's intentions and knowledge and not the transmitter's are what determine the likelihood of getting sick. These results suggest that not only do young children entertain psychological causes for the origins of illness, but that they make subtle and appropriate domain distinctions when doing so.

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Clarity on Mental Health Parity: Why Implementation in Michigan Is Imperative Keith R. Fluegge

Faculty Advisor: Michael Jarvinen
Department of Psychology; University of Michigan – Flint

"A New York firefighter suffering today from an injured back and PTSD [Post Traumatic Stress Disorder] after rescue efforts at ground zero would get two-tiered care under the city's most widely used health plan: unlimited care to appropriately treat his back, but care limited to 20 outpatient visits per year, regardless of the pain or disability he experiences, for his PTSD" (Wellstone 42). What the late Senator Paul Wellstone (D) of Minnesota has described in an excerpt from his speech on Capitol Hill is the long-standing disparity between mental health treatment and treatment for somatic or physical illnesses. As highlighted by Harry Sultz and Kristina Young in Health Care in the USA: Understanding its Service and Delivery, "...mental health benefit coverage has declined. In 1991, 36% of employees in all large firms had unlimited mental health outpatient visit benefits; by 2004, the figure had fallen to 19%" (384). This nearly 50% decline is proof that "...benefits provided by third-party payers for the treatment of mental disorders are more limited than benefits for the treatment of other health problems..." (378). Insurance companies that place a ceiling on coverage for mental health are only one reason why this disparity exists. The stigmatization the public has erroneously placed on mental illness has supported disparity. This explanation is corroborated by Regier et al. (1993) and Kessler et al. (1996) in the following shocker: "Nearly two-thirds of all people with diagnosable mental disorders do not seek treatment" (qtd. Surgeon General, Ch. 1. 1999). Sussman et al. (1987) and Cooper-Patrick et al. (1997) (qtd. Surgeon General, Ch. 1. 1999) elaborate on how the stigma of mental illness stifles its treatment. This disparity between mental health and physical health is clearly evident and increasing by the year. Full mental health parity seeks to remedy this disparity. Legislation requires that insurers cover mental health care at the same level as medical care. "Parity legislation for mental health coverage would be an important step forward," says Dr. Paul Appelbaum, president of the APA (Gately). Mental health parity legislation should be strictly implemented for four reasons. First, the cost savings of implementing a mental health care plan tantamount to physical health care plans are monumental. Secondly, mental illnesses constitute the second leading cause of disability and premature death in this country, second only to ischemic heart disease. According to the National Institute of Mental Health, nearly 44.3 million people – about 1 in 5 adults – suffer from a diagnosable mental disorder (2005). Third, mental disorders are biologically based illnesses that require proper diagnosis and treatment, which has proven to be as effective, if not more so, as medical care. And lastly, implementing mental health parity will lessen the stigmatization associated with seeking mental health treatment. This will, in effect, encourage more to seek treatment and lessen the burden on society in terms of direct and indirect costs.

The "total cost of U.S. mental health services is estimated at \$148 billion. In terms of lost productivity, additional indirect costs of all mental illness results in a nearly \$79 billion loss to the U.S. economy..." (Sultz & Young 379). Estimated total health care expenditures were \$943 billion in 1996 (Surgeon General). Only seven percent was designated for mental health services; on the other hand, ninety percent, or \$843 billion, was spent on physical disorders. It should be noted that Alzheimer's disease and addictive disorders, while considered by many as mental conditions, are subdivided and not included in the amount given for expenditures on mental health.

Clearly, the proportion of health care designated for mental health services is entirely too little, considering the burden shouldered by society. This wide ratio of mental health

expenditures to physical health care expenditures is a clear indicator that disparity exists and with rising costs, this unevenness will most certainly continue. Several propositions have been made to ameliorate this disparity.

According to extensive studies by the National Association of Mental Health Council (NAMHC), for an additional annual cost of \$6.5 billion, the nation could provide coverage for adults and children with severe mental disorders commensurate with coverage for other types of illnesses. The NAMHC has presented compelling data that this investment would result in a 10% decrease in the use and costs of non-psychiatric medical services and that this decrease, combined with reductions in indirect costs, would result in a savings of \$8.7 billion – an estimated net economic benefit to the nation of \$2.2 billion per year (Sultz & Young 385).

The source of this savings bonanza lies directly in the paws of parity, as reinforced by Lubotsky Levin et al. in their National and State Perspectives 1998 address. "There is substantial evidence that both mental health and addictions treatment is effective in reducing the utilization and costs of medical services" (2). Not only would the direct costs of mental illness be severely curtailed, but the burden on the federal and state governments would lessen. "Mental health parity legislation could substantially reduce the degree to which financial responsibility for the treatment of mental illness is shifted to government, especially state and local government" (Lubotsky Levin 2). Opponents of mental health parity might declare this financial burden is now shifted to the consumer, who must absorb the costs in terms of higher health insurance premiums.

However, the National Coalition for Fairness in Mental Illness Coverage emphasizes that such an argument is too immediately assumed and that a comparative analysis would inform otherwise. Employing a cost-benefit analysis, "the National Mental Health Advisory Council...estimates an approximate 1.4% increase in total health insurance premium costs when parity is implemented" (2). And this figure is a generous estimate, as "in Maryland, full parity in all state regulated plans raised costs by .6 percent per member per month" (Lubotksy Levin 4). This minute increase in insurance premiums is offset by the tremendous savings, as indicated in North Carolina. "Since implementation of North Carolina's state employee's parity law in 1992, mental health payments decreased from 6.4% to 3.4% in ...2001. This represents a 72% reduction in costs" (Coalition for Fairness in Mental Illness Coverage 2).

As documented, costs incurred because of mental illness in this country are substantial. What is even more shocking is that more costs are sustained indirectly than directly, a fact that fully supports how devalued mental health is in this country. Approximately \$69 billion is shelled out for mental health services in a given year. See Figure 1 for an interstate comparison between parity and non-parity legislation as it relates to these direct costs (National Mental Health Association, Council of Michigan Foundations and the North Carolina Psychiatric Association). Costs of more than \$79 billion accrue indirectly, as a result of lost productivity due to worker absenteeism. This worker absenteeism is attributable to the disabling effects of mental illness. In fact, in the Global Burden of Disease study, the World Health Organization (WHO), the World Bank, and Harvard University "reveal that mental illness...accounts for over 15 percent of the burden of disease in established market economies...more than the disease burden caused by all cancers" (National Institute of Mental Health).

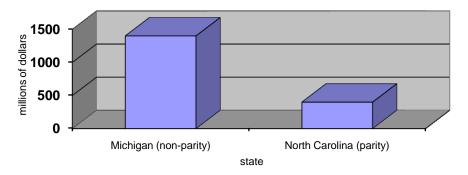
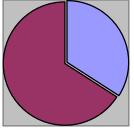


Figure 1

When comparing these disease burdens on market economies, it is interesting to note the success treatment of these illnesses. Success treatment rates for mental illnesses such as schizophrenia (60%), depression (70-80%), and panic disorder (70-90%) surpass those of other medical conditions, for example heart disease (45-50%) (Coalition for Fairness in Mental Illness 2). Not only are the treatment rates among mental illnesses highly successful, but the process of diagnosis is thorough and extensive. With the advent of the Diagnostic and Statistical Manual of Mental Disorders (DSM-IV-TR), published by the American Psychiatric Association, mental disorders have been ascribed distinguishable criterion, akin to, and perhaps more notable than, the myriad of medical journals to which physicians subscribe in their diagnosis. The DSM-IV-TR provides an extensive array of categories and codes for insurance and governmental reasons. Its purpose is to clarify and properly diagnose those suffering from mild to severe mental illness. The success rates have proven that the DSM-IV-TR has been extraordinarily accurate in its criterion for diagnosing mental disorders. Even amid successful diagnostic tools and better treatment rates, it is a wonder why "nearly two-thirds of all people with diagnosable mental disorders do not seek treatment" (Regier et al., 1993; Kessler et al., 1996 qtd. In Surgeon General). Clearly, the stigmatization of mental illness prevents many of those suffering from seeking treatment.

The National Institute of Health reports that, of the 44 million people suffering with a diagnosable mental disorder, only 15 million seek treatment. See Figure 2 for a pictorial representation of this treatment travesty. Implementing mental health parity will lessen the stigmatization associated with seeking mental health treatment. This will, in effect, encourage more to seek treatment. When more seek treatment, the burden on society in terms of indirect costs – the costliest branch of mental health care – is substantially curtailed. "In the lexicon of survey research, the willingness to pay for mental illness treatment services in considered to be 'soft.' The public generally ranks insurance coverage for mental disorders below that for somatic disorders" (Hanson 1998 as qtd. In Surgeon General). Though, a significant shift in the public's view is manifesting as mentioned by Gary Gately in his article, "Wanted: Insurance Parity for Mental Illness." Gately notes a study conducted by the National Mental Health Association in the fall of 2002 that examines this public shift and found that "...83 percent of Americans believe existing limits on mental health benefits and the resulting high out-of-pocket costs are unfair. Nearly 80 percent supported 'parity' between coverage for mental illnesses and other conditions, even if that means paying higher premiums" (Gately 1). This public sway has garnered the attention of legislators, who have made modest efforts at creating parity between mental health and somatic health issues.

44 million Americans suffer from a diagnosable mental disorder



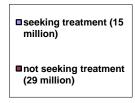


Figure 2

Mental health parity legislation has begun to erode some stigmatization, though it has failed to enforce any noticeable changes. The Mental Health Parity Act "...equates aggregated lifetime limits and annual limits for mental health services with aggregate lifetime and annual limits for medical care..." (Sultz & Young 384). Though, this piece of legislation has specific drawbacks, as it "does not require employers to offer mental health coverage, nor does it impose any limits on coinsurance, deductibles, days, or visits ...[or cover] people suffering from substance use and abuse disorders, a problem of substantial public health significance" (Sultz & Young 384). In addition to the limited parity proposed by the Mental Health Parity Act, Amy Rickert and Marguerite Ro (2003) define a wide scope of parity in their revised State of the States Address.

As a state, Michigan mandates minimum mental health benefit status, which permits unequl coverage for mental illness as for somatic health issues. Mrs. Bridgette M. Sims, M.S.W., C.S.W., A.C.S.W., clinical director and founder of Oasis Counseling, testifies to the mental health coverage in the state of Michigan. "Generally, a lot of health insurances limit mental health and or substance visits to 20 per year. A few rare and generous plans allow for 50 visits per year. I do believe in mental parity." As a licensed social worker, Mrs. Sims observes the calamities that befall a society when full mental health parity is not implemented.

Full mental health parity requires that mental health care be treated at the same level as medical care. Implementing full parity is a necessity in this country. Mental illnesses, even though diagnosable and highly treatable, constitute the second leading cause of disability and premature death in this country. Unequal insurance coverage and the stigmatization factor are reasons why this oxymoron exists. Fortunately, the late Senator Wellstone's message, addressed in the opening vignette, is being heeded. In 2006, New York implemented full mental health parity, named "Timothy's Law," in honor of a 12 year old boy who committed suicide (National Conference of State Legislators 2007). Why, then, can't Michigan do the same? For it is only by mandating full mental health parity across all fifty states can calamities like these possibly be prevented; such reform, then, could also herald new health care policies, such as universal health care for all.

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Effects of Social Environment on Participant's Performance in a Creative Generation Task Rebecca R. Anders

Faculty Advisor: Cynthia Sifonis Department of Psychology; Oakland University

Abstract

The purpose of this experiment was to examine the effects of environment, either individually or within a group, on participant's performance in creating resumes. Participants were given three experimenter-created example resumes. These examples all included three non-typical resume attributes: centered alignment, School Clubs/Volunteer Activities, and Computer Skills. Also, these three examples failed to include two typical resume attributes: contact information and reference information. The level of conformity to the experimenter provided examples was compared between the conditions (individually or group-created resumes). Conformity was measured by assessing the proportion of the attributes, from the experimenter created examples of including the non-typical attributes, or failing to include the typical attributes, that were incorporated in the participants' resumes. The results indicated that participants' who worked within a group were more likely to conform to the examples by failing to include the typical attributes than participants who worked individually.

Introduction

In our society we have to come up with new ideas for different tasks that range from the business world to everyday life. The various situations and environments we are in can affect the way we go about solving these problems. For example, an answer to a problem may be easier solved if a person can think of a different situation in which they came across a similar problem and had a good solution and then apply that to the situation they are currently in. Consequently, it is important to understand how people come up with new and creative ideas in order to determine methods for improving this ability.

When people are creating novel products or ideas they are engaged in what is sometimes referred to as a generation task. A common way of generating new ideas is by using existing semantic knowledge. Ward (1994) found that when participants were asked to create novel space creatures they included features of Earth animals in their designs. Some of these features were bilateral symmetry, sensory organs, and major appendages. His findings suggest that participants tend to use existing Earth animals as their starting point for creating novel creatures.

Previous research has shown that prior experiences also affect participants' performance in creative idea generation tasks. Smith, Ward, & Schumacher (1993) demonstrated that participants given examples to look at before a creative generation task conform to those examples by using the features of the examples during the generation task. Specifically, participants who saw examples containing the same features were more likely than participants who did not see any examples to include those features into their own novel designs.

The tendency to incorporate features of examples into novel products extends to the incorporation of non-optimal features (Jansson & Smith, 1991). Specifically, participants used the flaw of incorporating a straw into their spill proof cups from the experimenter created examples even though they knew this was a non-optimal feature and were told not to include it. The experimenters termed this adherence to the ideas and concepts seen in the examples as "design fixation". People's tendency to conform to examples has important implications for innovation in the business world. In the business world, people continually come into contact with information that could be considered "examples". By conforming to the features of existing

examples, the novel products will be less innovative. Since it is disadvantageous for people to incorporate negative characteristics of existing examples into their novel products one would want to eliminate the negative characteristics. This would give a business a competitive advantage, as would being able to generate products that differ from existing products. Thus it is important to know which situations would get people to deviate from what they would initially think of (such as the examples) so that their ideas are really novel.

Today more and more innovation in the business world is conducted by work teams, or groups of people, rather than by people working individually. Therefore it is important to find out how conformity in a creative generation task is affected by group processes. In the current experiment the intent was to see if participants were more likely to conform to the experimenter created examples if they generated examples by themselves or within a group. More importantly, to see which social environment (group work vs. individual work) affects participants' tendency to include features shared by examples and their tendency to incorporate mistakes shared by the examples into their novel products.

Conformity to the examples was measured in order to determine if the two conditions generated resumes different from each other or if they both still relied on the experimenter provided examples similarly. Conformity was analyzed by looking at how many of the critical attributes (attributes that were shared across the examples) the participants used in their drawings along with the proportion of participants' resumes which failed to include typical attributes which the examples did not include.

How is the tendency to incorporate features of examples affected by generating them individually? How is the tendency to conform to the mistakes of the examples affected by generating examples in a group versus generating them individually?

Method

Participants

Seventy one Oakland University students participated in the experiment in exchange for class credit (23 individuals, 23 groups of 2-5 participants). Participants were randomly assigned into the group or individual conditions. Once the groups were formed, each group was treated as a single individual for the analyses.

Design and Procedure

The materials for the individual and group conditions were basically the same for both conditions. The participants were all given the same task of creating resumes. The participants were given the instructions:

"Imagine you are in a resume building workshop. Your first task is to create your own practice resumes. You will be given three example resumes to look at for 90 seconds. Do not copy these examples in any way. They are meant to just get you thinking. Then you will be instructed to begin creating your resumes **by yourself/in a group.** The resumes you create can be for any job and any person you want. You will have 20 minutes to create as many resumes as you can within the allotted time. Remember: 1.One resume per sheet of paper. 2. Continue creating resumes for the entire 20 minutes. 3. When you are finished reading these instructions flip them over."

Once all the participants read the instructions they were told to open up their folder and look at the experimenter provided examples for the 90 seconds. Each example was on a separate page. After the 90 seconds, the examples were collected and were not viewed again.

After viewing the examples, the participants spent 20 minutes constructing resumes either individually or within a group. They were provided with 5 sheets of paper for their resumes and no one needed any more paper. Once the 20 minutes were up, the participants were instructed to each flip one of their resumes over or use one of the blank sheets to answer two questions. The first question was, "Have if you ever created a resume before, and if so how long has it been since you last created one?". The second question was, "What do you think this experiment is about?".

Materials

The example resumes were created by the experimenter. The three examples all had centered alignment, the category of "School Clubs/Volunteer Activities" as the last heading, and the category of "Computer Skills" as the third heading. Also, the three examples all included the mistake of not having any contact information or mentioning anything about references.

Results

Social environment did not affect participants' overall conformity to the experimenter created examples. However, social environment did affect participants' conformity to the mistakes of the examples. Participants who created resumes by themselves conformed less to the mistakes of the examples than participants who created resumes within a group.

The participants' generated resumes were scored independently for the aspects of center alignment, inclusion of School Clubs/Volunteer activities, inclusion of Computer Skills, exclusion of contact information, and exclusion of references. A significance level of $p \le .05$ was used in all reported comparisons.

For each participant, conformity was measured by developing an overall conformity score, an overall conformity score for the mistakes and a conformity score for each of the critical attributes. Conformity to each attribute was measured by finding the proportion of participant's resumes that contained each critical attribute. The overall conformity score was measured by finding the average of the conformity scores for each attribute. The two mistake-attributes conformity scores were measured by finding the proportion of participant's resumes which did not include the attributes of contact information and references. Overall mistake conformity was measured by averaging the two mistake attributes conformity score.

Five T-tests were conducted examining the effects of condition (individual, group) on conformity to each of the three critical attributes, overall mistake conformity, and overall conformity. The only significant result was for overall mistake conformity [t (44) = -2.04, Mse = .07]. Those who created resumes within a group tended to conform to the mistakes of the examples more than those who created resumes by themselves by not including contact information or references. The conformity scores for two of the variables (overall conformity [t (44) = -1.62, p = .11] and inclusion of School Clubs/Volunteer Activities [t (44) = -1.65, p = .11]) approached significance with individuals tending to conform less to the examples than the groups.

Table 1 Effects of Social Environment on the Proportion of Resumes Including Example's Attributes

	Individual		Group	
	Mean	Std. Error	Mean	Std. Error
Centered	.417	.096	.425	.098
School/ Volunteer	.355	.080	.544	.082
Computer	.512	.092	.406	.081
Mistake Conformity	.804	.062	.946	.031
Overall Conformity	.573	.061	.690	.039

Discussion

The tendency to conform to the experimenter created examples was affected by the social environment the participants were in. Specifically, there was a trend for groups to conform to the experimenter created resumes more than individuals. Also, the tendency to conform to the mistakes of the examples was affected by the social environment the participants were in. Specifically, groups were more likely than individuals to include mistakes of the examples than individuals. The situation the participants were in, either creating resumes by themselves or within a group, affected the outcome of their resumes.

Further research should replicate this current study with the inclusion of a control condition in which people generate resumes without seeing the examples. The conformity effect could then be seen more clearly because the resumes of participants who saw the example could be compared to resumes of participants who did not see the examples and thus could not be affected by them. A control condition could also show whether or not the examples were affecting the inclusion of common resume features, such as Computer Skills. This would allow determinations of whether the lack of an effect of the manipulations was due to the feature being commonly associated with the category in semantic memory and was thus included whether or not examples were viewed (Ward, 1994).

It is important to find the situations that could improve our ability to come up with novel ideas. Thus the results of this study are important for business environments. An implication of this study is that innovations in a business environment may see better results if the products are individually created rather than created within a group. This research has shown that the social environment of working within a group may have detrimental effects when creating new designs. In the real world we are around things that could be considered "examples." Thus we need to find which situations get people to deviate from what they would initially think of (examples) and approach problems in ways that give more unique (and sometimes useful) solutions.

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Continued Relationships as a Phase in Adjustment Sarah Ashbaugh

Faculty Advisor: Thomas Wrobel Department of Psychology; University of Michigan – Flint

Abstract

Benore and Parks (2004) defined a continued relationship as a belief in a sustained relationship with the deceased after his or her death. I hypothesized that we would find that those who grieved more after the death of a loved one would be more likely to experience a continued relationship. The study was conducted using a survey that measured several aspects relating to continued relationships. I used an excerpt from the Texas Inventory of grief and compared the participant's responses to their experiences of continued relationships. The results of the survey supported the hypothesis. This data could be useful in counseling those who experience a continued relationship during their grieving process.

Death of a loved one is one of life's toughest trials. People lean on family and friends, turn to God and often see a therapist to deal with their grief. There are many ways a person can handle their grief. Examples include being in denial or talking often of the deceased, but there is also one phenomenon that does not get touched on as often. This phenomenon is called a continued relationship.

A continued relationship is described by Benore and Parks as a belief in a sustained relationship with the deceased after his or her death. They expand that definition to "the ongoing and bidirectional connection between two beings" and term it "continued relationship" in a study that has not yet been published (Benore and Parks, 2004). This is a much more common experience than first thought. Although a lot of people mock ideas of speaking to the dead or sensing spirits, many people talk of dreaming about a dead loved one. People have reported smelling a familiar scent, or feeling like their loved one was there at special moments.

Although this subject does not have as much research as other reactions to grief, it is an important one to study. Valid research in this area could be beneficial to those who are grieving as some studies indicate having continued bonds with deceased loved ones alleviates severe grief symptoms (Klass, 1996). It also may prove beneficial to those in supporting roles of the grieving by exposing them to the idea that being involved in a continued relationship is not necessarily something to be concerned about or to pass judgment. It also may help therapists in their therapeutic roles with the grieving, so they can learn how to handle talking about this in an effective and sufficient manner.

Previous research on continued relationships

Freud felt that any form of continued attachment was considered pathological (Freud, 1957). He indicated that continued attachment to the lost object would result in negative feelings and increased depression. The majority of literature in the bereavement field focused on Freud's theory, especially on relinquishing attachment bonds to the deceased (Bowlby, 1980). Stroebe and Stroebe (1987) determined that the basic tenants of Freud's grief work had not been upheld empirically. Wortman and Silver (1989) found available evidence that indicates intense work during the early grief stages to "work through" can indicate future difficulties

Bowlby (1980) indicated that the adaptive value of retaining a continued attachment is deserving of further research. Shuchter and Zisook (1993) state that ties to the deceased are not relinquished but the relationship is transformed and continues. Other researchers indicate that remaining connected provides comfort to the bereaved and facilitates coping (Klass, 1996). Klass

and Walter (2001) point out that a significant proportion of the population sense the presence of the dead and therefore it cannot be labeled pathological or hallucinatory.

In this most recent study, Park and Benore suggest that research in the area of how continued relationships are experienced needs to be conducted. Klass and Walter (2001) classified four categories including: sensing a presence, talking with the dead, dead as moral guides and talking about the dead. Benore and Park (2004) identified four areas: concrete (seeing a ghost), abstract (sensing a presence), spiritual (prayers to guide and watch over) and secular (telling stories about the deceased). Daggett (2005) completed a study on continued encounters and measured categories of visions and dreams, lost things found, symbolic messages and sightings. This study focused on communication initiated from the deceased, which is also an area with scarce research (Daggett, 2004). It is important that research in the area of continued relationships include communication initiated from either the bereaved or the deceased.

The relationship of the grieving person to the deceased in continued relationships

Shuchter and Zisook tested the continued bonds hypothesis in a group of widow(er)s and found that 71% felt the presence of their deceased spouses and 39% indicated they regularly talked with their deceased spouse (Shuchter and Zisook 1993). A study done by Charles and Charles stated that adolescents that lose their siblings maintain an emotional presence with the deceased sibling while also learning to live without them physically in their life (Charles and Charles, 2006). A study done in 1999 shows that deceased parents still play significant roles in the lives of their surviving children (Shmotkin, D., 1999)

Counseling techniques used in the bereaved

Counseling for some people is an important part of the process for moving on in their life. Although continuing relationships is a rising phenomena, most of the techniques used in grief therapy focus more on the bereaved then on the one they are grieving. Examples of commonly used techniques for grieving include the empty chair technique, where patients who have recently lost their spouses are instructed to talk to an empty chair like they have one last time to talk to their spouse (Field, 1998). Another technique sometimes used in grief therapy is the hypnotic therapeutic technique (Manthorpe, 1990). In this technique the bereaved is hypnotized and told to hold the hand of the deceased (in reality the therapist's hand) and instructed to have an imaginary conversation with them about their past life and previous feelings. The hypnotic state is ended when the patient can say goodbye to their loved one, knowing that it means that they are dead.

It is important for the therapist to focus on the patient, but remember that they are there because of a loss. It was found that the focus of many bereavement textbooks used as therapy tools focus solely on the patient instead of talking about the deceased loved one (Walter, T 1999). Maintaining a therapeutic relationship involves encouraging and supporting the client throughout therapy (Carlson, 2006). If they are talking about the deceased person they are mourning, it would be appreciated by the patient if the counselor showed the same amount of interest in the deceased life as they did in the empathy for the patient (HBR).

Method

Participants:

Participants used in our study were Psychology 100 students at the University of Michigan-Flint. Subjects were treated in compliance with the American Psychological Associations Code of Ethics. The number of participants for the study was 70, including 21 (30%) males and 49 (70%) females. Participants were 80% White, 11% Black/African American

and the other 9% either considered themselves one of the other races, or a mixture of two or more. The participant's level of education was also queried with a mean of 33 credits completed. The amount of college credits ranged from 0 to 120. The participants ranged in age from 18 to 43 with the mean age being 21. We also looked at the participant's religiousness. Included in the survey was a question regarding preferred religion, choices included Christian, Jewish, Muslim, Spiritual with no religious affiliation, Buddhist, Hindu and atheist/agnostic. In addition, participants were asked to indicate how often they practiced their religion through individual prayer, formal services and organized group activities. By analyzing the frequency of times religion was practiced, we were able to determine a general idea of the participants' religiosity.

Materials:

Materials used in the study were a computer program called Experimentrak, an informed consent paper, a survey, and a statistical program called SPSS. The researchers chose to use a program called Experimentrak that allows researchers and participants to manage research participation. General information regarding the study was posted on the Experimentrak website and a set amount of appointment times were opened up. Participants made appointments through the website and received reminder emails of their appointment. Once participants arrived for their appointment, they were provided with two copies of the informed consent document Instructions were given that both consent forms needed to be signed with one returned attached to their completed survey, the other copy was theirs to keep. An opportunity for questions regarding the survey was provided prior to completing the survey. Surveys were completed anonymously in small groups. Once the participant signed the informed consent form, credit for research participation was given through Experimentrak.

The Survey given to the participants was designed to measure if they had experienced a continued relationship with a deceased loved one. The survey had several components. It first took demographical data, such as age, sex, how many classes had been completed, etc. The second part of the survey asked about the participants chosen religion. After getting general information we put in an excerpt of the Texas Revised Inventory of Grief. The two sections that were used from the Texas Revised Inventory of Grief were the Past Behavior and Present Feelings sections. Past behavior includes 8 questions where the participant is asked to "think back" and indicate their feelings for each item on a scale of 1 (completely false) to 5 (completely true) in response to the question. This provides a retrospective measure of the initial adjustment to the death of a loved one. Internal consistency reliabilities for this experiment were measured through SPSS using the Cronbach's Alpha.

The section titled Present Feelings measures present levels of grief with 13 questions that are answered by indicating present feelings on a scale from 1 (completely false) to 5 (completely true). This section reveals thoughts, feelings, memories, opinions and attitudes providing a measurement of grief that comes from many different angles (Zisook, 1987). Reliability again was measured with Cronbach's Alpha.

Belief in Continued Relationships To assess the belief of continued relationships we used the Continued Relationship Scale developed by Parks in 2004. Participants were be asked to rate the degree to which they agree with 13 statements on a scale ranging from 1 (strongly disagree) to 5 (strongly agree). Three items were reverse scored for consistency. Reliability on this measurement was also determined with Cronbach's Alpha.

<u>Experience of Continued Relationships.</u> This measurement asked the participants if they had ever sensed the presence of a deceased loved one, and if so, to indicate the category that best described their experience. Seven categories were included. The categories included sensing a presence, dreams, or an olfactory sense. It also included auditory, visual and tactile categories, as

well as one on the presence of the deceased favorite bird or animal—this is included as a category for experiences of continued relationships (Guggenheim, 1997).

The last part of the survey simply asked that if the participant experienced any of these signs of a continued relationship to provide some information about what relation they had to the person it was with, how long that person had been deceased and the level of closeness they felt with that person.

After the researchers collected all the data, it was entered into SPSS, a statistical analysis program to get error free results.

Procedures:

General information regarding the study was posted on the Experimentrak website and a set amount of appointment times were opened up. Participants made appointments through the website and received reminder emails of their appointment. Once participants arrived for their appointment, they were provided with two copies of the informed consent document. Instructions were given that both consent forms needed to be signed with one returned attached to their completed survey, the other copy theirs to keep. An opportunity for questions regarding the survey was provided prior to completing the survey. Surveys were completed anonymously in small groups of 6 or less. Once the participant signed the informed consent form, credit for research participation was given through Experimentrak. The participants were then given their survey and told it should take about a half hour to complete. The researcher provided writing utensils if the participant needed one, and then allowed them to take the survey. The only questions the researcher answered was if the participant asked a question to clarify a survey question. When the participant was done with the survey, they were debriefed on the survey. Participants were also advised that if they had feelings regarding the survey questions that caused them distress to seek counseling at the Student Development Center.

We had a number of operational definitions needed for our study. The following definitions are what we meant when you read the terms.

- 1) Continued relationship We used Benore and Parks definition that says it is a belief in a sustained relationship with the deceased after his or her death. They expand that definition to "the ongoing and bidirectional connection between two beings" (Benore and Parks, 2004).
- 2) <u>Sensing a presence</u> (as measured in the experience of continued relationship) -includes having an intuitive awareness or inner knowing that their deceased loved one was with them in the room.
- 3) <u>Dreams of deceased loved ones</u> (as measured in the experience of continued relationship)
 are vivid and more memorable dreams compared to ordinary dreams which are often jumbled and fragmented
- 4) <u>Olfactory</u> (as measured in the experience of continued relationship)- smelling a fragrance associated with the deceased that is clearly out of context of the surroundings
- 5) <u>Auditory</u> (as measured in the experience of continued relationship)- hearing a voice, either through the external senses or in a telepathic sense
- 6) Visual (as measured in the experience of continued relationship) seeing partial or full outlines of deceased loved ones.
- 7) Tactile (as measured in the experience of continued relationship) feeling presence through touch such as a hug or comforting pat

8) The presence of a favorite bird or animal (as measured in the experience of continued relationship)- seeing a presence of the deceased favorite bird or animal as a received sign that their loved one is okay,

Results

Qualitative

Religiousness

Christianity was the popular choice of those reporting experiences of continued relationships, with 73% of participants claiming it. Other responses included 6% indicating spiritual with no religious affiliation, 14% claimed to be atheist/agnostic, 1% were Buddhist with the remaining 6% selecting other--indicating their religion was not included in the list. Religiosity, which was determined on how often one prayed and attended formal services, and experiences of continued relationships were measured for a correlation. There was no significance found.

Quantitative

Texas Inventory of grief- Past feelings section

The individuals who reported sensing a loved one in the same room as themselves scored significantly high on the Texas Inventory of Grief past feelings, t (63) = 2.54, p < .05. Those who reported dreams of a loved one also scored significantly high on the Past feelings portion, t (63) = 2.97, p <.01. Those who reported an olfactory experience of a continued relationship scored significantly high on the Past feelings section, t (63) = 2.19, p <.05. The individuals who reported a tactile experience of continued relationships scored significantly high on the past feelings section of the Texas Inventory of Grief, t (63) = 2.10, p <.05.

Experiences of Continued Relationships

The individuals who reported having an audible experience of continued relationships did not score significantly high on the Texas Inventory of Grief, t (63) = .656, p > .05. Those who reported visual experiences of continued relationships scores were not significantly high on the Texas Inventory of Grief, t (63) = -.055, p > .05.

Those who reported the continued relationship through presence of a favorite bird or animal did not score significantly high on the Texas Inventory of Grief, t(63) = .026, p>.05.

Continued Relationship Scale

Past feelings and the continued relationship scale correlated (.252, p<.05). There was also a correlation between the Continued Relationship Scale and the present feelings portion of Texas Inventory of grief, (.347, p<.01). There was a correlation found between the Continued Relationship scale and the category "dreams" of Experiences of Continued Relationships (.254, p<.05). The data stated that there was no correlation between the Continued Relationships scale and the Olfactory experience of continued relationships. There was also no correlation between sensing the deceased in the same room and the Continued Relationship Scale.

Experiences of Continued Relationships

According to SPSS data analysis, dreams correlate with the experience of sensing a presence in the same room, (.386, p<.01). Other correlations were found within the measurement of experiences of continued relationships including olfactory and dreams (.600, p<.01), and olfactory and auditory(.355, p<.01). There was also a correlation of (.433, p<.01) between tactile sense and sensing a presence in the same room

Discussion

My hypothesis at the beginning of the study was that the score that a participant received on the Texas Inventory of Grief past feelings section would determine if they experienced more continued relationships. I believed that they would have more experiences of continued relationships if they scored high on the Past feelings section. I believed this would occur because studies have shown that an individuals attachment style helps determine the way they will continue a bond with the deceased (Stroebe and Schut, 2005). The data shows that there is in fact a significant relationship between the high scores an individual has on the past feelings section of the Texas Inventory of Grief and their likelihood to experience a continued relationship. The difference in the categories of continued relationships also was interesting. The fact that those who scored high on past feelings picked categories of experiences that are more common than others, makes it seem that it is a natural coping style. They did not pick categories such as visual or auditory, which when looked at as a psychological symptom are sometimes considered signs of delirium (Webster & Holroyd 2000)

The results on the participants choice of religion is interesting because it shows that 73 percent claimed to be Christian. This could relate to the fact that there was no relationship in a person's religiosity and experiences of continued relationships. Religions like Buddhism and other eastern religions might not have formal services and practice their religion in other ways. The one Buddhist participant we had scored high on experiences of continued relationships but the "n" size was too small to be significant.

I feel that my data is consistent with earlier research because it shows that those who are grieving need to find a way to cope. Klass mentioned in 1996 that remaining connected is a way to facilitate coping (Klass, 1996).

This study was limited to a convenience sample and could be improved by expanding the number of participants. Participants should be recruited from a greater variety of areas. We also neglected to design the survey tool to allow reporting of multiple experiences from participants, and to ask how the deceased passed away. If the cause of death was something expected, like cancer, it could have a different affect on someone than if it was a sudden death.

I think that future studies should include a longitudinal study that looks at the same participant over time to see if their continued relationship fades. It would also be interesting to have a more diverse religious sample to see if there is a correlation between non-Christian religions and experiences of continued relationships.

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Correlations between Experiences of Continued Relationships

Correlations

		olfactory	audiole	sensed in same room	dreams	vision	tactile	presence bird/animal
olfactory	Pearson Correlation	1	.355**	.364**	.600**	.185	.365**	.487**
	Sg.(2-tailed)		.004	.003	.000	.140	.003	.000
	N	65	65	65	65	65	65	65
audible	Pearson Correlation	.355^^	1	.462^/	.41 6-4	.350^^	.270′	.562^^
	Sg.(2-tailed)	.004		.000	.001	.004	.030	.000
	N	65	65	65	65	65	65	65
sensed in same room	Pearson Correlation	.36:1**	.462**	1	.386**	.363**	.433**	.410**
	Sg.(2-tailed)	.003	.000		.002	.003	.000	.001
	N	65	65	65	65	65	65	65
dreans	Pearson Correlation	.600**	.416**	.386**	1	.238	.196	.405**
	Sg.(2-tailed)	.000	.001	.002		.056	.118	.001
	N	65	65	65	65	65	65	65
vision	Pearson Correlation	.185	.350**	.363**	.238	,	.107	.423**
	Sg.(2-tailed)	.140	.004	.003	.056		.394	.000
	M	65	65	65	65	65	65	65
tactile	Pearson Correlation	.365**	.270*	.433**	.196	.107	1	. ⁴ 78
	Sg.(2-tailed)	.003	.030	.000	.118	.394		.15 ₹
	N	65	65	65	65	65	65	65
presence bird/anmal	Pearson Correlation	.487**	.562**	.410**	.405**	.423**	.178	1
	Sg. (2-tailed)	.000	.000	.001	.001	.000	.157	
	N	65	65	65	65	65	65	65

⁶⁸. Correlation is significant at the 0.01 level (2-tailed).

 $^{^\}circ.$ Correlation is significant at the 0.05 level (2-falled).

T tests measuring high scores of past feelings and experiences of continued relationships

A) with Dreams

Group Statistics

	dreams	N	Mean	Std. Deviation	Std. Error Mean
PFTotal	yes	30	19.2667	8.84321	1.61454
	no	35	14.1143	4.81280	.81351

Independent Samples Test

		Levene's Equality of	Test for Variances		t-test for Equalty of Means						
							Mean	Sld. Error	95% Con Interval Differ	of the	
		F	Sig.	t	df	Sig. (2-tailed)	Difference	Difference	Lower	Upper	
PFTotal	Equal variances assumed	5.475	.022	2.194	63	.032	4.01000	1.82746	.35811	7.66183	
	Equal variances not assumed			2.000	37.157	.053	4.01000	2.00461	05114	8.07114	

$B) \ With \ sensing \ in \ the \ same \ room$

Group Statistics

					Std.
	sensed in same			Std.	Error
	room	N	Mean	Deviation	Mean
PFTota	Yes	20	19.8500	8.33682	1.86417
1	No	45	15.0000	6.46318	.96347

Independent Samples Test

		Levene's 1 Equality of V				t-test fo	r Equality of M	eans		
							Meai	3ld. Error	95% Cor Interval Differ	of the
		F	Sig.	t	d1	Sig. (2-tailed)	Difference	Litterence	Lower	Upper
PFTntal	Equal variances assumed	4.764	.033	2 5 4 9	63	.013	4.85000	1.90287	1.04742	8.65258
	Equal variances not assumed			2 311	29.594	.028	4.85000	2.09843	.56197	9.13803

C) With Olfactory

Group Statistics

	olfactor			Std.	Std. Error
	y	N	Mean	Deviation	Mean
PFTotal	yes	25	18.9600	8.88576	1.77715
	no	40	14.9500	5.86581	.92747

Independent Samples Test

			:Test for Variances							
							Mean	Std. Error	95% Cor Interval Difter	of the ence
		F	Sg.	t	df	Sig. (24ailed)	Difference	Difference	Lower	Jpper
ΓFTɔtcl	Equal variances assumed	5.175	.022	2.194	63	.032	401000	1.82746	.35811	7.66139
	Equal variances not assumed			2.000	37.157	.053	401000	2.00461	05114	3.07114

D) With Tactile

Group Statistics

					Std.
	tactil			Std.	Error
	e	N	Mean	Deviation	Mean
PFTota	yes	5	23.0000	9.56556	4.27785
1	no	60	15.9500	6.99740	.90336

Independent Samples Lest

Levene's Test for Equality of Variances				t-test for Equality of Means							
							Mear	Std. Br or	95% Cor nterval Diffe	of the	
		F	Sig.	t	d1	Sig (2-tailed]	Difference	Difference	LOWer	Upper	
=FTotal	Equal variances assumed	.872	.354	2.107	63	.039	7.05000	3.31573	.36409	13.73591	
	Equal variances not assumed			1.612	4364	.176	7.05000	4.37219	-4.69996	18.79996	

Healthcare In America: How does it compare and does it work? Stacey Smith Faculty Advisor: Heather Laube Department of Sociology; University of Michigan-Flint

Americans, in general are concerned with the rising costs of healthcare, including health insurance premiums and out-of-pocket expenses. As employers are paying less for employee's healthcare and premiums are rising, Americans are acutely aware of the costs to provide healthcare coverage for themselves and family members. Middle-class America understands, more than ever, that struggling to pay for healthcare is no longer an issue exclusive to the very poor or elderly as jobs that used to cover these costs become scarce. What does it cost the average American to obtain and maintain health coverage? Is it becoming more of a luxury item for the middle and working class? Can those living in poverty or below even afford health insurance? Looking at why costs are rising and the systems of other countries may help to find the answers to these questions.

There are numerous reports citing the increased costs for healthcare. In 2002 America spent \$5267 per person for health care, while the second leading country in health care expenditures, Switzerland, only spent \$3445 per person (Bodenheimer, May 2005). An added point is Switzerland's cost includes coverage for all citizens and America's does not. During one five year period, from 1988 to 1993, U.S. health expenditures rose by 9.7% per year (Bodenheimer, May 2005). The U.S. government has projected that healthcare expenditures will increase from \$1.6 trillion dollars in 2002 to \$3.6 trillion dollars in 2013 (or 18.4% of gross domestic product). In sharp contrast to America, the United Kingdom, a frugal system, spent \$2160 per person in 2002, 41% of the U.S. amount. Again, this frugal system is set up to provide healthcare to all citizens. The system in Great Britain provides healthcare for all citizens who pay in to the national social security system including spouses and dependents of those paying into the system (www.nhs.uk/England/AboutTheNhs/history).

This system is recognized by the World Health Organization as one of the best health systems in the world.

Similar health systems operate in France and Spain. Great Britain, Spain, and France report having waiting lists for specialized care or non-emergency surgeries (www.euro.who.int/observatory). Great Britain, Spain, and France all mentioned that some citizens choose to purchase private insurance to avoid any waiting lists. One particular company that covers all three countries was "Sanitas." Their online brochure advertises they reimburse most healthcare costs at 90% (www.bupa-intl.com.pdfs/products/23126_Sanitas_A5_Flyer.pdf). In comparison, www.ehealthinsurance.com compares health insurance companies for Michigan, and those able to pay the highest premiums still pay 20% of healthcare costs.

Two questions arise for Americans: why are costs going up and what do we get for our rising costs? T. Bodenheimer suggests in his article "High and Rising Health Care Costs" (May 2005) that costs have skyrocketed due the use of new technology and the new use of old technologies by primary care physicians as well as costs and use of prescriptions. Fuchs reports in the *Annals of Internal Medicine* that based on studies of healthcare costs and expenditures around the world "extra spending in the United States may not provide as much value in improved health or other sources of patient satisfaction as if those funds were used for education, housing, scientific research, environmental protection, or other private or public consumption and investment" (Fuchs, July 2005).

How do these rising costs and the present healthcare system in the United States affect individuals and families bottom line? In addition, what type of coverage and services does one

get based on ability to pay? In order to get a picture of the costs of premiums and out-of-pocket expenses, healthcare company websites require family demographic information to receive a quote. To get a listing, this author used her own family consisting of: male age 46 smoker, female age 37 non-smoker, and three children ages 15,16, and 17 living in Michigan. Therefore the information is from insurance companies providing family coverage in Michigan. The information was gathered from www.ehealthinsurance.com. As one scans the long list of providers, it is immediately obvious that the more one is able to pay in healthcare premiums, the less one will pay in deductible costs, co-pays, or prescription costs. The less one is able to pay in premiums then the opposite is true. Plans ranged in monthly premiums costs from \$195.76 for a high deductible (\$2500) and high out of pocket costs (50% of all costs) to \$1223.00 for low deductible (\$500) and low out of pocket expenses (\$20 office co-pay). There were a number of plans in between with varying deductibles and co-pay plans. If *one can afford* it, if one has an understanding of their healthcare needs, and if one has the time to study the plans, there is something available for everyone. The bottom line for families today is healthcare is quite often unaffordable.

What about those individuals and families without the ability to buy healthcare? According to the United States Census report for 2005, 46.6 million Americas were without any type of healthcare coverage in the previous year. What is available to those persons? Accessing the Michigan Department of Human Services website, one is able to see a menu of option available to the poor or very poor. Reporting figures from the State of Michigan Department of Human Resources program guide the following groups would be eligible for some type of state subsidized health care: any person considered aged, blind, or disabled and has been receiving State Disability payments or disability through Social Security. Other groups, including pregnant women, families with children under the age of 18, and single adults may qualify if they are between 100% and 150% of the federal poverty level. The guideline a family of four is an annual income between \$20,650-\$30,975 (www.michigan.gov/dhs). Other requirements may include creating and following a Family Self Sufficiency Plan. None of the healthcare assistance provided in the United States is considered a right as a citizen of the United States, but something one must apply for and meet a list of criteria to obtain. It is the responsibility of the individual or family to apply and provide all necessary documentation to prove justification of the need.

What of those individuals that do not fit into the categories listed under the Department of Human Services guide or make over 150% of the federal poverty level? What could it cost that family of four? Accessing the same website, www.ehealthinsurance.com, putting in the following demographics: male age 35 non-smoker, female age 35, children ages 6 and 10, the costs are between \$192.64 - \$631.00 per month. The lowest premium has a \$7500 family deductible and \$20-\$40 co-pay on prescriptions. The highest premium has a \$1000 family deductible and a \$15-\$25 range on prescriptions. These are only the extreme variations and basic plan outlines. If a family of four is making \$31,000 and does not qualify for healthcare assistance through the state, they could be paying at least \$2311.00 in premiums alone, for the very basic coverage. This amounts to 13% of their gross income and does not consider how often children get sick, or if a family member has a hospitalization. This is why over 46 million Americans do not have health insurance.

On a day-to-day basis, what do the poor and working poor do for healthcare? Thankfully, many local communities are stepping up with local plans that provide basic coverage, such as the Genessee County Health Plan and the Ingham County Health Plan. These are not perfect solutions because they are limited plans based on limited resources, but something is better than nothing. Also, in both of these communities, there are community clinics

such as Hamilton Health Clinic in Flint and Care Free Medical in Lansing where one is able to receive care if needed without worry of the costs. These systems also work under income guidelines, which may still leave out the working poor.

The beneficiaries of the current system include physicians, hospitals, and pharmaceutical companies. The reason for this is that they control the free market power. This power enables them to garner high prices for the services provided (Boddenheimer.2005). If the current system of high costs provides profits to these three entities then there exists no internal mechanism for change. The consumer benefits by changing the system, not physicians, hospitals, or pharmaceutical companies.

So what is the answer? Has America as a nation truly explored what is causing the increases in costs or analyzed other national healthcare systems to help reduce costs and provide coverage for everyone? By exploring both the costs of educating our primary care physicians and their incomes in comparison to those in other industrialized nations, we may address part of the rising costs associated with physicians. I have to wonder if the student loans required of many medical students such a burden that practicing physicians then must charge higher costs to make a decent wage. Another piece of the puzzle would be a universal pharmaceutical database that could look for abuses of certain drugs by consumers and compare rates. Why not attempt to change the consumer's current use of doctors and prescriptions? Instead of going to a primary physician just to seek answers for a health problem or concern, the consumer would make health check ups once or twice a year to focus on healthy practices such as diet, exercise, limiting alcohol, and smoking cessation. Another piece of the pie is looking at alternative medicine as a viable solution to many of the healthcare concerns people bring to their physicians such as back pain or stress related concerns.

The barrier that appears constant is Americans lack of desire to pay more taxes to cover everyone. Researching this project, there was never a lack of opinions about the current healthcare system and its affects on an individuals or families financial security or the lack thereof. Yet it appears, on the surface that the country is stuck in a pattern of ambivalence and inaction. What, as a country, do we need to do to make change happen? In 1948 the NHS was set up to provide healthcare for all citizens, based on need, not the ability to pay www.nhs.uk/England/AbouttheNhs/history). It would be a very exciting day when we thought as much of our fellow citizens.

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F.X. Messerschmidt and His Charakterköpfe: Products of the 18th Century Laura Eccleston

Faculty Advisor: Jason Weems Department of Humanities; University of Michigan-Dearborn

The interpretation of a work, or a group of works, of art is not inherently imbedded with a static outcome. The employ of various interpretive techniques naturally leads to different results, and the correctness of the conclusions might only be correct in the mind of the interpreter. Such is the case when using psychoanalysis as an interpretive frame, especially if the interpreter attempts to diagnose the artist through the works. Ernst Kris did just this in a chapter entitled "A Psychotic Sculptor of the Eighteenth Century" in his book *Psychoanalytic Explorations in Art*. The artist in question is Franz Xaver Messerschmidt (1736-1783), whom Kris diagnoses as being a paranoid schizophrenic. Kris interprets a particular group of Messerschmidt's works, the so called 'Charakterköpfe,' or 'character heads,' all works which were created during Messerschmidt's period of illness, beginning around 1770. Interpretations of these works were gained through Freudian analysis, including hidden fears of castration and persecution by demons. However, when interpreted through a historical frame, the Charakterköpfe become much less the product of psychosis, and much more the product of the time they were created in, even if they are, like Messerschmidt himself, slightly eccentric.

During his career Kris was both an art historian and a psychoanalyst, giving him the capacity to interpret Messerschmidt's works. Interestingly, Kris' father-in-law was personal physician to Sigmund Freud, which seems to have had great impact on Kris' analysis. ¹⁸⁶ Kris also relies heavily on the reports of Friedrich Nicolai from 1781. Nicolai seems to have only been a visitor who took highly detailed notes to Messerschmidt's workshop, not a close friend of any kind. Ironically, Kris states that Nicolai "on the whole seems to be more concerned with the illness than with the artist." ¹⁸⁷ This is also the feeling that is gained through reading Kris' account. Kris has only a small amount of biographical material and very little historical context for the works. The rest centers around psychoanalysis.

Unfortunately for his argument, Kris makes the concession that Messerschmidt "never lost contact with the artistic trends of his time, to which he continued to make a special contribution." For the author to admit this allows the reader to find flaw within the argument itself. If Messerschmidt was so deeply disturbed, then how could he have continued to follow and improve artistic convention? It hardly seems logical, and indeed, "paintings by schizophrenics often have an odd, eerie quality. In many cases, the usual artistic conventions are disregarded...." ¹⁸⁹ This admittance, however, does not stop Kris in his attempt to evaluate Messerschmidt.

Kris postulates that as a schizophrenic, Messerschmidt used his own image for all of the busts in order to reassert the existence of his own self. ¹⁹⁰ This implies that Messerschmidt was capable of using other models, but eschewed them in favor of his own face, preferring to prove his own existence to himself. During this period of 'illness, Messerschmidt was in a "self-imposed solitude," living alone in Preßburg (now Bratislava, Slovakia) after a series of

¹⁸⁶ Michael Krapf, Franz Xaver Messerschmidt (Germany: Hatje Cantz Pub, 2002), 10.

¹⁸⁷ Ernst Kris, "A Psychotic Sculptor of the Eighteenth Century," *Psychoanalytic Explorations in Art*, (1952): 132.

¹⁸⁸ Ibid.

¹⁸⁹ Henry Gleitman, *Basic Psychology* (New York: W.W. Norton & Co., 1987), 502.

¹⁹⁰ Kris "Psychotic Sculptor", 144.

professional disappointments.¹⁹¹ Working in solitude, able to focus completely on his art, Messerschmidt did not, it would seem, have access to, or want of, other models. A model is always readily available when all one has to do is look in the mirror.

Messerschmidt was said to have been plagued by the 'demons of proportion', spirits who came to him at night and tortured him because he had almost achieved perfect proportion. Nicolai also intimated that Messerschmidt pinched himself, in combination with a grimace, which was meant to "gain control over the 'demons of proportion'." Indeed, Messerschmidt himself made this contention about being tortured, but given the beliefs of the eighteenth century, this does not seem all that unusual.

...The theory of a connection between certain parts of the body and the face had a long history. Not even Messerschmidt's struggle with ghosts and demons would, in itself, be a proof of his insanity unless one believes that large numbers of people had been deranged for centuries. Under whatever name one likes to classify it -- occultism, black magic, spiritualism, demonology and so forth -- the occupation with supernatural powers had an enormous attraction, and not only for the uneducated. Highest authority supported the belief in the existence of diabolical and demonical forces as is born out by the countless victims of the Inquisition. ¹⁹³

Even during the Enlightenment, the belief in magic proved resilient, particularly in Germany and Austria. For Nicolai, who seems to have been heavily invested in the academic side of the Enlightenment, this belief of Messerschmidt's would have seemed very irrational, causing him to interpret Messerschmidt as insane. 194

Messerschmidt apparently lived in chastity, a fact which both Kris and Nicolai view as attempts to deter attacks from the demons of proportion. However, "his concern about a pure life may appear in a different light if we remember that not only the Church but also occult sects laid great store by the exercise of continence and regarded it as a prerequisite for attaining insight and cognition." For centuries, priests, saints and other holy figures have been living chastely in order to bring themselves closer to a higher order, whether towards God or intellectual understanding.

This Freudian obsession with sex continued in Kris' analysis of Messerschmidt. In regards to the images of Messerschmidt's two so called *Beak Heads*, Kris states:

It is indeed highly plausible that we are here confronted with an image of the demon in his role as persecutor and seducer. The lips are the center on which attention is focused. However, they are not only pressed together as they are on the other busts; they are pulled out and elongated into a protruding and pointed shape as if they were made out of dough. A phallic impression, a general sense of activity and directedness, is thus evolved. ...What on one level may impress us as activity is on another a break-through of the

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¹⁹¹ Krapf, Messerschmidt, 29.

¹⁹² Kris, "Psychotic Sculptor," 137.

¹⁹³ Rudolf and Margot Wittkower, "Was Franz Xaver Messerschmidt Insane?," *Born Under Saturn* (1963), 130.

¹⁹⁴ Ibid,130-131.

¹⁹⁵ Ibid,131.

passive feminine fantasy, which...can be conceived of as direct illustration of fellatio, to which demons invite Messerschmidt and which they force upon him. 196

Kris asserts that the force from the demons and the phallic nature of the *Beak Heads* are also related to anal fantasies and a castration anxiety. ¹⁹⁷

More recent psychoanalytic art historical approaches differ from Kris' theory. "In literature and the visual arts, castration fear can be evoked by images of severed limbs or other detached body parts, such as an eye or a head, which have unconscious phallic meanings." The Charakterköpfe are all intact busts, although the amount of chest shown varies, and are not missing any crucial elements. Therefore, it seems unlikely that they contain any reference to castration anxiety, even a hidden one. Of course, it could be possible for the psychoanalyst to argue that the fact that the Charakterköpfe are busts and not full figures is indicative of castration anxiety in itself. But this too is highly improbable when it is remembered that the portrait bust has held a time-honored place in the history of art, used in both sculpture and paintings since Classical times.

When dealing with the representation of the busts, and the faces they portray, Kris seems to believe that Messerschmidt was solely concerned with the reaction of the muscles, and not expression. 199 Having extensively studied Classical works, Messerschmidt believed that "expression' should be intensified as well as 'likeness,' for command of expression was the sole indicator of a great master." ²⁰⁰ Of course, Kris draws his conclusions based on the fact that the titles of the works do not always fit the image they are meant to describe. Kris draws attention to The Hanged One, stating that the title must come from the rope around the bust's neck, not the expression he is making. 201 Other titles such as The Artist as He Imagined Himself Laughing and The Yawning One are perfect descriptions of the expressions they convey. These titles did not come from Messerschmidt himself, but were given to the works several years after his death. Messerschmidt never named them, only numbered them; when he died they numbered sixtynine, forty-nine currently survive. "By describing this group of works neutrally as 'portraits' or 'head-pieces,' as he always did, Messerschmidt paved the way for purely conjectural interpretations...." Perhaps Messerschmidt enjoyed the enigmatic quality not naming his works would create for later enthusiasts, or perhaps he never had the time to name them, instead having spent his time creating sixty-nine character busts plus several commissions in less than thirteen vears.

Kris states that Messerschmidt "informed everybody he met that people were plotting against him."²⁰³ This seems to be largely attributed to the fact that in 1774 Messerschmidt was passed over for the newly vacant position of chair of sculpture at the Viennese Academy. Messerschmidt was "officially informed...that he still had 'a not entirely unclouded mind,' regarded his fellow teachers as enemies, and could never be entirely at peace."²⁰⁴ Apparently the Empress Maria Theresa, for whom he had executed several commissions, had been told that he

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¹⁹⁶ Kris, "Psychotic Sculptor," 140-141.

¹⁹⁷ Kris, "Psychotic Sculptor," 145, 150.

¹⁹⁸ Laurie Schneider Adams, Art and Psychoanalysis (New York: Harper Collins, 1993), 53.

¹⁹⁹ Kris, "Psychotic Sculptor," 144.

²⁰⁰ Krapf, Messerschmidt, 36.

²⁰¹ Kris, "Psychotic Sculptor," 134.

²⁰² Krapf, Messerschmidt, 35.

²⁰³ Kris, "Psychotic Sculptor," 149.

²⁰⁴ Krapf, Messerschmidt, 29.

was slightly confused in the head, and this is what ultimately exempted him from consideration for the position. This is also what caused him to go into a secluded retirement. It is only natural that disappointment caused him to act in a manner that could be perceived as insane, due to schizophrenia, but was probably just slight depression.

One of the greatest influences upon Messerschmidt was that of his friend Dr. Franz Anton Mesmer (1734-1815), whose house he lived in from 1766 to 1770. The effects of Mesmer's practice of "animal magnetism" as a cure for disease are visible in many of Messerschmidt's works. Mesmer's magnetized cures included hanging magnets from the body and fixing ropes around certain parts of the body which were attached to a magnetized tub, known as a *baquet*. The rope is visible in both *A Hanged Man* and *A Scholar, Poet*. ²⁰⁵

"Mesmer's dogma held that the circulating magnetic current, or so-called *fluidum*, was bound to exert its all-embracing effect. He wanted to observe nature's most secret operations and enlist them for the benefit of himself and his patients. In turn, Messerschmidt observed these goings-on, which presented him with a wide range of human afflictions focused on the face..."

This revelation put a significant dent in Kris' argument, which mentions nothing of Mesmer, his patients, or any kind of magnetic therapy. Instead, Kris focused on the Charakterköpfe's faces as ways to scare away the demons of proportion.

Further evidence of Mesmer's influence can be seen in works such as *The Yawner*, *The Artist as He Imagined Himself Laughing*, and the convulsive heads. During Mesmer's group therapies, patients would laugh, yawn, sigh, cry or convulse, before being allowed to sleep and recover, every expression of which can be seen in the Charakterköpfe; "...Although invisible in itself, the magnetic current is reflected in the face during crises." In sculpting the busts, Messerschmidt was more documenting a study of magnetic cures as created by a friend, rather than sixty-nine characters to frighten or reflect the effects of demons.

Another great influence on Messerschmidt, for better or worse, was that of Classicism. Having studied sculpture in Rome, the influence of his travels is evident in his Charakterköpfe, particularly the earlier busts. Messerschmidt seemed to have revered Classical artists, and in regards to this Krapf states:

Messerschmidt was forever drawing his friends' and pupils' attention to the great example set by the Greeks and Romans, which he urged them to study in order to reinforce the imagination... This spirit of inquiry lead to a misanthropic, often skeptical basic attitude, to exaggerated sarcasm and contempt for humanity... ²⁰⁸

His interest in the Classics and their effect on his art seems to have been one of the reasons for Messerschmidt's easy withdrawal into himself, particularly after losing the chair of sculpture in Vienna. He was so focused on the study and creation of his art that he allowed himself to act in a way that can now be perceived as a mental illness.

Before his period of "illness," Messerschmidt enjoyed many commissions from the imperial family, including the sculpture *Maria Theresa as Queen of Hungary*. Even after 1770, Messerschmidt created several works for the nobility including a bust of Duke Albert of Saxe-Teschen. For the nobles, it would have been prudent to commission from an artist who was not outside the norms of society. As Wittkower so succinctly states: "it is hard to believe that all or

²⁰⁶ Ibid, 55.

²⁰⁵ Ibid, 54.

²⁰⁷ Ibid, 56.

²⁰⁸ Krapf, Messerschmidt, 18.

any of them would have entrusted their portraits (and money) to a notoriously insane sculptor." ²⁰⁹ Messerschmidt must have been reliable to have kept the trust and patronage of some of Central Europe's most powerful figures.

Interestingly enough, not a single author, not even Kris, mentions anything about Messerschmidt having spent any time in a mental hospital. Mental hospitals were very popular during the eighteenth century, the preferred place to not only lock away the mentally ill, but the poor and the other socially unwanted as well. In fact, "for an admission price of a penny visitors could entertain themselves in watching the antics of the insane."²¹⁰ There appears to have been little conscience involved in putting a person into an insane asylum, and even less conscience in gawking at the ill. If Messerschmidt had posed such a problem, there were plenty of people in his life who could have had him committed, including his brother, Johann Adam, with whom he lived from 1777-1780, Dr. Mesmer, Maria Theresa's personal physician Gerard van Swieten, of whom he created a bust in the early 1770s, and Maria Theresa herself, who had even been informed that he was not 'quite right in the head.' These were some of the most influential people in Austria, with the exception of Messerschmidt's brother, but none of them had Messerschmidt committed. This fact alone suggests that Messerschmidt was not truly insane and certainly not a danger to anyone.

An aspect Kris was correct in assuming was that of the private meanings every work of art is endowed with, something which is especially true in the case of eccentric artists such as Messerschmidt.²¹¹ Trying to reconcile a work's private and public meanings can be the only way to fully understand the work, but this is, unfortunately, an inexact method. The likelihood of ever knowing what an artist was thinking while creating a work is minuscule, but this is what psychoanalysis tries to accomplish. Roskill describes the process as if interpreting a dream, using the work of art as the dream and the viewer as the analyst. 212 Of course, instead of guessing an artist's state of mind, the viewer can also try to understand the historical events surrounding the creation of a work of art. Often, a work is the product of its time, and it betrays meanings not immediately understandable to a modern viewer. Kris interprets Messerschmidt as a madman, but given historical context, the interpretation of the artist and his works changes completely. Popular interpretation of Franz Xaver Messerschmidt and his works, particularly the Charakterköpfe, has labeled him a psychotic afflicted with paranoid schizophrenia. The culmination of this argument comes from the writings of Ernst Kris, who diagnosed Messerschmidt based on the Charakterköpfe and scant personal accounts of visitors of Messerschmidt. However, when considering Messerschmidt and his works in a historical frame, taking into account the events of the eighteenth century, Messerschmidt can be viewed in a considerably different light. He no longer appears insane - misanthropic, bitter, hermitlike and eccentric, certainly - but not insane.

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²¹² Ibid. 47-48.

²⁰⁹ Wittkower, *Born Under Saturn*, 129.

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Westwood Heights Project Katherine Segal, Sarah Bilagot Faculty Advisor: Everette Blakely Department of Social Work; University of Michigan-Flint

Abstract

The Westwood Heights Project is the study of a school district in Genesee County, Michigan. Over the last few years considerable decline was reported within this school district in regard to the Adequate Yearly Progress (AYP) reports as well as the community in general, as evidenced by the 2000 Census data. To assist this district, the Westwood Heights Project was initiated in order to gather data that can be utilized by the district in an attempt to mitigate these effects. Research focused on data pertaining to land usage, identification of "commercial assets," major businesses and industrial sites, local agencies, larger religious institutions and population demographics. Information was collected through field research, census data from the last five United States censuses, and other community data. This information will be utilized in an effort to obtain a thorough history of the situation and recognize when the decline became apparent within the community. Through a comparison and examination of this information, possible resources can be identified within the school district in order to aid in the application and preparation for grant proposals. It is hoped that with this information to aid administrators in the preparation for and process of writing grant proposals, the district will be able to utilize its neighboring assets in order to revitalize the school system and the community.

Purpose

The Westwood Heights School District (WWHSD) has been in existence since the 1960s. According to the University of Michigan-Flint, the Westwood Heights Partnership was initiated in the fall of 2005 between the University and the WWHSD (University). The partnership was created after the school district experienced three years of consistent decline which resulted in their failure to meet the Adequate Yearly Progress (AYP) as set forth by the No Child Left Behind Act (NCLB). The purpose of the Westwood Heights Partnership is to allow the University of Michigan-Flint to supplement the school districts' resources through consultation, training, and placement of student teachers and social work interns.

The WWHSD community is currently afflicted by the condition of the loss of high paying manufacturing jobs (Census). The researchers believe there to be a correlation between this loss and the decline of the WWHSD. The goal of the Westwood Heights Project is to support the partnership and its outlined initiatives. The Project will complete a detailed analysis of available literature for the purpose of identifying possible interventions.

Methods

Data for the project was collected in two phases. The first phase collected data through field research conducted in the WWHSD. An observational study of land distribution and usage was done for the entire district. This data was collected over two days of surveying, with approximately one month between sessions. Prior to the field research, sessions were held with the observation teams in order to ensure inter-rater reliability. This was done by reviewing the coding system, as seen in Table 1, and questioning the researchers in order to compare answers, until the responses were uniform between the teams. A primary analysis of the data gathered was conducted by the faculty advisor and the two task group leaders. The goal of this part of the research was to update area data from the 2000 Census.

Table 1.

	Coding Legend
O - occupied	Includes residential buildings being maintained or appear "lived" in.
C - Business	Commercial property that a consumer may walk in and purchase goods or services
BC – boarded business	Commercial property not currently actively used or open to the public. Includes businesses that are for sale or lease despite maintenance of property
B - boarded	Residential property that is not being maintained or appears NOT to be "lived" in
I - industry	Manufactures or stores goods on the property
A - agricultural	Organic manufacturing site
R - Religious	Property devoted to worship of various religious types
X - Other	Any property that is otherwise not categorized

Upon completion of the field research, the project shifted into its second phase, which was a secondary analysis of available literature. This analysis focused on data from the 1960 through 2000 U.S. Censuses, AYP Reports, and other community data. To ensure accuracy, two classes of undergraduate senior social work students were given the same data to analyze. This occurred after all research teams reported their findings.

The Census information was obtained from the internet and the Thompson Library. The researchers studied the Census tracts G4, G5, 104, 105, 105.01, 105.02, 105.03, and 105.04. The community data included a wide variety of sources and covered several aspects of the community. First, teams of students collected yearbooks for the district high school. The purpose of this research element was to track the student enrollment numbers as well as the racial makeup of those students. Next, a team of students collected data from the district's annual reports, with the intention of tracking self-reported district change. The team was able to obtain the reports for the years 1990 through 2006. Further, a team studied the AYP Reports for the district as well as the state. Lastly, a team looked at the Free and Reduced lunch rates of use from 1989 to 2005.

Limitations

Despite the researchers' best efforts to minimize limitations of the research, the elements studied have inherent limitations as they pertain to the Project. To begin, the Census data yielded the limitation of including more area than the project was focusing upon. Even though the Census tracts reduced in size over the years, which would have helped to minimize this limitation, the researchers followed the same land area from decade to decade. This choice was made to prevent another limitation from arising. One component that the land survey yielded was the visual limitations of the Census data in terms of income rates and house value. When

surveying the perimeter of the district, the researchers found that on the side of a given street that was denoted WWHSD the houses were aged and in obvious disrepair. At the same time, the houses on the opposite side of the street, not in WWHSD, were recently constructed.

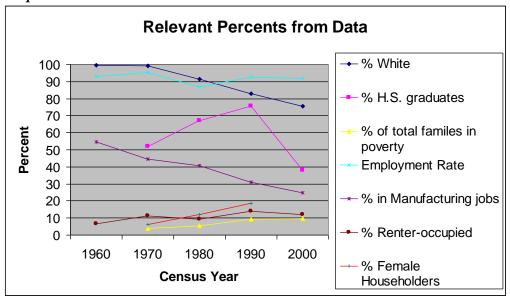
Secondly, all of the community data had similar limitations. The Project searched for information that captured the district's status for the approximately 50 years of its existence. However, the researchers found that none of the available community data covered the entire time span in question. Also, some of the articles examined, did not report consistent elements year to year. For example, the manner in which the MEAP scores are reported has changed every few years since its creation. These limitations resulted in not being able to form the comprehensive representation of the WWHSD history which was originally intended. However, these limitations lead the researcher to a higher level of understanding of the obstacles the district was facing.

Analysis

The information in Graph 1 captures the findings of the Census data in percent of the total population in the recorded tracts. Keeping in mind that the Census tracts covered the surrounding area in addition to the WWHSD, there are still some compelling trends in the analysis. First, we can see that the percent of white residents has steadily declined, from 99.8% in 1960 to 75.7% in 2000. Another steady decline can be seen in the loss of manufacturing jobs. In 1960, 54.8% of all employed persons in the area reported working in the manufacturing industry. However, after steady decline, in 2000 only 24.7% of the employed persons in the area reported working in the manufacturing industry. Also, the percent of renter-occupied homes in the area doubled between 1960 and 1990. At the same time, the percent of female head of households tripled from 1970 to 1990. We can also see that while the employment rate in the area remained relatively consistent, the percent of families in poverty increased.

Due to the lack of historical community data, the researchers cannot conclusively support a causal relationship between the loss of the manufacturing industry and the overall decline in the area. However, using only the Census data, we can observe that the loss of the manufacturing industry happened concurrently with several other community factors, such as the increase in families in poverty and the increase of renter-occupied homes. With the available data, it may be deduced that there is a link between the residents' loss of high paying manufacturing jobs and the decline in the community. As the overall community is in decline, it would follow that the educational system also reflects this decline. Educational decline can be evidenced by the AYP Reports. The considerably lower scores within the district with comparison to the state averages indicate that the school system is struggling to meet the recent NCLB regulations.

Graph 1.



Further Research

Following the secondary analysis, teams of students explored possible interventions to address the decline in the area. Some of the areas of interest included the creation of a job training center housed within one of the schools, housing a Community Development Center in one of the schools, and creating a basketball camp for the residents. These and other possible interventions should be explored for their potential impact on the community. A portion of this investigation should focus on identifying community resources as well as possible grants. To support their requests the information reported in this article should be referenced.

Special Thanks

We would like to take this opportunity to thank Professors E. Blakely and D. Dedman of the University of Michigan-Flint Social Work Department, for their continued support and guidance with this Project. We would also like to thank the 2007 social work senior class for their efforts in the secondary analysis.

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Quality of Web Search – Quantification, Standardization and Representation Dhruba J. Baishya Faculty Advisor: R. Shantaram Department of Computer Science, University of Michigan-Flint

Abstract

Web search engines are one of the most widely used applications on the Internet. Still there are no standards or scales to quantitatively determine the quality of web search. Existing result-display approaches adopted by search engines are limited to hierarchical listing and clustering of result entries. Such practice of information representation does not tell anything about the quality of search which necessitates the exercise of manual skimming of results entries by the users. In this paper, we are invoking the need of a standard for Quality of Web Search, and we are presenting a theoretical framework to measure, quantify and visually represent the quality of web search. Application of QoWS standards in search engine personalization and better search resource utilization.

Keywords

Quality of Web Search, QoWS Pyramid, Standards

Introduction

World Wide Web Search Engines commonly know as web search engines (simply search engines) are used by more than 63% of internet user everyday [1]. Tremendous amount of research is being conducted by academia and industry to get the best search results with minimum effort from the users.

A typical web search engine practice involves feeding of search keywords by the user. The search engine then returns a set of result entries which are displayed in descending order of their relevancy. The display of results may include hierarchical listing [2], and clustering of results [3] among other methods. At this instant users are provided with no quantitative standards or scale to determine the quality of search performed by the search engine and effectiveness of search keywords used by the user. As such the user performs a manual skimming (reviewing) of displayed entries and browses through result pages. In terms of time consumption at the user end this process leads to wastage of resources.

Our study emphasizes a need for quantification, standardization and representation of quality of search. The quality of individual result entry may be considered irrelevant in our study; it is the collection of results which determine the quality of search.

Various standards are deployed by search engines to determine the quality of individual result. For instance, Google uses PageRank [4] to determine relative importance of hyperlinked pages. Another popular method is Open User Rating system [5] where any user can rate contents. E-commerce portals like Epinions [6] and movie review portal like IMDB [7] use user ratings to assign numerical weight to contents. When web contents are appended with user ratings it provides users with a quantitative measure to determine importance of content. Standards like user rating acts as preliminary condition for selection or rejection of contents for further research by the users.

Our study is divided into four parts. First, understanding user behavior with respect to search engine results. Secondly, studying the common practices used for representation of information on the Internet. Thirdly, presenting our model for quantifying, standardizing and representing the quality of web search. In the final part, we discuss how implementation of our model will lead to better utilization of search results.

Today search engines are capable of producing millions of search results. However, the actual usage of search results is significantly low. Our framework will add a new parameter to the world of web search engines and improve user experience.

WEB SEARCH ENGINE RESULTS VIS-À-VIS USER BEHAVIOR

Information provided in web resources [8] combined with the results of survey conducted by us reveals interesting user behavior. The results are summarized as:

- i. 62% of users review first few entries or entries on the first page before clicking one.
- ii.38% of users review entries on two or more pages before clicking one.
- iii. 82% of users change their keywords to get better search results.
- iv. 73% of users would prefer results with high relevancy rather than results with high relative importance.
- v. 96% of users do not browse more than 1-5 result pages.

First and second observations show that current result display necessitates skimming exercise for users. 38% of users review entries on two or more pages before clicking one. This exercise may consume a considerable amount of time. A standard or scale with user friendly representation should help save precious time at the user end.

82% of users revise or change their keywords to get better search results. Unavailability of standards makes it difficult for users to find the effectiveness of their keywords. In other words, it is difficult to relate keywords with search engine performance.

73% of users would prefer relevant results rather than results with high relative importance. Even Google define PageRank [4] as "PageRank is Google's measure of the importance of this page".

The final observation shows that only a few pages or result entries are browsed by the users. Most users do not search beyond 5 result pages. This observation leads to the fact that search result utilization is very low. If search engine is producing one million search results with 10 results per page, this implies less than 0.005% utilization.

It may not be practical to browse a large number of result entries. This factor would improve marginally, if users are provided with the information of distribution of result relevancies in a user friendly manner. In the final section of our study we present an elaborate discussion on how to improve search result utilization.

USER FRIENDLY REPRESENTATION OF INFORMATION ON THE INTERNET

Studies have shown that text-only information on a computer screen is harder to read when compared with same content on a paper [9]. Lack of harmony of the physical object is attributed to this difference. Approximately 91.5% of web searches are handled by five search engines [10]. All five search engines use 1-dimensional hierarchical listing of search results as primary mode of information representation in their respective user interfaces.

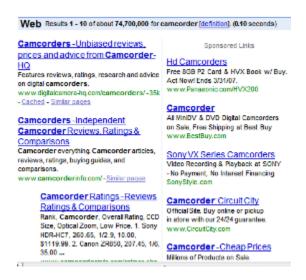


Figure 1. Edited user interface screenshot of Google [2] search result for "camcorder". Hierarchical listing of search results.

Clustering engines are a relatively new breed of web search engines that routinely present their search results on a two-dimensional map. Users can navigate through in search of the best answer. Kartoo [11] and Quintura [12] search engines are based on web document clustering. Relevance, browsable summaries, overlaps and speeds are some of the requirements for performing web document clustering [13]. Clustered result-displays are more visual compared with traditional search engines. Their visual representation does not have any standard for quantifying quality of web search.

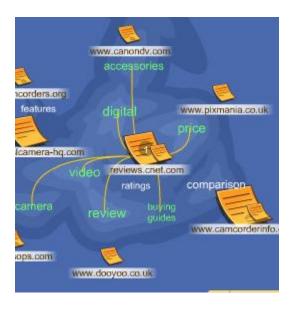


Figure 2. Edited user interface screenshot of Kartoo [11] search result for "camcorder".

E-commerce portals are equipped with varieties of product and information representation techniques. A simple product search with keywords "detective novels" on Ebay [14] returns results with quantifiable parameters like bidding price, time left, number of feedbacks, feedback percentage and location. Same search on Amazon [15] returns results with price information and categories. Quantitative information facilitate easier conclusion of quality of product search in e-

commerce portals. ShoppingPath [16] is a new e-commerce portal with unique product comparison user interface. Product attributes like price, dimensions and technological specifications are plotted on the vertical axis and expandable dots with product images are plotted on the horizontal axis.



Figure 3. Edited user interface screenshot of ShoppingPath [16] search result for "camcorder". Product attribute on the vertical axis and expandable dots with product images on the horizontal axis.

Figures 1, 2 and 3 demonstrate a few search result representations used by the web search engines and e-commerce portals. Information representations have come a long way. However, no standards are in place to evaluate overall quality of web search (QoWS). Lack of QoWS standards necessitates the process of entry reviewing. On the other hand, implementation of such standards would accelerate users' decision making process while searching information using web search engines.

For instance, a hypothetical QoWS metric with a low value would imply a poor quality of search. That would give an immediate indication to the users to refine their search keywords or change search engines. A QoWS metric with a high value would imply better quality of search. Such metrics would allow users to be aware of the overall quality of result entries they are about to review, saving them precious time.

QoWS MODEL

Search engine user demography is diverse and so is expertise level of the users. As such, it is imperative to have a QoWS standard that can be well understood by most users. We suggest the use of graphs over numeric representation. Graphs are a compact way to convey information and easier mode of visualizing number.

Survey result shows that 73% of users prefer results with high relevancy compared to results with high importance. All search results are associated with a numerical relative relevancy weight, which is decided by the respective search engines. Typical search results are displayed in descending order of relevancy of results. Our model builds sets of results entries with the same relevancy weight. Cardinality of the sets can be of the order of millions.

Pyramidal representations are used for interacting, visualizing and representing huge information hierarchies [16, 17]. Our result sets also forms relevancy hierarchy. Each set is presented in a layer of pyramid. Layers with high relevancy are placed towards the top of the pyramid and layers with low relevancy are placed towards the bottom.

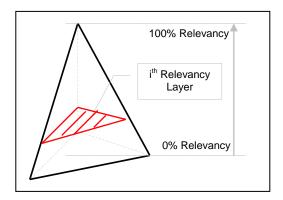


Figure 4. 3-Dimensional view of Relevancy Pyramid.

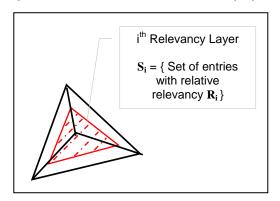


Figure 5. Top view of Relevancy Pyramid.

 $\mathbf{R_i}$ = Relative relevancy weight.

 $\mathbf{R_i} = (0, 100\%)$

 $\mathbf{r_i}$ = Relative relevancy weight of i^{th} result entry.

 $S_i = \{ \text{ Set of entries with relative relevancy } r_i \}$

 $G = \{ \text{ Set of collection of } S_i \}$

 $= \{ S_1, S_2, S_3, ..., S_i \}$

 $|\mathbf{G}| = \text{Cardinality of Set } \mathbf{G}$

 $g(i) = |S_i|$: Cardinality of Set S_i

Theoretically cardinality of Set G can be of the order of a million, as each result entry may have different relative relevancy weight. In order to optimize our model for best practical application we suggest formation of Relevancy Bands, which are predefined ranges of relevancy weights. In our study we are using 10 bands as shown below:

```
RB1 = (0 - 10\%] relevancy
RB2 = (10 - 20\%] relevancy
RB3 = (20 - 30\%] relevancy
```

RB10 = (90 - 100%) relevancy

Relevancy Bands can be implemented as one of the attributes for Personalized search engines; it is described in the final part of this study. Relevancy Bands will modify our Sets of results entries as follows:

 $S(RBi) = \{ Set of result entries such that ri \in RBi \}$

```
S(RB1) = \{ \text{ Set of result entries } | \text{ ri } \in RB1 \}

S(RB2) = \{ \text{ Set of result entries } | \text{ ri } \in RB2 \}

S(RB3) = \{ \text{ Set of result entries } | \text{ ri } \in RB3 \}

...

S(RB10) = \{ \text{ Set of result entries } | \text{ ri } \in RB10 \}
```

Relevancy Bands and cardinalities of Sets S(RBi) are used to graphically represent the quality of web search. Relevancy Bands are plotted on the vertical axis and Cardinalities are plotted on the horizontal axis:

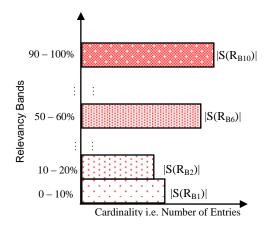


Figure 6. QoWS Relevancy Bands. Relevancy bands with number of result entries in each band.

Representations like figure 6 tells users that most result entries are relevant to their search keywords. As such the user is able to make a quicker decision whether to proceed with reviewing entries or refine their keywords. Two hypothetical figures are shown below to better illustrate this situation:

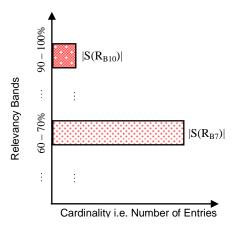


Figure 7. Case 1: A hypothetical low QoWS graph for some search keywords.

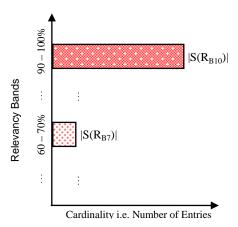


Figure 8. Case 2: A hypothetical high QoWS graph for some search keywords.

Figure 7 and 8 give a good indication about quality of web search. In Case 2 users are more likely to proceed with the entry reviewing process, whereas Case 1 is expected to result in refinement of search query or change of search engine.

Bar graphs presented in Figures 6, 7 and 8 are resolved into our QoWS Pyramid, which is our definition of Standard Visual Representation for Quality of Web Search. A 2-Dimensional view of QoWS Pyramid which is similar to a triangle is used for final representation. We are leveraging the property of distribution of entity groups with similar characteristics into layers of pyramid [16, 17]. We are formulating a cogent QoWS Pyramid for easy integration with search engine user interface.

PARAMETERS OF QoWS PYRAMID

Theoretically QoWS Pyramid can be distributed into infinitely many layers with each layer representing a group of entries with respective relevancy weight. However we have optimized our model for practical implementation through introduction of Relevancy Bands. As such QoWS Pyramid will be consisting of N layers, where N is number of Relevancy Bands.

Type of base and slant height of pyramid is irrelevant in our model. Height of the pyramid from base to apex is an important parameter.

 \mathbf{H} = Height of the pyramid from base to apex

H = Unit Length

 $\mathbf{h_i}$ = Height of the ith Relevancy Band

$$\begin{array}{ccc} & \mid S(R_{Bi}) \mid \\ h_i = & & \sum \mid S(R_{Bi}) \mid \end{array}$$

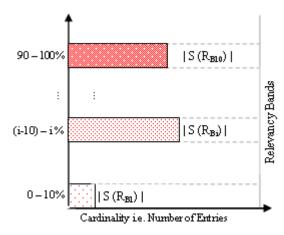


Figure 9. QoWS Relevancy Bands.

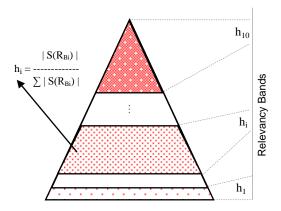


Figure 10. Resolving QoWS Relevancy Bands into 2-Dimensional QoWS Pyramid. Heights of layers are directly proportional to number of result entries in respective relevancy band.

WEB SEARCH QUALITY VIS-À-VIS EXPECTED QoWS PYRAMID

Case 1: Ideal Search – All result entries are 100% relevant to the search query.

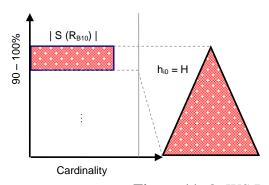


Figure 11. QoWS Representation for ideal web search.

Case 2: Worst Case Search – No result entries.

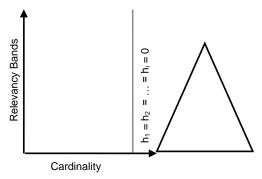


Figure 12. QoWS Representation for worst-case web search.

QoWS PYRAMID FOR ENHANCED UTILIZATION OF SEARCH RESULTS

ACTIVE QoWS PYRAMID - QUICK SKIPPING

Search engine users randomly jump from pages to pages and entries to entries in order to find relevant results. Existing web search engines do not provide users with parameters or guidelines for reasonable skipping.

Apart from easy visual interpretation of quality of search, one of the most important characteristics of QoWS Pyramid is active implementation of pyramid layers. That is, layers can be associated with algorithms that would pitch entries to the users randomly or based

A Quick Skipping method has two distinct benefits. First, it helps users stay within their choice of relevancy. Clicking layers prompts entries with relevancy associated with the layer. It would prevent users from wandering into the jungle of result entries. Secondly, it should improve search result utilization as the users will be aware of distribution and the number of result entries. We can argue that users may prefer to review few more entries with similar relevancy weight.

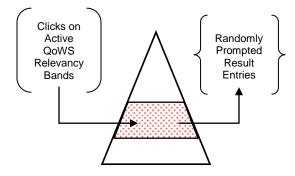


Figure 13. Clicking Active QoWS Relevancy Bands prompts entries from the layer.

The following section discusses how to improve Quick Skipping and search result user experience.

PERSONALIZATION ATTRIBUTES

Personalized web search engines have come a long way in the last few years. All major web search engines have improved their personalized search engines [19]. Researchers have tried to improve the personalized search engine through usage of fuzzy logic [20] and click through data [21].

QoWS Pyramid can be implemented to allow users to select their relevancy bands. Accordingly displayed entries will represent user selected bands. In other words users will be able to preset upper and lower limits of relevancy bands.

An advanced QoWS Pyramid would allow user to create their own Relevancy Bands with 100% as ceiling and 0% as floor. A hypothetical user defined band could be $R_B = (99 - 100]$ %; as such displayed search result entries will be expected to be within this range.

Our survey results have shown that users prefer highly relevant results over entries from important sources. When a Set of result entries have equal relative relevancy weight, what would be the user response? A few deciding metrics could be importance of sources like PageRank [4], freshness of entries like most recently retrieved entries [22], or no particular preference i.e. random selection.

So far we have limited our Pyramidal representation to 2-dimension only. An n-sided pyramid is a polyhedron formed by connecting an n-sided polygonal base and a point, called the apex, by n triangular faces where $n \ge 3$. All the above mentioned factors like importance, freshness, randomness or user defined attribute can be easily integrated into n-sided 3-dimensional QoWS Pyramid as:

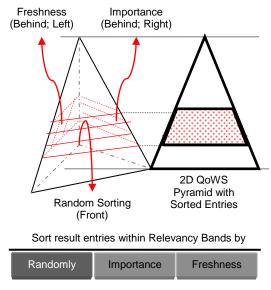


Figure 14. Each face of N-sided QoWS Pyramid represents Primitive or User Defined attributes. 2D QoWS Pyramid represents sorted result entries with respect to user preference.

In Figure 14 search result entries with same relevancy weight are categorized with respect to attributes like freshness, importance and random distribution. For instance, selection of freshness attribute will re-organize QoWS Pyramid with entries within the Relevancy Bands sorted by freshness of entries i.e. most recently retrieved entries will be given more preference.

SEARCH RESULTS AND CONTENTS FOR SOCIAL BOOK MARKING SITES

Social book marking sites [23] also known as People-powered search engine or Community-Powered search engine [24] are a new breed of web services which are driven by user participation. Usually entire contents, their categorization and contents ranking are generated through user participation.

Search engine results are one of the sources which are bookmarked by the users and published in an open domain through social book marking sites. As we have observed earlier only a few pages are reviewed or browsed by the users. Accordingly small section web pages will be bookmarked repetitively. QoWS model improvises overall search results utilization which would generate more qualified contents for social book marking.

CONCLUSION AND FUTURE WORK

Search engines are imperative for web users still there are no standards or benchmarks to measure the quality of searches. Skimming of displayed result entries is perhaps the most common activity pursued by the users. Skimming exercises may not yield desired results; however, QoWS Model could in a way "foretell" the users about the quality of result entries they are about to skim. This paper presents a theoretical framework for QoWS Model and we would like to seek this opportunity to gather more scholarly inputs for this research and its next phase. Immediate future work will include implementation of QoWS Model.

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Michigan's Wildlife Action Plan (WAP): Concepts, Implementation, and a Case Study Evelyn Hoy

Faculty Advisor: Orin Gelderloos Department of Natural Sciences; University of Michigan-Dearborn

INTRODUCTION

Wildlife management in the United States today has evolved into an ecosystem approach encompassing the full range of biodiversity. The ecosystem approach to wildlife management has not always been the practice. Historically, wildlife management focused on individual species, usually game species.

Michigan developed a Wildlife Action Plan (WAP) that provides a comprehensive guide to ecosystems throughout the state and identifies species associated with those ecosystems and the species of greatest conservation need (SGCN). The plan is designed to assess and address species conservation needs; to maintain and protect a species from becoming endangered or threatened. WAP can be utilized by government agencies, conservation groups and private landowners to assess and address conservation needs.

I own approximately 20 acres in Northern Michigan and will use WAP and other resources to develop a wildlife management plan for my property.

MICHIGAN WILDLIFE ACTION PLAN

A. Introduction, Purpose and Goals

In response to a 1999/2000 Federal government requirement for receiving State Wildlife Grants (SWG's), Michigan began to develop a plan to comply with the directive in 2003. The plan became known as the Wildlife Action Plan (WAP). The purpose of comprehensive wildlife conservation strategies is to provide a coordinated framework for the conservation and preservation of the full range of biodiversity in each state and territory.

The purpose of WAP is to fill the conservation gap between management and conservation efforts focused on game or endangered/threatened species and all other species. It identifies and prioritizes conservation needs of all wildlife and their habitats and provides a guide for maintaining the state's diverse wildlife resources. This is the first comprehensive document describing Michigan's wildlife resources and their habitats and addresses threats to those resources. WAP defines wildlife as "any species of wild-free-ranging animal, including, but not limited to, mussels, snails, crayfish, insects, fish, amphibians, reptiles, birds and mammals" (WAP).

One of the goals of the State Wildlife Grant (SWG) program is to keep common species common, which would prevent the need to list species on either the state or federal threatened or endangered species list and "to provide a common strategic framework that will enable Michigan's conservation partners to jointly implement a long-term holistic approach for the conservation of all wildlife species" (WAP).

B. Approach

WAP uses an ecosystem management approach rather than an individual species approach. Since 1996/1997, this approach had been adopted by Michigan's Department of Natural Resources. To develop the ecosystem management approach, a course filter and fine filter method was utilized. The course filter deals with habitats and is aimed at maintaining ecological processes and the fine filter deals with individual species whose needs may not be addressed using a course filter approach.

1. Course Filter: Landscape Features

The course filter is organized into units called landscape features. Landscape features are loosely defined as "components of the overall landscape used by wildlife, differentiated by vegetative, geologic, hydrologic and structural elements, which may occur at various scales" (WAP). They may be single ecosystems, multiple ecosystems or components of ecosystems and they can vary in scale.

The landscape features were created from existing classifications used by multiple sources and are meant to be used as a tool to focus conservation and management efforts. They represent existing conditions, not the ideal or desired conditions and include human influenced landscape features regardless of whether it is a preferred habitat.

WAP identified 43 terrestrial landscape features and 48 aquatic landscape features (Table 1). Each individual landscape feature summary described in WAP includes location maps, description, general condition of features, associated natural communities, associated species of greatest conservation need, associated threats, conservation actions needed, research and survey needs, and monitoring.

Table 1. Basic landscape feature framework

	Terrestri	al		Aquatio	:
Category	# Features	Examples	Category	# Features	Examples
Grassland	9	Prairie, pasture	Great Lakes	3	Shoreline, offshore
Shrubland	2	Lowland shrub, upland shrub	Inland lakes	4	Ponds, large lakes
Forest	7	Lowland hardwood, dry conifer	Lake characteristics	7	Eutrophic, stratified
Inland wetlands/water	10	Bog, swamp	Rivers	13	Cold medium rivers, very large rivers
Great Lakes/ coastal	6	Coastal emergent wetland, coastal dune and beach	River characteristics	8	Slow gradient, intermittent
Other features	5	Cave/mine, suburban/small town	Wetlands	6	Bog, swamp
Terrestrial characteristics	4	Snag/cavity, down woody debris	Aquatic characteristics	7	Rock substrates, woody structures

2. Fine Filter: SGCN

The fine filter deals with individual species whose needs are not adequately addressed using a course filter approach. Specifically, it includes the species of greatest conservation need (SGCN) which is defined as "wildlife species with small or declining populations or other characteristics that make them vulnerable" (WAP). It includes species presently listed on the state or federal endangered and threatened list. It is restricted to species documented in Michigan and species that depend on resources in Michigan during any life stage including breeding, migrating, and wintering.

WAP identified 404 SGCN in nine taxonomic groups. The groups include mussels, snails, crayfish, insects, fish, amphibians, reptiles, birds and mammals (Table 2). However, many taxonomic groups were not included because not enough data exists to evaluate their conservation needs. Some of these groups included freshwater sponges, jellyfish, shrimp, roundworms, flatworms, spiders, bees, wasps, and ants.

Table 2. Numbers of Michigan wildlife species in each of nine major taxonomic groups State listed as

threatened or endangered, special concern*, and SGCN.

Taxonomic Group	Total number	Threatened/ endangered	Special concern*	SGCN
Mussels	77	10	8	28
Snails	180	4	29	36
Crayfish	6	0	0	2
Insects	15,000-20,000	19	75	138
Fish	152	15	11	44
Amphibians	23	2	2	14
Reptiles	29	4	6	16
Birds	414 ⁺	21	21	99
Mammals	66	6	4	27
Totals		81	156	404

^{*} Special concern species are not legally protected, but have been identified by Michigan Natural Features Inventory (MNFI) as being of concern because of declining or relict populations in the State.

Individual SGCN summaries described in WAP included distribution maps, distribution and abundance, associated landscape features, associates threats, and comments. The information for each species summary "is based on available data, scientific literature reviews, and the informed opinions of experts knowledgeable about specific wildlife taxonomic groups in Michigan" (WAP).

C. ASSESSMENTS

1. Conservation Needs, Threats and Priorities

Conservation needs, threats and priorities are identified in WAP on a statewide scale, regional scale and species level. At the regional scale, the threats and conservation actions needed "reflect the highest priority threats for that ecoregion or lake basin." If these threats are addressed and conservation actions taken, it would benefit multiple landscape features and the wildlife associated with those features. At the species level, the most identified need is knowledge about species distribution and population, habitat usage, threats and general life history. The state scale has the most comprehensive information regarding threats and conservation needs within the state.

At the statewide scale, fourteen threats were identified. They are "invasive species, fragmentation, wetland modifications, dredging, channelization, riparian modifications, dams, nonconsumptive recreation, altered sediment loads, disease and pathogens, altered hydrologic regimes, altered fire regime, lack of scientific knowledge and social attitudes" (WAP). Conservation needs identified were:

- Identification and conservation of representative areas, high quality areas and other areas of high ecological significance;
- o Identification and conservation of areas facing serious threats;
- Development and use of best management practices, recommended strategies or recommended plans for conservation and management in specific situations;
- Identification and elimination of significant information gap for SGCN, landscape features and ecological processes, including responses to threats; and
- Assistance to private landowners and creation of partnerships between conservation organizations/agencies and private landowners for conservation of wildlife and landscape features.

[†] This number includes the 233 species known to breed in Michigan, as well as species which migrate through the State.

- Development of new regulations/legislation to protect SGCN and landscape features;
- Development of artificial techniques and engineering of new structures tha mimic natural processes;
- Education of the public about primary threats to wildlife and landscape features, biodiversity and essential ecological processes;
- Development of survey, monitoring and response to protocols to identify and address new disease, pathogens and invasive species.

2. Evaluation, review and revision

A major challenge for WAP is developing an effective method for evaluating and monitoring the actions taken to measure their effectiveness. The diversity of landscape features and species in Michigan covers a broad spectrum. No single method will be appropriate for every landscape feature, species or conservation action taken. Any evaluation will need to be done at a specific site or action taken level. It is further complicated by the fact that WAP is a voluntary plan and has no legal or binding provisions. The actions recommended in WAP are not mandatory but only guidelines for developing conservation plans. It is up to the entity developing a conservation plan or action to implement the recommendations of WAP.

The Federal directive requiring the development of a wildlife conservation plan requires that the document be reviewed once every ten years. This allows for any changes to be addressed and any appropriate revisions made. Michigan plans on reviewing and revising WAP every five to ten years. The next edition is planned to be released in October 2009.

III. PRIVATE PROPERTY MANAGEMENT PLAN

Private property management plans are designed to achieve goals determined by the land owner based on their desired goals for the property. The goals can include wildlife habitat or viewing, timber harvesting, recreational opportunities, and resource management. The management plan includes a description of the property, outlines the goals for the property and suggests recommendations to achieve those goals.

A. PROPERTY

1. History

Our property is comprised of two parcels that are approximately 10 acres each. My husband and I purchased the first parcel in 1994 and the second parcel in 1997 from B&G Trees, Inc. In approximately 1992-1993, B&G Trees select cut the timber by harvesting large old trees and leaving young juvenile trees.

A review of plat book maps dating back to 1918 shows that prior to B& G Trees purchasing the land and splitting it into 4 ten acre parcels, the land was a forty acre parcel owned by a succession of private individuals. It is not known what those individuals did with the land. However, the entire area was heavily logged in the 1800's and into the early 1900's. The surrounding national forest is a second growth forest comprised of a mixture of hardwoods and Eastern White pines.

2. Location

Our property is located in the southeastern corner of Manistee County, Michigan. The land is in Norman Township, Michigan (T21N R14W 11). The property is bordered on two sides by the Manistee-Huron National Forest. The land is heavily forested. This is a secondary successional forest in a middle stage of succession.

3. Geomorphology

The contours of the property are fairly level on the north side but have a large gently sloping hill on the south. The surrounding area consists of rolling hills, which are moraines from the last glaciation.

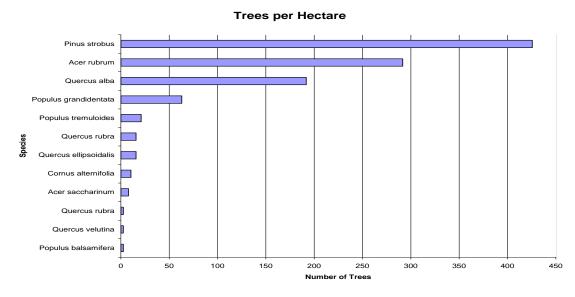
The soil is large grain sand with a water table of 9-12 feet. There is no standing water on the property.

B. FLORA /FAUNA ANALYSIS FLORA

I conducted a point-quarter vegetation analysis to determine the species of trees, their density, dominance and frequencies. The parcels of land are 324.58 feet wide and range from 1303.05 to 1309.96 feet long.

I ran five transects lines running from north to south on the length of the property, each with twenty points spaced 15 meters apart. At each point, I divided the point into four quadrants and measured the distance to the nearest tree in that quadrant. I then measured the circumference of the tree and identified the tree.

The point-quarter analysis of 400 trees at 100 points revealed a total of 12 tree species. Of the 400 trees sampled: 163 trees were Eastern White Pine, 109 trees were Red Maple and 72 trees were White Oak (Fig. 4). The remaining species combined accounted for little more than 1% of the sample.



In addition to the trees, the forest floor has numerous ferns, mosses/lichens/fungi and some wildflowers.

Historically, this area was a dry mesic conifer forest dominated by Eastern White Pine and White Oak. Following extensive logging of white pine during the 1800's and early 1900's, the area became a dry hardwood forest with a mixture of maple, oak and aspen trees. The data I collected shows that Eastern White Pine once again dominates and that dominance combined with the high number of White Oak trees counted, may signal a return to the historical dry mesic conifer forest.

FAUNA ANALYSIS

The property supports the typical mammals and birds found in northern Michigan forests including resident and migrant individuals. The species include deer, bear, coyote, fox, raccoons,

rabbit and hare, porcupine, skunk, possum, squirrels, and mice. Through the years, my husband and I have seen all of these animals or their evidence.

The bird species are harder to observe and identify but include several species of hawks and owls, ravens, turkey vultures, woodpeckers, turkey, whippoorwills, black capped chickadees, grouse, pheasant, and blue jays. The property supports a resident population of grouse which are observed frequently.

C. MANAGEMENT PLAN

1. Objectives

The primary goal of this plan is to provide wildlife habitat that supports the diversity of wildlife present on the land.

2. Recommendations

I have decided to develop my management plan for the current state of the forest and not for the historical dry mesic conifer forest. However, I believe that the property is returning to its historical state and over time this succession will require changes to the management plan.

In reviewing WAP, I determined that the property is in a transition from a dry hardwood to a mesic conifer forest. Since the property appears to be in transition, I reviewed both landscape features in WAP to determine the conservation needs and what, if any, actions need to taken. There are presently 44 SGCN's listed for the mesic conifer forest and 40 SGCN's for the dry hardwoods forest.

The conservations actions needed for both forest types are similar so the actions taken will not be dependent on managing for the type of forest (dry hardwood or mesic conifer). Since the property was logged approximately 15 years ago, most of the trees are of the same age. The forester I consulted, Tom Williams, recommends select cutting every 10 to 15 years. This creates different age growth in the forest. To that affect, I plan a cutting approximately 2-3 acres on the south side of the property. This will assist in achieving a couple of the conservation actions required. First, it will create different successional stages in the forest. Second, it creates a similar effect to that of a natural disturbance by creating an open area. This produces an edge effect. Edges typically have a higher species diversity and many species prefer edges. Finally, if the tree tops and branches are left on the ground, they increase large diameter tree snags and woody debris which provide habitat for many species.

At this time, the only other action required is to develop an invasive species monitoring, control, and prevention plan. To that end, I will begin to monitor the forest through regular observations for any invasive species. Invasive species that are found will be removed and discarded in an appropriate manner (some species may require burning to destroy their seeds, etc.). Prevention is not feasible since the property is not isolated from the surrounding area.

No further actions are required at this time and natural succession should be allowed to continue.

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Construction of a Targeting Vector for Conditional Knockout of the Fiz1 Gene Megan Stewart, Dan St. Aubin, and Ed Guzman Faculty Advisor: Kenneth P. Mitton Department of Biomedical Services; Oakland University

Abstract

FIZ1, may support the expression of the Rhodopsin gene in maturing photoreceptor cells. To confirm role of FIZ1 in vivo, transgenic mice can be made that with a conditional "knockout" of the Fiz1 gene in photoreceptor cells. To accomplish this, a gene-targeting construct, pfloxneo-mFiz1, was designed that contains several features: Exon-3 of the mouse Fiz1 gene flanked by two LoxP sites, the right flanking region (upstream of Exon-3), left flanking region (downstream of Exon-3), and a Neomycin positive selection gene flanked by Flp-recombinase sites. The goal is to generate mice that have LoxP sites flanking Exon-3 of their Fiz1 genes (Chromosome 7), that do not disrupt normal expression of the gene. When crossed with NRL-L-Cre mice, offspring will express the Cre-recombinase protein only in rod-progenitor cells. Cre will remove DNA between any two LoxP sites (Exon-3), and inactivate the Fiz1 gene only in rod cells. The targeting vector, pfloxneo-mFiz1, is very large and the inserted DNAs (three) were prepared by PCR. The construct had to be confirmed for correctness using restriction digests and extensive automated DNA sequencing (primer-walking). This large project was managed and controlled using MacVector molecular biology software. The pfloxneo-mFiz1 construction was confirmed for use in gene targeting by homologous recombination of mouse ES cells.

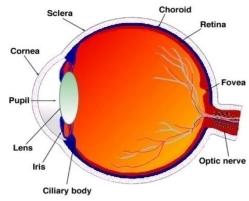


Fig 1. Illustration of human eye

FIZ 1 is believed to play a significant role in the rod photoreceptor cells.

[Illustration from:

http://webvision.umh.edu/webvision/anatomy.html.]

Introduction

The human eye contains a variety of structures and important elements. Allowing the human eye (Fig 1.) to detect light is the tissue called the retina. The retina contains rhodopsin, which, after it is activated, is followed by the visual transduction pathway, etc and ultimately allows humans to "see". The cells that allow for this initial detection are the photoreceptor cells (Fig 3.), consisting of the rod and cone cells. FIZ1 is involved with the expression of rhodopsin gene in photoreceptor cells and does this with the usage of transcription factors. Several

transcription factors (TFs) are clearly essential for photoreceptor development, and their mutations cause retinal degenerations (NRL, CRX, NR2E3) (Fig 2.). Maturation of the neural retina is strictly coordinated, including: formation of photoreceptor outer-segments, synthesis of phototransduction proteins, and synaptogenesis. FIZ1 is a multiple zinc finger protein whose expression increases dramatically in the neural retina during the maturation phase.

Fiz1

cytoplasm
nucleus

Chromatin Modifying
Proteins

Proteins

transcription
rate

TBP (RNA Polymerase II)

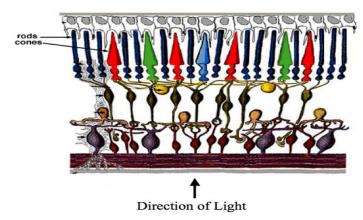
TATA box

Fig 2. Model of FIZ1 protein interactions at the Rho promoter

Interactions of FIZ1 with transcription factors at the Rho promoter.

Ongoing research, in the Mitton Laboratory, into FIZ1's function includes pursuit of its interactions with proteins and gene promoters in vivo, as well as its subcellular location in all layers of the neural retina. In order to determine FIZ1's role more thoroughly, we need to observe the affects of it in actual retina in vivo. How are maturation processes in other retinal cell types coordinated with those in photoreceptors? To test the affects of FIZ in the retina, we need to remove the FIZ1 from rod cells, which is done through the use of an animal model: a conditional gene knockout mouse.

Fig 3. Retinal cell layers



FIZ1, may support the expression of the Rhodopsin gene in maturing photoreceptor cells. Conditional knockout of FIZ1 will take place in the rod cells. [Illustration from:

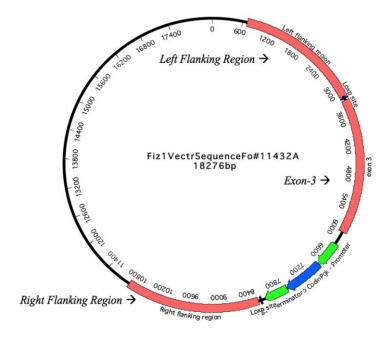
Methods

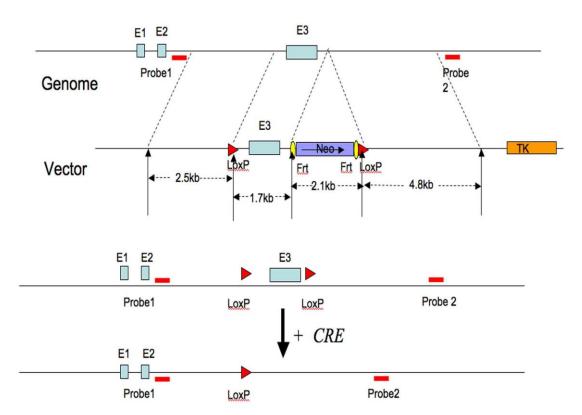
A construct was designed that will allow for the Fiz1 gene to be conditionally knocked out in rod photoreceptor cells. Through homologous recombination during Prophase of Meiosis I, the construct can be correctly inserted. This insertion is made possible with the use of CRE-LOX technology alongside the designing of pfloxneo-mFIZ1.

A gene-targeting construct, pfloxneo-mFiz1 (Fig 4.), contains several features: Exon-3 of the mouse Fiz1 gene flanked by two LoxP sites, the right flanking region (upstream of Exon-3), left flanking region (downstream of Exon-3). In addition, a neomycin (Neo) resistance gene is used as a positive selection gene flanked by Flp-recombinase sites. The TK (thymidine kinase expression cassette) allows one to select embryonic stem (ES) cell clones that carry the targeting vector. The aim is to generate mice that have LoxP sites flanking Exon-3 of their Fiz1 genes (Chromosome 7) that do not disrupt normal expression of the gene. In order to do this several things must take place.

The vector (Fig 4.) will be inserted into the genome. Using neomycin resistance one may be able to choose the cells; moreover, a recombinase protein, Flp recombinase, will remove anything between Frt, thus removing the neomycin and leaving one Frt (inbetween the furthest right Loxp and Exon 3). When crossed with NRL-L-Cre mice, offspring will express the Crerecombinase protein and the Cre protein will remove DNA between any two LoxP sites (Exon-3). With this removal of the Exon3, the Fiz1 gene will be inactivated only in rod cells. The targeting vector, pfloxneo-mFiz1, is very large and had to be prepared through the insertion of DNAs (three) by Polymerase Chain Reaction. Upon this preparation the construct had to be confirmed for correctness using restriction digests and extensive automated DNA sequencing (primer-walking, Fig. 5). This large project was managed and controlled using MacVector molecular biology software. Furthermore, the pfloxneo-mFiz1 construction was confirmed for use in gene targeting by homologous recombination of mouse embryonic stem cells and genotyping.

Fig 4. Fiz1 Conditional Knockout Construct Design





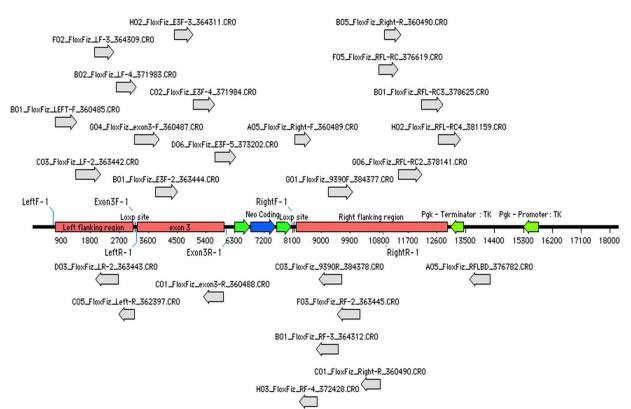
The construct, pfloxneo-mFiz1 (top) has several important features: left flanking region, right flanking region and exon3. The vector will be incorporated into the genome (having the FRT-flanked neomycin gene). Then, using neomycin resistance will select for the desired cells; moreover, these cells will be transfected with Flp recombinase, which will remove the neomycin gene between the Frt sites and leave one Frt (between the right LoxP and Exon 3). After this, breeding of the LoxP mice with Cre mice will allowfor

removal of exon3 to be removed from the genome.

Results & Discussion

A construct was designed that will allow for the Fiz1 gene to be conditionally knocked out in rod photoreceptor cells. Through homologous recombination during Prophase of Meiosis I, the construct can be correctly inserted. This insertion is made possible with the use of CRE-LOX technology alongside the designing of pfloxneo-mFiZ1. This targeting vector, pfloxneo-mFiz1, prepared initially with a BAC clone (containing a large piece of DNA) had to be made through the insertion of DNAs (three) by Polymerase Chain Reaction (PCR). PCR is not a perfect process: Taq polymerase makes an error every 1/10,000 bases; moreover, in order for homologous recombination to occur, the construct had to be confirmed that it is true and correct using restriction digests and extensive automated DNA sequencing (primer-walking, Fig. 5).

Fig 5. Primer Walking Results



Using the Iowa State University DNA Synthesis Facility, the pfloxneo-mFIZ1 construct was sequenced using the primer walking method. Forward and reverse primers were used along the entire construct to sequence both DNA strands. Individual sequencing runs are shown as grey arrows below and above the reference sequence. Tracking of full sequencing coverage of inserted regions (red) as viewed using MacVector software. The circular construct is illustrated in a linear layout for display purposes. Over 10,000 bases of the construct were covered in total. Some areas were double checked using both strands.

We designed forward and reverse primers and through the use of the Iowa State DNA Synthesis Facility as the oligonucleotide producers. This primer walking project, virtually three separate

sequencing projects, included the sequencing of three separate regions (right flanking, left flanking and exon 3 region) along the entire construct. Primers, both forward and reverse, were designed initially so that they flanked each region. Once that region was covered, another series of primers were designed to continue in the same direction to cover the remaining area of the construct (a total of 25 primers were designed and run to cover the entire construct). IA State completed the reactions, using automated DNA sequencing, and each sequencing run was sent to the Mitton lab in the form of electrophoretograms. An electrophoretogram is graphical data that shows the probability of finding a specific base (the sharper the spike, the smaller the area under the curve and the "cleaner" the spike (no other curves overlapping), the better the probability that the base is the expected, or "called base"). This large project was managed and controlled using MacVector molecular biology software. Each sequence was visually inspected to remove base calls at the start and the end of the sequence that are not considered too "noisy" to be reliable. Each of these edited sequences was aligned to a full sequence model of the circular plasmid that was prepared using MacVector software. This alignment map was used to track the complete sequencing coverage of all three genomic DNA sequence inserts.

The pfloxneo-mFiz1 construction was confirmed for use in gene targeting by homologous recombination of mouse embryonic stem cells. The next stage of the project will be to do the gene targeting by eletroporating the construct into cultured mouse embryonic stem cells. The desired ES clones will be confirmed by genomic testing using restriction digests and Southern blotting. This cell line will be eletroporated with an expression plasmid for the Flp recombinase to remove the neomycin gene prior to injection of blastocyst stage mouse embryos with the Flox-FIZ1 stem cells.

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Using sensitivity analysis in GIS to evaluate suitable conservation areas and Future development at Camp Tapico Richard Sadler

Faculty Advisor: T. Edwin Chow Department of Earth and Resource Sciences; University of Michigan-Flint

Abstract

The conservation of natural forests and wetlands has become increasingly important as urbanization continues to reduce the quantity and quality of undisturbed places. The goal of this study is the long-term ecological preservation of Camp Tapico—a Boy Scout camp in the northeast quadrant of Excelsior Township, Kalkaska, Michigan. It lies on 1283 acres of wetlands, lakes, rivers, and second growth mixed forest.

A sensitivity analysis using the weighted linear combination method of capability/suitability modeling in ArcGIS provides the basis for five "best use scenarios" for resource planning at the camp. Scores are tabulated by weighting several factors based on their importance. This study simulates each scenario (i.e. wetland preservation, campsite desirability, etc) with different weight combinations. Some factors include: proximity to roads, electricity, and waterlines; and distance from existing campsites and wetlands.

In the past, environmental consequences were overlooked when making land use decisions at the camp. Providing the sensitivity analysis under various scenarios allows future camp rangers and council committees to make more informed choices concerning building construction, forestry operations and summer camp program implementation. Conceptual Modeling

Geographic analysis of suitability modeling has been in existence in some form for over 100 years. Collins et al discussed the development and increasing importance of land-use suitability analysis (2001). A study was done using suitability analysis in the nearby Grand Traverse Watershed (Pijanowski et al, 2002). Using 10 factors of urbanization, Pijanowski evaluated areas with a high potential for urbanization in the next 20 years. As a point of interest, area including Camp Tapico was included—the analysis showed a classification of "forest" in the next 20 years. Suitability analysis was chosen for this study to visually explain the need to preserve the natural areas at the camp. In order to exemplify more important traits, a weighted linear combination method was adopted.

Because of the continuous land ownership of Camp Tapico by the Boy Scouts of America, it has remained largely unaffected by opposing land uses in Kalkaska County. In order to retain its natural legacy, however, a plan must be implemented to accentuate the need to preserve this area.

Liu et al surveyed the importance of using multiple factors in the analysis of areas with lakes (2007). Understanding how all factors influence the use and capabilities of development in lake areas is important in suitability analysis. Thus, ten factors were considered when constructing a conceptual model, including: distance from the camp boundary, wetlands, sensitive areas, forestry operations, campsites, and program areas; and proximity to existing wells, waterlines, electricity, and roads. Implementing these factors provided for the construction of suitability maps detailing the best and worst places to locate new development under several scenarios. A map of these factors can be seen in Figure 1.

Each factor was given scores from 0 to 10, depending on the importance of a piece of land in relation to the factor (i.e. areas greater than 200 feet from a wetland received 10 points). After every factor had been assigned scores, many were weighted differently—depending on the scenario in use. A sum of the factors was calculated to find a preliminary score. Finally, land

uses unsuitable for development (lakes and wetlands) were reclassified with a score of 0, while forested area was given a score of 1. Multiplying the sum of the factors by the reclassified land use score provided the final scores. An example calculation, as well as the tabulation table, is found in Appendix 1.

GIS-Based Modeling Approach

Camp Tapico is a year-round Boy Scout Camp, operated by the Tall Pine Council. It lies on just over two square miles of wilderness in Kalkaska, Michigan, in the north-central region of the state. The peak camping season runs from the middle of June to the beginning of August. During these weeks between 250 and 500 people stay at the camp in 18 campsites and several permanent camp buildings. The majority stay in Army-style tents. Vehicle traffic is limited on the camp's main roads, and boat traffic on the lake cannot exceed 10 horsepower engines. As a result, the camp retains a great deal of its natural condition.

The use of suitability modeling in this application is important to the future of development at the camp. Providing spatial analysis to a council otherwise unable to assess environmental suitability for development will allow better judgment in the future.

A data-flow diagram—included in Appendix 2—shows the procedure used in the GIS-based modeling process. All calculations and transformations were completed using ArcMap.

Results

Using the sensitivity analysis, five scenarios were generated, highlighting different aspects of conservation. The scenarios included: forest regeneration, wetland preservation, safety/accessibility, general conservation, and a non-weighted scenario. Wetlands and lakes were omitted from the scoring process, as development on these areas is not an option. In general, the highest scores were received in already developed areas of camp—i.e. areas directly south and east of the main lake. This is positive for the camp; it means development has been sensible. High scores were also seen in the north-central and extreme far west of the camp. The scenarios can be seen in Figures 2 through 6.

The individual weighted scores exhibited no trouble in relevance. For example, areas within 100 feet of a road were clearly delineated by the darker shade of brown, in contrast with areas far away from roads. Thus, when all factors were combined, the resulting scenarios provided information directly correlated to the distance from the important factors.

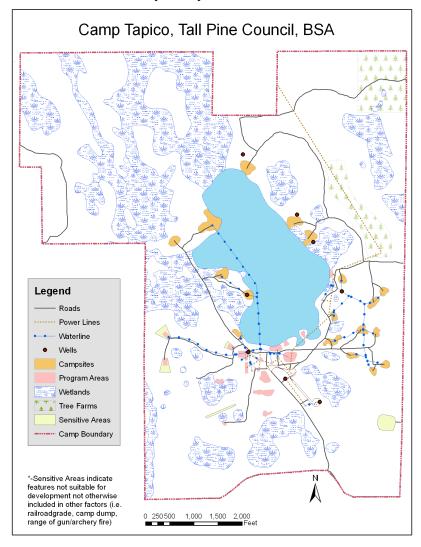
One important factor could not be included in the spatial analysis—the factor of personal experience. The ability to decide on future development based on one's knowledge of quality versus non-quality development sites cannot be adequately mapped or analyzed. Ideally, goals for land-use suitability should include interviews with stakeholders and policy analysis (Liu et al, 2007). Because of the intricacies of mapping this trait, however, this was left out of the analysis. Rather, this analysis should serve as an aid to personal knowledge of the camp when considering new development.

Initial future development should make use of the existing sites and infrastructure, as the camp currently operates at a low capacity. Should the camp need to expand, new sites should follow the recommendations of this study. Following these guidelines will ensure a bright future for the conservation of resources at Camp Tapico.

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Figure 1. Factors Used in the Sensitivity Analysis.



Appendix 1. Factors of the Weighted Linear Combination Method of Suitability Analysis.

Factors	Weight	Value Range	Factor Rating
Proximity to roads	4,4,3,3,1	<100 feet	10
		100-500 feet	5
		>500 feet	0
Proximity to electricity	1,1,4,1,1	<100 feet	10
		100-500 feet	5
		>500 feet	0
Proximity to water lines	2,3,3,2,1	<100 feet	10
		100-500 feet	5
		>500 feet	0
Proximity to wells	2,2,4,2,1	<100 feet	10
		100-500 feet	5
		>500 feet	0
Distance from existing campsites	3,1,1,1,1	<100 feet	0
		100-499 feet	2
		500-1000 feet	8
		>1000 feet	10
Distance from existing program areas	1,1,1,1,1	<100 feet	0
		100-500 feet	10
		>500 feet	6
Distance from wetlands	3,5,2,5,1	<50 feet	0
		50-200 feet	5
		>200 feet	10
Distance from tree farm/logging areas	5,3,2,5,1	<50 feet	0
		50-200 feet	5
		>200 feet	10
Distance from sensitive areas	3,3,1,5,1	<50 feet	0
		50-200 feet	5
		>200 feet	10
Distance from camp boundary	2,2,3,1,1	<100 feet	0
		100-499 feet	5
		<500 feet	10
Make-Up of Terrain	-	Upland	1
		Wetland	0
		Lake	0

Score = $\sum Fri * wi$

Example Raster Calculation:

(([reboundary5] * 2) + ([recampsites5] * 3) + ([rewells5] * 2) + ([rewaterline5] * 2)+([repower5] * 1) + ([reroad5] * 4) + ([reprogram5] * 1) + ([rewetland5] * 3) + ([retreefarm5] * 5) + ([resensitive5] * 3)) * ([redontuse5 - redontuse5])

= Scenario 1

Appendix 2. Data Flow Diagram Utilized to Complete Analysis.

Methodology

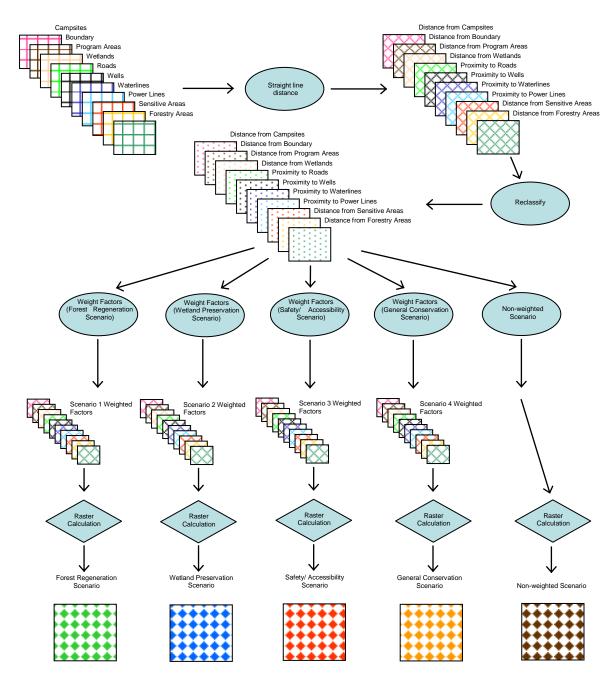


Figure 2.

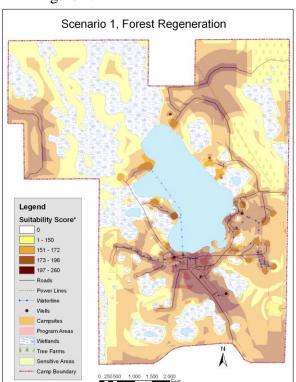


Figure 3.

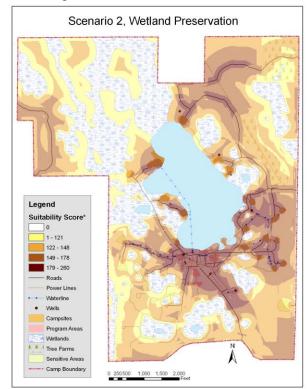


Figure 4.

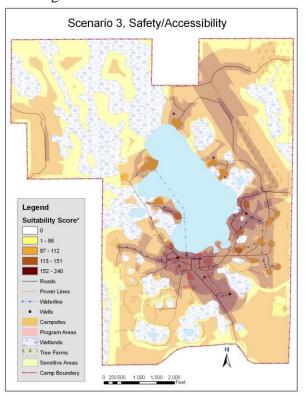


Figure 5.

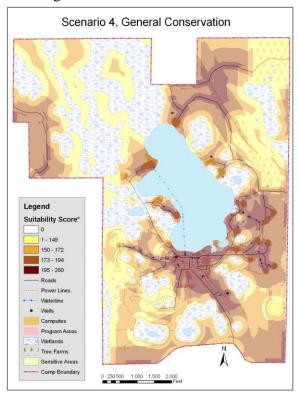
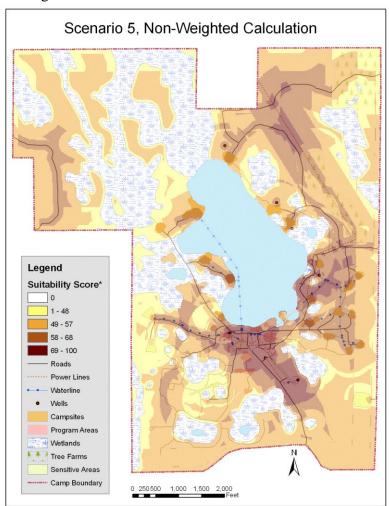


Figure 6.



Viola as an Unconventional Woman Todd Butler

Faculty Advisor: Maureen Thum Department of English; University of Michigan-Flint

Viola has frequently been portrayed as feminine, submissive, and quiet, but in Shakespeare's Twelfth Night, she is depicted as an unconventional woman. Women of her time were restricted by many limitations and were confined to the domestic sphere of the household. In order to remain respectable and accepted, women of this time could not step out of this domestic sphere. In doing so, they left their protection from condemnation and recrimination. By violating an assigned feminine role, women were looked at as being perverse and unnatural (Thum). It was unacceptable for a woman to be independent or to have her own desires. Viola was thought to have been irrational in thought as well as naïve and unintelligent. However, a closer examination of Viola reveals that she is the opposite. Viola consistently displays her strong-willed personality and her intelligence. She also demonstrates her intellect by the way in which she understands her predicament with the Countess Olivia. Viola then reveals that she is unafraid of pursuing what she desires through the way she pursues the Duke of Illyria.

Viola first shows that she is a strong-willed individual and through using her intelligence she acts unconventionally. Viola's determination begins early on in the story when she is saved by a sea captain from drowning. She and her brother were aboard a ship that sank into the sea. Viola believed that her brother had drowned. She was left desolate from any familiar help and had only a sea captain's arm to hold for safety. A typical woman of this time would not have reacted to the situtation, for there would be no guidance at all. Their actions would have been justified because women of the time were not thought to have the ability to survive without a male. However, Viola unconventionally takes control of her own predicament. Viola states, "I prithee, and I'll pay thee bounteously, conceal me what I am, and be my aid" (Twelfth Night I.2.51-2), to the sea captain. She wants the sea captain to disguise her and offers to pay him well if he keeps her secretly hidden as a man. This action is above what any other female of the time would have done; in fact, it may have been more than many men would have accomplished. After disguising herself as a man, she becomes a servant of the Duke of Illyria. Cesario, Viola's male disguise, with her own talents and intelligence, caught the Duke's attention, which made becoming a servant quite effortless. Viola started from a near death experience and derived a plan of survival. She then followed through with the plan, while at the same time challenging current norms of her society. Viola proves that she is truly unconventional. She displays that her mind is quite capable of anything, which leads to the fact that she can read right through the Countess Olivia.

Viola demonstrates again that she is unlike the conventional woman through her view of Olivia's feelings. In Viola's time, women were not expected to be capable of understanding the scheme of another, but Viola stands out. Olivia, a fair countess of Illyria, met Viola as Cesario, her male disguise, while Viola was delivering a message to her from the Duke. Olivia, oddly enough, took a liking to Cesario, even though she denied the love of any other individual, including the Duke. Olivia devised a plan of guaranteeing Cesario's return to her palace, for she did not know if he would ever return. She would send her messenger, Malvolio, after Cesario to give him back a ring that he had given her. However, such a ring would come from none other than Olivia's own finger. This would guarantee that Cesario would have to make another appearance. A typical woman of this time may have seen such an action by Olivia as merely a mistake; however, Viola knew exactly what was on the mind of Olivia. Such ideas are verified when Viola states to herself, "I left no ring with her; what means this lady? Fortune forbid my

outside have not charmed her!" (Twelfth Night II.2.14-5), "She loves me, sure; the cunning of her passion..." (Twelfth Night II.2.19). Viola affirms that Olivia must have taken a fancy to her male appearance and now has deep feelings toward her. Viola's intelligence is quite exceptional. She could read right through Olivia. Viola even states, "How easy is it for the proper-false in women's waxen hearts to set their forms!" (Twelfth Night II.2.26-7), which is Viola saying that Olivia is quite susceptible. Viola sees the susceptibility of a woman and speaks about it from another viewpoint other than female. Within placing herself into another point of view, she fits an altered definition as a woman. She sees both sides of the equation between the rights of men and women, which enables her to criticize the situation that she has encountered with Olivia and ultimately reveal her unconventionality once again.

Viola also displays that she is unafraid of pursuing her desires in the way that she pursues the Duke of Illyria. Viola's infatuations with the Duke of Illyria start early. When the Duke first asked Viola, as Cesario, to go to Olivia's palace and tell her his feelings, she abided by his order. However, as she was leaving, Viola states to herself, "Yet, a barful strife! Whoe'er I woo, myself would be his wife." (Twelfth Night I.5.40-1), which affirms that she will abide by the Duke to help him woo his choice, yet she would rather be his wife herself. This makes Viola unconventional because she expresses her own opinion, while traditional women of the time were thought to be irrational and unable to think clearly (Thum). Viola goes beyond the fixed limits of her time's societal norms and creates her own confines. She then announces her feelings to the Duke. First, the Duke states, "Boy, thou hast said to me a thousand times thou never should'st love woman like to me." (Twelfth Night V.1.259-60), which Viola answers with, "And all those sayings will I over-swear, and all those swearings keep as true in soul as doth that orbed continent the fire that severs day from night." (Twelfth Night V.1.261-64). The Duke is essentially telling Cesario that he said that he would never love a woman as much as he loves the Duke. Viola answers him by stating that she stays true to everything that she said as faithfully as the sun does its task of changing from night to day. These statements occur when Viola's protective male disguise is being removed and her true identity is being discovered. Viola then goes on to tell the Duke that she is a female and explains the complete story of how she arrived at his palace. This type of action goes against the grain of any woman of that time. Viola steps outside of her expected role in order to declare her love for the duke. A typical woman of the time wouldn't have exposed themselves for fear of being alone, yet Viola stayed strong and determined even at her most vulnerable state. Traditionally, women did not have the opportunity to pursue their own desires, for their lives were lived for them. Viola opposes this norm and proves her unconventionality.

Viola shows her strong-willed personality without fail and proves her great intelligence. Viola's intellect is also confirmed by her knowledge of the fair countess Olivia's scheme. Viola lastly reveals that she is fearless through the pursuit of her own desires with the Duke. She vigorously revolts in opposition to her traditional societal norms and era without even knowing it. She takes it upon herself to fulfill her own safety, which was solely thought to be the job of a male. Viola also possesses intellectuality beyond any woman's traditional abilities during that time. This is demonstrated throughout the story on numerous occasions by the fact that she had to survive single-handedly. Viola is a prime example of a woman that has the ability to gain a sense of control in a male dominated society. She, beyond any doubt, is unconventional.

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