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The Alpha Kappa Phi Review

Annual Journal of Undergraduate Research
in the Humanities

Volume V
Spring 2019

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PREFACE

An institution puts forth a mission statement to capture its primary purpose, center of attention, and dedication. Lindsey Wilson College shows the depth of its love for education and the student body with its statement, "Every Student, Every Day." The *Alpha Kappa Phi Review* is an extension of this mindset, with an interest in the work of all students at Lindsey Wilson College.

This journal contains a broad range of student essays. These essays span a wide variety of topics and academic disciplines, including detailed analyses of works by major authors and solutions for pressing societal concerns that have major implications on our world today. All of the essays that appear in the *Alpha Kappa Phi Review* have gone through a rigorous peer-review selection and revision process resulting in the inclusion of only works that achieve the highest excellence. All of the essays rely on secondary research and/or extensive textual evidence to support their analyses and claims.

The *Review* has sought to include a wide variety of writing from Lindsey Wilson's student body with this grouping, encompassing the work of sophomores to recent graduates. This volume boasts fifteen student essays, the largest number of essays ever published by the *Review*. The reader will find the essays organized thematically, not alphabetically, into six different groups.

The first three essays in this volume—by Katie Brown, Kaitlyn Jackson, and Justin Sturgeon—discuss works that deal with race, colonialism, and culture. All three authors chose to analyze works that were written in response to other literary works or world events. The second group of essays in the volume features two essays examining feminism and gender in Greek literature. Emma Turner and Avery Crews both use a feminist lens to explore the classic characters of Antigone, Demeter, and Penelope. The next three essays in the volume—by Caitlin Freeny, LeeAnn Hutchinson, and Kennedy Selbe— discuss the topics of misogyny, gender, queer theory, and identity. While these essays have a common thread, they explore a wide variety of literary works from a variety of time periods to wrestle with these feminist and gender studies issues. The fourth group features essays—by Kaylie Butler and Micah Stewart-Wilcox—providing detailed analyses of works that have caused, and continue to cause, much debate in the field of literary studies. The fifth group of essays shifts the focus to historical analysis, both of past world civilizations and of personal histories as they intersect with world history, with three essays by Paige Enlow, Lane Gentry, and Ellen Rich. These essays all feature historical narratives, both fictional and true, that weave historical facts into their narrative. The final group of essays examine social concerns in church and government. Austin Hickman and Samuel Kiger address questions of common law interpretations of the U.S. Constitution and charismatic religious leadership, respectively.

The *Alpha Kappa Phi Review* is devoted to publishing the best student scholarly work that Lindsey Wilson College has to offer. We believe the broad range of topics and arguments within this volume showcase the excellent writing and research skills of Lindsey Wilson's student body.

—Caitlin Freeny
Editor-in-Chief
April 2019

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The editorial board would like to thank the following English and History faculty members for serving as Faculty Reviewers for this volume:

Dr. Tim McAlpine
Dr. Kara Mollis
Dr. Kerry Robertson
Dr. Allison Smith
Dr. Elizabeth Tapscott

Each submission to the *Alpha Kappa Phi Review* undergoes an extensive review process in which it is anonymously evaluated by both student editors and faculty.

We are grateful to Dr. Paul Thifault for founding and establishing the *Alpha Kappa Phi Review* in 2015, the sole undergraduate research journal at Lindsey Wilson College. Special thanks also to Dr. Tip Shanklin for continuing his legacy by editing and publishing the second volume. Finally, the last three volumes of the *Review* would not have been possible without the mentorship of Dr. Steffens.

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Critical essays in the Humanities, broadly defined as the fields of English, History, Women's and Gender Studies, Philosophy, Theology, Theatre, Film, Political Science, and Art, are welcomed and encouraged from current or recently graduated Lindsey Wilson College students.

For more information, please contact Dr. Karolyn Steffens, Assistant Professor of English and Faculty Editor: steffensk@lindsey.edu.

Songs of Freedom and Oppression: Language, Identity, and Race in Césaire's *A Tempest*

Katie Brown

It is through language that people process and frame the world around them. Language not only provides us with a way to communicate but also serves as a way for one to establish and articulate an identity. Imposition of language is one of the first, and perhaps most influential, steps in the colonization process. When one's form of communication is taken away or compromised, it alters one's entire ability to connect to and reflect on identity. In his 1964 work, *A Tempest,* Aimé Césaire highlights the intricacies of language and identity within the scope of colonialism through a retelling of Shakespeare's *The Tempest.* In Césaire's work, the identities of Caliban, Ariel, and Prospero are all heavily tied to the language they use and the ways in which others use language to oppress or empower them. Connecting language and speech with power, Césaire's text focuses on the role of dialogue within the colonial system and how both the colonized and the colonizer can wield this power. In this essay, I will explore the ways in which Caliban's rejection of the colonial dialectic empowers him to overcome his oppressor, how Ariel utilizes his liminal position to negotiate freedom through his speech, and the ways in which Prospero wields the rhetoric of colonialism to oppress others.

In Césaire's retelling, Prospero is a white colonist who has enslaved Caliban and Ariel, both of whom are native to the island. One of the primary ways in which Caliban rejects Prospero's imposition of language is by rejecting the name of "Caliban" that Prospero arbitrarily gives him. Caliban decries the identity that Prospero has "given [to him] by [his] hatred" and rather chooses his own identity in being called "X" (20). Caliban chooses the name X for himself because he has become "like a man without a name. Or to be more precise, a man whose name has been stolen" under Prospero's rule (20). Prospero, like white colonizers and the continuing effects of institutionalized racism, erased Caliban's identity by arbitrarily choosing a new name for him, subjugating him as a slave, and imposing white ideas and values of civilization onto his existence. Prospero's act of renaming Caliban stripped away his identity and sense of self, forever removing his native ancestral name from memory. The "X" is the absence of a history, the forced removal of the identity associated with ancestry. By taking on the mantle of namelessness, Caliban is appropriating the wrongs done to him by the colonial agenda and instead becomes a martyr figure of sorts for other victims of colonization who have also been robbed of their identities.

Aside from refusing the white identity thrust upon him, Caliban also rebels against Prospero's colonial oppression through the persistent incorporation of Kiswahili words into his spoken dialogue with Prospero. Caliban's refusal to totally conform to Prospero's language serves as a consistent, understated resistance to Prospero's insistence of white supremacy. Steve Almquist writes extensively on this topic in his essay, "Not Quite the Gabbling of 'A Thing Most Brutish.': Caliban's Kiswahili in Aimé Césaire's *A Tempest.*" Almquist's essay breaks down some of the grander implications of Caliban's usage of Kiswahili, primarily focusing on the historical evolution of Kiswahili as a language in relation to the decolonization of Africa and of the political and social weight the language carried among the post-colonial academic community in the 1960s. Almquist also focuses in on Césaire's specific choice to incorporate the word "uhuru" as Caliban's primary usage of Kiswahili.

The first line that Caliban speaks in the play is "Uhuru!" (17). According to Almquist, *uhuru* roughly translates to "freedom." The concept of "uhuru" and the word itself was used as a rallying cry and a uniting agent during the Kenyan fight for independence. Since then, Kiswahili and the concept of "uhuru" have both become a uniting force among pan-African independence movements, representing the plight of freedom for all colonized people in Africa (584-92). By refusing to translate the word into the language of the colonizer, Caliban upholds his personal identity as a black man and his connection to his African ancestry. Césaire's choice to purposefully incorporate Kiswahili into Caliban's discourse gives a deliberate, and uniquely African, voice to Caliban's cultural literacy from *before* Prospero arrived. Caliban's native language *is in fact* a language, not incoherent babbling or nonsense as is suggested in Shakespeare's original text of *The Tempest*. Even though Caliban is a black slave in the Caribbean instead of in Africa, his usage of *uhuru* and the Kiswahili language highlights the concept of négritude and his connection with the African diaspora.

This deliberate choice by Césaire circumvents the master-slave dichotomy by giving value and cultural weight to Caliban's ancestry and heritage, rather than dismissing it along with Prospero's cries of black savagery. It is important to note that from Caliban's first line "Uhuru!" to his very last, "FREEDOM HI-DAY! FREEDOM HI-DAY!", he consistently displays an attitude of defiance and forceful resistance toward Prospero and his "civilizing mission," citing and singing of his inherent freedom, regardless of what Prospero may subject him to (Césaire 66). In Caliban's eyes, freedom is not something that Prospero can bequeath to him. Freedom is

Caliban's right; it already belonged to him, and he is reclaiming it with force through his language rather than asking for Prospero's permission. This sharply contrasts with Ariel's approach of negotiation and compromise, but Caliban's usage of Kiswahili gives him a voice, "specifically, an African voice" (Almquist 588), that ends up being more forceful than Ariel's efforts of reconciling with Prospero.

Ariel's identity is unique within the play in that he is the only character to achieve a sense of hybridity between the worlds of the colonizer and the colonized. Rather than demanding his freedom and threatening to see the constructs of slavery "blown to smithereens" (28) as Caliban does, Ariel instead patiently "negotiates" his freedom, content to work with or for Prospero as long as "he's promised [him his] freedom" (26) in the end. Ariel plays Prospero's game, so to speak, in hopes that Prospero may be "finally forced to acknowledge his own injustice and put an end to it" (27). Yet, for Césaire's more radical politics and when directly contrasted with Caliban, Ariel's freedom ultimately comes across as tied to his collaboration with and the cooperation of the white man. Because of this, Caliban accuses Ariel of displaying "Uncle Tom patience and... sucking up to [Prospero]" (26), further reinforcing Caliban's ties to black nationalism and négritude. Caliban admonishes Ariel for forsaking their "brotherhood of suffering and slavery" (26) by working with Prospero to negotiate for his freedom and equality, rather than demanding it of his own volition.

Even through Caliban's harsh criticism and Prospero's continued exploitation of his character, Ariel is ultimately the most successful character at adapting to the colonial world. Ariel is identified as a "mulatto" slave in the character list (3), meaning that he is of mixed race. Since Ariel fits both molds, black and white, he does not wholly fit in with either group. He dons both masks, negotiating his black heritage and his ability to move into the white world of the colonizer. From this liminal position, Ariel finds a sense of hybridity that allows him to negotiate his own freedom. This makes Ariel a difficult character to analyze in the terms of language, as he does not totally fall within one form of discourse or another. He, instead, forms his own discourse that bridges the categories of race and identity.

Prospero's identity is rooted in usage of language, but rather than a form of individual empowerment, his language usage serves as a way to tear down and oppress both Caliban and Ariel. Prospero's identity is couched in the concept of the "benevolent" white savior figure but only in opposition to and in the context of Caliban and Ariel's perceived "black savagery." Prospero uses racially charged language against Caliban, specifically, in an attempt to keep

Caliban in a lesser, subservient position. He admonishes and belittles Caliban throughout the play, using words like "savage" and "ugly ape" to describe him (Césaire 17). Later, Prospero chides Caliban by saying that "[Caliban's cave] wouldn't be such a ghetto if [he] took the trouble to keep it clean!" and suggests that Caliban tried to rape his daughter (Césaire 19). All of this imagery and criticism Prospero projects onto Caliban is couched in racially charged stereotypes with Darwinist, racist connotations of aggressive black male sexuality, incompetence, and laziness.

At the end of the play, Prospero justifies his oppression of Caliban by saying that "I've tried to save you, above all from yourself. But you have always answered me with wrath and venom" (65), painting himself as the benevolent white savior who was only ever concerned with Caliban's well-being and education. However, Césaire writes in *Discourse on Colonialism*, colonization is not "evangelization, nor a philanthropic enterprise, nor a desire to push back the frontiers of ignorance… nor a project undertaken for the greater glory of God" (32). Prospero has convinced himself of this colonizing mission by the end of the play, and his entire identity becomes wrapped up in his role as the benevolent colonizer. He perpetrates this mission through his continued verbal degradation of Caliban, using language as a way to elevate himself to the role of savior and master.

Prospero is ultimately destroyed by his obsession with controlling and redeeming Caliban; he falls prey to the master-slave dialectic, becoming a slave to the identity of being a master. The two identities are irrevocably intertwined, and Prospero, the master, loses meaning without Caliban, the slave. Prospero takes on the island and Caliban as his burden of benevolence, refusing to return to his beloved civilization: "My fate is here; I shall not run from it… This isle is mute without me. My duty, thus, is here, and here I shall stay" (Césaire 64). Prospero clings to what is left of his constructed "civilization" but goes mad in the process, unable to reconcile Caliban's refusal to participate in his life's work of establishing the colonial dialectic. He raves in response to his slipping power: "But I shall stand firm. I shall not let my work perish! I shall protect civilization! [...] It's just us two now, here on the island… only you and me. You and me. You-me… me-you!" (65-66). Prospero *only* has identity in relation to Caliban at the end of the play. The dialectical relationship that has consumed Prospero's identity is destroying him, but Caliban has purposefully removed himself from the relationship, refusing to engage with Prospero at all. This lack of interaction on Caliban's part, the removal of language, is more powerful than all of the racially charged rhetoric Prospero continually uses. Prospero realizes the disparity between the power

Caliban holds over him and the power he once held over Caliban, but he is unable to articulate it. As if a thing most brutish, Prospero's use of language has been reduced to fragmented and confused babbling, "you-me… me-you!" by the end of the play.

It is worth noting that even though Prospero is weakened and waning in power, he is *still there* at the end of all things, raving and resorting to the only thing he knows as power: the tired rhetoric of colonialism. Despite this, Caliban is able to dismiss him. As Césaire writes in *Discourse on Colonialism,* "the colonized know that they have an advantage over [the colonizers]. They know that their temporary 'masters' are lying. Therefore that their masters are weak" (32). Caliban knows he has the upper hand over Prospero and allowing Prospero to flounder in his own failed power structure is Caliban's true victory. Through his refusal to engage with Prospero, Caliban's removal of himself from the dialogue is arguably the most effective use of language in the entire play.

In conclusion, much can be gained from a closer reading of *A Tempest* in regard to the language of colonialism. Almquist writes that "it is through language that the colonial ideology circulates, and it is through language… that the colonial ideology might be challenged" (596). While Prospero appropriates both Caliban and Ariel's identities, degrading and maintaining power over them through the tired rhetoric of white supremacy, they both use language in their own powerful ways to turn that rhetoric back on the colonizer. Caliban asserts his freedom by speaking and singing it in his native language, "uhuru, FREEDOM HI-DAY," refusing to succumb to Prospero's imposition of white identity. Ariel circumvents Prospero's dialogue in a different way by positioning negotiation and speech as a weapon to empower the oppressed. While language can be a tool used to oppress, it is also key to asserting power and freedom within the context of the colonial dialogue, and that dialogue can only exist with the participation of both colonizer and colonized.

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French: A Vehicle of Oppression Reclaimed in Kamel Daoud's *The Meursault Investigation*

Kaitlyn Jackson

Kamel Daoud published his novel *The Meursault Investigation* in 2013, yet the story which unfurls within its pages is rooted in and responding to the plot of Albert Camus' *The Stranger*, which was published seventy-one years earlier in 1942. Despite the turbulent past between Algeria and France, as well as the ethnic oppression evident in *The Stranger*, Daoud chooses to write in French rather than Arabic, to reclaim the use of the French language and use it to question the very claims espoused in it seven decades earlier. This deliberate choice allows Daoud to subvert a language which has historically been a vehicle for oppression in Algeria and a force through which Western academia has excluded the voices of the subaltern, thus making the language accommodate his experience. *The Stranger* by Albert Camus follows the life of a man named Meursault living in the French colony of Algeria in North Africa, after the death of his mother. The novel explores the absurdity of societal expectations through Meursault's trial for the murder of an 'Arab'—though the trial focuses on Meursault's lack of grief rather than his violent crime. In contrast, *The Meursault Investigation* takes the unnamed 'Arab' in the plot of Camus's text and gives him a name and backstory. The fallout of his death and the Algerian War of Independence are explored through the character of Harun, the Arab's brother. Central to both novels is Algeria's colonial past and the dehumanization of the native "Arab" and Berber populations by French-Algerians and the French. This theme is clearly demonstrated in the unconscious interpellation of the unnamed victim of Meursault's murder as "Arab" in *The Stranger*. It is in the face of this historical and literary oppression that Daoud's text arises to challenge the way in which human worth, in relation to ethnicity, was constituted and presented in the colonial, Francophone text of *The Stranger*.

While academia has in recent years been expanding the literary canon to include more non-Western literature, there is still an active bias toward British, American, and French texts. In upholding the value of what is often called "classic" literature, the academic sphere has often negated the problematic past of these texts, as is the case of *The Stranger*. Though written in 1942, *The Stranger* is still taught in high schools and universities in the United States and Europe, often overlooking the dehumanization and racial bias of both Meursault and Camus in favor of crediting the work for its philosophical depth relating to Existentialism and as a meditation on universal

themes of isolation, alienation, and the modern condition. This approach perpetuates the ignorance of many students regarding the Algerian struggle for independence and the racial discrimination and dehumanization faced by Algerian natives. Additionally, the continued presence of the novel on syllabi promotes the cycle of elevating Western texts in the literary canon over those written by non-Western writers, which continues to exclude subaltern writers from the dialogue of academia.

Given this ongoing legacy of ethnocentrism and racial blindness in the context of Camus, I propose that both *The Stranger* and *The Meursault Investigation* be taught in conjunction with one another. This would enable a compromise between the literary merits for which *The Stranger* is heralded and the presentation of its problematic ethnic implications. Additionally, it would introduce students at the high school and college level to postcolonial studies through Kamel Daoud's *The Meursault Investigation* and the reclamation work that is necessary for the subaltern subject. Daoud's work is politically important because he is giving voice to an oppressed and marginalized population, who has long been rendered silent by dominant Western society and culture. It is also significant because of the trauma which post-colonial Algeria is recovering from, which Daoud negotiates within his text.

Colonial History Retold

As previously mentioned, the colonial history of Algeria is central to the plots of both *The Stranger* and *The Meursault Investigation*. Therefore, to provide context for these fictional works and the interpretation provided, one must first understand the major events in the colonial and immediate post-colonial history of Algeria. However, this colonial history of Algeria must first be situated within the broader context of European colonialism, specifically in terms of how that history has had lasting ramifications on both the former colonizers and the formerly colonized.

The process of colonization in Algeria began in 1827, but the concept of colonization had already been active for hundreds of years, given Spain and Portugal's colonization of South America in the 16th century and the European imperialist ambitions that affected and or affect much of the global South. Although the era known as the Partition of Africa ranges from 1881 to 1914, colonization of the African continent began in the 15th century and lasted till 1990 (Tapscott). In fact, one can argue that colonialism has yet to end due to the ongoing imbalance of power in the form of economic, cultural, and military influence, as is exerted particularly by Western European and North American countries predominantly over those in Africa, Asia, the Middle East, and South America.

Algeria's French colonial history began in 1827, when the Dey of Algiers had a tense meeting with a French ambassador, resulting in the Dey striking the French ambassador across the face (Tapscott). Three years later the French used this incident as propaganda for their imperialist mission and begin to invade Algeria. The conflict which arose from the French invasion lasted from 1830 till 1847 when the leader of the Algerian resistance, Abd Al-Qadir was killed, and France declared victory (Tapscott). Over time, France gained control of most of Northern Africa, and as such, when the French government fell to the Nazis during WWII, control of the North African colonies also shifted to the Vichy regime.

During WWII, despite the allegiances of Vichy France, Algerian Berbers and Arabs aided the efforts of the Allies, and by 1942 the Allies were in control of Northern Africa. Yet, in spite of their assistance in the war, Algeria was not granted independence upon the end of the global conflict. In 1952, Egyptian nationals deposed the King, who was backed by the French colonizers and declared the creation of the independent Republic of Egypt with Gamal Abdel Nasser as the first President (Tapscott). Nasser reclaimed the region of the Suez Canal from the Suez Company by force, leading Britain, Israel, and France to attack Egypt in 1953. However, France and its supporters could not regain control of Egypt and were forced from the country, while on the global stage the attack on Egypt was condemned by other major powers, such as the United States, and the French were humiliated (Tapscott).

The humiliation felt by the French at the loss of its colony and the condemnation of its actions only worsened after the First Vietnam War (1946-1954). Like Algeria, French Indochina aided the Allies during WWII and had believed independence would be granted to them at the end of the conflict. However, just like Algeria, independence was not granted, and France reclaimed the region as a colony following the war. The ethnic groups within Indochina began a war against the French colonizers in 1946. In May of 1954, the war was won after the humiliating defeat of French soldiers at Dien Bien Phu (Tapscott).

All of this humiliation and defeat led the French to react especially harshly to independence efforts in Algeria when they began in the 1950s. Seven months after Dien Bien Phu, Algerian citizens who sought freedom declared independence, followed by a long campaign of terrorism and guerrilla warfare by the Algerian National Liberation Front (FLN). In response, the members of the "Arab" community in Algiers, the capital of Algeria, were sequestered to one area of the city known as the Casbah (Tapscott). Additionally, the French military arrested, tortured,

and executed many Algerian Arabs who were believed to be associated with the FLN. Postcolonial critic and activist Frantz Fanon worked with the FLN during the 1950s and recorded the struggle for Algerian independence in *A Dying of Colonialism*. He observes, "The Algerian war will soon be entering its sixth year. No one among us in November 1954, no one in the world, suspected that after six months of fighting, French colonialism would still not have released its clutch and heeded the voice of the Algerian people" (23). Here and throughout the book, Fanon details that in the war for liberation against a dominant Western power, the Algerian independence movement was held to a double standard on the global stage. The Algerians were forced to try and maintain a clean war, without "barbarity," whilst the French routinely detained, segregated, tortured, raped, and killed Algerian natives (24). One specific example that Fanon cites is the story of a seven-year-old boy who had been wrapped in barbed wire by French soldiers and made to watch the murders of his parents and sisters. The child had then been carried for five days and nights to a refugee displacement camp (26). The struggle to break free from oppression, which the Algerian people had faced for a hundred and thirty years, left families broken, children traumatized, and the culture and history of Algeria forever changed.

Torture, segregation, rape, and murder were all tools utilized by French soldiers, and they all exhibit the power of the dominant culture over the subaltern. The Algerian natives, particularly the predominantly Muslim population, were regarded as alien, and because of their differences, the French were able to police them effectively—maintaining military security checkpoints in and out of native Algerian communities and effectively establishing ghettos which the French would then bomb (Tapscott). Furthermore, Fanon describes movements that were created by the French in order to undermine the culture and traditions of Algerian natives—particularly Algerian Muslim women. Orders were aimed at the abolition of the white veils Algerian Muslim women wore and were an attempt by "white men to save brown women from brown men," a symptom of imperialism that Gayatri Spivak also relates to the colonial history of women in India (93). This "white savior" mentality, which portrayed these women as subjugated, humiliated, and cloistered, was not without sexual connotations and overtones. The exoticism and eroticism with which these Algerian Muslim women were regarded by French men reduced and dehumanized them to objects which the colonizer wished to possess—another reduction of Algerian humanity and value.

After six years, the rest of the world could no longer sit quietly by as Algeria and France continued to employ torture, terrorism, and other tactics. At that time, the French government

headed by Charles de Gaulle was threatened by a coup d'etat, and he was eventually forced from office (Tapscott). This was a direct result of pressure from world powers regarding France's use of horrific tactics in Algeria. The international acknowledgment and condemnation of torture pigeonholed the French government into granting the Algerians independence in the Evian Accords in 1962 (Tapscott).

The Power of Language

In order to explore *The Stranger* and *The Meursault Investigation* in reference to the power of language, the reclamation of the narrative after the removal of the colonial power, and the colonial and postcolonial history between Algeria and France, one must be introduced to the theories with which this paper will engage. The theoretical works which will be laid out first address the issue of the power of language, with reference to Louis Althusser, Judith Butler, Michel Foucault, and Jacques Derrida. While the specific foci of these theorists differ, all of their works heavily pertain to the ways in which language has the power to create and manipulate subjectivity. Thus, it is the interrelation of the ideas proposed by the aforementioned theorists which will create a framework for the interpretation of *The Stranger* and *The Meursault Investigation* through the lens of language, colonialism, and power.

Louis Althusser was a 20th century Marxist French philosopher who dedicated most of his scholarly life to the study of ideology. In the establishment of his theory of ideology, Althusser proposed the term interpellation (1356). Interpellation is that notion that ideology hails, or interpellates, individuals as subjects, and the term is must suitably demonstrated by the example of a police officer hailing someone on the street by saying "Hey, you!" (1356). The individual who turns around at this call accepts his/her position as the "you" to whom that the officer refers, thus acknowledging and accepting the power the police officer (and the ideological institution he represents) holds over the individual and his/her subject position within a disciplinary society (1356). In *Excitable Speech*, Judith Butler expands upon Althusser's idea of interpellation in the context of hate speech and a poststructuralist focus on language. Butler argues that the subject does not always have to recognize themselves as the subject being hailed/interpellated in order to be constituted as a subject (31). Thus, in the case of hate speech, one does not have to accept their subject position as an object of derision but can rather actively work against that construction. The concept of interpellation allows one individual to construct the subjectivity of another, or indeed one viewpoint to construct the subjectivity of an individual or group. This idea further fuels the

power of language because not only is the subject being generated via language, but the language that creates the subject often does so by creating a binary opposition. For example, one is labeled black because he/she is not white, or one is labeled woman because she is not male. Thus, one is defined entirely through the negation of the dominant subject position, be it white supremacy or patriarchy, respectively. Additionally, the subject whose identity and subjectivity are constructed by the act of interpellation is not the one with the power to define him or herself—rather he or she is defined by someone else as something which is different from those who interpellate him/her.

One can thus make connections between Althusser and Butler's concepts of interpellation and Michel Foucault's postulation that labeling a person or group makes it easier to surveil and control them. The binary oppositions which are created through interpellation and the process of labeling establishes norms. Foucault posits that all authorities exercise control through a double mode: that of binary division and branding. Thus, divisions such as "mad/sane; normal/abnormal; dangerous/harmless" determine norms, and one might add colonizer/colonized in reference to the power dynamics in this essay (Foucault 198-199). Through interpellation and the ability to construct identity, either with or without one's acknowledgment or consent, ideological systems such as governments are empowered to label individuals as Others due to their divergence from what the system determines as the norm (Butler 31). These labels allow the government to more easily segregate or quarantine segments of the population viewed as different or Other. Additionally, these labels permit the government or ideological structure to more easily survey and control these communities of people.

Building upon this, the work of Jacques Derrida is particularly relevant, not only because of his emphasis on language and power, but also because he grew up in Algeria as a *pied-noir*, or French Algerian (as did Camus). The term translates to "black feet," and had racist overtones to distinguish French citizens from the French who moved to Algeria or were born there—the implication being that although they looked white, and thus French, they were racially or ethnically tainted by Algeria, and thus no longer fully French. Derrida argues that language can act as both a constructive and deconstructive force. He argues that while there are dominant languages in the world, those languages do not inherently belong to anyone—including the group claims the language as exclusively theirs. This inability to own a language (such as French), despite claims of ownership, enables others (such as Algerian Arabs like Daoud) to adopt the language in order

to engage with the dominant culture and discourse, whether to accept or reject that culture (Derrida 23).

Moreover, Derrida's theories are particularly important in regard to *The Meursault Investigation* and *The Stranger* because he himself is an Algerian—specifically a person of French descent born in Algeria. As such, Derrida's theories become drenched in historical implications when he discusses dominant languages and cultures. In *Monolingualism of the Other*, for instance, Derrida addresses the historical subjugation of Maghreb Algerians and the oppression they faced under the French and French Algerians. But, as a *pied-noir*, he is unable to give voice to this population because he is not a part of the subaltern group. Yet, whereas Camus—also a *pied-noir*—ignores or belittles the cultural tensions and is blind to his own complicity in the French regime, Derrida sees the possibility for the subjugated (the Algerians) to utilize the French language brought forth by their oppressors in order to regain a sense of power (21). One could argue that Derrida is complicit in the perpetuation of an imperialist ideology in the form of his pursuit of pure French, however, his continual deconstruction of the very notion of a pure form of language undermines that imperialist agenda. His continual pursuit of a way to disrupt the system of power separates him from those that simply exist within the culture and ideology, unquestioningly assuming French's superiority and transparency as "white writing."

Using language to reclaim experience and power, ties back to the work of Franz Fanon, the Caribbean critic and activist who fought in the Algerian War for Independence. Similar to Daoud, Fanon writes from the perspective of an author from a formerly colonized country fighting for a unified pan-African independence and decolonization movement. In *On National Culture*, he states:

> On the subconscious plane, colonialism, therefore, did not seek to be considered by the native as a gentle, loving mother who protects her child from a hostile environment, but rather as a mother who unceasingly restrains her fundamentally perverse offspring from managing to commit suicide and from giving free rein to its evil instincts. The colonial mother protects her child from itself, from its ego, and from its physiology, its biology, and its own unhappiness which is its very essence. (211)

This can be taken to mean that the colonizer unceasingly holds the colonized in a place of tension and unhappiness, which is the result of being subjugated, without giving them means, either suicide or control, to quell the negative emotions which they feel. However, Fanon does provide a means

for the colonized to achieve power and agency in the form of education and literature. It is the responsibility of the educated person of colonial origins to pursue this mode of power, according to Fanon, in an effort to speak for those who remain oppressed. There are three different phases in this pursuit of the power of self-identity under colonial oppression (222). In the first phase, the educated native repeats the forms and patterns of the literature of the occupying, dominant culture, in a form of mimicry. In the second phase, the intellectual native finds him/herself alienated from both the colonized community (due to education) and the colonizer's world (due to origins). Thus, the intellectual writes to recover the past of the colonized people as a way of working through this trauma and also unearthing a more positive counternarrative for one's people and oneself. Finally, in the third phase, the intellectual will write in a way which empowers and incites the people in the present toward revolution and a national culture apart from that of the colonizer—he/she gives birth to literature which incites political action and rebellion against the colonizer and forces of oppression (222).

Building on the work of Fanon, Gayatri Chakravorty Spivak, another foundational postcolonial scholar, who is originally from India, analyzes the reality of postcolonial conditions in "Can the Subaltern Speak?" Spivak also calls for the educated colonial subject to speak for the oppressed masses and discusses the complicity of Western academia in excluding the voices of the subaltern. The subaltern is defined by Spivak as:

> Dominant indigenous groups at the regional and local levels. The terms "people" and "subaltern classes" have been used as synonymous throughout this note. The social groups and elements included in this category represent the demographic difference between the total [Indian] population and all those whom we have described as the "elite." (79)

Though she describes the colonial history of India in relation to the subaltern, the same definition is applicable to the Maghreb natives of Algeria. The French and the pied-noirs were seen as the "elite" and the Maghreb natives were defined as other, or subaltern. Spivak goes on to denote how language, especially the dominance of Western languages in academia, denies privilege to the subaltern voices, and, in turn, excludes them from the conversation about their homeland and their experience.

Fanon and Spivak both believe it is the role of the educated to speak for the populace, in this case, the subaltern, deriving from the Marxist idea of the intellectual speaking for the Proletariat. This is the role Daoud fulfills in writing *The Meursault Investigation*. Daoud, as Spivak

suggests, reclaims the dominant French language (the oppressive Western language) in order to convey his story and the experience of the subaltern in Algeria as an act of resistance. He writes back to the dominant Western narrative that continues to persist in both academic and global politics today. Unlike Derrida, who is unable to speak for the subaltern because of his position as a *pied-noir*, Spivak because of her position as a woman of color from India, Fanon because of his race and his goal of the pan-African movement, and Daoud because of his ethnicity and position as a member of a postcolonial country, are all in subject positions from which they give voice to the subaltern.

The Stranger: An Algerian Arab

Albert Camus, the author of *The Stranger,* was born in Algeria in 1913. He was of French ancestry but born in Algeria, and thus, like Derrida, a *pied-noir.* In 1942, Camus published *The Stranger,* a Francophone novel which explores the range of human emotion and meaning against the backdrop of Algeria. Indeed, most of the characters in the novel, with the exception of the psychological depth of the narrator Meursault, function as backdrop, especially "the Arab." As Edward Said, a Palestinian American and founding figure in postcolonial studies, claims, Camus creates the death of the "Arab" merely as a plot device to work through his philosophical musings about the meaninglessness of life (174-175). Indeed, the events surrounding the death of the "Arab" are all a dehumanized backdrop to the actions of Meursault, in which the sun and sweat take more precedence than the man who loses his life. Thus, before firing his weapon to kill the "Arab," Camus describes:

> Then everything began to reel before my eyes, a fiery gust came from the sea, while the sky cracked in two, from end to end, and a great sheet of flame poured down through the rift. Every nerve in my body was a steel spring, and my grip closed on the revolver. The trigger gave, and the smooth underbelly of the butt jogged my palm. And so, with that crisp, whipcrack sound, it all began. I shook off my sweat and the clinging veil of light. I knew I'd shattered the balance of the day, the spacious calm of this beach on which I had been happy. But I fired four shots more into the inert body, on which they left no visible trace. And each successive shot was another loud, fateful rap on the door of my undoing. (38)

In this passage, Camus depicts Meursault as though he were not in control of his own actions, despite the fact that after shooting the "Arab" once, he actively shoots him four more times. As if to absolve Meursault of guilt for the murder, which he never is held accountable for, Camus

focuses on the sensations which "made" Meursault shoot rather than the death of the man himself. This concept of Meursault's innocence for this murder and the unimportance of the death of an "Arab" is continually stressed throughout the text, including while Meursault is being interviewed by the French-Algerian police and the entire process of Meursault's French-Algerian trial (Camus 40-44).

Literary critics analyzing Camus do not participate frequently in postcolonial readings of the novel, allowing for the ethnic discrimination within the work to go unanswered and unrejected, and, by extension, they allow Camus's history of hypocrisy to go unanswered and unrejected as well. For example, David Carroll, in "The Place of the Other," argues that Meursault's actions can easily be interpreted as manslaughter rather than premeditated murder, citing the earlier skirmish between Meursault and Raymond as the precursor and reasoning for the lesser charge. However, when Meursault intentionally goes back to the beach after the skirmish, he intentionally approaches the "Arab," and although Carroll declares that Meursault is a reliable narrator, he later examines Meursault's blatant lies to police regarding Raymond, thus creating room for the examination of Meursault as unreliable (30).

I find it hard to adhere to Carroll's advocacy for manslaughter because of the literal and figurative overkill which Meursault exerts upon the already prone "Arab." Furthermore, Carroll implies that the "Arabs" are the instigators of these conflicts, rather than the French-Algerians who approach the "Arabs" and spark violence. Similarly, Carroll claims that in being prosecuted by the law, Meursault "loses not just his freedom but his birthright and identity as a French citizen" (32). In this assertion, Carroll claims that Meursault is labeled as an entirely different race, a monstrous Other. However, Meursault despite his ideological and social differences with the French-Algerians which oversee his trial, is granted a trial by his peers, other French-Algerians, unlike the majority "Arab" population which Meursault sees in jail.

Throughout Carroll uses Other in the Western philosophical sense of exclusion and existential isolation; he thus ignores the historical reality and oppression within Algerian history that Others the Arab majority. One cannot discredit the privilege in that situation when compared to the Arab Algerian who is met with the judgment of the colonizer. Additionally, societal or moral value is never assigned to the dead "Arab" man's life by the French-Algerians and is rather placed upon the lack of grief by Meursault for the death of his white, French-Algerian mother (*Stranger* 40). In what unprivileged situation does grief weigh more than the loss of a life? Also, in the text,

there is societal value given to Meursault's life as well, despite his divergence from social norms, as is evidenced by the constant attempts to get him to repent—even though Meursault does not see the purpose in repentance because of his own lack of beliefs. He has the possibility of redemption while the "Arab" was not even given the chance to live in a society in which he was truly an Other.

Throughout this work, Camus's narrator Meursault demonstrates an ingrained imperialist mindset when considering the humanity, or lack thereof, of those he deems "Arab." Later in his life, Camus demonstrated a similar position to that of his character when he declared that there had never been an Algerian nation ("Algerian Nation" 347). While Camus simultaneously denounced the torture perpetrated by the French military, the continual lie given to the colonized of assimilation, and the injustice of resource distribution, he also negated the history and identity of an entire group of people by proclaiming that "there had never been an Algerian Nation" (347). As Emily Apter points out, this sentiment is mirrored in Camus's unfinished epic *Le premier homme* in which the narrator claims that Algeria "has no history" (499-500). Camus proposed that the independence movement was simply an effort for "Arab" imperialism, neglecting to address the French imperialism which resulted in Algeria's position as a colony ("Algerian Nation" 347). In these ways, Camus operated within the culture and society of the colonizer, never troubling or questioning the validity of the French being in Algeria, only ever questioning the methods they employed to stay there.

Furthermore, as Emily Apter brings forth, Camus's rejection of the validity of the Algerian independence movement was in direct conflict with his "severe moralists" stances on "freedom, justice, violence, and revolt […] which he presented as both of fundamental importance and universal application" (499). Apter goes on to detail Camus's support of the violent conflicts of the Hungarian rebels seeking independence from Russia, and the Anglo-French Egyptian expedition as righteous causes, while denying the Algerian independence movement the same moral righteousness even though the "[the Algerians] were making the same claim" (499). Thus, one is confronted with Camus's compromised position of the very principles he asserted in his writing and further the blatant hypocrisy with which he regarded the Algerian people.

In contrast to Camus is Kamel Daoud, author of *The Meursault Investigation*. Daoud is Algerian, born to an "Arab" family in 1970, eight years after decolonization. In the novel, Daoud takes up the task of rewriting Camus's famous and globally acclaimed text—in French—in order to highlight its imperialist undertones, while also focusing on the hybridity of the culture which

Camus neglected. Vital to Daoud's rendition is the humanity which is restored to the "Arab," while not depriving other people groups of that same humanity.

Although *The Stranger* was published in 1942, it foreshadows many of the theoretical arguments that would emerge in the second half of the 20th century regarding power, ideology, and the construction of the subject. The notion of language as a power structure can be seen in *The Stranger* most prominently in the lack of a name for the "Arab" who Meursault murders. He is never given a name, he is simply acknowledged as "the 'Arab'" for the entirety of the novel. The man, whom Daoud later names Musa, is interpellated as "Arab," a word which in itself says nothing about the man, it merely reveals the social connotations and discriminations that the French colonists affix to the word. Without his consent, this term becomes the label for his entire being. Moreover, with the word "Arab" in particular, there is a continual conflation of ethnicity, race, religion, and language, not to mention the essentialist racial assertions associated with the term. The word "Arab" is supposed to represent the holistic person that readers of *The Meursault Investigation* come to know as Musa but truthfully only highlights his perceived ethnicity—in other words, "Arab" is a metonymy which deletes his subjectivity and serves to dehumanize Musa. It also enables Western ideas, specifically negative stereotypes, to be affixed to Musa. For example, in Algeria, the term 'Arab' is commonly associated with Islam, and in the case of its use in *The Stranger,* Camus often depicts "Arabs" as aggressive or violent and depicts his French-Algerian characters as innocent of instigating these incidents.

Later in *The Meursault Investigation*, Harun, Musa's brother, addresses and refutes this earlier interpellation by stating, "I never felt 'Arab', you know. 'Arab'-ness is like Negro-ness, which only exists in the white man's eyes. In our neighborhood, in our world, we were Muslims, we had given names, faces, and habits" (Daoud 60). Harun compares the deletion of identity through the reduction of their existence to "Arab" to the treatment of black populations interpellated in the word "Negro." In both cases, these groups are treated as less than the aforementioned "white man" who is enabled in literature and society to have a multi-faceted identity over when he has agency, rather than just being "White." Furthermore, the labeling of Musa as "Arab" is another effort by the dominant power structure/culture to control the subaltern. As evidenced in the Foucauldian idea that binary oppositions, such as those created through the interpellation of Musa, a French-Algerian versus "Arab" society is created, which enables the

establishment of norms that alienate the other and, in turn, enable the quarantine and surveillance of the subaltern people groups (Foucault 199).

Thus, language is seen as having the power to create identity, and through this process of establishing identity, a hierarchy is created, with so-called Arabs and Negros possessing less power than the white man since they have been barred from the dialogue and reduced to an object of Western discourse. As Derrida claims, language is a fundamental part of the creation of identity since identity is never "given, received, or attained," only the identification of one by another is created (28). Spivak agrees, describing the ways in which alienated peoples have been denied the privilege of being able to speak their stories and to give voice to their experience because of the oppression of Western societies upon them (76). Therefore, it is not the identity which the subaltern gives to themselves which is created or affixed, it is the identity that others give to them through the use of dominant language and the act of interpellation or hailing, all of which are furthered by the colonial and neocolonial focus upon the West, as is seen in Western academia, as better or more important (Spivak 76).

The acknowledgment by Daoud that Arab-ness is a construct created by society which does not include the self-identity of the one being interpellated and that the ascribed term does not describe anything essential about Harun or Musa is in part a refute of Camus but is also a rejection of the essentialist ideology perpetuated by imperialist nations and racist individuals, both historically and in the present. Additionally, it is an act of working against the narrative of the West which has spoken for, but not given voice to, the subaltern. Daoud's text, which directly challenges *The Stranger,* a work still circulating in the European and American curriculum as a canonical text, aims to subvert the idea that only the West can produce knowledge and power.

Further, it is necessary to establish the fact that the power of language is not limited to the use of the colonist or the master. In many cases, reclaiming the language of the oppressor has become the method through which the subaltern can speak. While French historically was a vehicle of oppression, it has become a path through which one's voice can be heard on a larger stage. Daoud is clearly writing back to the colonial past in Algeria during which French was used as a barrier to those who were Othered by French imperialism and colonization, while also rewriting a novel hailed as classic French literature. In this way, Daoud is acknowledging that colonialism did change the material reality and history of Algeria, which cannot simply be glossed over by refusing to use the language which shaped the country for over one hundred years. Through writing in

French, Daoud reflects the hybridity present within postcolonial, contemporary Algeria. If Daoud were to try to use his writing to return to a pre-colonial Algeria, he would be romanticizing the history of his country and would be guilty of the same deletion of history that the French imposed. This rejection of a romanticized, pre-colonial Algeria is adopted not just in the language utilized but within the events of *The Meursault Investigation* as well. For instance, Alice Kaplan points out that "Meursault killed Musa in 1942, and Musa and Harun are brothers, but in 1962 Harun and Meursault become brothers—brothers in the violence of history" (n.p.). In this way, Daoud confronts the complicit position the Algerians had in the violence of Independence and portrays it as a duality—a shared traumatic past between both the French-Algerians and the Maghrebi Algerians.

Thus, one can argue that in order for the story of Musa and Harun to be heard and validated, Daoud had to participate in the same language and theoretical worldviews in which the original text was written. Furthermore, Daoud cannot hide the hybridity which has been brought forth by colonialism but must respond to it and move within that framework. This sentiment is shared by Harun, who states:

> It's simple: The story we're talking about should be rewritten, in the same language, but from right to left […] So one reason for learning this language was to tell this story for my brother, the friend of the sun […] I lead to find the response nobody wanted to give me when I needed it. You drink a language, you speak a language, and one day it owns you. (7)

Daoud and his character Harun share the same motivation: to write a story which will be heard by Westerners and thus to gain justice for previous wrongdoings, specifically, the reduction of Algeria to a backdrop, relegation of its indigenous people to voiceless and nameless characters, and the murder of Musa, who like all native Algerians in Camus's text, is dehumanized and forgotten. Yet, they must write in French. As Derrida postulates, "Today, certain people must yield to the homo-hegemony of dominant languages. They must learn the language of the masters […] in order to survive or live better" (30).

Ultimately, although the French language is drenched in negative association for the Algerian people, it is a means to achieve certain goals for Daoud. Through reclaiming the language, he forces French, through the power of citationality, to include the story he is telling and the marginalized experience that takes center stage in that story. Furthermore, classic literature is

currently shorthand for "Western" literature on the world stage, which as of recently has been historically dominated by French and British writing of white authors. For example, consider the theorists analyzed in this paper: Louis Althusser, Franz Fanon, and Jacques Derrida all write in French; Judith Butler and Gayatri Chakravorty Spivak write in English. In the curriculum of modern critical theory within literary studies, there remains a heavy focus on French philosophy, particularly in the area of poststructuralism.

Significantly, neither Harun nor Daoud's first language is French, both spoke Arabic before learning the language of the colonizer, which ends up being the language in which they chose to write. One can deduce that the choice was informed, and both believed their mother-tongue could not convey the message or impact which they sought to produce in their communities—that of inscribing their marginalized experience directly into the language of the colonizer, which so often denies them full subjectivity. As Spivak suggests, if the subaltern tried to achieve their goals in their native languages, then the text would be ignored by Western-focused literary and academic circles.

Not only does Daoud make the subaltern speak in the language of the colonizer, it is also important to recognize that Daoud exhibits the third phase of Fanon's theory of the native intellectual's role in establishing a national culture. Daoud focuses on an event that is past, the publication of *The Stranger*. Instead of romanticizing the pre-colonial Algerian past, however, he instead writes to cause mobilization or action by the Algerian people in the present (Fanon 222). Though Fanon's phases were intended for the native intellectual during colonial occupation, it is still applicable in Daoud's Algeria, where colonialism has been followed by an era of Islamic conservatism that actively discourages difference. Though Daoud writes his character Harun as a nonconformist to this contemporary society's expectations, and in that way mirrors Camus's Meursault, Daoud does not directly call to action those in Algeria who disagree with the government's policies. Additionally, Daoud's novel, as characterized by Olivia Harrison, "seems to be caught in a dialectical relationship with the former colonizer," instead of focusing solely on Algeria or interacting with other colonized peoples throughout the globe (223). While I argue that this relationship is important because of the redress which Daoud creates as well as the embodiment of the hybrid status of formerly colonized peoples, Harrison wants Algerian literature to focus upon transnational works, which create a larger sense of relatability.

Thus, Kamel Daoud's text *The Meursault Investigation* creates a dialectic between itself and Albert Camus's *The Stranger*. *The Meursault Investigation* challenges the ethnic implications and bias explicit in the earlier text, whilst simultaneously seeking to speak for the subaltern who has been rendered silent by the dominant Western narrative, in this case the one employed by Camus. In the face of historical and literary oppression and the remnants of colonial trauma, Daoud's text subverts the French language, which has historically been a vehicle for oppression in Algeria and a force through which Western academia has excluded the voices of the subaltern in order to make the language accommodate his experience and the experience of the Maghreb natives of Algeria. This dialectic enables the ability to redress past wrongs and creates a path forward from colonial trauma whilst not neglecting the fact that colonialism has irrevocably shaped and changed Algeria.

Conjunction in Curriculum

Ultimately, *The Meursault Investigation* by Kamel Daoud critically challenges the imperialist culture and stereotypes that are furthered within Albert Camus's novel *The Stranger*. Daoud is giving power to the subaltern of the post-colonial world, whether it be the material or literary world by reclaiming the humanity of "the Arab," Musa. The deliberate choice made by Daoud to write in French allows him to subvert the language of the oppressor, tying French to the stories of Musa and Harun, to the Arabic community in Algiers, and the experience that Harun has during French colonialism. In this way, Daoud challenges the use of French as a vehicle of oppression and forces it to accommodate his experience, highlighting the hybridity of postcolonial Algeria, while also enabling his message to reach a global audience. Daoud's work is important for its challenge to Camus, but it is also important for the political message which it carries—that the history of Algeria has been neglected, not just within Camus's work, but in a general discourse of academia in favor of Western dominance.

However, it is the role of educators and academics to help circulate the message within *The Meursault Investigation*, especially in juxtaposition to Camus's *The Stranger*. Thus, I propose that the texts be taught in conjunction like many other non-Western renditions of Western "classics," such as Chinua Achebe's *Things Fall Apart* and Jean Rhys's *Wide Sargasso Sea.* When these texts are taught together with their classic counterparts, educators can effectively evaluate the literary innovations in classics like *Heart of Darkness*, *Jane Eyre*, and *The Stranger*, whilst also engaging with the historical reality of colonial oppression and postcolonial trauma that is neglected within

these originals or purposefully silenced. This curriculum would promote a more analytic and global student perspective whilst confronting the racial and colonial history associated with the accepted literary canon. In fact, one can assert that the entire point of *The Meursault Investigation* is for it to be taught, particularly in the West, as a counterpoint to *The Stranger*. After all, the reader is presented Harun's narrative as an extended dramatic monologue, a form which Daoud also adopts from the novel he is rewriting, to an unnamed French student carrying a copy of *The Stranger* in an Algerian bar. This hero worship of Camus and his work, which is repeatedly addressed in *The Meursault Investigation,* enables the work to be accepted without the use of a critical lens, especially in terms of ethnic or racial oppression. Such blind hero-worship does not have a place in 21st century literary studies. The canon which has long dominated the field is continually being challenged to represent and include the voices of marginalized populations. These marginalized populations include people of color and women, and while the acceptance and inclusion of marginalized voices is important, so is challenging the voices that have already been accepted. Therefore, there is no reason to limit or exclude Daoud's *The Meursault Investigation* from critical analysis and conversation about *The Stranger,* except in cases of prejudicial bias toward the West which must be rejected in order for the literary field to move forward and grow.

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Magical Realist Representations During Troubled Times in World Literature

Justin Sturgeon

"You're getting older, and you'll see that life isn't like your fairy tales.
The world is a cruel place. And you'll learn that, even if it hurts."
-Carmen in *Pan's Labyrinth*

World literature is a large, multidimensional collective of literary works which describe the cultures, socio-political environments, and values of the region from which they originate. Certain works of literature are deemed "world literature" because they travel well to other regions outside of their homeland. These well-received works often find a connection to another group or people through the work's strategic ability to create realms that reflect universal themes experienced across the globe while still maintaining the particularity of the culture of origin, whether rooted in fantasy or in reality. One genre which has produced a slew of works that travel well is magical realism. According to literary critic Mariano Siskind, one of magical realism's defining characteristics is its ability to create "The unearthing, manipulation, and rewriting of historical references" (75). In this essay, I argue that magical realism has been used in various contexts and places around the world during troubled times of political or social unrest as a way to cope with the terror developing in each author's particular world. Authors and directors from Franz Kafka to Isabel Allende to Guillermo Del Toro to Salman Rushdie all utilize magical realism to display opposition to the political upheaval occurring in the specific region they represent.

According to Irene Guenther, professor of 20th century American and European history, the term "magical realism" was first coined by Franz Roh in 1925 and was loosely adopted from artistic movements such as Post-Expressionism and New Objectivity. Roh never officially defined the term, but it was later redefined when it was applied to the Latin American Literary Boom (61). The movement first began with authors such as Franz Kafka, Gabriel García Márquez, Alejo Carpentier, and Jorge Luis Borges. Magical realism has been used in various cultures and loosely applied to stories of fantasy as well, but Angel Flores suggests that the "fluidity" and "haziness" of time rooted in reality and blended with the fantastical is one aspect that separates works of mere fantasy from magical realism (115). A commonality among many works of magical realism is their ability to reside in the realistic, complicated histories of their authors or culture of origin. Siskind contends that works such as that of Márquez create a "tension between myth and history," thus building a more intense climate surrounding the general audience's understanding and applications

of the text to their own history or troubled time (87). Siskind illustrates how magical realism is a global, well established genre because of its "postcolonial efficiency and global marketability" (95). The global marketability that Siskind refers to is the ability to meet the needs of people who were struggling to communicate the injustices that came along with colonialism and its aftermath. Magical realism can be seen in works resulting from various troubled times such as the alienation of labor from the Industrial Revolution in the Austro-Hungarian Empire, the 1973 Chilean coup d'état, the early Francoist dictatorship of Spain, and the Partition of India. These troubled times had profound effects on the authors who created these works, and, for some of them, it meant leaving their homeland voluntarily or by force. All of these authors use magical realism as a way to refract the realities of the historical events, rather than directly represent them through straight realism. They are thus able to create a larger audience through the fantastical elements, while making that audience critically engage with the political reality facing the countries depicted.

In Franz Kafka's *The Metamorphosis*, magical realism is used to illustrate the psychologically damaging impact of the alienation of labor during the Industrial Revolution in the Austro-Hungarian Empire. Although Kafka predates the term magical realism, his works contains many of the elements which employ both fantastical occurrences and realistic settings. According to Mark Spilka, Kafka's signature descriptive scenery is traced in origin to authors such as Charles Dickens and E.T.A. Hoffman (290). It is from this vein that I draw relations of Kafka's work as fitting the genre of magical realism.

Particularly in *The Metamorphosis,* Kafka's use of a "double" or contrasting ideology, as depicted through a man turning into a cockroach, mirrors Kafka's own experiences of navigating the world of poverty and a lack of societal care while attempting to put off the inhumanities of modern corporate life (290). Kafka was well versed in bureaucracy throughout the Austro-Hungarian Empire due to his training as a lawyer. Kafka's generation grew up during the upheavals of the Industrial Revolution, particularly in manufacturing, which had spread throughout Europe. During this time, the work being produced mattered much more than the people creating the work. This alienation also resulted from a quadrupling of the population and the creation of time tables, both of which deemphasize the individual. These conditions remained unreformed even after World War I, which ended the Austro-Hungarian Empire and made Prague the capital city of the Czech Republic. Kafka's pioneering of fantastical or supernatural elements in the early 20th

century rooted in realistic settings paved the way for various other authors to mold the genre into what it is today.

Although magical realism was not yet explicitly defined, Kafka creates magical elements through the perspective of Gregor changing into an insect. Gregor is a member of the newly emerging middle-class that was coming to prominence in Prague in the early 20th century. Kafka creates a fantasy-based reality in the opening paragraph of the novella through the protagonist awakening from a dream-like state. As Gregor comes to realize what has happened, he immediately begins to panic about how his transformation will affect his work as a traveling salesman. Even as a cockroach, Gregor is concerned about the stressful nature of his job: "If only I didn't have to follow such an exhausting profession …The work is so much more strenuous than it would be at head office…the irregular, bad meals, new people all the time, no continuity, no affection. Devil take it!" (211). In this excerpt, Gregor reflects on the mentally exhausting perils of modern business work. He calls out, as if for help, in despair over his alienation in his career. Also, he now faces the heightened calamity that he cannot even go to work and suffer there but must now suffer virtually immobilized as a cockroach, closed off from humanity.

Gregor, like that of the middle class in Prague at this time, is alienated from the natural world of desire and passion and is instead chained to a revolving door or mindless activity that advances someone else's dreams and not his own. This magical event—his transformation into a cockroach—is inescapable and forces him to be in a constant state of agony. While in this prolonged stage as a cockroach, Gregor is unable to even return to the world of bureaucracy, which rendered him wretched. As a cockroach, he is reduced to a life of melancholia which seeps deeper than the misfortunes of his previous life. Ultimately, this depiction of a magical episode based in an immensely real and unsettling middle-class society is one way that Kafka expresses his distaste for the unethical events happening to so many who were working in excruciating circumstances and could not adequately live ample lives.

Kafka's influence can be seen in later Latin American fiction. Although Kafka is clearly using magical realist elements, the genre is most heavily aligned with later Latin American fiction. In Isabel Allende's *The House of Spirits*, magical realism is inserted during the retelling of the forced removal of Chilean President, Salvador Allende, in 1973. This overthrow led to the murder, torture, and displacement of many of his supporters who elected him in 1970. Throughout the middle of the 20th century, tensions began to rise between the Republican party and the Socialist

party. Out of these two major ideologies, a new, more ruthless regime was born in the form of a police militia, which initiated the coup d'ètat, and held power over the country until 1990, much to the dismay of socialists and republicans alike.

According to the biographical timeline published on her website, Allende was blacklisted by the government in 1975 for opposing the coup and fled to Venezuela. She eventually began to write letters to her dying grandfather, which gave birth to *The House of Spirits*. Later she returned to Chile to receive a literary award and moved to the U.S. in 2003. According to Phillip Swanson, Allende's novel has become a global brand because of how it does not allow the reader to escape into an unknown realm but rather "exposes [the reader] to a harsh reality" (161). Allende is quite different from many Latin American Boom authors who used magical realism because she explicitly examines the horrors that many Chilean citizens of both political parties faced in the Chilean coup which shook the nation in 1973. This perilous journey from a democracy to a totalitarian overthrow disrupted the lives of every Chilean citizen regardless of their political affiliation.

Isabel Allende is distantly related to Salvador Allende, the socialist president who was elected in 1970 and committed suicide in 1973 during the coup. Swanson contends that magic is threaded into the story and is one of the mediums through which its redemptive message is told. More specifically, magic is weaved into the novel through the recording of Isabel's family which hinges on assistance from the spirits of those who have since perished in Alba's family (163). Gabrielle Forman agrees, emphasizing that Allende effectively depicts terrible times through the perspectives of multiple women in the family, all linked through magic (295). The frame of the novel is set up through the media of letters which have been written by various members of the family across multiple generations. The letters, which depict very personal and real occurrences experienced by Allende that inspired this novel, are represented through magical realism to more efficiently show the historical horrors that were faced by the citizens of Chile.

Through the letters and lifetimes of four generations, Allende makes magical connections and family ties chronicling the country's dynamic opposing political views which build up to the Chilean Coup D'état. From the beginning of the novel, Clara is depicted as clairvoyant in that she has mystical powers and premonitions. Through Clara's family, first her daughter Blanca and then her granddaughter, Alba, the political climate is depicted, which eventually becomes the central point of conflict for Alba and her ancestors. In the beginning of the story, focus is placed on the

relationships and whims occupying the family's time. Within these beginning plot connections, Esteban Trueba becomes an agent of foreshadowing for the coming coup in later generations. Esteban's actions and ideologies represent the ideologies of those who will enact the coup in his grandchildren's generation. The hostile political climate boils to a climax during Alba's generation, which illustrates how the events leading up to the coup disrupted the family's lives in a way that cannot be repaired. Alba realizes the imminent threat and danger associated with the revolution and its impact on her life when her love interest, Miguel, insists that no real change will occur in the election of 1970. Miguel passionately states: "you cannot make change through the ballot box, but only with the people's blood" (285). Here, Allende foreshadows the violence that erupts from the vast political commotion when Salvador Allende is overthrown as president in 1973. Miguel is a member of the rebellion force that strives to resist that of the victorious military forces brought into power by the coup.

Magic is also blended into this emotional saga when one of the Mora sisters, a ubiquitous magical trio, relays to Esteban and Alba the sinister reality that was about to occur. The sister "had spent the last ten months studying the astrological charts…they showed at this exact historic moment there would be a terrible sequence of events bringing blood, pain, and death" (309). This magical linkage to history is relevant through the spirit of the deceased Clara and her companions, the Mora sisters. What this sister illuminates, is felt later by every character in some form. Esteban feels this as one of his sons is tortured and eventually murdered when he was in the capitol on the day of the coup. Alba feels this pain when she is taken from her home and brutally tortured and raped before finally being rescued. These events are recounted by Alba who contributes the coup to a fate that was predestined before her birth by the actions of Esteban, her grandfather. She expounds on his contribution to Chile's downfall, and her own life, by referring to an event which occurred many years earlier when he raped a young girl and refused to acknowledge the son born to her. The narrator explains, "Afterward the grandson of the woman who was raped repeats the gesture with the granddaughter of the rapist" (367). Here, Alba illustrates how her grandfather's past defilement of women is a direct link to Alba's own rape when she is captured and tortured. Esteban's previous acts of misogyny and sexual misconduct by violently raping young girls becomes a cyclical act as Alba is raped by a son who was born from one of Esteban's crimes against humanity and grew up in Chile as an outcast. All of these linkages woven through the family's history could not have been brought to light if it were not for Clara's early letters that

were given to Alba through the spirit of Clara. The horrors depicted here, which were faced by Chilean citizens in the 1970s, vastly differ from the realm of Kafka's psychological alienation. However, both forms of terror take on a literal and physical form when mediated by magical realism in both contexts.

Latin American magical realist fiction resonated globally and spread to wide success in other countries. Today, magical realism has also been effectively used in film. In Guillermo del Toro's 2006 film *Pan's Labyrinth*, for example, magical realism is utilized to illustrate the horrific reality that faced the people of Spain after the Nationalist victory in the 1939 Civil War. This event established a dictatorship, which lasted until the late 1970s and was laced with political tension and attempted rebellions. The terror which faced people in Spain during the aftermath of the war takes form in the film as a new fascist military outpost headed by Captain Vidal hoping to crush the remaining rebel members of the Republican party in 1944. Traci Lukasiewicz indicates that the film's magical world exists separate from the real and that the two never cross over or become intertwined except through Ofelia (66). The young protagonist acts as a connection between the physical realm and the supernatural world which contains adventures that she must complete in an attempt to save those that she loves in the real physical world.

Del Toro views himself as exiled from Mexico due to his own personal beliefs about faith, which he illustrates in his films as reported by Mark Kermode for *The Guardian*. In this film, del Toro does not hold to the established sequence of a fairytale. Lukasiewicz demonstrates that the traditional frame is broken, "with this pattern to create strong heroines who complete their journeys for themselves and achieve their own advancement" (74). In the magical-world sector of the movie, Ofelia undertakes multiple journeys to return to her destined realm to be with her family again. In the real-world sector of the movie, Mercedes, who is a servant, takes on a metaphorical journey of helping the rebels from inside the post. Both Mercedes and Ofelia are successful in their journeys but not without facing loss. Capitan Vidal is ultimately killed but not before he shoots Ofelia after she refuses to finish the magical quest. She refuses because she is not willing to sacrifice her newborn brother and, as a result, remains in the real world next to the Labyrinth in the garden of Vidal's home. Here, Ofelia dies and ultimately completes the quest, unknowingly, by the display of her honorable innocence of not sacrificing her brother for her own life. According to Rene Rodriguez, writing for *The Seattle Times,* del Toro claims that this heroic act by Ofelia embodies the entire film, as her power lies in her death as a martyr: "It's about living forever by choosing

how you die" (qtd. in Rodriguez). After facing hardships in both the real world and in the fantastical, Ofelia still reigns victorious over her enemies by being in control of her own actions and resisting the evil that is veiled by Capitan Vidal and his forces.

In this film, the forces of good win, both in the real world and in the magical. Both victories are attributed to the actions taken by both Ofelia in the magical world and by Mercedes in the real world when she injures Capitan Vidal after he has tortured her and her lover, both of whom aided the rebellion. Lukasiewicz explains that Captain Vidal's downfall lies in his own displays of sexism as he completely disregards virtually every female character in the narrative. For instance, in one scene, Captain Vidal tortures Mercedes's lover and insinuates that one should never turn his back on his enemy. Later, when Vidal tortures Mercedes, he turns his back on her, which gives her the opportunity to stab him from behind. Vidal's downfall resides in his disregard and underestimation of Mercedes. Lukasiewicz goes on to argue that the effectiveness of magical realism in the film comes from a deeply rooted foundation in realism; she interjects that the magical might capture the attention of a larger audience, but it is the realism that holds their attention (77). This immensely beneficial aspect of magical realism makes the genre a hallmark for directors of horror and tragedy as an aid to more effectively present their stories.

Though the fight between good and evil is seen as a universal theme portrayed in many films, del Toro uses the theme in *Pan's Labyrinth* to connect monstrous, magical events to the real, horrendous world in which Ofelia lives. In the film, Ofelia and her pregnant mother, Carmen, who has remarried, travel to live with Carmen's new husband, Captain Vidal, who oversees an outpost under fascist Spain five years after the end of the Spanish Civil war in 1944. Throughout the film, Ofelia is exposed to an entirely closed off, magical world which holds deep roots to the reality she has lived in up until this moment. Del Toro claims that he wanted to represent the fascist nature of Captain Vidal and the nationalist party through monstrous creatures such as the pale man and the giant toad, as noted by Mike Pershon. The two epic journeys Ofelia sets out on symbolize the new situation in the real world that has befallen her when she comes to live with Vidal. While here, Ofelia's mother, Carmen is extremely close to giving birth to Vidal's child, who he believes will be a boy. Vidal sees Carmen only as a vessel through which he can receive a son and has no other use or concern for her. It is the birth of this child that kills Carmen, thus removing Ofelia's caregiver and only parent. This unsettling story is highly reflexive of the first quest Ofelia makes in order to return to the magical kingdom. For instance, in one scene at the beginning of her journey,

Ofelia enters a large cave-like root structure at the bottom of a huge tree and eventually kills the enormous toad that is destroying the tree and eating its resources for growth. This is paralleled by the parasitic nature of Vidal in his quest to sire a son, even if it means disposing of Carmen.

This villainous authoritarianism can also be seen in *The House of Spirits* through the character Pedro Garcia who is a leading part of the militia who tortured and raped Alba. In both of these Latin American texts, the magical occurrences are implemented to illustrate the full extent of the immensely real, horrific political environment which had taken control of the citizens' lives. Although Kafka's troubled time took place primarily on a psychological level, both Allende's work and Del Toro's film portray the belief and longing for a sanctuary which is a commonality among all three texts. Each of these texts position magic as normal and place magic as an integral part of each text's society.

Not only has magical realism flourished in Latin American fiction and literature, but it also has been an established tool in other works of postcolonial literature from the global South, such as India. In Salman Rushdie's "The Perforated Sheet" from *Midnight's Children,* magical realism is built into the representation of the Partition of India in 1947. While magical realism is prevalent throughout the novel, the first chapter serves as the root for all further instances of magical realism through the novel. In "The Perforated Sheet," the narrative begins to utilize magic in the telling of Saleem's family history that begins with his grandfather Aziz meeting his grandmother Naseem through a seven-inch hole in a sheet that eventually allowed the two to meet face-to-face. India was considered the "crown jewel" of Britain's colonial empire since it was an economic powerhouse in the form of the British East India Trading Company. After World War II, Britain was unable to retain power and India became one of the first British territories to gain independence in 1947. However, the country was intensely divided, especially by religion between Islam and Hinduism, which was literalized in Partition, which split the country geographically into Pakistan and India. While these religious differences divided the towns and rural areas along the border between the two countries where the story takes place, Kashmir, a there was a cultural blending of both British and European influences as well as those of the native traditions in the territory.

Saleem begins the narration with a frame story of his grandfather, Aadam Aziz, who travels from India to Germany to become a doctor and later returns to practice medicine, which initiates the rest of the plot for the novel. Now that he has returned from his education in Germany, Dr.

Aziz is conflicted between tradition (Islam) and modern Western values (Germany). One of the first instances of this is displayed as Saleem describes his grandfather, who hits his nose on the ground when he attempts to pray for the first time since his return. Rushdie describes this image: "Three drops of blood plopped out of his left nostril, hardened instantly in the brittle air and lay before his eyes on the prayer-mat, transformed into rubies" (1132). In this passage, Rushdie exemplifies the metaphor of these three drops of blood turning into rubies to show how out of touch Dr. Aziz has become with Islam. Later in this passage, Saleem goes on to describe how from this moment on Dr. Aziz renounces his faith, and this leaves him with "a vacancy in a vital inner chamber, leaving him vulnerable to women and history" (1132). Dr. Aziz feels an emptiness from this revelation and struggles because of it, which mirrors the identity crisis India faces after Partition.

Later, we see the detachment of Dr. Aziz from his native land when he encounters an old companion, Tai, the boatman. When the two are about to depart from their reunion, Tai interjects about Dr. Aziz's new tools from the west: "You will use such a machine now, instead of your own big nose" (1140). Here, Tai is insinuating that since Aadam Aziz had returned from his Western education, he no longer sees things from the same perspective he did before. Saleem recalls before this that Tai had pointed at Aadam's nose and said, "You know what this is? It's the place where the outside world meets the world inside you" (1138). It is even later in the novel when Dr. Aziz's nose actually saves him from a battle that kills all others who were with him. His nose becomes a vital carrier through which magical realism can flourish. Throughout all of these passages, Aadam Aziz's nose serves as a *magical* linkage to his worldview, which is altered once he returns to his homeland after studying abroad for five years.

Rushdie's novel can be inserted into the conversation about magical realism's ability to resemble troubled times through Rushdie's physical and emotional alienation from his home, which is much like Kafka's in that he is left feeling like he is without solace. Whereas Kafka views his loss as that of his humanity, Rushdie's is that of a hybrid identity in his home country between the West and Islam. This conflict in identity can also be seen in *Pan's Labyrinth* through Ofelia, who is not originally from earth but from a mystical kingdom on high. These magical elements are used to communicate to the audience the loss experienced by each of these characters: humanity (Kafka), ideology (Allende), hybridity (Rushdie), and death (Del Toro).

These four diverse works set in different geographical locations throughout the 20th century are examples of how literature continues to remain unbounded by censorship or political opposition faced in troubled times. In both *The House of Spirits* and *Pan's Labyrinth* a majestic, spiritual world is used to explain and enact the real, physical world of horror being experienced by the characters. While evil appears to have won in both entities, it is good that has really triumphed in holding on and suffering through the agony that wreaks havoc on the lives of both Alba and Ofelia. Text such as these four resonate with so many because of their ability to uphold the culture's sense of reflection from a wounded history. Siskind suggests that magical realist texts can give representation to "local experiences, imageries, and aspirations" based on the dynamically changing societal structure (93). In all four of these works, magical realism is used by the author to intend opposition and content for the political situation facing each *realm* or area of culture. Audiences tend to become desensitized to the portrayal of socio-political tensions and histories, but magical realism allows for refraction on the event, which keeps the reader's perspective of the event fresh and in a state of constant remembrance.

In conclusion, magical realism continues to be used to illustrate discontentment with troubled times throughout the world. Its origins rooted in cosmopolitanism in Latin America are now shared among various cultures throughout the globe due to its attractiveness to universal experiences, especially that of loss and political strife. Magical realism accomplishes this while successfully embodying a culture's particular experiences during troubled times throughout world history in the 20th century.

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Unearthing Feminist Justice in the Characters of Sophocles's *Antigone* and Homer's *Demeter*

Emma Turner

Vengeful and seeking justice, the female heroines of classic Greek literature struggle against the bonds of male subjugation to enact their own forms of equity. In many of these depictions of female characters, women work against the stereotypical depiction reinforced by the ethics of care in feminist theory. In Sophocles's *Antigone* and Homer's *Hymn to Demeter,* the female protagonists work against the patriarchal chains that bind their existence, as well as the existence of members of their families. In her feminist philosophical dialectic, Italian philosopher Adriana Cavarero investigates the root of this resistance. Specifically, she explores the complexities of the familial gaze, as well as the association of the feminine with life and the masculine with death. Regarding the female gaze, she asserts, "When visibility is denied, phyein [or regeneration] stops" (61). In this way, the feminine is no longer associated with nurturance and caring but instead with decay and death. The feminist theoretical lens of the ethics of justice can be applied to the literary portrayals of Antigone and Demeter. The ethics of justice provokes these female characters to action because of a broken familial gaze; Antigone is denied a proper gaze in death from her brother, and Demeter's child, Persephone, is abducted by the dark god Hades. It is within the denial of these female gazes that these characters construct their ethos of the ethics of justice.

Such a feminist ethics of justice originates as the counterpoint to a feminist ethics of care, both existing under the unifying category of feminist ethics. This feminist ethics uses its two components, justice and care, to strive to achieve what is right for the individual and what is good. The ethics of care is typically regarded as the more feminine due to its focus on "traits such as 'interdependence, community, connection, sharing, emotion, body, trust, absence of hierarchy, nature, imminence, process, joy, peace, and life'" (Tong 163). The ethics of justice centers on values such as "'independence, autonomy, intellect, will, wariness, hierarchy, domination, culture, transcendence, product, ascetism, war, and death'" (Tong 163). Because of these qualities, the ethics of justice is typically considered masculine, although in the case of Demeter and Antigone, it can be enacted in a feminine manner. The two elements of the theory typically exist in binary opposition, however, with one balancing the function of the other. "Justice," Marilyn Friedman

argues, "is relevant to care" (qtd in Tong 177). Relationships are developed through restraint and respect to the bodily integrity of others in relation to justice. This development is furthered through attentiveness and response to psychological and physical needs of the other in the relationship through care (Ruddick 204). In this context, "[…] justice is neither a qualification of actions nor a political expediency, but is an existential reality. This reality is symbolized in different ways depending on religious experience and cultural conditioning" (Von Brück 61). Justice is a subjective experience that is governed by one's own principles. There is no objective justice as individuals are not subjected to the same experiences throughout their lives. These experiences are influenced by the factors of intersectionality; the crossing of race, class, gender, and sexuality that affect one's cultural background. Furthermore, from the justice perspective, there are "impartial and universalizable principles [that] are a result of reasoned reflection about what to do, where such reflection is carried out without the distractions of emotion and without a prejudiced concern for one's own interests or the interests of specific others, the justice perspective is associated with rationality and the value of one's status" (Homiak 119). Justice is classically defined as the masculine but can be used in the feminine. Typically, an ethics of care and an ethics of justice coexist and can be used to examine various subjects.

Feminist scholar Adriana Cavarero questions classic patriarchal models of thinking in *In Spite of Plato*. The basis of this questioning is rooted in the "symbolic matricide," or the erasure of birth, throughout Greek drama and literature (Cavarero 38). This removal constitutes the deletion of women, since they are the instrument of this process, and thus creates a ripple effect of gendered subjugation demonstrated through various cultures' literary and religious practices, as well as their entertainment and government. Because of this erasure, Cavarero contends that women in literature have been portrayed as secondary characters. The portrayal of men and women within classic stories, specifically those of the Ancient Greeks, have followed a specific trajectory, which Cavarero traces. The feminine, Cavarero argues, is associated with the giving of life, or natality, while the masculine is associated with the taking of life, or mortality. The female is rooted in the world of the physical; juxtaposing this, the male is rooted in the world of thought and philosophy (Cavarero 38). The male lives in the realm of philosophy to elude his own mortality, yet he will inflict its onset upon others. "Death," Cavarero says, "is the sign of human finitude, where every other finitude is comprehended and evaluated" (20). These conclusions are consistent with classic theoretical approaches to feminist ethics regarding care and justice. As care and justice coexist,

"birth and death are thus related to each other in perfect symmetry as a coming from and returning to nothingness" (46). As the relationship between care and justice is equated to the relationship between birth and death, this "perfect symmetry" is demonstrated in the feminine civility Cavarero creates (46). Cavarero's assertions can be associated with the feminist ethics describes above, through the provocation of the caring female in Homer's *Hymn to Demeter* and Sophocles's *Antigone*, both of which depend upon a characterization of the just female.

The aggravation of the maternal caring female through the catalyst of the female gaze is the source of the female ethics of justice. This gaze is the basis of human regeneration and is the "feminine root of every human being" (Cavarero 60). The absence of this gaze constitutes degeneration because "phyein becomes possible only in […] reciprocal visibility" (60). In light of this shared visibility, Cavarero argues, "the natural/natal order of gazes requires that mother and daughter be visible to each other. It demands that we look at the female gender in relationships between mothers and children" (62). This is the structure of the female gaze. It is "the maternal power to generate [that] is coextensive with the reciprocal visibility of mother and daughter" (60). When the gaze between mother and child is lost, generation no longer occurs. It is the mother who is no longer able, or chooses not to reproduce, when her child is taken from her sight. The decision to cease generation or inability to generate is characterized as a type of nothingness or "birth-no-more" (60). The female gaze can also spread beyond the gaze between mother and daughter to the mother and the male child. Cavarero writes:

> Hence we have a feminine stem in the meaning of theorein, the "gaze" that the male philosopher directs towards the eternal. This theorein does not look up; it does not divert its attention from the earth. It is a theorein that extends horizontally in relationships of correspondence, in the direction of birth and the arrival of humans into the world. (62)

The gaze Cavarero describes is maternal and is rooted in caring and the cultivation of the young. But to provoke the female who possesses this gaze instigates a reaction of justice appropriate for the actions that prompt it.

In Homer's depiction of the goddess Demeter, she enacts the feminist ethics of justice. Demeter is a clear embodiment of the ethics of justice due to her actions following the kidnapping of her daughter, an action which severs her maternal gaze. While admiring flowers in a field, her daughter, Persephone, is abducted by Hades. In accordance to an agreement with his brother and Persephone's father Zeus, Hades takes her to the Underworld without Demeter's knowledge. It is

only through the second-hand knowledge of Hekate and Helios that Demeter learns what has become of her daughter who has vanished from the surface of the earth. Demeter is no longer able to keep watch over her child because of a fatal lack of care rooted in the child's independence. This lack of care is fatal in the sense that it ends the living gaze shared between mother and daughter. Persephone, after her mother has reached an accord with her uncle and father, is forced to live a half-life between the underworld and the surface of the earth. In her article "Direct and Indirect Speech in the Homeric 'Hymn to Demeter,'" Deborah Beck cites Persephone's kidnapping as a single instance of her mother's lack of care. This instance is examined through the use of "direct and indirect speech in different and complimentary ways so as to emphasize the relationship of Persephone and Demeter" (54). She argues that Homer depicts Persephone as "a captive young girl powerless to prevent her own abduction" (58). Indeed, when Hades "with his horses… / snatched her screaming into the misty gloom," Persephone is unable to protect herself (Homer 80-81). However, when she begins to pray for rescue in the underworld, she first prays to her father, Zeus, and then "prays to the earth, the sky, and the sea" (Beck 58). Demeter, hearing her daughter's prayers, responds to her cries and begins the journey to discover what has become of her child.

Demeter, the goddess of the Earth, begins to decimate the planet as her form of justice in response to the severed gaze between mother and daughter engendered by Zeus and Hades. Demeter and Persephone are each victimized by patriarchal constructions, specifically by males excluding the two women from vital decisions relating to their existence on earth and in the Underworld. In Homer's depiction of Demeter's myth, he describes, "For mortals she ordained a terrible and brutal year / on the deeply fertile earth. The ground released / no seed, for bright-crowned Demeter kept it buried" (305-307). This destruction is a mirror of the injustice Demeter believes has been bestowed upon herself and her child. Of this destruction, Cavarero writes, "This desolation is exactly what Demeter 'produces' where her eyes grow desolate from the absence of her daughter's gaze, that is, the absence of an order of the female gaze, the symbolic horizon of the sovereignty of a woman's choice that is violently erased by the patriarchal order" (65). Feminist critic Carol Gilligan discusses the broken connection between Demeter and Persephone in relation to feminist care arguing, "the fertility of the earth is in some mysterious way tied to the continuation of the mother-daughter relationship, and […] the life cycle itself arises from an alternation between the world of women and that of men" (23). Demeter's separation from Persephone produces adverse effects upon the goddess. Homer says she becomes "like a very old

woman cut off from childbearing" (101). Of this statement Cavarero asserts, "here Demeter does not represent a continuous and rhythmically uninterrupted birthing. Rather, she represents the link between human birth from woman and the gendered regeneration of everything in nature" (66). Because of this separation from her child, the goddess that is so often associated with fertility and agriculture is bound with poverty and death, traits associated with the ethics of justice. Demeter must invoke justice because her ability to use care is severed. Only through her use of justice, in the form of her hostility towards the earth, is she able to see her daughter again.

The female gaze can be expanded beyond the connection between mother and daughter. Another example of the female familial gaze is seen in Sophocles's tragic play *Antigone.* The title character, Antigone, is a maternal figure in her relationship with her brothers. Antigone best exemplifies the feminist ethics of justice when she mediates the burial rites of her brother Polynices. She is motivated by the improper burial of Polynices and the distorted connection it will create between them in the afterlife, as well as the elimination of the existing family bonds she suffers at the death of her two brothers. Antigone expresses her discontent throughout the play. She actively protests the law set forth by Creon by repeatedly pouring the libations and sprinkling dust upon her brother's body. No apology is issued for these actions. This protest is her administration of justice.

Antigone is extremely strong in her convictions. When first dragged to the court of Creon by the Sentry and questioned about her involvement, she boldly tells the ruler, "I don't deny anything – I did the deed" (Sophocles 18). Before this statement, the Sentry reports to Creon, "She let out a cry, sad, but sharp and piercing, / like a bird that's come back to its nest to find it empty – robbed / of its nestlings" (18). Antigone's maternal attachment to her brother is introduced early in the text and her intent to honor him is made clear. As the plot progresses, Antigone's resistance remains, fueled by her attachment. This resistance alienates her from her only remaining living familial connection: her sister Ismene. She refuses to let Ismene share the blame for Polynices's burial. She tells her sister, "You cannot share death for something you had no hand in. / My death will be enough – the dead will be well-served" (21). Antigone argues that the death of her brothers constitutes the death of her family's lineage. To justify this, she says:

> By what principle do I make my case?
> Simply this: my child dead, there could have been another; my husband
> dead, there could also have been another.

But with mother and father
lost to the dead, there could never be another blood-brother to come to
life. (Sophocles 31)

The absence of her brothers from her life has interrupted generation, a generation her death will again terminate. The strength or "absolute power" of the female, according to Cavarero, lies in the female's ability for generation within her maternal gaze (59). This "strength lies in reducing regeneration to nothingness (reducing the origin of being to nothingness)" (65). Reciprocal visibility between Antigone and her brothers, Polynices and Eteocles, is denied, and without proper burial for Polynices, this visibility will also be refused in the afterlife by disobeying divine law. This claim is intimated several times throughout the tragedy. In the foremost pages of the play, Antigone tells Creon, "It's your law, Uncle. It was not sent to me / from highest he-god Zeus. He didn't make this law. / Nor did great she-god Justice, who dwells with the deathless ones / below the earth" (18). For Creon, this confrontation is purely political, an attack by Antigone against the established polis. Antigone, however, sees this same confrontation as an attack against her familial values. In *Tragedy and Archaic Greek Thought,* Vayos Liapis writes, "Put in a nutshell, the central theme of the *Antigone* is the defeat of the polis and its institutions by the individual, self-contained, and self-destructive oikos [or functions of the family]" (107). Antigone's protests, however, are not her ultimate solution to the dilemma with which Creon has presented her. Helene Foley speaks of Antigone's use of justice ethics, pointing out, "Antigone's adoption of goals that would normally be appropriate to men, such as the pursuit of honor for her action, would from this perspective be understood as part of a special situation that encourages the daughter to act in the interests of her family in the absence of a male relative willing to do so" (180). Antigone adopts the masculine ethics of justice instead a feminine ethics of care and thus transforms the tribulation her family suffers into a completely feminized condition.

Antigone becomes the nothingness of the degenerative portion of the female gaze as she embraces her human finitude. For Antigone, her strength in her ethics of justice is found within the taking of her own life. With her death, Antigone brings destruction to what remains of the ruling family of Thebes. Liapis argues "[…] the very act by which Creon tried to 'rekill' Polynices, namely the prohibition of burial, in fact recoils upon him and leads to the destruction of his own house as well as his own death" (107). Justice still unfurls in the world of the living in favor of the divine law she defends following Antigone's suicide. A messenger repeats news of devastation to

Eurydice, Creon's wife: "In his / doom-struck desolation, Haemon then fell on his sword – it plunged / through his side to the hilt" (Sophocles 40). From this wound gained in reaction to his devastation of Antigone's death, Haemon, Creon's son, dies. In response to the report given to her by the messenger, Eurydice kills herself as well. The same messenger reports news of death again to Creon, saying, "Your wife, and mother to this boy, is dead. Dead from a fresh-struck / wound – a stab from her own hand" (41). Creon's duty to his own law has resulted in devastation to his family, his own ability to care now impaired by no one to care for. He says, "The guilt is all mine, I admit it—there's nowhere else to lay the blame" (41). The destruction of Creon's immediate family is collateral damage as Polynices is finally given proper funeral rites and, as Antigone believes, both she had her brother will be rewarded by divine law. As Foley argues, Sophocles "shows in practice what amounts to an attempt by Antigone to bridge the morality of care and justice that fails to convince Creon as advocate of a principled, impartial morality" (193). Antigone's ethics of justice is rooted in the ethics of care. Her desire for fair treatment for both of her brothers, Eteocles and Polynices, drives her actions throughout the play.

Antigone and Demeter, as portrayed by Sophocles and Homer, are both maternal figures who suffer broken familial gazes. Through these broken gazes, these women are provoked into actions to provide justice for their family members who have received inequitable treatment, as well as to defend their own interests. The actions of these characters can be interpreted through the feminist ethics of justice with mindful contrast to the feminist ethics of care. Sophocles and Homer each construct female protagonists who respond to the oppressive masculine environment in which the action of the narrative takes place. These women respond to hostile masculine surroundings that fabricate death by creating a feminine hostility where the generation of life is at the hand of woman. The stories of Demeter and Antigone, often christened as revenge narratives, are much more significant than that label—they defy the boundaries of revenge. Instead, they are accounts of women using tools at their disposal to equalize the effects of the male characters' actions. On the surface, the patron goddess of the earth and the sister who sprinkles soil upon her brother may appear solely to be pursuing harm, but in truth these mournful women unearth feminist justice.

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Gender Roles and Societal Breakdowns in Margaret Atwood's *The Penelopiad*

Avery Crews

For the vast majority of history, women have been restricted in the roles they have been allowed to play in society and have often been limited to the domestic sphere where the assumption was that they would have children, take care of the home, and obey their husband's established authority. Due to this segregation of women within society and their lack of ability to become politically or socially active, women were often relegated to second class citizenship, which further limited their voices and the impact they could have on society. Within the last two decades, women have made great strides in elevating themselves in society and carving a space for themselves within both the political and social arenas, but there are still many aspects of society that reflect historical assumptions of women and seek to relegate women to the positions in which they were formerly entrapped. These notions of female oppression have often been dictated by social standards and were furthered by literature through representations of women as weak and unable to stand on their own in society. In many ways, classical literature furthered this repression of the female character due to the patriarchal society in which such characters were written. Due to the widespread teaching of these works within the literary and Humanities canon, many of these repressive standards have returned to the forefront as issues that must be addressed today.

Many modern authors have taken these issues regarding gender and society into account and have rewritten and recontextualized these classical works through the framework of contemporary pedagogy and political thought, such as Madeline Miller's *Song of Achilles*, which takes Achilles and Patroclus out of the *Iliad* and imagines a love affair between these male heroes. In addition, Italian feminist philosopher Adriana Cavarrero's recontextualizes classical Greek female characters Penelope, Demeter, and the Thracian Maidservant in *In Spite of Plato: A Feminist Rewriting of Ancient Philosophy*. Cavarrero's work presents the power that redefining female characters and their actions has on the perception of femininity and prevents the continued marginalization of the feminine within society. Another work in which an author applies modern thought to a classical text is Margaret Atwood's *The Penelopiad* in which she gives a voice to Penelope and the twelve maidservants who were thoughtlessly hung by Odysseus in *The Odyssey*. Within this work, Atwood seeks to recontextualize the actions and value of these women in a modern culture opposed to the standards they were limited by within the original text. Similar to

Cavarrero's recontextualization, the application of a feminist lens to the original work and the limited influence and voice of the female characters within *The Odyssey* enables Atwood to bring depth and understanding to the actions and roles of Penelope and the twelve maidservants. Throughout *The Penelopiad*, Atwood takes several liberties in her revision of Penelope's tale within its original framework of *The Odyssey*. Three means by which this is done most effectively include the application of Penelope's personal voice within the novella's retelling; the representation of Odysseus in a non-heroic manner; and the focus on the twelve maidservants, their personal voices, and influence in order to create a tale that imparts modern feminist values on the traditional social and political female roles within the original text and mythology.

One major shift in Atwood's retelling of *The Odyssey* is through the use of Penelope's personal voice throughout the novella by way of narration. Within the original, Penelope has little to no personal impact on the tale and her only true influence is in her defiance of the suitors' desire to marry her and take her husband's wealth and kingdom through the weaving and unweaving of Laertes's funeral shroud. The only role that Penelope plays within *The Odyssey* is that of Odysseus's wife and Telemachus's mother with no power that strictly belongs to her. Atwood addresses this lack of personhood and personal autonomy by making Penelope one of the central narrators within her retelling of the work. In making this change, Atwood enables Penelope to craft her own revision of the events that took place within *The Odyssey* and to redefine her personal role and understanding of her actions. This allows Penelope the opportunity to gain agency and creates a female character not strictly defined by the male authorities who dictated what occurred within her life.

In this revision, Penelope is given a chance to detail her personal backstory and to supply information regarding her character that does not exist within the original work. Atwood's Penelope discusses her roots, the manner in which she came to be Odysseus's wife, her feelings about her actions, and her depiction of herself as the obedient wife that "sang his praises," "didn't ask awkward questions," and "didn't contradict" him (3). Penelope defends these actions as being necessary and required of a woman in her position but also discusses how they limited her and the relationship she had with Odysseus. Her obedience did not allow space for them to cultivate fellowship between themselves and always limited the power that Penelope had over herself. Penelope goes on to claim that in her husband's absence she was able to cultivate authority for herself by taking on some of the roles that Odysseus occupied as the head of the household. She

states that "I was running the vast estates of Odysseus all by myself" which gave her considerable power over the kingdom (85). In supplanting herself in this position of power, Penelope was able to cultivate control for herself and gain a level of autonomy because there was no direct male authority that could impede her decision making. This direct address of the unequal standards and lopsided power dynamic that was in place between men and women of the time addresses the inequality of confining women to traditional female spaces and limiting their personal autonomy based on the desires of the male authorities in their life. In essence, Atwood utilizes Penelope's retelling and personal voice to apply feminist criticism to the social standards of ancient Greece, and by extension to further question the validity of the patriarchal system that is in place within society then and now.

Throughout Atwood's novella another manner in which the retelling of *The Odyssey* criticizes traditional political and social roles is through the representation of Odysseus, a classical hero, in a satirical and nonheroic manner. In establishing Penelope as the central narrator of *The Penelopiad,* Atwood allows for her personality and opinions to influence the manner in which she describes other characters and the events that take place within the epic. As the central heroic figure of *The Odyssey* and one of the most prominent protagonists in classical literature, Odysseus is traditionally written as the epitome of traditional masculinity and male social and political roles. Atwood breaks from these standards by having Penelope portray him as less than and describing his actions in a non-heroic manner in order to break from these standards. One of the ways in which Atwood goes about this is through the physical representation of Odysseus as being exemplified by his "goat legs," which are mentioned throughout the work (31). Penelope's portrayal of her husband in this manner establishes a dynamic in which Penelope has some qualms about his behaviors and reputation as an ideal man, both of which cause her to break down those assumptions and create a more realistic and less aggrandized version of Odysseus.

Another manner in which Atwood's Odysseus breaks from the traditional heroic figure is through the representation of him as dishonest. The contest arranged for her hand in marriage was a footrace which Odysseus won but that Penelope later discovered was fixed by Odysseus and her uncle, Tyndareus, in order to return a debt (Atwood 36). The classical version of Odysseus is one of a man of upstanding morals who goes to great lengths to uphold his honor and the honor of his nation. Thus, by portraying Odysseus as a man willing to cheat the system in order to achieve his personal desire, Penelope disrupts the pre-established roles in society and critiques conventional

assumptions about male authority and power. Through the breakdown of this power dynamic, Atwood's Penelope challenges other presumed dynamics and roles within society and questions the validity of societal standards if they can be so easily broken by an individual's personal desires.

Along with Penelope's lack of voice within the original, the personal voices of the twelve maid-servants also go unheard. Within the context of the original, the twelve maidservants are the ones who betray Penelope's trust and disobey her by sleeping with the suitors who seek Odysseus's throne and kingdom. One of these maidservants, Melantho, eventually tells Penelope's suitors of her trick with the burial shroud, which forces Penelope to establish a task through which she will be forced to choose a suitor. Once Odysseus returns to reclaim his throne and his wife, he slaughters the suitors and has Telemachus hang the twelve maidservants for their disloyalty. In Atwood's retelling, the twelve maidservants are the hand-selected slaves Penelope raises and grooms to suit her needs, saying that she "indulged some of these children too much," but later utilizes them as spies among the suitors (88). This shift in the maidservants' portrayal alters the perception of their actions and brings depth to their characters that does not exist within the original work. In recontextualizing the actions of these twelve maidservants as the commands of Penelope, Atwood is able to remove the connotation of the unruly maids that merely slept with the suitors in acts of disobedience, and instead grants them agency for their actions in fulfilling their duty by carrying out the commands of their mistress.

Atwood also interrupts Penelope's narrative within *The Penelopiad* with a Greek chorus comprised of the twelve maidservants who interject their viewpoints and opinions about the events that took place in *The Odyssey* and challenge the idea that Penelope is being completely truthful in her rendition of the events that took place. Through the use of several different modes of popular, non-classical art, including a jump rope rhyme, a lecture, and a mock trial, the twelve maidservants address the double standards and power dynamics that exist not only between men and women but also between women of different classes such as Penelope and the maidservants. At their eventual deaths, Penelope does nothing to support them, even in Asphodel, and Atwood thus calls attention to the concept of sisterhood being overthrown by male influence and patriarchal standards, which enforce competition and complacency regarding both societal and cultural standards of women.

Overall, the use of a feminist lens enables Atwood to bring depth to the actions carried out by Penelope within *The Odyssey*. This gives Penelope a voice and a depth of meaning that can be applied to her actions and character within *The Penelopiad*. By addressing the issues that women

face in society and the limitations placed upon them by patriarchal standards, Atwood argues in favor of the need to acknowledge female capabilities that lay outside of traditionally feminine characteristics. This recognition that femininity is often degraded and female voices and opinions undervalued in a patriarchal society enables Atwood to represent the actions of both Penelope and the twelve maidservants in a new light. She gives these characters depth and a new focus on the implications of their choices and opinions from within the classic work. Through the utilization of Penelope as the central narrator of *The Penelopiad,* Atwood is able to apply background to her role in *The Odyssey* and portray the authority she established in her husband's absence. In choosing to portray Odysseus in an unheroic manner, Atwood is further able to break with the common standards of femininity and masculinity and implement a system in which both sexes possess flaws that contradict the expectations forced upon them by society. Finally, the interjections of the twelve maidservants using a variety of low art forms throughout the novella enable Atwood to remark upon the repercussions of enforcing strict societal standards on women and the implications repression can have on an individual. All of these elements function in tandem to produce a work that imposes modern feminist criticism on the traditional social and political female roles within the mythology of Penelope and *The Odyssey*. Ultimately, Atwood argues for the reappraisal of social and cultural standards that limit female participation and female voice both then and now.

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Futurism, Misogyny, and Trauma in Blaise Cendrars's *The Prose of the Trans-Siberian and of Little Jeanne of France*

Caitlin Freeny

Blaise Cendrars was a Francophone poet who was a significant contributor to avant-garde poetic and artistic movements before World War I. Despite the fact that Cendrars rejected Futurism, *The Prose of the Trans-Siberian and of Little Jeanne of France* exhibits strong ties to the Futurist movement. This poem illustrates elements of Futurism through its vivid imagery, emphasis on specific Futurist concepts, and usage of simultaneity. Technology, violence, forward progression, and the collage presentation of the poem are all aspects that contribute to the Futurist themes. However, the Futurist movement is notoriously misogynistic, which Cendrars does not entirely escape. This essay will analyze the following questions: Is Cendrars as blatantly misogynistic as the Futurist pioneer F.T. Marinetti, or is he attempting to create a Futurist perspective that is softer, less violent, and less misogynistic? What is the value of seeing what Cendrars adds to and revises about Futurism? What does a focus on masculinity add to our understanding of Futurism? How does Cendrars's poem take on masculinity in a way that incorporates mental illness in a realistic light?

Although Cendrars was a contemporary of Marinetti and affiliated with Futurism, he was not a proponent of the Futurist movement. The poem differs from Futurism through the more complex version of masculinity Cendrars proposes that is more feasible and appealing to contemporary readers than Marinetti's blatant misogyny. Cendrars achieves this through the candid expression of emotion throughout the poem and his incorporation of mental disorders associated today with post-traumatic stress, which were characterized as strictly feminine illnesses at the time. Through the use of certain elements of Futurism, Cendrars endorses the more palatable aspects of Futurism, such as speed and progression toward the future, and discards aspects that are less attractive, such as lack of emotion and blatant misogyny.

Although many critics tend to focus on other issues in the work, I plan to answer the question of whether or not *The Prose of the Trans-Siberian and of Little Jeanne of France* should be considered a misogynistic poem. The Futurist movement tends to be discounted due to the blatant misogyny that characterizes several of the movements affiliated with the avant-garde. Cendrars, however, uses many aspects of the Futurist movement that are not directly connected to

misogyny in *Prose of the Trans-Siberian*, showing that all of Futurism should not be disregarded despite the misogynistic themes within. The conclusion Cendrars reaches in terms of Futurism embraces a bittersweet, nostalgic tone that contrasts with Marinetti's anger and one-dimensionality. Cendrars's view is also more in line with post-war literature, since his nuanced masculinity is better equipped to respond to the trauma of the war than the intense jingoism of Marinetti. Through its vivid imagery, emphasis on specific Futurist concepts, and usage of simultaneity, in addition to the incorporation of technology, violence, and forward progression, *Prose of the Trans-Siberian and of Little Jeanne of France* creates a complex portrait of masculinity initially inspired by the Futurist movement.

Historical Context:

Avant-Garde Movements and Manifestos

In order to truly understand modernism, one must have some knowledge of the avant-garde movements that preceded it. The term "avant-garde" is "the French term for a vanguard (the leading troops in a battle), which referred by extension to the most radical innovators in the arts" (Lewis 95). The avant-garde began around the year 1850, and it focused on the use of unconventional, experimental, and radical artistic techniques. Avant-garde artists placed emphasis on the future and were always striving to reach the future before it arrived (95). Avant-garde artists work with experimental techniques and attempt to be as radical as possible. Notable avant-garde artists include Pablo Picasso, Henri Matisse, Salvador Dali, and Andy Warhol. Picasso and Matisse were contemporaries of Cendrars and were important contributors to the prewar avant-garde period. T.S. Eliot, Ezra Pound, Gertrude Stein, and James Joyce were all significant contributors to the literary side of the avant-garde movement.

The modernist movement, which most literary critics date to the late 19th century, stemmed from the avant-garde movement and placed emphasis on breaking away from tradition. The terms avant-garde and modernism overlap to an extent, but they are not exactly the same. Professor of Comparative Literature at Yale University, Pericles Lewis, offers a clear explanation of how modernism is distinguished from the avant-garde:

> Today, when literary critics write of 'high' modernism, they are usually attempting to distinguish what they see as the relatively mainstream works of the 1920s from the more radical experiments of the prewar avant-garde or of such later avant-gardes as dada and surrealism. The term avant-garde also generally implies organized groupings, such as the

> fauves, cubists, futurists, vorticists, and other groups subscribing to various '-isms,' often aggressively announced in manifestos. Modernists might or might not belong to such groups, and their manifestos tended to be more individualistic. (96)

Modernism is generally closer to the popular, without being too closely affiliated with any specific group. Avant-garde, on the other hand, is much more experimental and radical and certainly not within the mainstream. Still, it is difficult to truly define which pieces of art and literature are strictly avant-garde or strictly modernist. In fact, "The major practitioners of avant-garde experiments often later developed into the highest of the 'high' modernists, while conversely (as in the case of Joyce), those who helped to define modernism sometimes became increasingly radical over the course of their careers" (97). Literary critic Marjorie Perloff agrees, citing that the terms are difficult to define because "historical realities continue to elude their totalizing power" (35). Thus, while the terms are not interchangeable, is it difficult to discern what is truly modernist and what is truly avant-garde. Manifestos were common for artists who literary critics claim belong to both the modernist as well as the avant-garde movements. These manifestos include Pound's *BLAST: Review of the Great English Vortex,* Mina Loy's *Feminist Manifesto*, and Tristan Tzara's *Dada Manifesto.*

F. T. Marinetti's *The Futurist Manifesto* was published on February 20th in 1909. In this manifesto, Marinetti outlines the fundamental tenets of Futurism. Marinetti depicts a brutal and traditionally masculine lens through which to see the world, stating in the second bullet point of the manifesto, "Courage, boldness, and rebellion will be essential elements" (644). He goes on to assert in the fourth and seventh bullet points that Futurists "intend to glorify aggressive action," and refuse to recognize "any beauty except the struggle" (644). Marinetti seems to define masculinity as the violent, the aggressive, and the impetuous. He chooses to classify force, hostility, speed, and physicality as desirable masculine traits and emotion, rationality, caution, and sympathy as undesirable feminine traits. In the ninth bullet point, Marinetti states, "We wish to glorify war—the sole cleanser of the world—militarism, patriotism, the destructive act of the libertarian, beautiful ideas worth dying for, and scorn for women" (644). This quote from the ninth bullet point calls attention to Futurism's emphasis on war. While other artists may call for change through educational and political reforms, Marinetti explicitly selects war as the only force that has the capability to cleanse the world. War is commonly associated with masculinity and peace with femininity. Although his inclusion of "scorn for women" may seem out of place, at first, it

directly reinforces Marinetti's condemnation of women and the feminine. Regarding the relationship between the war and femininity, literary critic Clara Orban states, "Despising women goes hand in hand with the new aesthetic of war, the purification of the masculine gesture, and the death that may result from it. Women, therefore, no longer exist merely as objects of poetic contemplation and romantic idealism, but as objects of loathing as well" (53). Marinetti left no room in his hyper-masculine ideology for feminine values, emotions, or traits.

Marinetti's *The Futurist Manifesto* received a response in 1912: Valentine Saint-Point's *The Manifesto of the Futurist Woman*. She argues, "IT'S ABSURD TO DIVIDE HUMANITY INTO WOMEN AND MEN; it is composed only of FEMININITY and MASCULINITY" (110). She goes on to explain that men and women both consist of a combination of masculine and feminine traits, and such traits cannot be exclusively assigned to one sex or another. Saint-Point is pointing to the difference between sex and gender, sex being a biological difference and gender being a social construct. Specifically, she is asserting that women are capable of being masculine and thus should not be excluded from the Futurist movement. She and Marinetti both reject the feminine; however, Saint-Point advocates for the inclusion of women while Marinetti incorporates women into his rejection of the feminine. He seems to view men and women in terms of strict binaries, while Saint-Point sees masculine and feminine traits as non-exclusive to their corresponding gender.

However, Saint-Point agrees with Marinetti's idea of embracing the new and rejecting the old. She explains, "On women and men equally we must impose a new doctrine of energy in order to arrive at a period of superior humanity" (110). She thinks that women, specifically women who embody masculine traits, should be included in this dynamic push into the future through the rejection of the antiquated and the feminine. Additionally, Saint-Point expresses her desire that "the coming wars elicit heroines" like Joan of Arc, Semiramides, and Cleopatra, all of whom are historical women admired for their military, and arguably masculine, exploits (111). Cendrars's views seem to fall more in line with the ideas of Saint-Point through his inclusion of emotionality and mental illness in men, however, he does not express his views on masculine and feminine identity as explicitly as she does.

Despite his outright rejection of women in the *Futurist Manifesto*, Marinetti does admit that women do have some commendable qualities in "Variety Theater," his manifesto about theater published in the same year. He declares that theatre "brings out all of women's admirable animal

qualities, their force, their seduction, their treachery and resistance" (Orban 54). In this statement, Marinetti is guilty of using the stereotype of "the female seductress" and still rejects women who have maternal roles (54). While Marinetti did revise his views on women to some extent, his writings about Futurism share the commonality of being hostile toward, or at least dismissive of, the female sex.

Trauma and Shell-Shock

The inclusion of trauma in *Prose of the Trans-Siberian* is not a completely unprecedented choice. People have been experiencing traumatic events since the beginning of time. However, Post-Traumatic Stress Disorder (PTSD) was not officially recognized as a mental illness by the American Psychiatric Association until 1980 (Lerner & Micale 1). PTSD is one of the "fastest growing and most influential diagnosis in American psychiatry" (Lerner & Micale 3). Traumatic events cause PTSD, but how do people typically react to these events? As Paul Lerner and Michael Micale explain, "Events considered 'traumatic' provoke a spectrum of responses and are experienced by many individuals nontraumatically, that is, in ways that have not caused behaviors deemed medically noteworthy in their time" (20). In other words, not all individuals will suffer from traumatic effects following an intense event, and those who do suffer will have different experiences and levels of trauma. There are a plethora of factors that impact how an individual reacts to a traumatic event including "National medical culture; political, legal and economic factors; race, class, and gender" (Lerner & Micale 24). The symptoms of PTSD are not the same for everyone, and an event that is traumatic to one person might not be traumatic to another. People suffering from PTSD may experience flashbacks, insomnia, severe anxiety, depression, and emotional detachment among other unpleasant and debilitating symptoms. Roger Luckhurst describes trauma and the effects it can have on an individual as "a piercing or breach of a border that puts inside and outside into a strange communication. Trauma violently opens passageways between systems that were once discreet, making unforeseen connections that distress or confound" (3). A traumatic event has the capability to cause disruption and disorder in one's mind and body, causing fragmented identities and unconventional connections. Traumatic events commonly known to cause PTSD include, but are not limited to, physical abuse, sexual abuse, natural disasters, automobile accidents, plane crashes, railway accidents, and war.

While there is much debate on the origins of PTSD, many scholars cite the popularization of train travel as the inciter of medical research into the effects of trauma, as the railway quickly

caused massive accidents. Prior to research into railway accidents, little was known in the medical field about the effects of trauma or its causes (Harrington 32). For a long period of time, psychology was not considered in the assessment of trauma victims, since it was not a discipline within medicine until the late 19th century and early 20th century. In fact, "nineteenth-century medical discourse understood trauma as an organic functional disorder, not the psychological disorder it would become after the war with the aid of psychoanalysis" (Steffens 36). Many clinicians wanted to understand why train accidents were causing people to experience negative symptoms, but it took years of research, and World War I, for doctors and psychiatrists to discover that these symptoms had psychological origins.

While railway accidents did spark some examination of trauma, war-related trauma did not move into the public domain until World War I. It was during this particular war that the term "shell-shock" was coined to describe the trauma-related symptoms of many of the soldiers returning from the battlefront. The treatments given to patients suffering from shell-shock were either "analytic" and "relatively liberal" or "punitive and disciplinary," which used "rest cures" and electroshock therapy, respectively (Leese 207). Both their rank and the mental institution in which they were placed greatly impacted the quality and type of treatment the shell-shocked soldier received. More specifically, the officers received more attention from medical professionals than regular soldiers and were generally sent to mental facilities that used the "rest cure" rather than electroshock therapy (Leese 207). Additionally, the doctors who treated patients suffering from shell-shock frequently "lacked any specialist training" (Leese 208). The institutions that treated victims were often underfunded and understaffed, with even specially trained doctors having inadequate time to treat each patient meticulously (Leese 208). While there was a significant amount of public support for the treatment of soldiers suffering from "shell-shock," the afflicted soldiers found themselves "the object of malign curiosity that was part of a wider, customary prejudice against mental disorders" (Leese 213). The subsequent discussions of trauma in this paper will focus on war-related trauma, especially that which is specific to World War I. However, it is important to understand how the Vietnam War affected the ways in which PTSD is understood.

The Vietnam War was instrumental in gaining recognition for PTSD as a genuine psychological disorder. Specifically, the Vietnam War "highlighted the horrible psychological damage that war entails," in the same way as World War I (Lerner & Micale 2). People who worked in mental health fields along with activists and veterans lobbied to establish PTSD as a

mental disorder. This clinical recognition of PTSD was excellent news for those afflicted as "It grounded their puzzling symptoms and behaviors in tangible external events, promising to free individual veterans of the stigma of mental illness and guaranteeing them (in theory, at least) sympathy, medical attention, and compensation" (Lerner & Micale 2). The body of research concerning PTSD continues to grow, and organizations like the Real Warriors Campaign are attempting to raise awareness of PTSD and provide better care for military veterans suffering from the disorder.

Gender Issues: Trauma and Hysteria

Until PTSD became more prevalent, mental disorders were thought to only affect women, and were dubbed "hysteria." In fact, English psychiatry was "Built on an ideology of absolute and natural differences between women and men" and the prevalence of shell-shock in male soldiers in the wake of World War I "undermined" this gendered understanding of mental illness (Showalter 168). Prior to World War I, particularly in the Victorian era, women were thought to be uniquely afflicted by hysteria. Because women were typically more emotional, and society deemed it acceptable for them to openly express emotion, they were susceptible to mental illness. On the other hand, "emotional repression was an essential aspect of the British masculine ideal" and men were expected to not complain regardless of their situation while maintaining "stoic good humor" (169). World War I soldiers who suffered from PTSD attempted to differentiate themselves and their symptoms from female "hysteria." Even the term "shell-shock" was an endeavor "to provide a masculine-sounding substitute for the effeminate associations of 'hysteria' and to disguise the troubling parallels between male war neurosis and the female nervous disorders epidemic before the war" (172). These men desperately did not want to believe that they were capable of succumbing to hysteria as it was a sign of weakness and femininity.

Due to the fact that mental illnesses were considered feminine prior to World War I, the men who suffered from shell-shock were often riddled with feelings of guilt and shame (Leese 212). They believed that their uncontrollable displays of emotion caused by what we now know as PTSD to be unmanly and a sign of failure. This attitude was certainly molded by social expectations for men to be unemotional and, thus, well-suited for warfare. Literary critic Elaine Showalter asserts, "The Great War was a crisis of masculinity and a trial of the Victorian masculine ideal. In a sense, the long-term repression of signs of fear that led to shell shock in war was only an exaggeration of the male sex-role expectations, the self-control and emotional disguise of

civilian life" (171). These feelings were further perpetuated by doctors and psychiatrists who "dismissed shell-shock patients as cowards," hinting "at effeminacy or homosexuality" (172). In addition, other medical professionals believed shell-shock to be hereditary, with some men merely being natural cowards. Some doctors and psychiatrists hypothesized that shell-shock was highly contagious, affecting only "undisciplined units" (170). These assertions by medical professionals did nothing but reinforce their feelings of emasculation—they were seen, and saw themselves, as lesser men because they were plagued by a mental illness. Clinicians know today that these assessments were incorrect, but they were certainly damaging to shell-shocked World War I soldiers.

Cendrars Biography

To better understand the context of the *Prose of the Trans-Siberian* and the themes within it, one must be familiar with the time period in which it is was written, analyzed above, and some biographical information about Cendrars himself. Referred to as "the Homer or the Transsiberian" and "the international vagabond," Blaise Cendrars, whose real name was Frédéric Louis Sauser, was born in La Chaux-de-Fonds, Switzerland in 1887 (Vigneras 311). Literary critic Marjorie Perloff asserts that his pen name itself, Blaise Cendrars, is "emblematic of the anomalies that characterize the Futurist ethos" (5). The name "Blaise" originated from the word "braise," and the name "Cendrars" originated from the word "cinders" (5). The fire imagery Cendrars chose to use in his pen name reflects the Futurist desire to burn everything down to make way for the new. As a young man Cendrars traveled extensively, describing in *Prose of the Trans-Siberian*, "Because I was such a hot and crazy teenager / That my heart was burning like the Temple of Ephesus or like Red Square in Moscow" (6-7). He visited Moscow, Siberia, parts of Armenia, New York, London, Berlin, and Paris. New York was Cendrars's final stop before he returned to Paris in 1912.

Cendrars's position within the French canon has long been a precarious one due to the tendency of his work to not fall neatly into a single category or artistic movement, though he is considered to be "a major participant in the early modernist movement that sought to counter the conventions of high art by integrating techniques derived from popular or commercial forms such as jazz, cabaret performance, advertising graphics, and journalism" (Noland 42). Literary scholar Everett F. Jacobus Jr. explains that although Cendrars was "a poet of the Cubist period, he nevertheless rejects Cubism for an Orphist artistic credo of depth, time, movement, color, and sensuality" (153). Cendrars was certainly an avant-garde artist due to his tendency to deliberately

attempt to break free of the conventions that characterized the artistic movements of his time, resulting in his work generally subverting or challenging the norm in some way.

Cendrars has been classified by critics as a Futurist, specifically based on *Prose of the Trans-Siberian* because of the inclusion of Futurist themes in the work. However, Cendrars insisted that he was not a proponent of the Futurist movement and asserted that *Prose of the Trans-Siberian* was not inspired by or related to "the commercial agitation of M. Marinetti" in any way (Cendrars qtd. in Perloff 6). Cendrars, like many other authors and artists, claimed to be above any specific movement, despite falling into the conventions of modernism and, more specifically, Futurism. Perloff asserts that "Cendrars grandly dissociates himself from all poetic 'schools' only to echo the Futurist doctrine that life and art are inseparable" (10). Cendrars was twenty-six years old when his poem *Prose of the Trans-Siberian* was published in 1913 before the outbreak of World War I. The poem heavily relies on many prominent Futurist themes, including speed, technology, and war. In this piece, Cendrars, incredibly, anticipates the trauma he actually experiences firsthand in World War I. A short time after Cendrars enlisted in the French military, he lost his right arm. While *Prose of the Trans-Siberian* is certainly not prophetic, it does vaguely predict the type of trauma that soldiers would experience during and after World War I at a time when men were supposed to be immune from mental maladies. *Prose of the Trans-Siberian* was ahead of its time even in terms of Cendrars's own work; modern French literary critic Eric Robertson asserts that the poem "anticipates the elliptical, 'telescopic' syntax and fragmented telegraphic style" of some of his later works, including his "Nineteen Elastic Poems" (883).

Close-Reading of *Prose of the Trans-Siberian*: Connections to Futurism

Prose of the Trans-Siberian has a very unique presentation through its combination of visual and linguistic art. It is recorded on a very long, narrow piece of paper attached to an abstract avant-garde style painting by Sonia Delaunay (see Appendix, Image 1). Delaunay, like Cendrars, rejected traditional Futurism and claimed that she was not a part of the movement (Perloff 7). The painting gives the poem life and additional depth as they work together simultaneously to create an unconventional artistic experience. Cendrars himself said, "Delaunay has made such a beautiful book of colors, that my poem is more soaked with light than my life. This is what makes me happy" (Cendrars & Kaplan 3). Simultaneity is an important concept in Futurism and was considered to be a new, somewhat experimental form of art, eventually becoming a staple of the avant-garde.

Italian Futurist painters understood simultaneity to be "the synthesis of what one remembers and of what one sees" (Boccioni qtd. in Perloff 6). In this particular use of simultaneity, the artwork and the poem together create something that is visually appealing and conjures associations and images in the viewer. Perloff explains that the concept of simultaneity in the context of Cendrars's poem "refers to the spatial and temporal distortions" that singularize the work (8). Cendrars was obsessed with the idea "of obtaining 'pure poetry', and of overcoming a sequential mode of representation within a *poetic* framework" (Robertson 887). The poem's presentation in conjunction with Delaunay's painting was experimental and arguably radical. When the poem and painting were presented together in the fall of 1913, "It became not only a poem but an event, a happening" (Perloff 11). Lectures and recitations accompanied the art and poem, adding an element of performance art to the work, which created another layer of simultaneity (11). However, the simultaneous connections between the painting and the poem are fascinating without the additional performance.

Delaunay created the painting specifically to accompany Cendrars's poem. Viewers are meant to travel "back and forth between Delaunay's colored forms and Cendrars's words" (Perloff 8). The words of the poem are written in various font types, sizes, and colors that change frequently throughout the piece. Robertson describes this in detail: "The left-hand side consists of Sonia Delaunay's semi-abstract 'couleurs simultanees'; these spill over into the right-hand side and split the poem into its different stanzas, themselves printed in a variety of colours and typesets" (891). While the painting and the poem certainly complement each other, the bright colors used in the painting contrast with the dark tones of the poem. Perloff highlights specifically how Delaunay deviates from Cendrars: "her interpretation of the journey emphasizes its life, movement, energy, and color rather than its darker undertones: if Cendrars's sun is a 'fierce wound,' Delaunay's is a gorgeous golden ball" (26). There is no doubt that the poem and the painting are artistic counterparts, but they depict the train ride, which is the subject of both pieces, in different ways simultaneously. The incongruity between the text and the painting is vital to the simultaneous effect, the painting depicting "Paris, the brilliant and vibrant international center of the *avant-guerre*" and the poem depicting "the Trans-Siberian journey that will finally destroy it [the avant-garde movement]" (Perloff 29). Simultaneity is a prevalent theme in avant-garde art, and the simultaneity used in *Prose of the Trans-Siberian* situates the work as belonging to the avant-garde.

This deliberate use of the stringently Futurist concept of simultaneity furthers the argument for *Prose of the Trans-Siberian* being a Futurist text.

While the disparities between the poem and painting are important, one particular line, captures the essence of the painting: "If I were a painter I would splash lots of red and yellow over the end of this trip" (358). The colors seem to be moving as they overlap each other, which harmonizes with the idea of the train speeding forward and the poetic speaker's clusters of various ideas. Futurists, like Marinetti, would be very interested in the avant-garde approach taken by Cendrars and Delaunay because it pushes the boundaries of traditional artistic methods in terms of both art and poetry in a radical, unprecedented way.

Cendrars's poem is often classified as a Futurist poem, but his particular brand of Futurism differs from Marinetti's. Perloff explains that while Cendrars's poem is not stringently Futurist, "it furnishes us with a paradigm of Futurism in the larger sense, as the area of agitation and projected revolution that characterizes the *avant guerre*" (5). In other words, while Cendrars does not shape *Prose of the Trans-Siberian* in a way that perfectly reflects *The Futurist Manifesto*, the poem does incorporate some key elements of Futurism while excluding others. Because of this, "Cendrars's poetry anticipates the larger project of cultural studies by forcing contact between conventionally opposed discourses—namely the commercial and the aesthetic" (Noland 41). Futurism lacks aesthetic qualities and primarily focuses on aspects related to commercialism, specifically technological advancement. Cendrars presents a unique blend of the commercialism found in Futurism and the soft, emotional aspects of aestheticism. With this revision, Cendrars necessarily discards aspects of Futurism that are less attractive and interfere with the aesthetic, such as lack of emotion and blatant misogyny. He keeps, however, the more palatable aspects of Futurism, such as speed and progression toward the future, which still capture an important element in Marinetti's original vision for the movement.

One of the specific ways in which Cendrars chooses to embrace Marinetti's Futurism in terms of technology and commercialism is through modern transportation. The incorporation of the train as a primary subject of the poem closely links *Prose of the Trans-Siberian* to Futurism. The railway, specifically, has intrinsic connections to the modern. It is not surprising that train travel was often closely linked to Futurism as "It was a vivid, rapid, sleek, evocative, even intoxicating symbol of progress and cutting-edge technology" (Steffens 38). Trains made it

possible to travel long distances easily and rapidly and literally reshaped the map and the experience of time for contemporaries of the modernists.

While the subject matter of the narration often shifts, the train remains a constant throughout *Prose of the Trans-Siberian*. The train is always moving forward, progressing as the scenery around it is continually changing. No matter where the narrator goes in his musings, he always comes back to "the eternal sound of the wheels wildly rolling along ruts in the sky" (Cendrars 97) or the fact that "The train moves forward and the sun loses time" (298). The train may not be taking the narrator to a better place, but it is pushing him toward a place that is different from what he has previously known. Likewise, the Futurists were concerned with progression toward the future. However, they were not necessarily endorsing a "better" future, but simply a newer, possibly more violent one. Marinetti expressed in his manifesto his eagerness for the future, especially the potential events that involved violence, such as war (644). The Futurists were unconvinced that civilization and society were continually improving. They emphasized creating new, unique art that pushed conventional boundaries and strayed from traditional realism, thus discarding the old and the traditional and embracing the new and the experimental.

The Futurists and Cendrars do not simply rely on transportation as their representation of the progression of technology and commercialism. Inventions that were contemporary to the time period were often featured in modernist art and literature. Cendrars's poem is no exception. In addition to the progressing train, the poetic speaker mentions planes, telegraph lines, and gramophones at different points throughout the poem. Cendrars even chooses to end the poem with a nod to modern inventions closely associated with Paris: "City of the incomparable Tower the great Gibbet and the Wheel" (444). Cendrars's choice to end the poem with this acknowledgement of Paris, the city considered by many to be the center of the avant-garde movement, is certainly reflected in Sonia Delaunay's painting, which accompanies the poem. At the bottom of the painting opposite the final lines of the poem, there is an abstract Eiffel Tower with an equally abstract rendering of a Ferris wheel behind it (Appendix, Image I). The Eiffel Tower is a decidedly modernist piece of architecture, built from modern materials, such as steel, in an unconventional shape that reaches up to the sky. These incorporations of modern elements align *Prose of the Trans-Siberian* with Futurist works.

However, Cendrars does not wholly endorse the violent speed and technology-driven vision typified by Marinetti. Cendrars may view speed and modern transportation as prevalent

themes to consider, and even celebrates them throughout the poem, but he does not elevate speed to the same level of importance that Marinetti does. The poetic speaker remarks at one point, "The modern world / Speed is of no use" (236-237). In addition, all of the mentions of speed in the poem are brief, and the poetic speaker does not dwell on the connotations of speed in terms of history and invention. In this way, Cendrars seems to be cautioning the reader as well as the Futurists. Commercialism, new technology, and advancements in transportation have their benefits, yet they ultimately come with a price. Cendrars is anticipating the costs of a war fueled by modern, technologically advanced weapons. The costs of a modern war are not a concern of the Futurists, who glorify war and aggression in their manifestos and literature.

Trauma: Connections to World War I and Cendrars

The Futurists are heralding the future, but these modern technologies and inventions culminate with World War I. The Futurists desire change, especially if the change has to be brought about through violence, yet World War I was unlike any war that preceded it in terms of horrific violence and deplorable battlefield conditions. Cendrars, in a way, predicts some of the disturbing violence of World War I through the imagery in the poem. The poetic speaker describes the carnage of the Russo-Japanese War he witnesses from the train: "And at Kilok we met a long convoy of soldiers gone insane / I saw in quarantine gaping sores and wounds with blood gushing out / And the amputated limbs danced around or flew up in the air" (372-374). Wartime poetry tends to depict soldiers returning from the battlefront as triumphant heroes rather than mental patients. Specifically, Cendrars's use of the word "insane" in these lines is radical because insanity was not a conventional term used to describe male soldiers at the time due to the social stigmas surrounding mental illness. These lines convey the violence rendered by war with which Futurism is concerned, although this violence is likely far more gruesome than any of the Futurists had anticipated.

To the Futurists, war seems to be a necessary element to remove the people, places, objects, and ideas that have become outdated to make way for the more modern and contemporary. While Marinetti refers to war as "the sole cleanser of the world," (644), Cendrars focuses on the costs of war. He does this through the depiction of the physical injuries, describing the "gaping sores and wounds," the "blood," and the "amputated limbs," alongside the insanity caused by traumatic experiences on the battlefield. World War I was far more brutal than preceding wars because of the new, technologically advanced weaponry that made its debut. This was the first major war to

utilize trench warfare, which is particularly grueling and atrocious due to the soldiers on both sides being trapped in dirt trenches for extended periods of time. Cendrars anticipates the atrocious, gruesome conditions of the war through his gory descriptions of open wounds and limbs that have been removed from bodies. Conversely, the Futurist glorification of war does not portray the costs of war and merely focuses on the aspects they see as positive, namely progression through aggressive violence.

Cendrars uses the poem's structure to further convey the costs of war. The fragmentation in *Prose of the Trans-Siberian* is certainly no accident as Cendrars recognized how his usage of language and grammar impacted his work: "That's why I am a poet, probably because I am very sensitive to the language—correct or incorrect, I wink at that. I ignore and despise grammar which is at the point of death" (Cendrars 113). *Prose of the Trans-Siberian* is written in a non-linear, fragmented free verse. There is no real pattern to the length of the lines nor is there a consistent rhyme scheme. One example of this occurs approximately one hundred lines away from the end of the poem:

> There are trains that never meet
> Others just get lost
> The stationmasters play chess
> Backgammon
> Shoot pool
> Carom shots
> Parabolas
> The railway system is a new geometry
> Syracuse
> Archimedes (315-324)

The seemingly random line breaks convey the sense of brokenness that Cendrars is trying to relate. This fragmentation connects to the soldiers who returned home with mental illnesses. The social stigmas relating to mental illness often caused these soldiers to feel fragmented in terms of their identity and their masculinity. They believed their illnesses to be indications of weakness and undesirable femininity.

The fragmented style in which Cendrars's poem is written also connects to modernism and the avant-garde. The modernists wanted to "break the rules and make things new," and, like

simultaneity, often used fragmentation in their art and literature. The usage of fragmentation in *Prose of the Trans-Siberian* specifically "shifts with cinematic regularity between different temporal and spatial levels, the poem fuses the every-day with the esoteric, alternating images of childhood innocence and exuberance with those of corruption, violence, and despair" (Robertson 891). In addition to the fragmentation of the lives of the soldiers, the war was the primary cause of the dissolution of the Futurist movement itself (Perloff 35). The war did bring about change, but the changes were damaging to the original movement. This was, in part, due to the war being far more brutal than the original Futurists could have ever imagined.

The Futurist desire for violence and the "beauty" it can bring are evident in this poem through its fragmented organization. In one of the final stanzas of the poem, the narrator claims that he has "deciphered all the garbled texts of the wheels and united the scattered elements of a violent beauty" (403). Cendrars, like Marinetti, believed that war was necessary to cleanse society. Cendrars is capable of capturing the beauty the Futurists assert that war can bring by inserting emotionality and aestheticism into the formerly emotionless and blatantly commercial Futurist vision. This inclusion of emotionality also plays a role in Cendrars's subversion of social conceptions of masculinity.

Gender: Cendrars's Portrait of Masculinity

In multiple ways, Cendrars both adheres to and deviates from Marinetti's intolerance of women and the feminine. While the poetic speaker frequently speaks to his companion for part of the journey, Jeanne, in a harsh or dismissive fashion, he never becomes physically violent toward her nor tries to harm her in any way. Through some of the speaker's dialogue directed toward Jeanne, some of the speaker's later reflections about his time spent with Jeanne, and the speaker's descriptions of Jeanne, Cendrars reveals a significant amount of emotional vulnerability that Marinetti would have completely rejected as overly feminine. The poetic speaker takes an affectionate approach the sixth time Jeanne asks how far they are from Montmartre: "I feel so sorry for you come here I'm going to tell you a story" (242). Instead of cruelly dismissing her, he chooses to comfort and pity her. The speaker also exhibits his emotionality and vulnerability when he dedicates the poem to Jeanne in some of the last lines: "Tonight a great love is driving me out of my mind / And I can't help thinking about little Jeanne of France. / It's through a sad night that I have written this poem in her honor" (434-436). While the speaker never conveys to the reader what happened to Jeanne, he sentimentally admits that he wrote the poem for her because he cannot

forget about her. This emotional display in Jeanne's honor may connect to the fact that the speaker feels sorry for her and finds her to be pitiful: "My poor friend is so alone / She is stark naked, has no body—she is too poor" (130-131). The reader is not made aware of why Jeanne exited the poem and no longer seems to be in the speaker's life, but in the poem's dedication to her, the speaker seems truly saddened by her absence. Marinetti would never allow emotions to be as visible as Cendrars makes them in this poem because emotions are associated with the feminine. Marinetti's version of masculinity leaves no room for emotion, as emotion is considered feminine and Futurists blatantly reject women and the feminine.

Cendrars expresses emotion candidly throughout *Prose of the Trans-Siberian* and pairs this conventionally feminine emotionality with the traditionally masculine Futurist themes of violence, speed, technology, forward progression, and war. In this way, Cendrars paints a more complex, multidimensional portrait of masculinity than Marinetti does. Cendrars's emotionality seems to suggest that men should not have to reject their emotions in order to be considered masculine and can actually consist of both feminine and masculine traits simultaneously, as Saint-Point suggests in her *Manifesto of the Futurist Woman*. The shell-shocked soldiers who felt they had lost their masculinity because of their mental illnesses have a place in Cendrars's portrait of masculinity. Cendrars sees room in Futurism not only for women but also the emotional. His rejection of Marinetti's blatant misogyny is significantly more palatable for readers and more contemporary poets alike due to the fact that it does not reject women and the feminine as harshly or as aggressively as Marinetti does.

While Cendrars's portrait of masculinity is certainly more inclusive and he does not reject women and femininity outright, he is still guilty of misogyny. While he does refrain from committing any violent acts and often expresses sentimentality when speaking about Jeanne, she is portrayed in the poem as weak and helpless. The poetic speaker describes her: "She is but an innocent flower, all thin and delicate, / The poet's flower, a pathetic silver lily" (132-133). This particular description focuses on the more overtly feminine characteristics of Jeanne, comparing her to a flower and is directed toward the reader. Later in the poem, the speaker provides a less flattering description of Jeanne, which is directed to her: "Your pelvis sticks out / Your belly's sour and you have the clap / The only thing Paris laid in your lap" (223-225). He is specifically attacking her physical features and appearance, despite the fact that he claims to love her earlier in the text. The speaker's complimentary descriptions of Jeanne seem to be directed at the reader

rather than at Jeanne herself. In the crueler descriptions of Jeanne, the speaker uses the word "you," indicating that he is speaking directly to Jeanne during these moments.

The speaker is also rather harsh and dismissive in his responses to Jeanne's repeated question, "Say, Blaise, are we really a long way from Montemarte?" The third time Jeanne asks the poetic speaker how far away they are, he replies, "Of course we are, stop bothering me, you know we are, a long way" (195). The fifth time she asks, he retorts, "No, hey…Stop bothering me…Leave me alone" (222). The poetic speaker's treatment of Jeanne is inconsistent. Sometimes he is kind, while other times he is unnecessarily harsh. While he does embrace emotionality, he does not seem to fully accept or value the overtly feminine, which is embodied in the only named woman in the poem, Jeanne. Cendrars is guilty of misogyny, but *Prose of the Trans-Siberian* does not embody the blatant misogyny that permeates *The Futurist Manifesto*.

Conclusion: Significance of Cendrars Today

Futurist ideas and concepts can be found throughout Blaise Cendrars's poem, *Prose of the Trans-Siberian and of Little Jeanne of France.* This poem addresses masculinity and trauma in a radical fashion in the spirit of the avant-garde. Sonia Delaunay's painting specifically created to accompany the poem perfectly encapsulates the simultaneity often utilized in avant-garde art. Cendrars does incorporate, and in some instances celebrate, many of the original Futurist concepts proposed by Marinetti. Cendrars skillfully integrates the Futurist themes of speed, violence, and modern machinery into his poem through vivid imagery and fragmented structure. Cendrars's use of Futurist themes in conjunction with his nuanced version of masculinity allow him to create a fairly accurate portrait of mental illness in soldiers, which was largely ignored prior to World War I. Through his modified view of Futurism, Cendrars also introduces a progressive illustration of masculinity that has fewer misogynic undertones than Marinetti's version and displays emotional vulnerability that would have been dismissed by Marinetti as feminine. Cendrars's more admissible, emotional version of Futurism harshly contrasts with Marinetti's version, which places specific emphasis on aggression, violence, and complete rejection of women. Cendrars asserts through his work that emotionality and mental illness can coexist with the masculine.

Cendrars adds much to modernist studies and shows that the avant-garde does not have to be overtly and aggressively misogynistic. Today, mental illness in men is still not as widely discussed as it should be, with male suicide rates continually climbing higher. PTSD continues to be an issue within the military and with victims of abuse. Additional research is needed to

understand and clearly define the best treatment plan victims of PTSD. Many organizations are working to raise awareness about PTSD and assist those who suffer from the disorder in finding professional help. Cendrars and his work is significant because of the nuanced versions of masculinity and Futurism that he presents and the radical insight he provides into mental illness, specifically in men, following World War I. His works should continue to be studied because of his unique blend of Futurism, nuanced masculinity, and mental illness.

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Appendix

Image 1

The Monster in the Closet: Images of Queer Experience in Mary Shelley's *Frankenstein*

LeeAnn Hutchinson

Queer people have often been regarded as "monstrous" throughout history—people claim that they are abnormal and wicked, that they act in defiance against God or nature, and that they destroy families, tradition, marriage, the church, children, the education system, and many other social institutions that are seen as sacred. Because of these beliefs, many people have rejected the LGBT community, turning them away from their homes, banning them from their churches, denying them jobs, and refusing them service in their businesses. Some have even enacted violence against them, verbally harassing and physically attacking them, and even killing them for being queer. Because queer people have been labeled "monsters" by much of society, many comparisons can be drawn between the experience of monster characters in fiction and the real-life experiences of transgender, bisexual, and homosexual individuals. Themes such as rejection (societal and parental), exile, demonization or hatred of the unfamiliar, and social "othering" have long been associated with both monsters and the LGBT community. In Mary Shelley's *Frankenstein*, these themes are used to describe the treatment and experiences of the creature and can easily be compared, using a queer critical lens, to the treatment and experiences of queer (particularly gay, lesbian, and transgender) people.

In England during the Romantic period, homosexuality was not frequently, or at least not openly, discussed. Sexual intercourse between men was considered to be sodomy and was punishable by death. Between women, it was seen as shameful, though it was less frequently punished. Transgender identity had yet to really emerge, but crossdressing was seen as an act of perversion and was punished as such. People who found themselves falling outside of social norms for gender and sexuality kept that fact to themselves—men and women who were in homosexual relationships presented those relationships as "close friendships." While queer people did exist in the past, they were not "gay" or "trans;" it is not truly accurate to apply these identity categories to people from this time period. At this time, there were no common terms for gay or transgender people, and the people who did experience same-sex attraction or a complicated relationship with gender most likely did not consider it an aspect of their identity in the way that most queer people today do, at least not until the late 19th and early 20th century. However, this lack of language only exacerbates the perception of homosexual and transgender people as shadowy and strange.

Without terminology and language to describe their feelings and experiences, queer people in the Romantic era were unable to communicate these feelings and experiences with others. This caused individuals with these experiences to be isolated from one another; there was little or no sense of community between them, creating the illusion that they were the only ones who had these feelings or engaged in these acts—feelings and acts that were considered unnatural and purportedly against the will of God.

The traits of monster characters in Gothic fiction are also applicable to LGBT people, both in the early 19th century and in the present day. Queer people have historically been forced to remain silent, or else they face potential social rejection and persecution. *Rejection*, in particular, is a theme that I want to trace throughout the novel, because it is a crucial element in the creature's narrative, as well as in the experiences of queer people. Rejection from society is a major theme in the novel, displayed when people react in disgust and horror upon seeing the creature, sometimes attacking him, other times fleeing in fright. The creature is also rejected by "family," a role that is played both by Victor Frankenstein, the man who created the monster, and the DeLacey family, with whom the creature lives alongside for some time in secrecy.

Frankenstein is a Gothic novel from the Romantic era in England, first published in 1818. English Romantic literature was part of a larger artistic and cultural movement, spanning from the late 18th to the early 19th century, with the crowning of Queen Victoria marking the transition into the Victorian era. Romanticism occurred during a massive cultural shift in England, with the beginning of the Industrial Revolution and the rising popularity of scientific rationalism. A significant element and prominent genre in Romantic-era fiction was the Gothic. The Gothic novel was popular at the time, involving themes such as horror, romance, and the supernatural. It fed into the desires of the era, to return to the times of mysticism and uncertainty preceding scientific rationalism that seemed to drain all of the mystery from life. Gothic literature gave readers the opportunity to experience the thrill of terror that can only be felt in the face of the unknown, an experience denied to those living in an age where science and reason prevailed. In his book, *Gothic*, Fred Botting writes, "Gothic writing remains fascinated by objects and practices that are constructed as negative, irrational, immoral and fantastic. […] In Gothic productions, imagination and emotional effects exceed reason. Passion, excitement and sensation transgress social proprieties and moral laws" (2-3). The Gothic genre gave writers the opportunity to explore social taboos, using the mystical nature of the genre to conceal the controversial nature of their writing.

This created a space for political arguments and experiments to be carried out discreetly through writing, allowing writers to incorporate themes of sexuality, gender, class, and race into their works without explicitly commenting on a recognizable contemporary society. Ardel Haefele-Thomas analyzes the genre as well, in her book, *Women and the Gothic: An Edinburgh Companion*, contending:

> It has been well established that, for many women authors, Gothic has provided a proverbial safe space in which to explore numerous and often overlapping social concerns. […] for women writers, often already dismissed simply because they are female, writing within a liminal genre like Gothic has enabled them to more honestly and thoroughly critique social and cultural conventions. (169)

Here, she points out that women in particular benefitted from the concealing nature of the Gothic genre, as it allows them to write more freely than they would in more open and straightforward genres of writing. This is of significance because women in the 18th century were given very little voice or agency, so the ability to write critically about society and culture is valuable, especially with the allowances of the Gothic which enabled women to critique these conventions under the guise of mysticism and shadow, obscuring their agenda behind poetic language and the use of symbols such as the monster characters.

The use of "shadow" in the Gothic genre is notable; it is one of the major elements of the style, as Botting points out: "Shadows, indeed, were among the foremost characteristics of Gothic works. They marked the limits necessary to the constitution of an enlightened world and delineated the limitations of neoclassical perceptions. Darkness, metaphorically, threatened the light of reason with what it did not know" (32). Shadows in the Gothic are meant to represent what is not known or understood. By incorporating shadows into their narrative, writers can get away with being vague or "not telling the whole story" by creating an atmosphere of mystery to justify their discretion. For someone who does not wish to "tell all," the Gothic is the perfect genre.

The Gothic novel also provides a sense of familiarity to some other marginalized groups, as it does focus on the hidden, the unseen, and often that which has been deemed illicit. In particular, these themes in Gothic literature, especially in literature featuring monsters or monstrous characters, are often found to be relatable to members of the LGBT community. They have often found themselves rejected, neglected, and cast out by society for their deviance from the "acceptable" norm. In Shelley's *Frankenstein,* these themes are prominent, and they are used

in the creation of unique character dynamics and relationships, particularly the relationships that the creature forms throughout the novel. The monster character in the Gothic novel is prominent, and widely discussed, both in the realm of pop culture and within literary studies. Many in both circles argue that the role of the monster in the Gothic is to serve as a foil to the ideals of society. For instance, Botting describes the Gothic monster's purpose, as follows:

> Representations of vice as a monster conformed to an important strategy in that it defined the limits of propriety. The term monster also applied in aesthetic judgements to works that were unnatural and deformed. […] It was less a matter of concern that monsters were represented and more a question of the manner in which they were represented and of the effects of those representations. […] by displaying monsters in too attractive a light, vice rather than virtue might be promoted. (27)

The monster character is meant to represent the degenerates of society, their oppression being interpreted as a matter of protection for the rest of society. Much in the way that positive representations of queer people in modern popular media is discouraged by homophobic groups because they do not want to encourage the impression that queer lifestyles are acceptable, monster characters in early Gothic fiction were portrayed as evil, sinister, and untrustworthy, as they were meant to represent the unwanted members of society, who many believed should not be emulated, and therefore should not receive positive representation. Because of this negative representation, however, we are able to observe the way these social outcasts are treated by society. The rejection the creature faces in *Frankenstein* serves only to show the treatment those "undesirable" populations receive from the rest of the world. This can apply to many marginalized groups, but it can be explicitly linked to the modern LGBT community, as Paulina Palmer does in *The Queer Uncanny: New Perspectives on the Gothic*. She states, "The homosexual and lesbian, as constructed in homophobic discourse, reveal connections with the monstrous […] they are stigmatized as unnatural and unspeakable and described as posing a threat to family stability" (153). In other words, homophobic mentality sees homosexuality as monstrosity, as it is not "natural," which is to say, homosexual intercourse does not result in procreation, which is thought to be one of the most vital— if not *the* most vital— objectives of humanity. Inability to procreate also upsets the image of the traditional family, in which a husband and wife raise children together. The male/male and female/female dynamics of homosexual relationships do not fit into this narrative, and as most homosexual couples are unable to give birth naturally, homophobic mentalities would

consider that to be proof enough that homosexuality is unnatural and immoral. Thus, any person who would engage in homosexual activity is a monster for the offenses they have committed against the family.

Palmer also notes the role of secrecy in the Gothic, and how it ties into the connections between the Gothic and the LGBT community. She acknowledges that this secrecy is not always beneficial, writing, "Although lesbian and male gay sexuality is generally invisible, this, instead of necessarily protecting the queer individual, can exacerbate the hostility that this sexuality provokes if discovered" (153). When hidden from the eyes of hostility, the queer person is, in a sense, safe. But beneath that immediate safety is a different kind of hostility: fear and loathing of one's self. A person who is hiding is safe as long as they are hidden, but they live eternally with the fear and knowledge that they *could* be found, and that safety would vanish in an instant. This is why many queer people choose to come out to family members who are known to be homophobic: they want to do it on their own terms, fearing that the consequences could be worse if they are found out without their knowledge, leaving them vulnerable to an ambush, whether literal or metaphorical. They also suffer from self-hatred by way of internalized homophobia. Martin Kantor mentions this self-hatred in his book, *Homophobia: The State of Bigotry Today*, writing, "Speaking developmentally, gays and lesbians often become self-homophobic after […] identifying with homophobic parents, then internalizing their parents' critical, unaccepting attitudes towards them" (33). In other words, when growing up among intolerant people, especially intolerant family, queer people often internalize the negative comments they hear from their family members about gay people, and they eventually start to believe them. This internalization results in a passionate self-loathing, where they know their sexual attraction is despicable, but they also know they cannot change it about themselves. This creates a cycle of anger and hatred, and it is a significant contribution to the high suicide rates within the LGBT community. In order to escape this mindset, they must first escape the secrecy that allows the cycle to continue. By not challenging the homophobic beliefs they have internalized, they feel as though they are agreeing with them.

This secrecy is what makes up the queer "closet," defined by Louis-Georges Tin in *The Dictionary of Homophobia: A Global History of Gay and Lesbian Experience* as "the social and psychological space in which gays and lesbians lock themselves up to hide their homosexuality" (107). It is a state of concealed identity in which many queer youths find themselves. They see

love and acceptance shared between others, but they are unable to truly experience these signs of affection for themselves. Closeted queer youths often idealize this concept of familial love and acceptance, desiring to come out to their family and be honest about who they are but fearing the potential repercussions too much to actually do so. In chapter four of *Pray the Gay Away: The Extraordinary Lives of Bible Belt Gays*, Bernadette Barton writes, "The closet is toxic not only because it is a place that encourages secrecy and shame but also because closeting inhibits effective communication with others about oneself" (88) The closet is an undeniably unhealthy space, especially for vulnerable and dependent youths who are still discovering their budding identity and sexuality. The mind of an adolescent is precariously balanced as it is, and the emotional stress of being in the closet can cause significant damage to their mental health. Tin also addresses the internalized homophobia and self-hatred mentioned previously but with explicit links to the queer closet:

> Maintaining secrecy about one's homosexuality allows one to elude the many manifestations of homophobia, from the seemingly harmless to the explicitly violent. But this veil of secrecy is a form of self-loathing, which only serves to exacerbate homophobic attitudes because the closeted person appears to agree that homosexuality is shameful and unmentionable. (108)

The closet is built on secrecy and silence; with that secrecy and silence comes the thought that the queer person would not have to hide if they had nothing to be ashamed of, and if they are indeed ashamed of their sexuality, their sexuality must be wrong. The closet forces the closeted queer person into a space where they are forced to admit that their sexuality is unnatural, perverted, or sinful. The fact that they are hiding their sexuality indicates that there is a problem with it. This is a flawed line of thinking that ignores the complications brought in by other people—a closeted gay person with a violently homophobic mother is not hiding because their identity is shameful but because coming out would put them at risk. But it is exactly the kind of thinking the closet perpetuates, as it is difficult to acknowledge the role other people play in one's misery when one is closed off from others.

In the novel, we see the creature experience the closet when he lives alongside the DeLaceys for a period of time. The DeLaceys are a family who live alongside the creature unknowingly, while he watches from his hovel near their home, observing them, but never being observed. The creature is unable to access the love and warmth he sees in the DeLacey family

because he feels fear and shame over who he is and knows the family is likely to react in disgust and fear if he were to reveal himself. Similarly, many queer youths feel as though they cannot truly be a part of their own family, knowing that if they were to be honest about their identity, if they were to reveal themselves, they too would receive backlash—hatred, rejection, and in many cases, violence—and so they are forced to remain closeted, thereby severing them from the closeness and acceptance that are frequently associated with the family dynamic. This family comparison with the DeLaceys is a crucial element in my analysis of the text, as it provides an excellent analogy for the queer closet and the effects it has on queer youth.

Another family dynamic within the novel is that between the creature and Victor Frankenstein, the man who created the creature. Victor is representative of the role of a queerphobic parent who rejects their child for being queer: he repeatedly calls the creature a demon, wishes it dead, and states several times that he regrets bringing about its creation altogether. The creature's relationship with Victor is toxic; Victor abandons the creature almost immediately upon animating it. This rejection is more nuanced than rejection by society, because of the expectations Victor had for his creation, just as expecting and new parents have a preconceived idea of what they want their child to be. When this expectation fails to match up with reality, there is a conflict between parent and child, creator and creation. The creator must choose to accept or reject this deviation from what they had dreamed, and the decision they make has the power to destroy their creation. Barton, in chapter two of *Pray the Gay Away,* says, "With rare exception, no opinion is more important, no rejection more painful, and no support more sought than those from the families" (44). Children grow up in their family circle, with all other relationships being only secondary to that primary community within the home. As such, the relationships within the family tend to be the strongest relationships, whether positively or negatively. To be accepted by one's family is one of the greatest desires a person has, especially when they are a child. Even in cases where a child has contempt for their family, often it is the family's lack of acceptance that causes that contempt. The approval and love of family, particularly parental, is important for a child's development and social adjustment. If a person is rejected by their family, especially within the formative years of their life, it can have serious consequences in adulthood. In the chapter "Parental Acceptance-Rejection: Theory, Methods, Cross-Cultural Evidence, and Implications," Ronald P. Rohner writes:

> Children everywhere need a specific form of positive response—acceptance—from parents and other attachment figures. When this need is not met satisfactorily, children […] tend to report themselves to be hostile and aggressive, dependent or defensively independent, impaired in self-esteem and self-adequacy, emotionally unresponsive, emotionally unstable, and to have a negative worldview. (300)

There is a significant emotional and mental toll that parental rejection has on people, particularly for youths. Victor rejected the creature, believing it to be a monster—but, it was *because* of this rejection that the man became the monster. Rather than loving, caring for, and advocating for his creation, he rejected it, and treated it with shame and contempt, and abandoned it, leaving it to the cruel ministrations of an unwelcoming society. It is Victor's role as the *parent* of the creature that makes his rejection much more significant than any other that the creature faces. Before Victor's rejection, he was a man. After it, he became an outcast, an untouchable, a monster. The two of them spend the majority of the novel threatening one another—Victor desiring to exterminate the creature once and for all, erasing his hated creation from existence altogether. The creature threatens to murder those closest to Victor, declaring that unless Victor should take on his appointed role as creator and parent, he will go to whatever lengths necessary to cause Victor to feel the same pain that the creature has experienced for his entire life. Victor reacts to the monster out of hatred and disgust, whereas the monster's threats are intended to secure a better life for himself, wherein he can feel loved and understood by at least one other person, even if that means that another wretched, hated being must be brought into existence. He implores Victor to create such a being, desperate for someone who understands him. In solitude, with no one for one to compare oneself to, it is exceedingly difficult to love oneself, as it appears that no one else has the same feelings or experiences, which must mean that these feelings and experiences are indicative of something unnatural and wrong—and one is labeled as a monster.

Ultimately, the creature's downfall is caused by bad parenting and flawed family dynamics, and yet *he* is the one who is commonly perceived as the story's villain. In media interpretations, he is portrayed as a groaning, inhuman monster, incapable of speech and predisposed to violence. This portrayal of the monster is an act of violence against his character: it strips him of his humanity, erases the complexity of his descent from a benevolent being to a violent monster, and most of all, it removes his voice and deprives him of a place in his own narrative. This can be compared to queer representation in media: queer characters have historically been presented in a

way that is negative or marginal. Although changes have been happening in the past few decades, film, stage, and television frequently fail to represent LGBT people, and when they do, the characters are often portrayed negatively. Queer characters who are portrayed positively, especially in older works, frequently have unhappy endings and have a high fatality rate. There is also a longstanding association between gay people and violence in media, as noted by Jordan Schildcrout in his book, *Murder Most Queer.* Schildcrout begins with an interesting analysis of the way queer people are associated with death due to their inability to reproduce, thus making them an end point in their genetic line: "In the homophobic imagination, queer people do not engage in a lifestyle but rather a 'death style,' one that chooses degeneracy over regeneration" (131). It is a common homophobic perception: gay people kill families. It ties into the previously mentioned argument against homosexuality that leads homophobic discourses to paint queer people as monsters. They do not reproduce, nor do they reflect the image of the traditional family, which makes their union unnatural and deplorable. Schildcrout furthers this point by explaining how the "death" of a family line could also be blamed on homosexual people who do not reproduce, thereby "killing" the family. This, Schildcrout argues, is a major factor in what causes homophobic mentality to link homosexuality to violence. The creature is portrayed as a violent character in *Frankenstein*, who murders innocent people in order to exact revenge on Victor. The people he kills, primarily William and Elizabeth, represent *family*: William is an innocent child, and his murder can be considered a metaphor for the "homosexual death style" described by Schildcrout, as the "unnatural" monster destroys the family he cannot have by killing a child, a representative for the offspring he cannot have. The monster's portrayal as a violent being is an example of the negative representation that queer people receive in the media.

The way that queer people are represented in media is crucial, because people struggle to reconcile their identity with their worldview when they cannot see others like them. Just as a person who experienced same-sex attraction or a complex relationship with gender during the early 19th century would have felt alone and abnormal having neither language to describe their experiences nor someone with whom to share them, a queer person living in the 21st century without any queer representation in the media or in their lives will struggle to understand who they are and what these feelings mean. The creature experiences this struggle while living alongside the DeLaceys when he realizes that there is no one like him in the world. He cannot see similarities between himself and the family in the way they appear to resemble one another. When he begins to read, he finds

himself unable to relate to any of the characters, with the exception of Satan in Milton's *Paradise Lost*. Dianne F. Sadoff remarks on the tendency for queer people to seek out similarities and representation in *Victorian Vogue: British Novels on Screen*, observing, "'Scenes of sympathy' in which an observing subject feels sympathy for a suffering object, evokes fears of contamination, anxieties of becoming the other, as the other is 'displaced into representation' through fantasy and projection" (198). Christopher Pullen makes a similar comment in *Straight Girls and Queer Guys: The Hetero Media Gaze in Television and Film*, when he suggests that "Queer audiences who might gaze upon seemingly fragmented objects, which may or may not literally represent themselves, might find […] pleasure in recognising absence, framing the lack of coherent self-like representation" (42-3). In *Paradise Lost,* Satan falls from grace and is (according to the creature) left alone, rejected from Heaven. The creature relates to Satan because he too is alone, wretched and hated. As a result of this, he begins his descent into becoming what everyone before had thought him to be: a monster, bent on violence and murder, angry, hateful, revenge-seeking.

Queer theory is a critical lens that seeks out themes of sexuality and gender in texts, as well as drawing comparisons between the themes found in texts and the real-life experiences of queer people. In this essay, I intend to focus more on the latter—my claim is not that Shelley was intending to write themes of homosexuality and gender identity into her novel, and I do not believe that there are many outstanding examples of either in the text. Rather, my argument is that the experiences the creature endures can be compared to the experiences of queer people, and that this comparison can add to the larger cultural conversation within queer theory regarding the closet and rejection as it deepens the connection between social perceptions of queer people and monster characters in fiction. In the Gothic genre, monsters face social rejection due to being abnormal, grotesque, and strange: they are misunderstood and abused by society and are then treated as villains when they attempt to fight back against those who have harmed them.

The first passage in the novel where *rejection* becomes a prominent theme is at the beginning of chapter five, when Victor first animates his creature. Although initially exhilarated by the thought of his experiment and eager to finally bring it to life, upon its animation he realizes that it was not beautiful as he had intended it to be, and he is instead faced with a creature that frightens and disgusts him: "For this I had deprived myself of rest and health. I had desired it with an ardour that far exceeded moderation; but now that I had finished, the beauty of the dream vanished, and breathless horror and disgust filled my heart" (55). Victor's reaction here is similar

to that of a queerphobic parent who has discovered that their child is queer; they love their children and spend years raising them and caring for them, but upon finding that their child is queer they reject them. Their love turns to loathing, and they hate their child for not being what they had imagined. This attitude is particularly common among religious parents, who see their child's sexuality as a great sin. This is further established on the next page, when Victor awakens from his dream and finds the creature looming over him, its arms outstretched toward him. He perceives this as a threat, believing the monster to be reaching out to grab him, and he runs away (56). However, it is possible that the monster was reaching for Victor, not to detain him, but in search of comfort and acceptance—comfort and acceptance that Victor would refuse to give. Rather than care for his creation, into which he had invested so much time and effort, he abandons it in disgust. Victor spends so much time imagining the monster's creation but is horrified when it is alive and standing before him. This rejection has a seriously negative impact on the creature's life. Abandoned and alone in an unfamiliar and unfriendly world, where everyone runs from him in fear and no one will provide for him or explain what is happening, the creature feels scared and lonely. He slowly grows to fear humans, even before they have spotted him, as he knows that they will all react in the same way: screaming in fear, fleeing, or attacking (104-105).

When the creature does eventually seek out and track Victor down, the resulting interaction does little to improve their relationship. Victor is angry and afraid, having guessed correctly that the creature is the one responsible for his brother's death. He curses his creation, resenting the day he brought it to life and repeatedly calls it a devil and a wretch. He is uninterested in hearing it speak, threatening to kill it if it does not leave him alone. The creature, having existed for around two years at this point, has already descended into self-loathing, noting that Victor's words were what he had anticipated and then saying:

> All men hate the wretched; how, then, must I be hated, who am miserable beyond all living things! Yet you, my creator, detest and spurn me, thy creature, to whom thou art bound by ties only dissoluble by the annihilation of one of us. You purpose to kill me. How dare you sport thus with life? Do your duty towards me, and I will do mine towards you and the rest of mankind. (97)

The creature wishes only for someone in the world who will care for him, accompany him, and understand him. He is rejected by his creator—his parent—for a quality that he has no choice but to possess. He is particularly hurt by this rejection because Victor *created* him; why create a being

only to hate and reject it? Just as queerphobic parents of queer children will on many occasions disown their children, Victor disowns his creature, denying it, stating that he regrets creating it, and vowing to kill it himself if that is what is necessary to remove it from the world altogether. He notably uses religious language when he disavows and condemns the creature: "Abhorred monster! fiend that thou art! the tortures of hell are too mild a vengeance for thy crimes. Wretched devil! you reproach me with your creation; come on, then, that I may extinguish the spark which I so negligently bestowed" (97). Religion is one of the most common reasons for parents who disown their children for being queer. They believe that homosexuality is a sin, and to be transgender is to challenge God. In the same way, Victor's disowning of the creature is based in religious ideas of what is natural and "of God" versus the unnatural creations of man.

Notably, the creature also uses religious language, although we later find that it was language specifically borrowed from *Paradise Lost* and not necessarily the Christian Bible. The creature implores Victor to treat him with kindness, saying, "Remember that I am thy creature; I ought to be thy Adam; but I am rather the fallen angel, whom thou drivest from joy for no misdeed" (98). The creature views Victor as his God: his creator and bestower of life. The creature, on the other hand, is Adam—God's fallen creation. However, as the creature notes later when he tells Victor the story of the time between his creation and their meeting, he identifies more with a different figure in *Paradise Lost*: Satan, another of God's fallen creations, but this one irredeemable. Although Adam commits sin, God remains benevolent towards him. Satan, on the other hand, is wretched, alone, and bitter about his isolation. This kinship he feels with Satan also functions as a nod to a recognition of his own "evil," which he has noted because of the way others react to him. He does not understand the nuances of good and evil, but he understands that those who are evil are abhorred, and he knows that he is abhorred. This speaks especially to the experience of queer people who were raised in religious homes—they often struggle to reconcile their identity with their religion and believe themselves to be living in sin because of it. It results in a life filled with guilt and fear of being hated by God for their gender identity or sexual orientation.

A similar but distinctly different dynamic is seen when the creature comes across the DeLaceys' cottage and begins to live alongside them. The creature lives in a hovel beside the house, which he describes as being small, simple in construction, and barely weatherproofed (105). Upon further inspection, he finds that the hovel has a small hole through which he can see into the home

of the DeLaceys: “On examining my dwelling, I found that one of the windows of the cottage had formerly occupied a part of it, but the panes had been filled up with wood. In one of these was a small and almost imperceptible chink, through which the eye could just penetrate” (106). This creates a perfect metaphor for the closet: he can see the love and tenderness shared between the family, but he cannot experience it unless he reveals himself; however, he cannot reveal himself for fear of being rejected and hated. Because of this, he remains in his hovel, observing and yearning but never daring to be seen by the family. There is a stark juxtaposition between the DeLaceys, living together in their warm cottage, and the creature, in his cold, bare hovel where he resides alone. He is isolated from them; they do not know him and therefore cannot love him. Despite being unable to speak to them, and his reluctance to be revealed to them, the creature loves the family very much. He shares their joys and their sadness, and he goes out of his way to help them in the small ways that he can. For instance, after observing that the family struggled for food, he ceases to eat from their supply and instead begins to gather and chop firewood for them by night, so they do not have to worry about that chore and can spend more time in leisure. He sees them as his family, although they are entirely ignorant to his existence.

The creature’s situation is homologous with the experience of a queer person in the closet: often they do truly love their family and want to be honest with them but fear that they shall be received with scorn should they “reveal themselves” by coming out as queer. Rather than resenting their family for the knowledge that they would be spurned by these people if they knew the truth, queer children often resent themselves for not being what their family expects them to be. The creature displays this feeling when he notes his disgust in seeing his reflection in the water or seeing his shadow in the forest. He hates himself for his monstrous form, which is the thing that drives people away from him and causes him to hesitate to be honest. Queer people frequently struggle to accept their own identity, much less invite scrutiny from others. This is what creates the closet: a place where they can hide and feel safe from an unaccepting world, but which allows them to live *with* other people. This results in an unhealthy atmosphere in which they perpetuate the idea that they are hiding because they have something to be ashamed of, that they *are* something to be ashamed of. They hide their fear and disgust and allow it to fester in the small, closed-off space they create for themselves. The creature feels rejected by the world and has come to hate himself so much for it that he cannot bring himself to try to make connections with others any more.

This does not stop him from *imagining* it though: just as a closeted queer youth might, he visualizes a scene in which he would reveal himself to the DeLaceys and tell them his story, dreaming that they would understand him and accept him, and thus opening up the possibility of a new life where he is no longer alone and ostracized but is instead loved and cared for. He longs to make this a reality and works toward it by learning to speak and practicing the words he will say. He rehearses the scene in his head over and over but waits a very long time before attempting to put the plan in motion. He decides to approach the old man DeLacey first, as he is blind, and is therefore unbiased, as he cannot judge the creature by his appearances. This is also a tactic frequently used by queer youth coming out to their family: they first reach out to the person who is the least likely to have a strong bias against their identity, and if that goes well, that person can support and advocate for them when they come out to others who might be less accepting. The creature hopes that, should the old man accept him, he would assist him in introducing himself to the other family members, who are biased against the creature due to their ability to see him. He is not successful—the younger family members return before he has explained everything to the old man, and they react strongly to seeing him in the house, attacking him and forcing him to run away. They saw him, believed him to be a dangerous monster, and chased him out without waiting for an explanation; much in the same way that queerphobic family members are quick to shun and shut out their queer relatives simply for being queer, not caring whether or not that relative engages in any behavior that could possibly harm them. They are also quick to assume that the creature is violent and dangerous, based only on his monstrous appearance, which are circumstances of his birth over which he had no agency.

The creature longs for a family or anyone who will recognize him and relate to him. He sees many humans and animals but none that resembled him. When he begins reading, he attempts to relate to the characters portrayed, but, as mentioned above, the only character he feels similar to is Satan. He thinks to himself, "I was dependent on none and related to none […] What did this mean? Who was I? What was I? Whence did I come? What was my destination? These questions continually recurred, but I was unable to solve them" (128). The creature struggles to position himself in relation to others—he does not know his creator, he feels distance between himself and the DeLaceys, and he cannot find anyone like him in literature. A lack of representation creates a discomfort within an individual and a feeling of isolation. With no one like him, real or fictional, the creature is led to believe that he *is* a monster and utterly alone in the world. He does not know

what will happen to him, or if he has any chance of finding happiness because he has no examples set by others for him to follow. He does not know where he came from, so he has no place to return to. He does not know why he is different, or why he exists at all. If he had another creature like him, or at the very least, a person such as Victor, his creator, to sympathize with him, he would be able to understand himself and have a better chance at succeeding in life. But, because he does not, he accepts that he is, like Satan, evil. Having always been regarded as a monster, and seeing no evidence to the contrary, the creature becomes the monster everyone believes him to be.

Lack of representation is also an issue for queer people: for a long time, there was very little representation for people who were not straight or cisgender. The monster's reaction to seeing himself—his shadow, or his reflection—speaks to this discomfort: "At first I started back, unable to believe that it was indeed I who was reflected in the mirror; and when I became fully convinced that I was in reality the monster that I am, I was filled with the bitterest sensations of despondence and mortification" (112-113). The creature has now, as a result of his rejection and the way others have treated him, begun to see himself as a monster. Before, he was unsure as to what drove others away, but now he has begun to project their fear and disgust onto himself. He has always been called and treated as a monster; is he not, therefore, a monster? This is similar to a young person's first realization that they are queer: frequently, their first reaction is disgust, fear, horror—the same reactions society has to them. He is unable to love himself because he has no one to tell him that he deserves love.

The creature, alone and rejected, takes it upon himself to see that his situation is resolved by the one who caused it. Upon meeting Victor again, the creature issues a demand: "I am alone, and miserable; man will not associate with me; but one as deformed and horrible as myself would not deny herself to me. My companion must be of the same species, and have the same defects. This being you must create" (143). In making this demand, the creature is hoping that Victor will comply, and create a "bride" for him, so that he will no longer suffer alone. In solitude, he is Satan, for Satan had no one. But with a companion, someone to be his "Eve," the creature would finally be able to consider himself "Adam." This connects with the queer community in terms of solitude and representation. Where being closeted and alone causes a queer person to become lost in their shame, having another person like them—a friend, a relative, a public figure—gives them hope and reassurance that they are not alone in their isolation, so to speak. To have a companion would provide the creature with the potential for the loving, accepting family dynamic that he witnessed

among the DeLaceys. Even if they were both shunned by society, they would at least have the comfort of having one another. This is why queer communities and spaces are such an important issue among the LGBT: having a place to go where one can see many other people who are like them, and who have had the same experiences as them, can serve to counteract the negative effects of homophobia from their family and the rest of society. A feeling of belonging is important, and without it both the creature and queer individuals feel lost and broken.

This rejection and feeling of brokenness and solitude are what leads the creature to become violent. At first, in killing William, he attempts to capture Victor's attention. Upon strangling the child, knowing that he is a relative of his creator, the creature declares, "I, too, can create desolation; my enemy is not invulnerable: this death will carry over to him, and a thousand other miseries shall torment and destroy him" (141-2). The creature delights in this first murder because he knows that it will cause Victor the same pain that he himself has experienced for his entire life. By killing William, the creature finally feels that he has gained some power over Victor. This connects back to Rohner's argument about the psychological effects of rejection on youths. The creature was abandoned immediately after its creation, leaving it to find its place in a world with no place for it, forced to bear his burden alone. Additionally, as mentioned above, the death of William at the hands of the creature is symbolic of the death of the family at the hands of the queer. The creature has destroyed a lineage, a representative of the future, in the same way that homophobic discourse claims that queer people have by not reproducing.

This concept of the destroyed family is seen again at the end of the novel, when the creature kills Elizabeth on her wedding night. Victor describes the state in which he finds her body: "She was there, lifeless and inanimate, thrown across the bed, her head hanging down, and her pale and distorted features half covered by her hair […] her bloodless arms and relaxed form flung by its murderer on its bridal bier" (193). This image of a murdered bride is particularly poignant when comparing it to the death of William; in the case of the child, it was offspring that was murdered, destroying progeny. But here, Victor's bride is killed in the same way, by the same creature. By killing Elizabeth, the creature has now destroyed the heterosexual family ideal: one husband, one wife, one or more children. This is the common homophobic representation of the queer community's impact on our culture: they take everything from heterosexual people that they cannot have. They take their children, and they take their marriage. Until recently, it was illegal for people of the same sex to marry one another, and it is still difficult for same sex couples to

adopt in the United States. Because of this, homophobic discourse claims that homosexual people are envious of the privileges of being heterosexual, and that queer people want to destroy traditional marriage and family models. This idea of violent heterophobia is a dangerous stereotype that is designed to perpetuate violence and hatred toward the queer community.

In Shelley's *Frankenstein*, the prominent themes of rejection, violence, secrecy, and family can be related to the issues faced by the queer community in a heteronormative society. The novel presents many experiences faced by both Victor and the creature that can be analyzed and related back to queer experiences. The relationship dynamics between Victor and the creature are representative of a toxic relationship between a parent and child, and the hovel beside the DeLaceys' cottage creates an apt metaphor for the queer closet. The creature's loneliness and search for representation in literature and for companionship in real life is an example of the importance of community, which is a major priority for queer people. Without positive representations of queer people in society, violent misrepresentations of queer people are perpetuated by homophobic discourse, as we see in the violent portrayal of the creature in *Frankenstein.* Overall, the novel is an excellent example of how themes within the Gothic genre can be related to the experiences of the LGBT community, through their shadowy and mystical nature, which allows Gothic writers the freedom to explore darker themes and subjects. *Frankenstein* may not have been intended as a queer novel, but just as the creature sought his likeness within the pages of *Paradise Lost*, the queer community continues to search for their own likeness in literature.

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"If She's Not Picketing, She's Not a Feminist": Intersectional Feminism in Adichie's *Americanah*

Kennedy Selbe

In conversations about Chimamanda Ngozi Adichie's 2013 novel *Americanah*, there is a debate about the feminist credentials of the protagonist Ifemelu. Some claim, based on the contrast between Ifemelu and one of her boyfriends who is a social activist, that she is not a feminist because she never actively protests in the name of gender equality. Ifemelu makes her living by writing a blog about race in the United States, from the perspective of a Nigerian immigrant observing the foreign country in which she is living. When critiquing her feminist politics, the assumption is that she writes her blog posts specifically on race, and neglects to critique gender as well, particularly those issues of intersectionality that impact women of color when they face multiple forms of oppression. I will be analyzing this debate over feminism in practice and how it affects Ifemelu throughout the novel. Specifically, I will be analyzing how Adichie depicts Ifemelu's intersectional identity. Simply put, intersectionality is how the different aspects of identity, such as race, class, gender identity, or sexual orientation, are not separate entities but are interwoven and connected. Most critics would argue that the novel is primarily an exploration of race. While race is the driving factor of the novel, I argue that gender is just as important, particularly when concerning Ifemelu's search for both herself and a partner on two continents.

While Ifemelu focuses most of her blog posts on the issue of race in America, she is a feminist and does both direct and indirect work in dismantling patriarchal ideas. Another significant aspect of her feminism is that it does not follow the guidelines of the most common form of feminism in America—white feminism. White feminism historically (especially in the first and second waves) excludes the struggles of women of color in favor of a colorblind collective identity based solely on gender. The very concept that "women" were given the right to vote in the United States in 1920 is inaccurate because women of color, particularly in the South, were often not allowed to vote until the Civil Rights Act was passed in the 1960s, infringing on an integral right in the United States. This denied women of color in the United States a voice. While the majority of the novel focuses on the effects of the pan-African diaspora, another important concept to analyze is how gender norms affect Ifemelu. Although the different lived experiences of race and racism in the diaspora are highlighted throughout the novel, Adichie would argue that gender

is a universal concept, specifically in that intersectional feminism is transnational, and people around the world have similar experiences involving gender even if their experiences of racism differ between Nigeria and the United States. Against those who would argue that Ifemelu is more concerned with race than gender norms, I argue that Ifemelu is a feminist who focuses on the intersectionality between race and gender. By doing this, Adichie is advancing a concept of human rights in that she engages with the idea that people experience similar situations tied to gender across cultures. However, feminism does not look the same for all women around the world. The concept of white feminism that Adichie is writing against is a homogenous force, categorizing the experience of all women as the same regardless of what other factors are involved, such as race. Adichie writes in favor of a heterogeneous version of feminism, in that Ifemelu's experience as a black woman in America is different and equally important as that of a white women's experience.

In theorizing the dynamic between universal norms and experiences versus culturally-specific values, Lynn Hunt details the history of universal human rights. She claims that human rights exist in a grey area because morals and values are not seen as universal, especially in the United States. Hunt explains that "Human rights require three interlocking qualities: rights must be *natural* (inherent in human beings); *equal* (the same for everyone); and *universal* (applicable everywhere)" (22). Although she is not exclusively discussing gender, her argument about human rights can be applied to women. Patriarchal power dynamics perpetuate a mode of thinking that works directly against the establishment of human rights, specifically the idea that a white man is superior to everyone around him, including women and all people of color. Hunt continues, "The claim of self-evidence relies ultimately on an emotional appeal; it is convincing if it strikes a chord within each person. Moreover, we are most certain that a human right is at issue when we feel horrified by its violation" (26). The fact that women of color, and more specifically black women, are being fetishized is a direct violation of their human rights because they are being treated as an object at the disposal of the white man rather than as equals. Although Hunt is speaking to the experience of the historical development of human rights, her theory can be directly applied to women who continue to be oppressed by patriarchal norms because women of all ethnicities are fetishized in different ways and experience sexual assault. Finally, Hunt adds "I believe that social and political change—in this case, human rights—comes about because many individuals had similar experiences, not because they all inhabited the same social context but because through their interactions with each other and with their reading and viewing, they actually created a new

social context" (34). Hunt thus argues that novels played a key role in establishing an ethos of human rights in the 18th century. The issue of defending universal human rights emerged because people were experiencing the same stories and could empathize across differences through novels. Adichie's novel is a contemporary example of building empathy for the immigrant experience across difference, since it features a black female protagonist and readers are immersed in her life throughout the novel.

In addition to this framework of universal human rights, Paul Gilroy analyzes race in a transnational context through the concept of double-consciousness. He explains, "where racist, nationalist, or ethnically absolutist discourses orchestrate political relationships so that these identities appear to be mutually exclusive, occupying the space between them or trying to demonstrate their continuity has been viewed as a provocative and even oppositional act of political insubordination" (50). This is a form of double consciousness, which Ifemelu embodies in her blog which exists between American and Nigerian culture. She is not required to give up her identity as a Nigerian woman in America. She uses her hybrid identity to write her blog *Raceteenth or Various Observations About American Blacks (those Formerly Known as Negroes) by a Non-American Black*. Her identity as a non-American black woman gives her a double consciousness that gives her a space to critique the status quo, as Gilroy discusses. She is able to be provocative and oppositional in writing about her experiences in America and her encounters with American black people as well as white liberals who claim to be allies. In short, Adichie illustrates Gilroy's argument about intersectionality. As he explains, "This perspective currently confronts a pluralistic position which affirms blackness as an open signifier and seeks to celebrate complex representations of a black particularly that is *internally* divided: by class, sexuality gender, age, ethnicity, economics, and political consciousness" (68). Gilroy emphasizes that he is speaking to the diaspora as a whole and debates whether or not intersectionality can divide the pan-African movement or unify it. Adichie's *Americanah* is an intersectional novel: the overall theme of the story is concerned with race, but carries undertones of how gender, class, political consciousness, and age all affect Ifemelu as well. Her experiences in America are not simply about race but how these other factors all work together to present a complex representation of blackness, as Gilroy says.

Finally, as a last framework for the novel, Stuart Hall, in "Cultural Identity and Diaspora," also extends this analysis of transnational issues of race and intersectionality. He emphasizes

heterogeneity and explains that "Cultural identities are the points of identification, the unstable points of identification or suture, which are made, within the discourses of history and culture. Not an essence but a *positioning*" (237). This concept specifically plays an important role in the position of intersectional feminism from which Ifemelu speaks. Ifemelu's identity includes being a Nigerian woman as well as being poor when she first moves to America. All of these aspects play an important role in how she experiences the world around her, and I would argue one is not more important that the other, but rather it is about these constantly shifting "points of identification," as Hall states. Furthermore, both Adichie and Hall also write against the single story of blackness. He says, "We must not collude with the West which, precisely, normalizes and appropriates Africa by freezing it into some timeless zone of the primitive, unchanging past" (241). Adichie presents her novel in a way that gives people from countries typically "othered" by the West a voice and a sense of humanity, much in the same way Hunt argues that 18th century novels do in building empathy for characters who are different than upper-class white readers. Ifemelu is from Lagos and is extremely intelligent, which completely combats racist and colonial stereotype that people from Africa are "primitive" and "barbaric." The West perpetuates this narrative today in believing that every former colony in the global South is impoverished and full of people dying to get out of their homeland and find a new start in Europe or the United States. This stereotype, as Hall explains, keeps people from the global South in a frozen time, denying them the ability to show what their homes are really like and the richness of their cultures and their contemporary lives. Both Ifemelu and Obinze were born and raised in Nigeria but left to immigrate to the United States and London, respectively. Unlike this typical single story of immigration to the West as a land of opportunity and wealth, however, both return back to Lagos and are significantly happier for it.

Given this emphasis in transnational studies on both the role of the novel in building human rights and the importance of heterogeneity in identity formation and representation, I now turn to the novel to analyze Ifemelu's intersectional feminism. Ifemelu's experience with gender inequality is unintentional and indirect, but she still experiences it. In the novel, the tennis coach who tries to hire her takes direct advantage of the power dynamic between them by denying Ifemelu her full rights as a human. The job would be one of the first times she experiences an overt power dynamic between a male and herself. Adichie writes "She should leave now. The power balance was tilted in his favor, had been titled in his favor since she walked into his house. She

should leave. She stood up" (189). Ifemelu is very aware of what is about to happen to her—an unwanted sexual encounter—regardless of what the tennis coach's response is. She knows that because he is a man, he will always have some kind of power over her, especially because he knows she needs the money. He is aware of how her body reacts to his touch and what he is doing to her, even though she had mentioned that she did not want to have sex with him. While he said that she would only be keeping him warm and giving him human contact, he knew that he would still get what he wanted out of it, and Ifemelu is aware of this. This is a direct violation of her human rights because it is a sexual assault in which she is treated as an object and the tennis coach uses his patriarchal power over her as a woman. Women around the world continue to be victims to these patriarchal power dynamics that deny them full human rights, specifically in instances of sexual assault, which intersect with class and poverty and further disenfranchise women from speaking up and protesting such violations.

Building on Ifemelu's awareness of her gender and what it means to the people around her, her blog post entitled, "What's Love Got to Do with It?" explains how she had recently been through a break up and signed up for online dating websites. She explains "So here's the thing. In that category where you choose the ethnicity you are interested in? White men tick white women, and the braver ones tick Asian and Hispanic. […] Black men are the only men to tick 'all,' but some don't even tick Black" (378-379). One way to interpret this post could be that Ifemelu is aware of the fact that women of color are fetishized and men in general would rather use them as sexual objects than a potential life partner. Black men do not even want to be with black women because of the gendered stereotypes that have been perpetuated through society. One of these stereotypes in particular is "the angry black woman," which Ifemelu is implied to be by Blaine's sister, Shan. The "angry black woman" is a black woman who is outwardly expressing her disgust with the gender and racial discrimination she experiences. When people do want to be with black women, it is often in a fetishized manner. Curt, a white liberal male character in the novel who dates Ifemelu, would be an example of this because his previous girlfriends had been women of color, but he never dated the same ethnicity or race twice. He even goes as far as to outright tell Ifemelu that he has never been with a black woman before. White women are not fetishized in this way, thus adding a layer to the intersectionality of Ifemelu's developing feminist consciousness. She is aware that women of color are fetishized, and through this blog post, she shines a light on

this form of discrimination. Women of color, such as herself, are seen as exotic or as an achievement for white American men to use as they chose.

A final example of Ifemelu's growing feminist consciousness occurs during discussions about black women's representation in the media, specifically the pervasive white beauty culture in the United States. The concept of black beauty could be lost on white American liberals. For example, the white woman Ifemelu nannies for, Kimberly, would point out in every magazine that all the black women were beautiful and Ifemelu adds, "the women she referred to would turn out to be quite ordinary-looking, but always black" (180). To which Ifemelu explains, "'You know, you can just say 'black.' Not every black person is beautiful'" (181). This interaction could be seen as an overcompensation from the white liberal to gain the favor of the black woman and to be seen as a diverse and cultured person. In a separate episode, Curt, her white boyfriend, claims that one magazine, *Ebony*, in particular is racially skewed in favor of black women, and Ifemelu leads him to a bookstore to show how the lack of representation for black women exists in just about every other magazine on the shelf. He counts three, maybe four, black women in the popular and well-read magazines that she lays out for him. Ifemelu explains "'Not one of them looks like me, so I can't get clues for makeup from these magazines. Look, this article tells you to pinch your cheeks for color because all their readers are supposed to have cheeks you can pinch for color'" (365). She is aware and angry at a beauty culture that refuses to represent her in magazines or give her any makeup tips. Curt does not understand at all and tells her that he did not want it to be a big deal, but it will always be a big deal to Ifemelu until magazines start representing her.

These examples illustrate how Ifemelu is in fact a feminist, and an intersectional one at that, in a transnational context. Even though these interactions do not take place in front of a large audience or as part of a public protest, she takes time out of her day to explain to white characters and readers, how these gender-and-race-based issues impact her daily life as a black woman. Adichie's *Americanah* focuses heavily on race and how that construct directly affects Ifemelu, as well as how her gender and class play into her experiences. Throughout the novel, Ifemelu experiences the effects of the patriarchy and works both indirectly and directly in her blog posts as well as in her everyday conversations to dismantle aspects of the power dynamics brought about by the patriarchy. I assert that Ifemelu is a feminist, though not a white feminist. She takes her feminism to the next level by inviting new factors and aspects to the discussion, such as her struggle with class in America; beauty culture; and; most importantly, race. Her blog creates an

awareness for people who have a difficulty imagining the lives of others and succeeds, spreading consciousness and educating others about what it means to be an intersectional feminist.

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The Mystery of John Donne's *Metempsychosis*

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Metempsychosis is a work written by poet John Donne. The work itself is broken into two parts: *Epistle* and *Progress of the Soule.* The *Epistle* serves as a prologue for the piece in which Donne hints at his endeavor to compose an epic work in the *Progress of the Soule*. The latter section is a poem which follows the soul of the forbidden fruit plucked by Eve in the Garden of Eden. The soul transmigrates and is reincarnated in numerous plants, animals, and humans. The work ends abruptly after one fragmented canto, leaving the reader to infer about the soul's final destination. The validity of Donne's *Metempsychosis* within various genres has been openly questioned and the work has received particular scrutiny from scholars because of its unfinished nature coupled with its metaphysical and satirical aspects. To this day, the text is still seen as controversial, even among experts in the field of British literature and poetry.

Esteemed Oxford Professor, John Carey, details Donne's early life in a chapter of his book *John Donne: Life, Mind and Art*. In the chapter "Apostasy," he begins by stating that Donne was born into a devout Catholic family and goes on to explain the turbulent religious climate in which he grew up: the period of the Reformation. Throughout Donne's lifetime, laws and attitudes concerning non-Anglican religions turned violent. Catholicism became illegal and its followers were brutally tortured and killed. Carey asserts in his illustration that "the first thing to remember about Donne was that he was Catholic; the second, that he betrayed his Faith" (15). Carey makes this assertion because this betrayal of faith was no simple feat for Donne. He spent much of his life contemplating his beliefs concerning religion and God. As political and religious tensions rose, he realized he had a difficult choice to make and abandoned his childhood faith.

Not only did he betray his family to convert from Catholicism to the Anglican Church, but he became a minister. This particular aspect of Donne's life is discussed by Izaak Walton in his essay "From the Life of Dr. John Donne." Walton was a well published and well-educated author during Donne's time. Throughout his essay, Walton details Donne's life from marriage to death while paying particular attention to his ascent into the holy orders of the Church. According to Walton, Donne first rejected an offer of a ministry position made by clergyman and friend, Dr. Morton. He did so because he felt that he was not good enough. Despite his first denial, King James I of England saw his potential and "persuaded Donne to enter ministry" after reading his

writings (186). Donne denied the king's pursuit for three years. During this time, he studied the Bible and the languages of Greek and Hebrew while praying and considering his options. The foundation of Donne's beliefs in contemplation and study contributed to his acknowledgement of the metaphysical and the use of satire within his writing.

These retellings of Donne's life are discussed and examined further by authors Alison Shell and Arnold Hunt in "Donne's Religious World." The pair are both professors specializing in British Literature and History. Shell and Hunt contend that Donne's religious views are scattered and cannot be categorized into a singular religion or denomination. They break their argument into sections detailing Donne as both a Catholic and a Protestant. Shell and Hunt assert that through his writings, "Donne's emotionally charged interest in finding common ground between the denominations comes out" (78). They mention *Metempsychosis* for the sake of claiming his religious roots in conflict, stating that Donne's contradicting beliefs and questioning of God throughout the piece further confuses readers and researchers concerning his faith. Donne's inquiring within the poem also lends to his use of the aspect of satire concerning religious faith and choices.

Author Annabel Patterson brings the topic of satire to the forefront in her essay "Satirical writing: Donne in shadows." Patterson offers a definition of satire as a foundational tool in her argument. She contends that "Satire is a public engagement with the times; a critical engagement; sometimes a hostile and contemptuous one. It is a stance that can take several different literary forms—a play, a novel, an epigram" (117). Patterson applies this to a variety of Donne's writings and examines Donne's many satires and what defines each of them as such. Further, she claims that Donne was a repressed satirist for the duration of his life. Patterson makes the connection that many of his works coincide with the religious tensions present within his world and his mind. Overall, Patterson argues that Donne's engagement with the religious and political ideas prevalent in his society make his writings as a whole satirical.

This idea of satire is further expounded upon by expert John Carey who discusses Donne's use of satire within the chapter of his book "Bodies." Carey avers that *Metempsychosis* "...was written either before or during Donne's employment as Egerton's secretary. It is far from being the work of revered Dr. Donne" (148). He elaborates to say that Donne's decision in implying that the soul ended up within Queen Elizabeth "...could hardly had failed to make the poem anti-protestant, so we may almost certainly take it as further proof of Donne's lingering Catholic

affiliations" (148). Carey, like Patterson, fundamentally insists that the events of Donne's life concerning religion led him to the satirical ideas presented within his writing.

While Patterson and Carey discuss Donne's satirical nature in general terms, author and scholar Karl P. Wentersdorf analyzes the use of satire within Donne's *Metempsychosis*. In the essay, "Symbol and Meaning in Donne's *Metempsychosis* or *The Progresse of the Soule*," Wentersdorf argues that Donne uses reincarnation as a means of satirical symbolism throughout the work. The author contends that *Metempsychosis* in "the opening fragment concentrates, on similar problems and vices, and particularly on the diversity and irrationality of human sexuality" to that of his earlier poetry (70). Wentersdorf goes on to further explain that "This theme was to have been presented, with some humor, through the account of an individual soul's odyssey" (70). Wentersdorf implies that Donne uses the transmigration through actions of and symbolistic representation of these specific plants, animals, and humans to call attention to the religious politics of the time in which he was writing. Wentersdorf further elaborates to claim this through specific examples, such as that the apple represents earthly wants, enticement, and seduction; the whale is symbolic of desire and also evil and gluttony; the wolf is a representation of lust and savagery; and the woman serves to portray the ideas of knowledge and the temptations of sexual sin (83-84). Altogether, the idea of transmigration in regard to the satirical aspect can be translated to other elements and genres within *Metempsychosis*.

One of the genres present within *Metempsychosis* that aids the element of transmigration is that of Metaphysical Poetry. This is another very important genre to recognize within Donne's writings as a whole. In the essay, "Donne and Metaphysical Poetry," author and scholar Sir Herbert Grierson asserts his opinions concerning metaphysical poetry within Donne's works. Grierson defines this generic idea as "poetry which…has been inspired by a philosophical conception of the universe and the role assigned to the human spirit in the great drama of existence" (112). In simpler terms, the author is suggesting that metaphysics concerns anything in regard to the human existence that is not physical. This concept of metaphysics can be broadened to include the philosophical beliefs regarding the mind and body, free will, and identity. Unlike the majority of scholars, Grierson contends that Donne, in comparison with other authors, is not a metaphysical poet. However, in the application of Grierson's definition of metaphysical poetry, it is clear to see that the idea of metaphysics was utilized within Donne's *Metempsychosis*. Because of his

discussion of the human spirit, the metaphysical, like satire, is a key component for Donne and his writings.

The metaphysical aspect is used by Donne to portray the genre of metaphysical poetry throughout *Metempsychosis*. This idea is expanded upon by author John Carey in the chapter "Bodies." Throughout this chapter, Carey insinuates that the genre is fulfilled through Donne's use of transmigration. The author discusses Donne's ability to compare the soul and its various homes to the physical characteristics of humans. Carey implies that this is done to capture the reader's attention and allow them to connect with the action of the poem. The author states that "Donne customarily evokes both the fineness and the cohesiveness of organisms" (156-157). This is further expounded upon by Carey when he makes the assertion that the "opposed qualities … contrive to give bodies, in Donne's writing substantial existence" (157). In essence, Carey is saying that Donne is taking the soul and making it into a tangible body or being. This concept further aids in the assertion that Donne's *Progresse of the Soule* is valid within the genre of metaphysical poetry. In addition, this facet of the metaphysical and transmigration aids in Donne's usage of other genres including satire and, in Donne and Ovid's case, the epic.

The most controversial and debated genre presented within Donne's works, specifically *Metempsychosis*, is that of epic and its sub categorization of mock-epic. The epic genre is defined by esteemed genre scholar Mikhail Bakhtin in his essay "Epic and Novel." In this piece, Bakhtin attempts to define the novel as a genre by comparing it to epic. To define epic, Bakhtin states that the genre is most notably demonstrated through three characteristics: "(1) a national epic past… serves as the subject for the epic; (2) national tradition (not personal experience and the free thought that grows out of it) serves as the source for the epic; (3) an absolute epic distance separates the epic world from contemporary reality, that is, from the time in which the singer (the author and his audience) lives" (51). He recognizes these three as pertinent to his argument and brings in the other conventions throughout his discussion of novel. The other conventions Bakhtin mentions are the presence of an epic hero, the use of verse form, the lack of other cultures and languages, and the work's consideration as grandiose in its time. In correspondence to the epic, the mock-epic utilizes the same conventions. The difference between the two lies within the intention of the author. The mock-epic author will use the conventions of epic in a satirical mode. Thus, the mock-epic work satirizes the epic genre through the use of its founding conventions (Robertson n.p.).

Because of the glut of epic and mock-epic conventions, it has become a highly controversial genre. Moreover, this has translated to the generic classification of *Metempsychosis*.

The first author to tackle the controversy of the classification of Donne's work is Anthony Parr, Professor of English at University of the Western Cape. In "John Donne, Travel Writer," Parr discusses *Metempsychosis* in correlation with Donne's various published writings, specifically in the context of Donne's travel experiences. He describes the work as "a long satirical poem" that is never completed (72). Parr explains that within what is published of the work "the soul gets no further than Cain's wife, but in the opening stanzas he [Donne] announces that its ultimate destination is England" (72). The author, in opposition to John Carey, contends that Sir Robert Cecil is the likely candidate for the soul's final resting place rather than queen herself, given his effect on Queen Elizabeth. The author also presents this idea in comparison to the tropes and devices of contemporary authors such Spenser and claims that Donne's intentions and work accomplished the opposing idea of national pride. If the speculations are correct, and Donne felt strongly enough to impose such a reactionary idea, then the piece is undeniably satirical. Parr takes this idea further by claiming that because of *Metempsychosis*'s satiric roots, the work should be considered a mock-epic.

The next author to enter into the debate is Janel Mueller, Professor of English Language and Literature at the University of Chicago. Unlike Parr, Mueller denies the claim that Donne's *Metempsychosis* is satirical in mode or genre. She states that "If he was [being satirical] …then he can be taken to task for not making his satiric object clear or for dragging in unsuitable epic conventions" (113). Mueller argues that several epic conventions are present within *Metempsychosis*. The work encompasses the criteria including: "formal announcement of subject, invocation of Destiny, catalogs and similes, diction, and stanza form" (113). Mueller claims that the poem's style and mode is reminiscent of the Ovidian poetic narrative and shares similarities with Ovid's epic work *Metamorphoses*. The author compares the two works through the similarity of both Ovid and Donne's intentions to embark "on an epic 'dedicated to infinity'" (115). Additionally, Mueller avers to various other parallels within the works including the creation of the universe or world and the transmigration of the soul. Mueller uses these areas of likeness to push her assertion of *Metempsychosis* as an epic work.

Like Mueller, Brian Blackley, a Professor of English at North Carolina State University, includes the likeness between the works Donne and Ovid, specifically the similar use of the

doctrine of Pythagoras. In his essay "Reading the Genres of *Metempsychosis,"* Blackley explores the difficulty of Donne's work, claiming it encompasses various genres which complement their mixed and contradictory nature. Of the various genres presented in Donne's other works, he maintains that both satire and epic are found in *Metempsychosis*. In regard to the epic genre, Blackley claims that the poem possesses a multitude of conventions including: "a rapid and continuous narrative sequence, dominant themes of change and gradation into evil, a strong narrative voice varying widely in tone and mood, a commitment to myth appearing frequently in the form of beast fable, and a full-blown epic framework" (12). While he acknowledges these as epic criterions, Blackley uses them for benefiting his argument that *Metempsychosis* is a mock-epic work in which Donne uses satire to play off of Spenser's *Faerie Queene*. Blackley's assertions of *Metempsychosis* as a mock-epic work differ in reasoning from that of his colleagues through his comparison to various other mock-epic and epic works.

Through the variety of thoughts provided concerning the true genre of Donne's *Metempsychosis*, it is obvious to see that Donne's work is rather confusing to readers and scholars. It is also evident that Donne was successful in writing a work that fulfilled several aspects of the genres discussed. However, if the boundaries of genre are clearly defined as suggested, what does that mean for the classification of Donne's work? Ralph Cohen, an established scholar specializing in eighteenth century British literature and the founder of the New Literary Criticism movement, attempts to tackle such questions in his essay "Genre Theory, Literary History, and Historical Change." He implies that genre criticism and theory have evolved from fixed to a "process of textual change" (145). He claims that the classifications of genre "are multidimensional; thus, every text within a genre can also be a member of another genre. This in no way denies identity to a genre or a text within a genre. It means that such identity requires for its analysis a knowledge of a generic past and its distinction from related coexistent genres" (148-149). The significance of this excerpt of Cohen's argument lies within the ambiguous nature of Genre Theory. Because of the equivocal nature of the theory, Cohen states "that different readers may disagree about a text's genre is neither contradictory nor surprising. It merely indicates that a genre is combinatory, not monolithic" (148-149). Cohen's argument concerning Genre Theory can be further applied to the analysis of *Metempsychosis* by scholars. By looking at genre as a singular categorization with no overlap, the scholars are bound to disagree upon the works true generic form. In doing such a strict interpretation many literary scholars and readers fail to acknowledge the lack of information in

regard to Donne's intentions and reasons for an unfinished publication. While it may not fit every generic convention of the genres discussed, John Donne's *Metempsychosis* is a genre-mixing work of metaphysical poetry, satire, and epic.

When analyzing the piece, it is evident that the work satisfies the metaphysical poetic criteria. In agreeance with the various sources discussed, the work fulfills such within the first line of the poem which states "I sing the progress of a deathless soul" (Donne 71). This genre is demonstrated through the subsequent lines of the poem as well as Donne detailing of the journey of the soul from body to body. By making the soul the protagonist and its journey the forefront of the work itself, Donne is meeting the singular convention proposed to fulfill the genre of metaphysical poetry. However, this is just one of the genres that this piece works to satisfy.

Like metaphysical poetry, the genre of satire is evident within the poem. However, it is evident only to varying degrees. Essentially, the satirical mode of the piece is dependent upon interpretation. Because readers and critics do not know the circumstances behind the publication of *Metempsychosis*, no one can truly determine the intended satirical target of the piece. Within the seventh stanza of *Progress of the Soule*, Donne writes:

> For the great soul which here amongst us now
> Doth dwell, and moves that hand, and tongue, and brow,
> Which, as the moon the sea, move us, to hear
> Whose story, with long patience you will long;
> (For 'tis the crown, and last strain of my song) (73).

It is here that Donne turns the work toward the political happenings within his society. In point of fact, it is this particular stanza which Carey and Parr reference in regard to Donne's satire. While the authors claim differing intentions for the soul's final destination, they both point to prominent political figures at the time. Through the transmigration of the soul in the first song, it is obvious that the soul itself is not pure or angelic. It goes through bodies that do various unsettling behaviors or that stand for a variety of sins. Contrary to Mueller's claim that the work is not satirical in nature, *Metempsychosis* is undoubtedly satire. If anything, a better question to pose would be to what extent was Donne intending to satirize his metaphysical poem. With that being said, the work fulfills the adequate criteria to be considered within the genre of satire.

Now that it is established that *Metempsychosis* is both satirical and metaphysical in genre, the remaining analysis lies within the scope of epic and its sub categorization of the mock-epic.

When analyzing this piece in particular, one must bear in mind the author's intentions or, better yet, the reader's lack of knowledge concerning his intentions. As a whole, the reader is unaware as to why Donne never completed this grand epic. This aspect has left scholars to ask several questions: Did he decide to leave the work unfinished because of political tensions concerning the crown and the church? Did Donne's work get away from him in scale and idea? Did he himself truly publish the piece or was it published without his knowledge? Further, if he did publish the piece, was it intentional or did it happen by accident? Unfortunately, the answers to these questions are not easily found. Yet, the answer to each could have a serious effect on the validity of the work as a true epic.

When discussing *Metempsychosis* as an epic, one must attempt to answer the questions posed and, finally, determine the conventions it fulfills and lacks. As various scholars have mentioned, the work satisfies a multitude of epic conventions including a formal announcement of the subject at hand in the *Epistle* and the beginning stanzas, an extended and continuous narrative in verse form throughout, an invocation of fate in relation to the soul, a narration throughout the story that varies widely in tone and mood, themes of change for the duration of the first song, the presence of evil, and lastly the functioning of the piece on a grandiose scale both in setting and action. While it works to satisfy a variety of necessary criteria, it fails to incorporate the significant characteristics of epic hero and meet the requirements of attaining a considerable length. Nevertheless, if the work were to continue, these two conventions could be met. Despite this specific area of deficiency, scholars cannot and should not claim the work as a failed epic. In point of fact, the only true claim that can be made is that the work is unfinished for unknown reasons. Due to the quantity of necessary criteria the work is able to fulfill in its incomplete manifestation, it should be considered an epic. Moreover, Donne's *Metempsychosis* should be considered as a work of genre-mixing in regard to satire, metaphysical poetry, and epic.

In conclusion, the validity of Donne's *Metempsychosis* within various genres has been openly questioned, and the work has received particular scrutiny from scholars because of its unfinished nature coupled with its metaphysical and satirical aspects. To this day, the work is still seen as controversial, even among experts in the field of genre and British literature. This controversy has been caused by the scholars' differing opinions on genre. By analyzing each genre as a singular entity, with no overlap, or as an idea that can be applied in multitude, the scholars disagree upon the *Metempsychosis*'s true generic form. Despite all of the controversy, because of

its overlapping generic conventions John Donne's *Metempsychosis* is ultimately a genre-mixing text of metaphysical poetry, satire, and epic.

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The Affective, Traumatized Body of *The Waste Land*

Micah Stewart-Wilcox

American and European writing saw substantial changes in the period of time immediately following World War I. The ravages of the war struck at the soul in a way that future disasters would not, simply by nature of it being (more or less) the first of the modern disasters. The blatant disregard for peacekeeping strategies which led to the war's beginning have their roots in a pre-Industrial society, where conflict and death, while common, are restrained by distance and technology. It is in World War I that humanity's drive toward self-destruction began to be fully realized, as its ravages felt disconnected and disproportionate when compared to the politics that inspired it. Traditional modes of literary exploration, with their carefully metered poems and sweeping emotional outcries, did not seem to match this new, changing world. A new age required new poetry, poetry that embraced the confusion and isolation of this modern age. To write in the old modes was to confine oneself to modes of art that were no longer relevant. The need to "make it new" was born just as much from this new cultural context as from aesthetic stagnation. Faced with destruction devoid of context, modernists such as T.S. Eliot set themselves the task of making poetry that would respond to this new cultural context—a context defined by a complex cynicism about the human condition.

Paradigmatic of the modernist movement, Eliot's characterization of a post-World War I Europe in his poem *The Waste Land* is seen primarily in his dense use of disconnected metaphors and literary allusions. The speaker of the poem shifts, transcending physical barriers such as time and space, existing in a shifting kaleidoscope in which different voices paint tragic tableaus, leaving poetic fragments that morph in meaning as the reader moves from one part of the poem to the other. However, theses fragments do not exist as disparate parts forming a whole, an equation in the literary sense where one need only substitute the thematic meaning for the variables in order to arrive at a coherent understanding of the work. The whole of *The Waste Land* is greater than its parts and cannot be overcome by thorough research alone. The process of criticizing *The Waste Land*, if one is not careful, can be likened to that of a dog chasing its own tail, as the very act of disentangling the web of metaphors which comprise the poem pull the reader away from whatever truth or feeling Eliot may have been trying to convey. The poem is not meant to be understood in the traditional sense—with the reader thoughtfully analyzing metaphor, meter, rhyme, and other

such elements in order to arrive at a cohesive interpretation. To do so is to miss the literary forest for the trees, as it were; the poem, though appearing fragmented and beyond cohesion, is still innately connected through its impersonality and its alienation. The scenes of the poem are both confusing and haunting, and intentionally so. The poem, in describing a wasteland, becomes itself a wasteland. One does not look at death, destruction, and desolation and try to reason, understand, or try to mark every shattered window, broken body and fragment in order to reveal a hidden truth. There are things in this world that, in order to truly be understood, can only be felt, not thought. A wasteland is a thing that acts upon readers, filling them with emotions and memories as they try to fill what is, in essence, a lack.

Emotion is woven into the fabric of the poem. A poem about the decay of civilization cannot be an emotionless exercise. Fear, loss, anxiety, and uprootedness are natural experiences if one finds their world, nationality, or reality falling apart, as was the case during and after World War I. These are very similar feelings that a first-time reader has when picking up a copy of *The Waste Land*. They are treated to an opening quote written in Latin and Greek referencing a bit of mythology they are most likely unfamiliar with, before being flung into the childhood of Ferdinand. The poem does not let up, introducing more allusions and references that, while not understood intellectually, create a mood of anxiety. Before a reader has a chance to understand the significance of Madame Sosostris, he or she knows to "fear death by water." When readers then come to "IV: Death By Water," they might not understand it, but will know from earlier that they need to be afraid. As dense as the poem is, elements of it can be intuitively understood by any engaged reader, relying not on decades of literary tradition and criticism but on their own emotions. *The Waste Land* does not have a singular meaning to decipher in order to "understand"; at every level of understanding the poem reveals itself to the reader.

It is understandable why these emotional elements have been overlooked by scholars. Often the modernists are understood as a group of writers who pit themselves against emotion, focusing instead on style. The romantic understanding of poetry as a "spontaneous overflow of powerful feelings" that Wordsworth championed in his preface to *Lyrical Ballads* had been replaced by collections of works that were stranger, more surreal, and disconnected from stable speakers or narrators. Writers started questioning how to follow up the centuries of Western literature that had come before them, and so stylistic variations and radical experimentation became the focus. In this context it is easy to focus on the literary references within the poem and Eliot's mastery of style.

Examining how the poem utilizes Dante and the Holy Grail myth in a poem about the wasteland of European civilization clearly has value. The poem is undoubtedly concerned with the literary tradition that preceded it, but such observations cannot be made in a vacuum. They must be explored side by side with the emotional impact they have on the reader. *The Waste Land* is not concerned with re-contextualizing a Western literary tradition but instead creating in the reader an emotional reaction to that re-contextualization. The modernist reaction to a changing world, and Eliot's reaction specifically, is as much emotional as it is stylistic. The stylistic changes that poetry underwent due to the work of Eliot and his contemporaries accompanied with new kinds of emotion, emotions that were stranger and more confusing than the emotions of past poetry. Thus, it is necessary for a scholar of modernism to work to understand the new kinds of emotions that modernist poetry used and the way that the new style shaped these emotions.

The Impersonal Emotion of Eliot

Eliot, both as a poet and as a critic, is not foreign to emotion in poetry. In "Tradition and the Individual Talent" Eliot explores the poet's connection to both the literary tradition that precedes him or her and to emotion. Eliot defines the mature poet not in relation to his or her "personality" but "in being a more finely perfected medium in which special, or very varied, feelings are at liberty to enter into new combinations" ("Tradition" 39). This maturity comes from a poet who sacrifices his or her personality to become a conduit for "poetry as a living whole of all the poetry that has ever been written" (39). The mature poet, by sacrificing his or her poetic identity, is able to embody the whole of poetic tradition that has come before him or her. This allows the poet to act as a catalyst in the same way that platinum affects the mixing of oxygen and sulphur dioxide. The resulting gas, though not containing any platinum, only comes into being if the platinum is present (39).

It is in this way that scholars understand Eliot's approach to poetry: impersonal and focused on tradition. This is true, as *The Waste Land* can attest to, as it is itself a poem that seemingly embodies a Western poetic tradition all on its own. But in approaching the poem this way scholars often conflate "impersonal" with "emotionless," understanding Eliot as reacting to the Romantics that come before rather than the individual and collective experiences surrounding him. If fact, throughout the second half of "Tradition and the Individual Talent" Eliot is considerably more focused on the emotion that is found in poetry. He notes that "the ode of Keats contains a number of feelings which have nothing particular to do with the nightingale, but which

the nightingale, partly perhaps because of its attractive name, and partly because of its reputation, served to bring together" (41). Here Eliot reinterprets the Romantics' own understanding of their poetic process. Instead of Keats pouring out his own emotions into his ode through the use of the nightingale, Eliot imagines Keats pulling different feelings, as if out of the ether, together through the image of the nightingale, creating a unity that possess its own, unique "art emotion" (41). Hence, impersonality results in emotion, but an emotion that "has its life in the poem and not in the history of the poet. The emotion of art is impersonal" (42).

I thus propose that a reading of *The Waste Land* that focuses solely on tradition and impersonality to the exclusion of emotion misses an integral part of the poem. Scholars, in an attempt to extricate the secrets of the poem, have ultimately run circles around it. As Maud Ellmann comments in a note, "the criticism [of *The Waste Land*] reads more like a quest for the Holy Grail than the poem does" (259). There are simply too many ways to approach the poem in order to reach any sort of academic consensus. For instance, the Holy Grail metaphor running throughout the poem was only recognized by scholars after Eliot published the poem with accompanying footnotes. These footnotes, it should be noted, were disavowed by Eliot himself in his essay "The Frontier of Criticism," where he describes the literary research done as a result of their "bogus scholarship," regretting that he "sent so many enquirers off on a wild goose chase after Tarot cards and the Holy Grail" (533). This leaves a puzzling question for academics studying *The Waste Land:* to use the footnotes or not? The answer lies in the way these footnotes are used and the aim that a critic has when utilizing them. Eliot says that:

> If one attempts to unravel the poem by using the footnotes as clues that point toward the secondary texts, poems, and works that can be pieced together, then the interpretation will always fall short. Instead, one must use the footnotes as a stepping stone to order to understand not what the poem says, but what the poem is. ("Frontiers" 534-535)

He posits at the end of the article that "there is, in all great poetry, something which must remain unaccountable, however complete might be our knowledge of the poet, and that this is what matters most" (537). This unaccountable thing is that which comes about during the chemical reaction that takes place when a poet catalyzes a poem into existence; it is the "art emotion" that can be glimpsed through investigation but is only fully understood in feeling. This "art emotion" is the affect of the poem, or the way that a poem, created by an impersonal poet, acts upon its reader.

Embracing the Poem-as-Body

Understanding poetry in this way (both poetry as genre and poetry as embodied by a singular poem) requires a shift in the way one understands how poetry is read. The act of reading poetry cannot be framed as an active reader consuming a passive work; instead, the poetry is the active party, acting upon the reader on both a cognitive and felt level. Thus, interpreting poetry with an eye toward the emotional quality of the work does not have to lose objectivity. One does not ask what the subjective experience of reading a poem is, but what are the objective, affective forces the poem initiates upon the reader? These forces, both cognitive and emotional, then lead to a subjective experience in the reader. Melissa Gregg and Gregory J. Seigworth define affect in the introduction to *The Affect Theory Reader,* as "the name we give to those forces … that can serve to drive us toward movement, toward thought and extension, that can likewise suspend us (as if in neutral) across a barely registering accretion of force-relations, or that can even leave us overwhelmed by the world's apparent intractability" (1). Affect theory is a theoretical framework incorporating within it the tradition of theory that came before it and exists alongside it, including post-structuralist and trauma-focused modes of thought. Although Gregg and Seigworth do not discuss modernism, their notion of affect fulfills Eliot's early 20th century drive to move beyond the poet and beyond mere Romantic "feeling." Affect theory offers strong guideposts to those who want to examine the emotion of poetry in a more objective way than allowed by a reader-response framework. Using affect, one must approach the poem as a body in of itself, bearing both the weight of the circumstances that conceived it while simultaneously acting upon the world that surrounds it. Affect describes both what happens *between* the poet-as-catalyst and the poem proper, as well as what happens between the poem-as-body and the reader; it is "born *in-betweeness* and resides as accumulative *beside-ness"* (2). It does not discard cognition for sensation, however, for "affect and cognition are never fully separable" (3). Cognition is what happens after affect. The body, acted on by an affective work (in this case a poem), will then attempt to understand the process that in underwent. Starting with emotion, one will then ask, "why did I feel that way?" and subsequently look at the metaphor, the verse, the allusion, the language. To go back to Keats's ode, an affected reader will first feel the affect of the image of the nightingale, and then ask the question "what is unique about the nightingale in the context of this ode that caused me to be affected the way that I was?"

This shift in thinking opens the door for new kinds of poetic experiences, allowing a reader to interact with modernist poetry beyond style. While the emotions of the Romantics were grand

and sweeping, the emotions of the modernists were small, shifting, and, even when positive, still uncomfortable or otherwise foreign. In order to engage with the different ways that the modernists approach emotion it is necessary to turn to new work being done in affect theory and modernist studies. For example, in *Ugly Feelings*, Sianne Ngai builds on Adorno's *Aesthetic Theory,* arguing that "literature may in fact be the ideal space to investigate ugly feelings that obviously ramify beyond the domain of the aesthetic proper" (2). She thus argues for approaching "emotions as unusually knotted or condensed 'interpretations of predicaments'" (3). The feelings that Ngai explores are not merely "negative," but small, often confusing, and are not readily connected to the stimulus that caused them. These are feelings that do not come from traditionally emotional works that attempt to create in the reader grand sentiments of loss or joy. Ngai instead references Bartleby, a Melville character whose passivity does not readily correlate to feelings, nor to social actions. If "Bartleby, The Scrivener" is a socially active work, it is one that does not point its audience toward any specific mode of social activation or resistance. It revels in ambiguity, at the level of both the character and the text as a whole, and the emotions that a reader experiences are equally ambiguous. *The Waste Land* utilizes a similar form of ambiguity.

This ambiguity is born from an inherent trauma within the poem, relating to the decline of the West generally and post-World War I Europe specifically. It is not the trauma of its author, for Eliot himself did not fight in the war. Instead, it is the trauma that Eliot, as an impersonal poet, catalyzed into the poem as an affective body. Patricia Clough, in her introduction to *The Affective Turn: Theorizing the Social* describes trauma as "the engulfment of the ego in memory. But memory might better be understood not as unconscious memory so much as memory without consciousness and therefore incorporated memory, bodily memory, or cellular memory" (6). Neither Eliot as a civilian nor *The Waste Land* as a non-biological entity have any experiential memory of war, experiential memory being a memory that recalls events experienced. Instead, the poem itself incorporates a felt memory of war. It experiences a trauma within itself that is continually expressed as an unchanging affective body. The loss of Western Civilization that *The Waste Land* describes is similar to how Clough interprets Judith Butler's description of heteronormativity, where "the love for the same-sexed parent is not merely repressed but foreclosed" (7). It is the mourning of a loss of a thing that was never possessed (and therefore never "experienced" in a material sense) but still felt in an affective sense. As she states, "The loss is […] melancholically incorporated and lived in the body as compulsively repeated traumatic

effects" (7). *The Waste Land*, by nature of it being a poetic, rather than biological body never experienced a towering, Western tradition and therefore does not mourn its loss. Instead, all it knows is the West as a wasteland. It bears in its being a traumatic mourning for its loss. *The Waste Land*, as an affective body, is traumatized, forever experiencing a loss that it was never allowed to experience, continually inflicting onto its reader a trauma that it is never able to resolve.

In this context *The Waste Land* is unequivocally a social work. It is written in the space of war and social decay, yet it does not point toward a real mode of social activation, instead suffering the weight of trauma. In the place of direct action, it offers a vague suggestion to look toward the East. This leaves the reader with a concrete feeling of unsettledness. As Ngai explains, "the very effort of thinking the aesthetic and political together … is a prime occasion for ugly feelings" (3). This unsettledness is a primary component of what makes the poem work. *The Waste Land* demonstrates social decay but instead of offering a plan of action points broadly toward new modes of systematic thinking, themselves never fully played out. The "solution" the poem offers for Western societal decay is as confusing as the wasteland it already describes. Although delivered with a modicum of hope, the confusion remains. This confusion, which permeates throughout the poem, is felt no matter how well one untangles its mystery. The confusion *is* the poem. Ngai explains that:

> What we might think of as a state of feeling vaguely 'unsettled' or 'confused' or more precisely, a meta-feeling in which one feels confused about *what* one is feeling. This is 'confusion' in the affective sense of bewilderment […] isn't this feeling of confusion *about* what one is feeling an affective state in its own right? (14)

Throughout the process of reading *The Waste Land*, one will feel many different sensations. There's isolation, anxiety in the face of decay, fear, and even elation as one discovers a new connection, a new intricacy to be unraveled. But alongside all of these feelings is the always-residing bewilderment. One can never fully be sure what is happening within this affective body, and that confusion dominates. The resistance to this bewilderment is how the poem affects its trauma onto the reader. The reader, searching for answers, for concrete understanding of this shifting land of waste, will grasp on to whatever fragments he/she can in order to decipher it. But the bewilderment stays, not as an intellectual confusion, but as an affected state of being. The reader will continually subject him/herself to the poem as he/she tries to purge the affect from themselves, thus reflexively experiencing the trauma in the same way the poem-as-body does.

There may be a hope toward understanding, but that hope is how the poem affects its trauma onto the reader. It is the "art emotion" of the poem and cannot ever be disregarded. Understanding *The Waste Land* is understanding the bewilderment of *The Waste Land.*

When approaching literature in this way, it becomes apparent that there are, as Julie Taylor argues in her book *Modernism and Affect,* "foundational links between affect and the structure of modernism itself" (1). Taylor explores the ways modern critics are reinterpreting the modernist movement—taking Eliot in particular as an emblem of the movement and revising the notion of impersonality as equated with emotionlessness. Rather than make an argument about what Eliot's relationship with emotion was, Taylor uses Eliot to make broader claims in favor of the viability of affect when interpreting modernist texts. When one combines this with a traumatic reading of modernism, it becomes clear that Eliot's focus on tradition is an understanding of the betweenness that exists in the exercise of poetry. Poetry is movement, constantly shifting in an evolutionary sense as poets embody the whole of tradition that comes before them as they become a conduit for new poetry, which itself points toward future poetry yet to come. Eliot influenced the poetry of the future by examining the poetry of the past, by examining the modern world around him in light of the world of the past. He "rejected the plottedness of emotion but embraced feelings" (Taylor 5) because the world around him called for feelings that were more fluid, less structured, and have their root in traumatic affect. A world of tanks and factories does not lend itself to contemplative emotions that regard nightingales and rolling pastures, but feelings that persist against the broken fragments the modern world was becoming. The movement of the world required a movement of poetry, and so "the modernist artwork might be understood as a space for processing or registering new traumas and new delights … as a mournful or melancholic response to loss or a hopeful indexing of progress" (Taylor 1). Examining modernism through affect is understanding modernism as traumatized tradition; modernism mourns for the past and looks toward the future, but its gaze forward is affected by the trauma of the past. There is both sadness and hope, and yet these words are too strong, too emotive. The sadness is mourning for a loss never experienced, and the hope is tempered by the traumatic mourning. This leads to a gaze toward the future that is defined by a fear that the world will never be understood. When reading the poem as an affective, traumatized body, one reads in it both traumatic loss and the fear of never understanding.

The Trauma of the Waste Land and the Hope of Understanding

Interpreting *The Waste Land* as a poem that embraces the affect of not-knowing is not an entirely radically reading of the poem. Maud Ellmann opens her essay on the poem with a reference to a "fable of Oscar Wilde's" when she proclaims that *The Waste Land* is "a sphinx without a secret, too, and to force it to be confession may also be a way of killing it . . . one can scarcely see the 'waste' beneath the redevelopment" (259). She posits that critics, in attempting to find the whole of the poem in its totality, miss the fragments that are themselves the meat of the poem. These fragments are the trauma incarnate, as the poem reflexively lives its never-experienced loss over and over, through Marie, through fortune-tellers and prophets, through barren coitus, and even in a vague hope to be found in the East at the end of the poem. She likens Eliot to Freud, who "draws analogies between the psychic and the cultural" (262). The poem-as-body is the psychic being which suffers the cultural trauma (the waste) that is its place in time. It does not understand the cultural world around it, except so far as that world is reflected within its own trauma. *The Waste Land* does not know itself, does not know the answer to its own question, it is "a riddle to itself" (259). The poem is a traumatic, affective being. There is no "secret underneath its huggery-muggery" (259) because it does not know the secret itself. This is the genius of the *The Waste Land.* The poem continually hints toward a greater understanding, a hidden key that will reveal the secrets of the traumatized body. The poem is a riddle that begs to be answered, but never is. This is the affective thrust of the poem. By continually inviting and denying a hope of complete, intellectual understanding, the poem inflicts its trauma on the reader, as both reader and poem-as-body experience its traumatized imagery.

The trauma of the poem-as-body is written into its substance like scar tissue, distorting and fraying the poetic body. The pain of World War I and a subsequent decaying world leaves its mark on the poem as it reflexively re-experiences a loss it tries and fails to explain, causing the language of the poem to be fragmented and obscured. The affective result of this is a poem that moves through different affective stages just as a reader moves from the beginning of the poem to the end, as well as a reader growing in his/her knowledge and understanding. When one begins the poem, it is felt to be innately alienating and sorrowful. Numerous different languages and literary references from throughout the entirety of the European canon are scattered in the poem, and whatever is immediately understood by the reader is full of decay. The epigraph of the poem, the opening stanza, the prophets, and the poem's conclusion all continually invite the reader in with

positive emotions or hints of understanding before shifting toward decay and confusion. The final part of the poem seems to point toward a renewal in the form of the East. Similarly, the reader feels this hope on a meta-textual level. If the reader can disentangle the fragmented web of metaphors and allusions, then perhaps he/she can solve the "problem" of *The Waste Land*. In this way, the poem ties together the experience of the reader and the experience of the poem. Just as the reader works and hopes toward understanding, the poem works and hopes toward a restoration of the wasteland. This hope ultimately fails. There is an affective element of this poem that projects unknowability, the art emotion that was discussed early. As the art emotion is revealed to the reader, thus preventing complete understanding, so too is the hope of a restoration destroyed.

Readers of the poem are cast into the deep end of traumatic poetry-as-body the very moment they begin reading *The Waste Land.* Before one reads a single line of the poem proper, one is confronted with an epigraph from the *Satyicon* of Petronius Arbiter. It is written in a combination of two different dead languages, Latin for the speaker and Greek for the Sibyl. There is great affective importance with the use of multiple languages within the poem, and it can be seen most clearly here. It demonstrates to a majority of readers that what is being written is not *for them*. They as English speakers are not meant to understand what is being written. This creates an immediate sense of both alienation and condescension. The alienation comes simply from the use of a foreign language, but the condescension comes from the knowledge that the poet *could* have translated this section on his own, had he wished to. This is a common reading experience for many people introduced to *The Waste Land* for the first time, and it is important that it not be overlooked by academic study. While the modern literary canon has emblazoned this work into the annals of history, it cannot be forgotten that when this poem was received by the public, many publications dismissed it as being unnecessarily academic and difficult. Charles Powell called it in a 1923 edition of the *Manchester Guardian* "so much waste paper" and says that while Eliot presumably intended the work to say something, "meaning, plan and intention alike are amassed behind a smoke-screen of anthropological and literary erudition, and only the pundit, the pedant, or the clairvoyant will be in the least aware of them" (156). An air of pretension and condescension accompany all parts of the poem that seem unnecessarily difficult or obtuse. This has an important effect on the affect of the poem as a whole, and of the epigraph in particular. A tall mountain might be alienating, but it is an inviting alienation, the kind that seems to call out to a select few to climb it anyway, because of its alienation. However, when alienation is introduced alongside

condescension, is has a wholly different emotive power. The alienation seems personal; others are welcome here, but you are not. An overwhelming majority of readers are not capable of reading the poetic text as is; notes that translate the non-English sections or point out major allusions are vital for many readers. The cumulative affective effect of this is two-fold. It communicates on an emotive level that the London of the poem is, in fact, a wasteland; it is inhospitable to those who choose to dwell there. However, it carries with it a certain amount of hope, a hope that while the poem is not meant for the reader, it is meant for *someone.* The thought process goes something like, "I might not be able to figure the poem out, but others, the people who write the footnotes, will." Thus, the hope for understanding is tied to a formal, academic close reading. This is the affective hope the poem gives to the reader, and as the poem progress, this hope becomes enmeshed with the hope the poem has for restoration.

This is the affect that comes from the nature of the foreign language with which the poem opens. There is, however, another affective process taking place when one moves to the footnote and reads a translation of the text. Once translated, the reader learns that the texts convey a story wherein a man boasts of meeting the Cumean Sibyl and hearing of her suffering. There are interplays between the different elements of this epigraph that constitute the affective journey on which the reader embarks. There is an immediate affect on the reader when one reads the phrase "I want to die" (North 3) that strikes at the soul. Equating death with desire immediately leads to emotional, if not necessarily intellectual, ruminations on suicide. It could be the suicidal ideation the reader experienced in the past, interactions they have had with others who had thoughts about, or succeeded in committing suicide, or else a general cultural conscience surrounding suicide. Regardless of what connections the reader might have to suicide, it has the peculiar effect of jumping out to the reader in a way the rest of it does not. In an epigraph awash with Greek, Latin, and ancient literary allusions, the phrase "I want to die" (3), has an immediate relatability to the reader. The affect of this phrase is one that forces the reader to consider his/her own relationship to suicide, conjuring up whatever emotions are tied into that phrase. The affect is then strengthened by further reading of the footnotes, which reveals that the reason the Sibyl wishes to die is because she is "confined to a jar because her body threatens to deliquesce," a result of her asking Apollo for "as many years of life as there are grains in a handful of sand, but she forgot to ask for eternal youth as well" (North 3). The affect of this is not only dread at the thought of suicide but a dread for which one is responsible. The Sibyl's decay is of her own making, as she slowly crumbles

because of her desire for life. This not only demonstrates the affective decay that is the traumatized poem's substance but also carries a certain sense of accusation. Readers, empathizing with the Sibyl, feel a sense of responsibility for the decay, themselves remembering times they suffered due to their own mistakes.

All of this serves to enhance the affective power of alienation that the reader experiences. It enhances the alienation by providing an incredibly dark anecdote, but it also enhances the sense of hope. The desire to understand the poem through academic study is reinforced because the most emotionally evocative part of the epigraph – the Sibyl's story – was revealed through a footnote, confirming to the reader that scholarship can reveal the secrets of the poem. It is here, on the affective level, where style and theme blend. The reader understands the alienation of *The Waste Land* through its difficulty as much, if not more, than the text itself. The poem aligns the emotions it experiences as a poem-as-body traumatized by loss with the affective emotions the reader experiences as a body affected by the poem. Thus, the hope the reader has to understand the poem academically is mixed with a hope for the wasteland to be fulfilled. The power of the epigraph is that it packs all of that affect into a few lines. In the space it takes the reader to read (or else glance) over the foreign language and the accompanying footnote, the poem has wielded an incredible amount of affective power. And while different readers will experience different aspects of this affective force to various degrees, it creates a common framework from which the poem proper is approached.

With this framework in place, the reader then moves on to the opening of the first part, greeted with the famous opening lines "April is the cruellest month, breeding / Lilacs out of the dead land, mixing / memory and desire, stirring / Dull roots with spring rain" (1-3). These lines continue the contradiction the reader feels from the epigraph, although in a slightly different way. No longer bombarded by dead languages, the reader is able to more easily interact with the substance of the poem. What the reader is faced with is language that simultaneously stirs up feelings of decay and safety. In his writing on the poem in "*The Waste Land:* An Analysis," Cleanth Brooks, Jr. asserts that the contradictions of this beginning section "develops the theme of the attractiveness of death ... Men are afraid to live in reality. April, the month of rebirth, is not the most joyful season but the cruelest" (187). Brooks sums in brief the way these contradictions work on an intellectual level, demonstrating how the poem shows how in the wasteland death is preferable because life is sick. He then goes on to provide ample evidence for this thematic

interpretation by exploring the various allusions Eliot makes in this early part of the poem. However, by not considering the affective power of this passage, a subliminal, yet important, element is left out. The language here does not linger too long on either words that affect joy or words that affect loss, instead they quickly alternate between the two. The line "April is the cruellest month" begins with the affective delight of April and the rejuvenation of spring before quickly giving way to cruelty. However, the poem does not linger on the cruelty, instead quickly jumping to the phrase "breeding Lilacs" which once again calls back to spring rejuvenation with images of sex, reproduction and blooming flowers. This again quickly gives way to the phrase "dead land," which negates sex both on an affective level (death and sex do not mix well in the human heart) as well as a linguistic level (reproduction leads to life, not death). However, the poem does not linger on death, instead moving to memories and desire. The sentence ends with the third line of the poem "Dull roots with spring rain" (3). Once again, a contradiction is presented. The roots are dull, but they are being stirred with the spring rain, the symbol of rejuvenation.

These lines contradict each other on an affective level *ad nausem*. It is here where the affect of the poem influences the reading of the poem. When read intellectually, the poem does what Brooks claims, developing the themes of decay. However, on an affective level, the language blends. One simultaneously experiences the feelings of both life and decay side by side. The positive affect of words such as "lilacs," "desire," and "spring rain" does not subside when cast against the death language of the poem. There is an inherent, affective beauty to those words that is not so easily replaced. Together they seem to reinforce themes of life just as much as words such as "dead" and "dull roots" reinforce death. This creates an affective response to the opening passage that does not go away, a sort of beautify melancholy. The lilacs boldly impose their beauty against the death of the waste land. Thus, the reader experiences the decay of the wasteland alongside affected thoughts of hope and rejuvenation. This reinforces the affective framework of the epigraph. Just as there is hope for understanding, so too is there an affective hope for rejuvenation.

This hope begins to decay as the reader goes further in to the poem. The introduction of the two "seers," Madame Sostris and Tireasis, complicates matters. The first of these characters to be introduced is Madame Sosostris, who is described as a "famous clairvoyante" who "Had a bad cold, nevertheless/ Is known to be the wisest woman in Europe" (43-45). In *The Reader's Guide to T. S. Eliot*, George Williamson points out that her bad cold "may hamper her powers" (132).

Again, the reader is confronted with contradictions. The poem introduces her suggesting her power of sight, but then casts doubt as to her powers by suggesting a cold and then immediately extols her as being the "wisest woman in Europe" (45). Her identity as a clairvoyant suggests understanding through mysticism. With arcane power she can reveal mysteries to the reader. Her affect parallels the hope in the scholar the reader experiences at the beginning of the poem. The diviner, like the scholar, uses knowledge unknown to explain the wasteland to their audience. She is the one who has the best chance of illuminating in the reader an understanding of the both the wasteland and *The Waste Land*. But can she do it? The fortune she tells is a mess of riddles and symbols that offer no ready explanation. Unlike a traditional fortune teller, she does not explain the meaning of the tarot cards. Does she even understand them? Thus, the power of the scholar-clairvoyant begins to falter. The people who are supposed to possess the ability to explain seem unable to do so in any convenient fashion. The hope of understanding begins to crumble. The only meaningful prophecy she is able to give is to "Fear death by water" (55). But this is not an explanation, simply advice. The secret of the poem begins to be obscured by trauma of the poem.

The next time the reader encounters a "seer" is in The Fire Sermon, where he/she is introduced to the mythical character of Tiresias. As a prophet he does not use cards, instead he "perceived the scene, and foretold the rest' (229). What he perceives is a rape. A young man:

> assaults at once;
> Exploring hands encounter no defence;
> His vanity requires no response,
> And makes a welcome of indifference.
> And I Tiresias have foresuffered all (239-242)

The affect of this passage is striking. What the seer sees is a rape of the typist, described with disturbing indifference. The victim is indifferent to the aggression, remarking that "'Well now that's done: and I'm glad it's over'" (252). The casual description of the rape begins to reveal the nature of the wasteland. Not only is it decadent with decay, but the decay is almost noteworthy. This vision does not feel like a grand vision of truth and understanding but of a casual, terrible act. It is here where the trauma of the poem begins to take form. Tiresias, as a seer, is trapped in the wasteland as much as the rapist and his victim. He has been blinded by the gods (North 13) and has "walked among the lowest of the dead" (Eliot 246). This is where the poem's affective blending of thematic and meta-textual hope is significant. Tiresias is able to see, but all he is able

to see is trauma that inflicts the poem-as-body. Just as the reader's hope of understanding faltered with Madame Sostris, now the poem's hope of restorations falters, as the prophet does not foresee restoration, only trauma.

As the reader begins to lose hope in understanding, they find themselves at the end of the poem. This final section is a flurry of images which sear with great affective force the decay of the wasteland: "Here is no water but only rock / Rock and no water and the sandy road" (331-332). For the majority of the poem before, the pain of the poem was revealed through anecdotes. They stirred up anxiety and fear by what they implied. By this section, readers are accosted with physical pain. They confront a sensation such as thirst, which gives a sharpness to the theme of decay by implying a drought-suffering land. The reader is shown "falling towers" (373) and a falling London bridge (426). But then, in the final scene in the poem, hope is revealed. The poem's final, thrice repeated word, "Shantih, shantih, shantih," (433), for which Eliot says, "'The Peace which passeth understanding is our equivalent word'" (North 26). This is the phrase which casts hope to the East. With the Western tradition lost to waste, then perhaps a new tradition is needed, a tradition in the East that is untouched. This is the poem's greatest hope for restoration: a restoration in the East, devoid of the traumatic baggage of the West.

But this hope fails on an affective level. The poem hints at a hope but offers no explanation for Western readers. Just as Madame Sostris, struck with a cold from the wasteland, was unable to read her own tarot cards, so too is the poem-as-body traumatized and unable to offer direction for its hope. It grasps toward another culture, another civilization, wishing to mine its cultural resources for a chance at restoration. In this way, it mimics the colonial and militaristic impulses of the European civilizations that led to World War I, the result of its own trauma. But the poem is blind to what caused its trauma, as the body of the poem does not concern itself with the act of destruction but its aftermath. As such, it is also blind in how to restore itself. A.D. Moody opens his essay "A Cure for the Crisis of Civilization?" with musings on the ending word, concluding that "the Sanskrit is meant not to be readily understood" (240). Both the reader and the poem can only understand this word in reference to a phrase that is itself inseparable from its Judeo-Christian roots. To fully know the word, one would need to live as a Sumerian, with all the cultural context the word has. This is the ultimate affective blending of the poem. The poem-as-body's thematic hope of restoration is interrupted by the meta-textual need for understanding. Neither the poem nor the reader are able to understand "Shantih." They lack the cultural context that is needed. This

context cannot ever be achieved, for the poem's body is unchanging, and for the reader, the civilization is lost to history. Thus, the poem's final cry mimics the scholarly impulse toward the poem. Just as scholars search in vain to find the answer to an unanswerable riddle, so too does the poem seek to understand a word it never will.

It is with this affective reading that the Fisher King becomes the most striking and relatable figure of the poem. "I sat upon the shore / Fishing, with the arid plain behind me / Shall I at least set my lands in order?" (423-425). The king knows that behind him is a wasteland, an arid plane. He asks himself if he should set his lands in order, and he knows the answer, but he does not answer. Eliot's notes for this passage reference Isaiah 38.1: "Thus saith the Lord, Set thine house in order, for thou shalt die and not live" (North 19). The Fisher King will die if he does not set his lands in order, but he will not. He does not know how. Whatever secret Shantih holds in unreachable. So instead, he fishes, ignoring the crumbling kingdom behind him. This is the answer *The Waste Land* has for its decay: ignore it and go fishing.

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Travel Narratives Across World Civilizations

Paige Enlow

Traveling is a privilege that not many people get to experience within their lifetime, but it is one that many have been practicing for thousands of years. It is a unique experience that allows one to step out of their comfort zone and enter into a new world full of different customs and expectations. This paper will analyze the travel narratives of four different men from various corners of the Western and Eastern world. It will discuss where each writer is from, where they traveled, and what they observed and experienced in a culture different from their own. This paper will also examine the lives of each author, how their daily lives affected their views on different cultures, and how they compared their own culture to a new and seemingly dissimilar one. Additionally, each travel narrative will be compared with the others to gather insight on how people of the past viewed each other, as well as how they viewed the world around them. The sources incorporated in this paper are Julius Caesar: "Germanic Tribes," Yu Huan: "Da Qin (Rome)," Ibn Battuta: "Sub-Saharan Africa," and John of Plano Carpini, "Mongol China."

The first source is from Julius Caesar, a Roman general who fought against the Germanic barbarian tribes. His account with the Germanic tribes was written in 51 BCE and is limited to his experiences and interactions on the front lines of battle.[1] Caesar explains that the Germanic people and their customs differ widely from other barbarian peoples of their time, as they do not place great importance on religious officials or customs.[2] They only recognize gods, "whose favor they are clearly aided."[3] The Germanic people are not accustomed to agriculture, as they believe settling down will cause the people to lose their spirit for battle and be filled with greed.[4] They maintain a diet that consists mainly of milk, cheese, and meats, as they do not farm or plant vegetables or grains. To them, it is considered a great honor to lay waste to neighboring territories, which they feel is proof of their valor and victory over other peoples.[5] Most notable among the Germanic

[1] Julius Caesar, "Germanic Tribes," in *A Source Book of Mediaeval History*, ed. Fredric Austin Ogg (New York: Cooper Square Publishers, 1972), 20.
[2] Caesar, 20.
[3] Caesar, 20.
[4] Caesar, 20.
[5] Caesar, 21.

tribes is their hospitality, because "to mistreat a guest they consider to be a crime." Guests are sacred, especially those who have come bearing injures, and must be treated with care.[6]

Throughout Julius Caesar's account of the Germanic tribes, it can be seen that he places a great deal of emphasis on warfare and cultural customs. His role in the Roman Empire would greatly affect what he would focus on when observing a culture, as well as how he would interpret that culture. As Caesar is a Roman general, it is expected that he would analyze and take note of the military aspects of the Germanic tribes, as they were battling against the Romans at the time. He describes the tactics, and most importantly, the reasoning behind why the Germanic tribes pillage and attack other peoples. Caesar observes that the Germanic people are very zealous when it comes to battle, and that they view it as a high honor and great show of valor when they are fighting against other peoples for surrounding territories.[7] These are all traits that Caesar would take into account when facing them on the battlefield, as these would give him a better look into the mind of one of Rome's greatest enemies.

Caesar also observes the religious affiliations of the Germanic people in his account. Since the Romans were a part of a religious empire, it makes sense that Julius Caesar was a believer in many gods. He describes the Germanic people as very different from other nomads, as they do not have priests or perform sacrifices.[8] He explains that, "they count in the number of their gods those only whom they can see, and by those whose favor they are clearly aided."[9] Caesar took note of this aspect because religion has a large role to play in Rome's culture, and to see a culture that does not place much importance on religious ceremonies, sacrifices, or worship, may be very surprising to him. Alternatively, Rome and the Germanic tribes are similar in that they take pride in battle and the strength of their armies. Both Roman people and Germanic people have a sense of hospitality when it comes to guests in the home. Caesar tells his audience, "to mistreat a guest they consider to be a crime."[10] This Caesar notes in the end, as one of his last impressions of the Germanic people in the account. One of which seems to be acknowledged with a hint of respect.

The second source is from Yu Huan, a third century C.E. Chinese merchant detailing his experiences and observations of "Da Qin" (Rome) while he was there trading. Huan describes the

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[6] Caesar, 21.
[7] Caesar, 21.
[8] Caesar, 20.
[9] Caesar, 20.
[10] Caesar, 21.

route of his lengthy journey and the many places he passed through to get there.[11] He explains that the Roman Empire consists of over four hundred smaller cities and towns, and covers several thousand kilometers in every direction.[12] Huan describes the Roman Emperor as a "king" and his capital is the city of Rome.[13] He describes the Roman people as "tall and virtuous like the Chinese," and that they wore "*hu* clothes."[14] He discusses the similarities between Rome and China, such as how Rome had "a postal service with relay sheds and postal stations, like in the Middle Kingdom (China)."[15] He describes that there are dozens of "minor kings" and thirty-six public leaders who meet to discuss issues in Rome.[16] Lastly, he lists and describes the various products that come out of Rome, such as fine linens, nine-colored jewels of "inferior" quality, glass, etc.[17]

Throughout Yu Huan's account of the Roman Empire, it can be seen that his role as a merchant influenced what he recorded in his personal account. He begins the account with a long and detailed explanation of the route he took to reach Rome, as well as the approximate amount of time it took to reach. He states, "the kingdom of Da Qin (Rome) is west of Anxi (Parthia) and Tiaozhi (Characene and Susiana), and west of the Great Sea."[18] It seems a bit unnecessary at first, but if one takes into consideration Huan's job as a merchant, it makes sense. As a merchant travelling the Silk Road, a large piece of his career is made through travel, so it is crucial that he be exact with navigation and direction. These are aspects of travel that he would take note of, especially in a long-distance journey. Moreover, Huan focused heavily on the products and precious goods that are cultivated in Rome. Since he is a merchant, he would be very interested in potential goods he could purchase and move back to his home in China.

Additionally, throughout Huan's narrative, he notes a few similarities between Rome and China. The Romans had relay services and postal stations, "like in the Middle Kingdom."[19] This is a similarity that Huan notices, most likely because he is impressed to see another civilization operate in a similar manner to his own. Another comparison that Huan makes is when he is

[11] Yu Huan, "Da Qin" in *Weilue*, ed. John E. Hill (University of Washington, 2004), 129.
[12] Yu Huan, 129.
[13] Yu Huan, 129.
[14] Yu Huan, 130.
[15] Yu Huan, 130.
[16] Yu Huan, 130.
[17] Yu Huan, 131.
[18] Yu Huan, 129.
[19] Yu Huan, 130.

describing the Roman people and their countenance, saying, "[they] are tall and proud like the Chinese…"[20] Since Huan is from a renowned and prominent empire, it says a great deal that he would compare another empire to his own, especially since he has a deep sense of pride in China. Through these two similarities, it can be seen that the Romans and Chinese may have looked very different on the surface, but underneath all of that, they both held a deep sense of pride, practicality, and resourcefulness.

The third source is from Ibn Battuta, a premier world traveler born in Morocco, who traveled to Sub-Saharan Africa to observe Muslim customs in that area.[21] This specific account was recorded by Ibn between the years 1325-1368.[22] While visiting a Muslim region of Sub-Saharan Africa, Ibn noted qualities that he viewed as either good or bad. Amongst the bad qualities, he found the people to be "strange" and he found "their manners outlandish."[23] He detailed some behaviors of the women and the freedoms that they had, which seemed very astonishing to him. One such thing is the companionship between women and men outside of marriages or familial relationships.[24] Some observations he made that he found positive were the Sub-Saharan people's devotion to prayer and "their concern for learning the sublime Qur'an by heart."[25] One aspect of their culture that he described as "the bad things which they do" was the presence of naked servant girls throughout the sultan's house.[26] This custom seemed to disturb him deeply, and he was very taken aback by it.

Ibn Battuta's role in his lifetime was as a world traveler, so he traveled to many diverse countries, such as, "India, Africa, the Middle East, Persia, Russia, China, and Spain."[27] Even though he traveled to many different countries and was exposed to various cultures with differing customs, it seems that he did not have a great deal of tolerance for some traditions or ideas that differed from his own. Ibn's status as a devout Muslim seemed to be the greatest influence on his views and interpretations of this Muslim region in Sub-Saharan Africa. One aspect of the culture

[20] Lu Huan, 130.
[21] Ibn Battuta, "Sub-Saharan Africa" in *The Global Experience, Vol I*, ed. Phillip F. Riley, et al (Englewood Cliffs, NJ: Prentice-Hall, 1987), 236.
[22] Ibn Battuta, 236.
[23] Ibn Battuta, 236.
[24] Ibn Battuta, 237.
[25] Ibn Battuta, 237.
[26] Ibn Battuta, 238.
[27] Ibn Battuta, 236.

that surprised him was the behavior of the women. He described them, saying, "they are not modest in the presence of men, they do not veil themselves in spite of their perseverance in the prayers."[28] Since Ibn was used to seeing women cover themselves and openly express "modesty," he found it very shocking to observe the opposite in women who identified as Muslim like himself.[29] Ibn also took issue with the companionship between men and women outside of the family. Upon observing a man and woman conversing, he described his thoughts saying, "I was astonished at their conduct…"[30] Lastly, Ibn was most bothered by the presence of naked servant girls who brought food to people within the sultan's house, describing it as "bad customs" and "the bad things which they do…"[31] Ultimately, when considering the purpose of his visit, which was to observe Muslim customs in the region, it would have been shocking for him to experience customs that were different from what he practiced or what he expected.

At a glance, the culture of the Sub-Saharan people and the culture of Ibn Battuta may seem very dissimilar, but they both have one major aspect in common: the Muslim faith. Time and time again, Ibn acknowledges and even admires the dedication that the Sub-Saharan African people have for their faith. He states, "among their good qualities is their putting on of good white clothes on Friday."[32] This is a Muslim custom that Ibn is accustomed to, so he thinks very highly of them in accordance to the faith. He also makes not of, "the way they meticulously observe the times of the prayers and attendance to them."[33] Ibn may have had issue with different customs of the Sub-Saharan African people, but he definitely respected their devoutness and faith in the Muslim religion.

The fourth and final source is from John of Plano Carpini, a European Christian from Italy sent as a religious and political ambassador to the Mongols in 1245.[34] In John's account he detailed the military tactics of the Mongols, as well as the coronation of the new Khan, Kuyuk.[35] He notes that, "no one kingdom or province is able to resist the Tartars; because they use soldiers out of

[28] Ibn Battuta, 236.
[29] Ibn Battuta, 236.
[30] Ibn Battuta, 236.
[31] Ibn Battuta, 238.
[32] Ibn Battuta, 237.
[33] Ibn Battuta, 237.
[34] John of Plano Carpini, "History of the Mongols," in *The West in the Wider World: Vol I*, ed. Richard Lim and David K. Smith (Boston: Bedford St Martins, 2003), 318.
[35] John of Plano Carpini, 318-320.

every country of their dominions."[36] Additionally, he writes about how the Mongols take captives and make them fight in the frontlines of battle, as well as how they like to select a battlefield that is plain with views in all directions.[37] Furthermore, John talks about his time as an ambassador to the Mongols, and how the newly elected khan, Kuyuk, raised a flag against all Christian nations, and sent him back to his home country with translated letters to the Pope.[38]

John of Plano Carpini's role in his account explains why he focused so heavily on military aspects of the Mongols, as well as how they viewed Christianity. John was sent to the Mongols as a religious and political ambassador, but he feared that the Mongols would attempt a future strike on Europe, so he collected as much information as he could about the Mongol's military to aid his country in the future.[39] He explained that the Mongol soldiers are, "furnished with strong hand-bows and cross-bows, which they greatly dread, with sufficient arrows, with maces also of strong iron, or an axe with a long handle…"[40] He also warns of fighting tactics, such as the presence of spies on all sides, and the technique of hammering the enemy with wave after wave of soldiers to weaken them into submission.[41]

Notably, he describes the possibility of an ambush from the Mongols, so he advises future armies that may fight against the Mongols to never follow them if they retreat.[42] While John is in the midst of the new emperor, Kuyuk, he discovers that the emperor wants to raise a flag of defiance against all Christian nations of the West, and "to subdue the whole world, as they had been commanded by Chinghis Khan."[43] John then returns home to the Pope to tell him what he has learned.[44]Many of these observations are made simply because John is there to observe and gather useful information on the Mongols, so that goal alone is enough to drive him to keep a watchful eye on the military and other political machinations of this civilization. Furthermore, the Mongols and the Italians (specifically John himself) have a trait in common: cunning. John describes the Mongols as "cunning" in their military tactics, but John himself is also a cunning

[36] John of Plano Carpini, 318.
[37] John of Plano Carpini, 318.
[38] John of Plano Carpini, 319-320.
[39] John of Plano Carpini, 318.
[40] John of Plano Carpini, 318.
[41] John of Plano Carpini, 318.
[42] John of Plano Carpini, 318.
[43] John of Plano Carpini, 319.
[44] John of Plano Carpini, 320.

man.[45] He resides in the home of the Mongols and observes their tactics, tries to learn their secrets, all so he can help protect his country and the rest of Europe in the future. Because of his actions, John seems to share this cunning trait with the Mongol people.

All of these travel narratives are written from the point of view of four different men from four very different cultures, with various careers and backgrounds. In some cases, it is obvious that they are focusing on similar aspects. Both Julius Caesar and John of Plano Carpini were observing the military aspects of their respective alternative cultures, but they did so for both similar and differing reasons. Caesar was a Roman general who observed the Germanic tribes because he was currently fighting a war with them, and he needed to observe their ways to better understand them on the battlefield.[46] John was spying on the Mongols and attempting to learn their military secrets and habits in an attempt to prepare Europe for a potential attack in the future.[47] Both of these men were engaged in an attempt to better understand their enemy, as well as gather any information they could use to advance the chances of their own empire's success. Furthermore, both Ibn Battuta and Yu Huan had very similar tones in their travel narratives. Both men wrote fairly biased accounts, with the former's account being especially so. Ibn discusses the qualities that the Sub-Saharan African people possessed that he felt were "good and bad," with most of his observations in a negative tone. He described their condition as, "strange and their manners outlandish," and stated that, "there is no sexual jealously" in the men.[48] He also constantly brought up the women and their freedoms, as he did not agree with, or possibly had little experience with, those mannerisms. Yu Huan was less critical than Ibn Battuta, but he showed his own bias when he compared the good qualities of the Romans to those of China, such as when he stated, "the common people are tall and virtuous like the Chinese."[49] This shows his pride in certain characteristics he believes are mainly Chinese in nature. Additionally, Yu Huan criticizes certain aspects of the Roman Empire, such as when he describes the nine-colored jewels produced there as "inferior," and when he called the "replacement" of a new "king" "unceremonious," with a critical tone.[50] Overall, both Huan and Ibn were fairly judgmental in their observations of the cultures they visited,

[45] John of Plano Carpini, 319.
[46] Caesar, 20-21.
[47] John of Plano Carpini, 318-320.
[48] Ibn Battuta, 236.
[49] Yu Huan, 130.
[50] Yu Huan, 130.

and that was most definitely because they came from countries where they had a deep sense of pride in their cultural identity, as well as deep seated religious views and customs that affected the way they viewed different ideas and ways of life.

These four travel narratives can show and explain so many hidden truths about the way people of that time viewed the world around them. These accounts have all expressed a deep pride in one's home country, as well as a "my-country-is-better-than-yours" mentality. Yu Huan himself had an obvious bias toward other cultures outside of his own, and even though he may have respected certain aspects of the Roman culture, to him they would never be as distinguished as the Chinese.[51] Many people in this time were proud of their countries and stuck to their own customs and ideology. From this it can be seen that bias and deep pride in one's way of life were, and still are, popular characteristics found in people everywhere. Additionally, it is obvious that religion was a very important factor in how people perceived the world around them. For Ibn Battuta, his background as a man of the Muslim faith caused him to view certain aspects of the Sub-Saharan African people. Again, he sometimes viewed them as "strange" and "outlandish" because of their customs, customs that did not completely align with his views as a Muslim man.[52] People of those times seemed to be closed off from each other, but that is not the case. People were very connected and were capable of travelling and experiencing many new things, much like today. Ultimately, their biases and occasional intolerances may have hindered the experience they had amongst a different group of people. Furthermore, these biases may have kept them from truly understanding the cultures they observed, and the people around them.

It can be noted, however, that culture is a very vast and diverse being, with many differing customs, beliefs, and ideologies that may be difficult to comprehend if not analyzed in the correct light. Julius Caesar's account with the Germanic tribes allowed him to observe his enemy in a very objective and raw setting, showing him that they were more civilized and honorable than he may have first assumed. Yu Huan's account with the Romans gave him the opportunity to observe a civilization that was flourishing just as well as his own, and maybe even taught him a smidge of humility. Ibn Battuta's experience with the Sub-Saharan African people caused him to step way outside of his comfort zone and immerse himself in a place where he had to adopt some religious tolerance. Lastly, John of Plano Carpini's interaction with the Mongols allowed him the

[51] Yu Huan, 129-131.
[52] Ibn Battuta, 236.

opportunity to gather a great deal of knowledge on their military habits, as well as their intentions for the future. All of these narratives show how human beings are shaped by their environment, and culture has a large role to play in that perception. It molds the way one feels about certain issues, behaves in certain situations, and even interprets various actions and differences, much like the people of today.

The Diary of Alexandros, Soldier of the Most Serene Emperor Constantine XI Palaiologos

Lane Gentry

This essay was written for World Civilizations I. The assignment was to produce a creative narrative of a historical figure and/or culture, with supporting historical documentation and evidence. It is the diary of Alexandros the commander of the royal guard of Constantine XI, the last emperor of the Roman/Byzantine Empire and takes place during the Fall of Constantinople in 1453. The character is fictional, but the events are mostly true to what happened.

First of April, 1453:

This is the diary of Alexandros, commander of the royal guard of his majesty Emperor Constantine XI, Emperor of the Romans, and what follows is my account of our great conflagration; the siege of Constantinople by the Turkish heathen, who has been camped beyond our walls since March.[53] Why I am writing this I have not yet decided. Am I writing a history? A letter to some as of yet unknown recipient? Perhaps if I live to see the end of these awful times I can make up my mind, but now all I know is that I have to write. I have never felt so compelled to write before in my life.

The Turks are here, and all attempt at negotiation has failed. Their leader, a vile man called Mehmed, has arrived before our city with an army as numerable as the stars, and as I look at our battlements I can find nothing but despair. The Emperor commands a mere seven thousand men, even if one counts the valiant Genoan, Giovanni Giustiniani, and the Papal Legate, Cardinal Isidore, and the men they brought with them, so we are hopelessly outnumbered by the Turk.[54] I try to keep the men on the walls hopeful.

"This is not the first time an enemy of God has stood outside the gates of Constantinople", I tell them, "We have always beaten them back and we shall do so again. Surely you remember from your studies of history how the Sassanids and their barbarians fell before the Theodosian Walls in the 626. My own ancestor drowned Saracens in Greek Fire in the 700s, and even these same Turks left our mighty city in defeat in 1422. Every time they have come, they have been

[53] K.E. Fleming, "Constantinople: From Christianity to Islam," *The Classical World,* Vol. 97, No. 1 (2003): 72

[54] Lars Brownworth, *Lost to the West: The Forgotten Byzantine Empire that Rescued Western Civilization* (Three Rivers: Crown Publishing, 2009), 293; Judith Herrin, *Byzantium: The Surprising Life of a Medieval Empire* (Princeton: Princeton University Press, 2007), 318

crushed. This time will be no different."[55] While my fellow guardsmen remain firm (at least in public) the common soldiers are in a state of complete dejection. His majesty rides along the walls and reassures us that our Lord will not allow the Queen of Cities to fall, but when I look into his eyes I can see his desperation. I have had the honor of getting to know him quite well since he took the throne, and I can say that he is no fool. He, as well as every man on the walls, knows what's coming, and he knows that there is little chance of anyone coming to save us.

As terrible as our current situation is to behold, I can at least thank the Lord our God that my family will be spared from what is to come. When Giustiniani arrived with his men, I secured passage for my Father, brother, and my beloved wife on his ships which are currently returning to Italy. They protested of course. My brother begged me to conscript him into the guard so he could stay and fight. I could not bring myself to do so. My own life is expendable; I do not fear death. But, the thing I do fear is seeing my baby brother cut down by the Turkish scimitar or blown to bits by one of their monstrous cannons. I told him that when this is over, I will send for him and then he and my family will rejoin me here after our glorious victory. I was lying.

I helped my father carry our icons of the Theotokos, St. Gregory, and of Christ the Lord as well as his collection of manuscripts to the ship. They are old books, mostly the works of ancient writers like Aristotle, Plato (whose philosophy I always preferred over Aristotle's), Euripides, Xenophon, and Virgil. My father was a scholar at the academy in Thessalonike where I was born. I cannot remember much of the city itself as I was young when we fled before the Turks ravaged it about 20 years ago.[56] I do remember my father, though. He taught at the academy and I fondly remember the joy I felt when he brought me to his lectures. I got to watch him teach his pupils about theology, history, philosophy, and rhetoric. He spoke with passion and knowledge that I could never hope to match. Then there was my dear mother. She would sit with my brother and I and read the scripture to us and she challenged us to memorize it. It became a competition of sorts between my brother and I to see who could memorize the most scripture. I miss those days in the old city.

After the fall of Thessalonike, my father secured a position at the university in Constantinople and we moved with haste. My mother died not long thereafter. I am comforted by the fact that she is among the saints in heaven and does not have to experience the hell here on

[55] Brownworth, *Lost,* 125,134,135,184,283.
[56] Herrin, *Byzantium,* 306.

earth. When I came of age, my father managed to secure me an appointment as an officer in the army. I was able to rise high in the ranks of the Emperor's Guard (who at the time was John VIII Palaiologos). For this opportunity I will be forever grateful to my father. I hope that he is able to find employment in Italy. Maybe one of the universities in Milan or Florence will take him. And they should. The books he takes with him are incredibly rare in the West, I don't even think they have seen them before. They could use a man like him.

And my dear Theodosia, oh what to say of you? I met her in Constantinople not long after we arrived in the city. We were mere children then. She was my only friend in the world and as we grew older our feelings for each other grew as well. We were married only four years ago, and the memory of that day is one of the last things that truly brings me joy in these dark times. It was a warm day. The wedding was attended by our families, my fellow officers, and Emperor Constantine XI, who had not long before been crowned, who even came to give his personal best wishes to us. He even announced my promotion to head of the Imperial Guard as a wedding gift. No expense was spared. The grandeur of it all had not been seen since the glory days of Rome. I was in my finest uniform and she was in the most beautiful gown as we stood at the holy altar of the Hagia Sophia, taking part in the most sublime of the holy sacraments. The sun illuminated her auburn hair and her sweet smile made all of the pain in the world disappear. Those days are all gone now, but at least the memories remain. Today, as we arrived at the harbor, no happy memories could make what was happening easier. We sat at the dock in each other's arms. I tried to comfort her. I told her that everything would be ok and that we would be reunited in no time, if not here, in Italy where we could start a new life and maybe even a family. She only held me tighter as we tried to slow down the time. We sat for what seemed like an eternity. Eventually, my brother pulled us apart and helped her board the ship. The last I saw of her was her tear stained face looking back at me from the deck. The worst part is, I could not bring myself to look her in the eyes. If I did, I would break down. I had to remain strong for her. I embraced my dear brother.

"Take care of her, brother. See to it that she's happy and that she finds a good man."

"I will." he said.

"And take care of father. Make sure his books make it over intact, they're priceless. Try to find an Orthodox church, if he can't hear the liturgy in Greek he might go mad. Also, you need to help him find work at one of the universities there. And make sure he doesn't—"

"Alex, I can handle it. Everything will be fine" he interrupted.

"Well…good. Uh, listen. You are the man of the family now. Father is getting too old and frail, so it is your responsibility now to provide for them. And, I want you to know that I am proud of you" I said, barely able to hold back tears. "Now go. The ship is about to leave. Be safe and protect them."

"I will. Goodbye, brother" he said. I gave him an icon of St. Christopher to protect them as they traveled and then I bid them farewell. I stayed until the ship disappeared over the horizon, then I went to a corner where I could not be seen, and I wept.

I rode back to my post, through the streets of Constantinople. The streets are deserted, those who have not fled are in the city praying for deliverance from the heathen. I hope that the Lord in Heaven hears us. I finally reach the walls and arrive back at the Emperor's side. We looked at each other, and he gives me a reassuring nod. Then we looked out over the walls and saw the flags of the Sultan fluttering in the wind.

Seventh of April, 1453:

It has begun. Yesterday, the giant cannon of the Turks opened fire. It was an absolutely dreadful sound; the likes of which man has never known. Their great gun, I'm told, is loaded with boulders that way untold thousands of pounds and the damage it can do is apparent.[57] The outer portion of the walls built by Theodosius the Great were reduced to mere rubble in an instant and the Turks came streaming through. They threw themselves at us without one thought to their own safety. They were like demons from hell. When they ran out of ammunition they began biting and scratching and kicking at us. By God's grace we held them back with our Emperor leading the defense.[58] The conduct of my men was quite admirable, and they have done their fellow Christians proud. That night, Giustiniani helped us repair the walls so that we might be able to keep them at bay until more help arrives.[59] This is our grand strategy. Without aid, we cannot hope to outlast the Turks, so we are doing our best to stand firm until the West sends the Crusade that they promised.

However, my confidence that the West will send anyone to aid us is almost none. We have begged and pleaded for years for aid, but they always make the same request, "Submit to Papal authority." And, much to our shame, we've done so. The previous Emperor went so far as to sign

[57] Herrin, *Byzantium,* 319.
[58] Brownsworth*, Lost,* 293.
[59] Brownsworth, *Lost,* 293.

away Orthodoxy to the Latins and "unite" us under Papal rule.[60] In December of last year, we even acknowledged this in a ceremony in the Hagia Sophia.[61] Even if any of our citizens attended this "celebration," they would have been disgusted by what they saw. They proclaimed the union of the churches and our beloved Emperor submitted to Papal authority. The Emperor of the Romans, who traces his lineage back to Augustus himself, knelt and kissed the ring of some Papal lackey because the Pope could not be bothered to come here himself. As much as this sickens me, I cannot bring myself to hate him for it. I know that if there is any chance of getting help, he will do it for the good of us all, but that does not mean anyone has to like it. This infuriated my father. The Latin Rite being performed in our beloved cathedrals made him sick. They do not eat leavened bread, they will burn alive anyone who does not speak the sacraments in Latin, and they have made their Pope on the same level as the Emperor. He despised the Latins and everything they stood for. That is enough for now. Night has fallen, and I must go and ride with the Emperor as he inspects the walls. I only hope that the Pope on his golden throne in Rome can see that we have done as he has asked. Maybe, I pray, this will convince him to send an army to relieve us. I must go now, goodnight.

Nineteenth of April, 1453:

The monotony is unbearable. Every day they blast away at our walls with their guns. It sounds as if there is a never-ending thunderstorm, and the smell of the powder makes the men sick. But, we do what we can. During the day we keep our heads down trying to avoid the cannon fire and we repair the walls at night or whenever the gun is reloading (which can take hours).[62] They have tried to storm our defenses on a couple of occasions, but they found that they have underestimated their foe. Every time they attack, we beat them back. As thankful to our Lord as we are for these victories, we lose many men and there is no one to replace them. But, we carry on. Emperor Constantine leads the defense of the city and is even fighting among the common man. His resplendent Imperial regalia is covered in the dust and the blood of his men. Sometimes I wish he was not so brave because I, while still being a soldier, have a duty to protect him from harm and his heroics are making my job so much harder. But I cannot complain too much, for he might just be our salvation.

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[60] Herrin, *Byzantium,* 307.
[61] Brownsworth, *Lost,* 292.
[62] Brownsworth, *Lost,* 294.

Today I had to break up a brawl between one of the Venetian mercenaries and one our Greeks. If we could spare the men I would have put them in the stockades, but we cannot afford such luxuries, so I just had to send each man to a different section of wall. As thankful as we are for their help to us, it is no secret that Giustiniani and Isadore's men are not welcome by most of the city. After all, it was a bunch of Venetians who burned our city when they went on "Crusade" in 1204.[63] They said they came to "retake the holy land from the infidel" but all they took was our pride, our Empire, and many, many lives. They defiled the tombs of the Emperors to steal the jewels that adorned their burial shrouds, burned our beautiful Icons in great fires, and they even raped innocent women on the altars of our churches.[64] The city never recovered. In the eyes of many, they are no better than the Turk.

The Turks started taking more and more land after that and now they sit outside our walls preparing to kill our women, desecrate our churches, and burn our icons (much like the so-called Crusaders did). And the Pope wonders why we do not want to join his church. My father always said that he would never forgive them for what they did despite being born long after the tragedy. I remember him telling me as a child, "I'd rather see the Turkish Turban reign over this city than the papal mitre."[65] I knew deep down that he did not mean this, but now as the Turkish turban assaults the walls and kills good Christian men, those words sting more than they used to.

As for me, I did not wish for a union of churches, but if that means that the Pope will send his armies to aid us then so be it. I am thankful for the ones who came (even though they came of their own volition and not because the Pope sent them). Without Giustiniani and Isidore, our city probably would have fallen already. And I cannot help but notice that our Italian benefactor is named after Emperor Justinian the Great, our greatest leader. Is that a sign? I cannot tell. I try to remain hopeful that the Pope will send what he has promised us, but at this point I am not so sure that the citizens of Constantinople would not send them away. I also would not be surprised if they arrived and started helping the Turks destroy our city. No one attended the unification ceremony in the Hagia Sophia. They refuse to even look at it now and I have heard some say that it is worse than a synagogue[66]. Why are we like this? When I look out at the Turkish camps, I see standing

[63] H.W Haussig, *A History of Byzantine Civilization* (New York: Praeger Publishers, 1971), 352.
[64] Brownworth, *Lost,* 257.
[65] Fleming, "Constantinople: From Christianity to Islam," 76.
[66] Fleming, "Constantinople: From Christianity to Islam." 72.

before us a united people. They have no religious disagreements between them and have come together in unison to wipe God's city off the map. And here we are: beating up other Christians because their eucharist is different or because they speak the word of God in Latin instead of Greek. I am not a Catholic, but the last thing we need now is fighting amongst ourselves. If the Pope would just have submitted to the Emperor's authority instead of the opposite than none of this would be happening. I must go now, I am going to try to get some sleep before the fighting begins again. Before I rest, I will pray that ships bearing arms and men arrive in the harbor soon. For if they do not, Constantinople will die.

Twenty-second of April, 1453:

Whatever hope I had of victory has vanished today. Somehow, the Sultan has bypassed the great chain stretched across the Golden Horn (the impenetrable harbor that Constantinople relies on for food) that was meant keep his navy from threatening the sea walls.[67] I have no idea how he did it, but he did and as soon as he crossed over they attacked the harbor. We just barely beat them back, but we are now stretched dangerously thin. The denial of the harbor to the Sultan was the one hope many of us had that they would be defeated, but now it is gone. I have tried to remain positive that we can still win, that help is on the way or that they will lose heart and retreat. This is not to be, however. Now it is not a matter of if, but when.

Today, after the battle, we witnessed the Sultan savagely behead those he captured in his assaults. It was a horrific sight to behold, and some of the men took some Turks that we had captured and threw them from the walls to their deaths in revenge.[68] The cruelty I witnessed is unimaginable, but it is nothing new. We have been fighting these people for far longer than I have even been alive. One would think that a war could not last for centuries, but it has. For centuries they have slowly chipped away at our empire. They have been fighting to destroy Christendom and spread their heathen religion to the heart of Europe. We have been fighting for God's glory and to save what little remains of the Roman Empire. However, I do not know how much longer we can hold on. No matter how much we fight or how many we kill they just keep coming back and have been coming since the first Crusades so many years ago. Whenever I am feeling hopeless, I look to our Emperor. While he must be filled with desperation and sorrow, he does not show it. He just rides the ramparts and reassures his frightened army.

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[67] Brownworth, *Lost,* 294.
[68] Brownworth, *Lost,* 295.

The Ecumenical Patriarch of Constantinople, our spiritual leader, has been bringing the holy icons and passing them over us and this does much to calm the men. I have kept my personal icons of the Theotokos and of Michael the Archangel who is supposed to protect soldiers. I pray with them every night in hopes that they can intervene with the Lord on my behalf and that maybe, just maybe, he will spare His city a fate too terrible to think. I thought about writing a letter to Theodosia, but it probably would not reach her until it is too late. In some of my darker moments I wonder if another man is keeping her bed warm while her husband is away. I know I should not let these thoughts get to me, but in such an atmosphere it is hard to think optimistically.

Twenty-first of May, 1453:

I apologize for the long break in writing; I have been incredibly busy. Ever since the Turks breached the Golden Horn we have had more walls to defend than before, so the Emperor has been re-forming the army to meet this new challenge. Not much has changed as far as the fighting goes. The Turkish guns still batter the walls. Not long ago, some of our men discovered tunnels dug by the Turks while they were digging their own and so they destroyed them with Greek Fire.[69]

But the rhythms of the siege are not what is on my mind. Today, Emperor Constantine called a council of war to discuss the proceedings of the battle. I, being commander of his royal guard, was in attendance as well as the various commanders of the army and the Patriarch. The beginning of this meeting was nothing more than a statement of the obvious: we are running out of food, manpower, and morale. Then, the conversation changed. We tried to convince him to leave the city.

"Sire, with all due respect, we must urge you to take what is left of the treasury and flee." said one of the lesser officers of the Army.

"No. Why would I do that?", the Emperor asked as if the answer wasn't obvious.

"But your majesty, you must leave. The most important thing for the survival of our empire is that you live. You could go to the Peloponnese with your brothers or to Trebizond on the Black Sea. They are still unconquered and loyal to you. There you could raise an army and continue the fight,"[70] the Patriarch explained.

"No, I'm not leaving", Constantine replied. We went back and forth for a while. Eventually, everyone in the room was tearfully begging his majesty to leave and save himself. I was on my

[69] Thomas the Eparch and Diplovatetzes, Joshua. *Account of the Taking of Constantinople.* Manuscript. 1453. 2.
[70] Brownworth, *Lost,* 301.

knees and with tears running down my face. I threw myself at his feet three times and begged him to leave.

Then he bellowed, "No! I am not going anywhere! What would my army think if they saw their Emperor fleeing like a coward only to die a coward's death? What would the people think of me if I left God's city to the foe to save my own skin? What would history think if Constantine abandoned the Roman Empire to heathen barbarians? No. I can't leave, and I won't leave!"[71]

And with that, all dissent was silenced. I picked myself up, dusted off my clothes, and sank back down into my seat. So that was it then. We are fighting until the bitter end. I am glad we have a man like Constantine on the throne at the end. Now, at least, the last Romans will die with dignity.

Twenty-eighth of May, 1453:

Today I have seen things the likes of which have never seen before. We woke in the morning to an eerie sound: the guns had stopped. We later learned that the Sultan was giving his men a day of rest and prayer, which can only mean one thing; it is coming soon, the final push will happen within a matter of days maybe hours. This, however, is not the astonishing thing. We all know deep down that this is not going to last much longer. No, the astonishing thing is what happened at the Hagia Sophia.

The Emperor called the city together to join him for a special service in the Hagia Sophia and, to everyone's astonishment, they came. The whole city was there, save for the token force left to guard the walls. The feeling in the air was indescribable. Standing at the altar was our beloved Emperor, the Ecumenical Patriarch of Constantinople, several Orthodox priests, and several Roman Catholic priests with Cardinal Isidore. Together, we sang hymns and there was no longer Orthodox vs. Latin, no question of liturgy or theology. No more anger, no more hatred. In that moment, it seemed that all of our divisions were removed. There, in the great cathedral of Justinian, we were united as one. We were all Christians.[72] There was not a person in that church who did not have a tear in their eye. Then, after the service, the Emperor rose to speak. Here is what he said:

"As you all most surely know, right now the Sultan of the Turks is feeding his men a hearty feast and resting them. This means that tomorrow, the fate of God's city as well as our noble Empire will be decided one way or the other. And while we appeal to our most gracious Father in

[71] Brownworth, *Lost,* 295.
[72] Brownworth, *Lost,* 296.

Heaven for His salvation from the foe, I would like to dismiss for a moment thoughts of the coming battle. No, today I would like us to celebrate. Many of you are surely thinking we have nothing to celebrate, but you are wrong. We have much to celebrate. The building we are standing in, the Hagia Sophia, was many centuries built ago by our greatest leader and still stands as a monument to the glory of God and of our Empire. Is that not worth celebrating?

"I would like to draw your attention to the men sitting here before me. These men are the commanders of your army. The same army that many years before laid waste to any who opposed it. Through their bravery our Empire stretched from the shores Hispania to the sands of Egypt, and now they bravely defend our homes. They are worth celebrating. To them I say thank you. Your conduct has been nothing short of miraculous and the courage I have witnessed will stand as testament to our greatness for an eternity. Animals may run from animals, but you are men and worthy heirs of the great heroes of Ancient Greece and Rome. And the men standing behind me, priests of Rome and Constantinople. We have been divided from each other by our petty differences for far too long. No longer do we argue over petty differences of theology or politics. Today we have bridged these divides. Today we are one again. That is worth celebrating.

"And to you, citizens of Constantinople, your bravery and heroism in the face of frightful odds are worth celebration and my personal thanks. Lastly, I wish to thank the Lord our God and Mother Mary for their blessings. It is because of their grace and love that our empire has lasted for a millennia. From Augustus to Constantine to Justinian to Alexios to now, our empire has endured. Now, while the sun may be setting on the Roman Empire, let us give thanks for it. Let us celebrate our achievements. And let us pray to God that we may survive the days to come. Thank you all for attending this service today. Commanders, I thank you for your service to God and to me. Now, back to your posts. As for everyone else, let us continue to pray to Almighty God for our deliverance."[73]

His words still ring in my ears. He stayed at the Hagia Sophia until all the people left, until the fall of night, praying the whole time. I stayed with him, but I did not speak to him. There was nothing more that needed to be said. I stayed with him until the last candles flickered out. We rode back through the streets of the city; the only sound that could be heard was the galloping of our horses. We stopped one last time at the royal palace.[74] I suppose he wanted to say goodbye to the

[73] Brownworth, *Lost,* 296.
[74] Brownworth, *Lost,* 296.

place before the end. And I am doing the same right now. As I look out over a sleeping city, I say a silent goodbye. For I feel that I will never see it again after tomorrow. I am going to try to get some sleep now, I have a feeling I will need it.

Twenty-ninth of May, 1453:

The Queen of Cities has fallen! Last night, we were awoken from our sleep by the Turkish cannons. They roared with a ferocity unmatched in the history of man. The Janissaries (the elite Turkish soldiers) threw themselves at the weakest part of the walls, where the Emperor, Giustiniani, and I were positioned. They fought like beasts, clawing their way over the bodies of the dead. Men were clawing at each other, biting, and when they ran out of ammunition or their swords dulled, they tried to bash each other's heads in with bricks. It was hell come to earth. Giustiniani fought them like a man possessed, and it looked like we might hold them off once more. Then he was wounded. He panicked and demanded to be evacuated. The emperor begged him to stay and fight, but he refused and was carried back to his ships in the harbor.[75] When his Genoans saw him carried away, they broke and ran with him. The Greek troops kept fighting but then we looked up at one of the towers and saw the Ottoman flag flying. This was where everything fell apart. Men threw down their arms and ran. Some ran to their homes to defend their loved ones, others ran to the harbor hoping to escape, and some ran to the churches hoping to be delivered from death. I stayed with the Emperor and we hacked our way through the enemy, gathering together the remainder of our army for one last stand.

"Alexandros! Take these men and go to the Hagia Sophia! Protect the people there!" Constantine shouted above the fray.

"Not without you. Come with me there is still time to flee! Save yourself!"

"No!", he said with fire in his eyes, "The city is lost, but I live!"[76] Then he threw off his imperial robes, threw the crown into the blood-soaked streets, unsheathed his sword, and charged alone into a tidal wave of Janissaries. I have not seen him since then and I do not know where he is.

I took the men assigned to me and we ran with all the speed we could muster to the Hagia Sophia. I stood outside the doors and herded people inside. I could already hear the screams of the innocents and see the fires of burning homes. After the last few women and children made it in we

[75] Brownworth, *Lost,* 296, 297.
[76] Brownworth, *Lost,* 297.

slammed shut the doors and barricaded them. And so here I sit, composing my last diary entry. The priests are praying for our deliverance, women and children scream, and the few soldiers with me stare at the bronze doors waiting for them. This is my last message and maybe this diary will survive and hopefully someone will find it know what happened here. If you find this diary, tell her this: Theodosia, my love, take your time. Be happy and I will be waiting for you in Paradise. I love you!

The sounds of death are getting closer and the gunshots grow louder. Oh Jesus, why must this city of the faithful fall like this? What did we do to deserve such retribution? Oh God, please save us! They're beating on the doors Oh God, please!

They're through.

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Stefania Korabik: The True-Life Story of My Grandmother

Ellen Rich

Human beings long for a place to call home, for love, and for family. Generation after generation, we all feel the same. Valuable history is lost with each family member's passing until one day someone opens a trunk in their grandmother's attic and finds black and white photos with unfamiliar faces. My story started with her story: the story of Stefania Pastirik (Korabik) who immigrated to the United States to marry a recently widowed Czechoslovakian man. She lived through the Great War while in Czechoslovakia, surviving on limited food purchases due to the start of the Great Depression in Europe and escaped just before the start of the next World War. Yet she still needed to immigrate successfully to the United States and was always in fear of deportation. This essay will describe what was happening in Czechoslovakia prior to and after Stefania's immigration to the United States. It will also address the U.S. Immigration System at that time including reasons for deportation. Additionally, specifics into the religious issues that plagued Czechoslovakia due to her extremely religious Catholic background shall be examined.

Only a few facts are known about Stefania Korabik. She spoke broken English, as it was difficult for her to adjust to the American language, and, truly, she never became its master. Stefania Korabik was from the old school, just happy to be a wife, a mother, and a cook. She enjoyed feeding her family and made the best chicken soup. She said the secret ingredient was saffron and treasured her little vial of these small reddish pistons. She was strong in her person, but subservient to her husband. That was the role of women in her day. She left Czechoslovakia as a young woman to marry a man she never met, taking the long journey through Canada all on her own to arrive in New York City to become mother to two boys. How strong she was to leave everything else behind: her family, her country, her culture, and her life up until that point. Unknown at the time were the numerous human conflicts transpiring in Europe during the early twentieth century. This included the Great War, the Great Depression, the unbridled rise of nationalism, and numerous religious tensions that could have given her a "push" to move past her fears and come alone to a foreign country to start anew.

The primary source found amongst my mother's papers is a black and white picture of my grandparents (father's side), which was noted on the back in my mom's handwriting as "Grandpa

and Grandma Korabik's Wedding Day" (Appendix A).[77] The exact date is unknown but can be roughly estimated, as her first child was born on November 6, 1931. They were married at least nine months prior. This is the old type of photo/post card they likely used to send to both their relatives and friends back in Czechoslovakia, as John Korabik came from the same country years prior to her.

In Europe, the Czechoslovak First Republic came about after the Austro-Hungarian Empire collapsed in October 1918; just after the First World War ended.[78] On October 28, 1918, "The Independent Czechoslovak State was proclaimed."[79] Stefania Korabik was born in 1908, so she would have been ten years old upon its establishment. The First World War likely affected her, as it was the defining event of the twentieth-century.[80] After 1918, citizens could no longer live via illusion, as the war was followed by revolutionary upheavals.[81] Although the country was mostly comprised of Czechs and Slovaks, it also included areas with large populations of other nationalities including Germans. In 1918, the Czechoslovak party changed its name to the National Socialist German Workers' Party, and, after World War I, it split into two wings, one in Czechoslovakia among Sudeten Germans.[82] During her immigration to the United States, many issues were transpiring in Europe, specifically the heightened nationalistic tones in many countries.

In the 1920s, Czechoslovakia had already become one of the top ten most industrialized countries in the world.[83] This helped to prime the country for a successful economy, but the deteriorating economic conditions internationally in the 1930s led to a rise of ethnic tensions. Due to their close proximity with Germany, a dispute between these two countries began to materialize with the rise of National Socialism.[84] This wave of national pride funneled into imperialistic ideologies and ended up causing a world war. The country lost territory under the terms of the Munich Agreement amongst other events by 1938.[85] This ended the Czechoslovak First Republic, but, unknown to all, this was the beginning of World War II.

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[77] Unknown, photographer. *Grandpa and Grandma Korabik's Wedding Day.* Photograph. City: New York City.
[78] Mary Heimann, *Czechoslovakia* (Yale University Press, 2009), 1.
[79] Frederick G. Heymann, *Poland & Czechoslovakia* (New Jersey: Prentice-Hall, Inc., 1966), 133.
[80] William Duiker and Jackson Spielvogel, *The Essential World History, Volume II: Since 1500* (8th ed.) (Boston: Cengage Learning, 2017), 596.
[81] Duiker and Spielvogel, *The Essential World History*, 596.
[82] Federal Research Division, Library of Congress, *Austria a Country Study* (Washington DC: Federal Research Division, Library of Congress, 1994), 36.
[83] Carol Skalnik Leff, *National Conflict in Czechoslovakia* (Princeton University Press, 1988), 12.
[84] Leff, *National Conflict in Czech*, 24.
[85] Duker and Spielvogel, *The Essential World History,* 656.

According to the historical timeframe, the appeasement of Hitler in his acquisition of the Sudetenland occurred after Stefania's departure in 1939.[86] One can surmise that the beginnings of the Great Depression in 1929 was the most current issue threatening prosperity in Czechoslovakia and occurred right before her departure to immigrate.[87] According to Duiker and Spielvogel, "By 1932, the worst year of the depression, 6 million people in Germany or forty percent of the labor force, were out of work."[88] Immigrating to the United States was an opportunity of a lifetime for her. John Korabik had a stable job with good pay as he worked in the steel industry. With the Industrial Revolution in full swing, steel was extremely valuable, so the Great Depression did not affect his employment at all.[89] Rare, yes, but steel was the building block to weapons, buildings, the country's infrastructure, and so much more. This is the reason why Andrew Carnegie became so wealthy through his monopolization of the steel industry.[90]

After marrying, Stefania Korabik became pregnant with her first child, Milko John Korabik, the American translation of which is Milton. Everything seemed to be going well for the Korabiks. They lived in a rent-controlled apartment in Astoria Queens, New York, and the boys adjusted to the new family dynamics. She was finally safe from European conflicts. Yet, grim news was looming. In the 1930s the American government did not allow anyone into its country without coming through legally. Stefania had slipped in through Canada, and although she had married a U.S. Citizen and given birth to a child on its shores, the American government still deported her and her infant son back to Czechoslovakia, to return by legal means.

America has had a history of biases against certain ethnic groups. One such group was the Chinese, barred from entry under the Chinese Exclusion Act of 1882.[91] Chinese laborers, for a ten-year period, could not enter our county, and this was renewed a few times thereafter. This was due to Irish immigrants, whose racism and economic fears led to their resistance against the growing Chinese presence.[92] Immigration was serious in the early 1900s. As the guiding light of liberty, many wanted to come to America. There was a point when resources seemed vast here, and most who could make the journey were welcomed. Times changed, and laws evolved, however. Many

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[86] Duiker and Spielvogel, *The Essential World History,* 656-657.
[87] Duiker and Spielvogel, *The Essential World History*, 613-614.
[88] Duiker and Spielvogel, *The Essential World History*, 614.
[89] Maxine N. Lurie and Richard F. Veit, *Envisioning New Jersey* (Rutgers University Press, 2016), 216.
[90] David Moore, Lecture – US History 1492-1865, Spring 2017.
[91] Robert L. Fleegler, *Ellis Island Nation* (University of Pennsylvania Press, 2013), 4.
[92] Fleegler, *Ellis Island Nation,* 4.

representatives put in place what they believed to be smart immigration practices. Theodore Roosevelt was the president who negotiated the Gentlemen's Agreement of 1907-08 in which the U.S. and Japan made a deal to bar Japanese immigration.[93] Many others were just fearful of differences, and overly cautious when passing laws to stop "undesirables" that where identified and barred from entrance.

To limit the tide, Congress passed the Immigration Act of 1924, which placed strict quotas on immigrants, particularly those from Southern and Eastern Europe.[94] The fear was part of a great wave of xenophobia centered on a "scientific" (eugenic) "mongrelization" due to the influx of immigrants from these areas.[95] Scientific racism became another element of restriction: "Applying the theories of Charles Darwin, new scientific ideas provided intellectual respectability to the concept that a racial hierarchy existed, with native-stock Anglo-Saxon Protestants at the top of the order, southern and eastern Europeans below them, and Asian Americans and African Americans on the bottom."[96] The United States expected immigrants to relinquish their cultural and political thoughts as they were at odds with the robust American identity.[97] This, in turn, brought about the Americanization movement with methods of compulsory assimilation.[98] A shift from "old" immigrants, those from northern and western Europe, to "new" immigrants from southern and eastern Europe, who were predominantly Jewish and Catholic, caused great concern as many thought they weakened the country and could not be assimilated.[99] The resistance to these "new" immigrants remained strong from 1920 to 1930.[100] This occurred around the time when Stefania Korabik came illegally, was then deported, and had to return by legal means.

When Stefania Korabik and her son reached New York on the vessel Berengaria on January 1, 1932, they were processed through Ellis Island (Appendix B).[101] Ellis Island was used originally as a Fort during the War of 1812, as well as an ammunition supply depot during the Civil War.[102] As the main eastern immigration gateway, the island processed over twelve million immigrants

[93] Fleegler, *Ellis Island Nation,* 4.
[94] Fleegler, *Ellis Island Nation,* 1-2.
[95] Katrina Irving, *Immigrant Mothers* (Urbana and Chicago: University of Illinois Press, 2000), 1.
[96] Fleegler, *Ellis Island Nation,* 6.
[97] Noah Pickus, *True Faith and Allegiance.* (Princeton University Press, 2005), 65.
[98] Pickus, *True Faith and Allegiance*, 65.
[99] Fleegler, *Ellis Island Nation*, 1.
[100] Fleegler, *Ellis Island Nation*, 1.
[101] The Statue of Liberty – Ellis Island Foundation, Inc., Ellis Island History, accessed March 22, 2018, https://www.libertyellisfoundation.org/ellis-island-history
[102] The Statue of Liberty, Ellis Island History, paragraph 15.

between 1892 and 1954.[103] It stood for hope to millions of immigrants wanting to come to America to start anew. Stefania's son arrived for the first time, as a baby, while she was arriving for the second time, legally. The island was a frightening place to most European people from rural areas. Immigrants had to submit to examinations for physical and mental illnesses, were asked about their ability to support themselves, and challenged on if they held any radical views.[104] Even primitive intelligence tests were administered to sort out those who had the potential to become a burden to the State or who would produce offspring requiring care in prisons, asylums, or other institutions.[105] Traditional IQ tests could not be used due to cultural and linguistic knowledge many did not have. These primitive tests could deem someone intelligently deficient or "imbecilic."[106] Nearly one immigrant for every 1,000,957 individuals was deported as mentally defective over the course of the fiscal year ending June 30, 1914.[107]

Most notable is the likely immigration of Stefania Korabik due to social divisions regarding religion. Czechoslovak lands were labeled as Catholic regions, whereas Silesia and especially Slovakia were considered more diverse.[108] Mrs. Korabik was a very religious Catholic who went to church every day. She would walk fifteen blocks to attend mass and even spent time afterward cleaning the pews or other items in the church. Even her daughter-in-law was not "good enough" as a Protestant to marry her son. Her daughter-in-law had to change denominations, become baptized, christened, and even undergo confirmation before qualifying to be her daughter-in-law or even be considered for marriage in the church. Religion was the most important thing in Stefania's life, as it was to many during this time. Tensions emerged between Catholics and Protestants centering on socioeconomic positions as well as doctrinal differences in Czechoslovakia.[109] Between 1910 and 1920, ignited by a new patriotic sensitivity, Bohemian Catholics began to leave the church in droves.[110] Professed Catholics fell from 95.7 percent in 1910 to 76.3 percent in 1921.[111] This was previously unheard of. Agrarians, Social Democrats,

[103] Adam Cohen, **"**Piece of Mind: At Ellis Island", *Smithsonian,* Accessed April 18, 2018.
[104] Cohen, "Piece of Mind", paragraph 5.
[105] Cohen, "Piece of Mind", paragraph 5.
[106] Cohen, "Piece of Mind", paragraph 6.
[107] Cohen, "Piece of Mind", paragraph 8.
[108] Leff, *National Conflict in Czech*, 20.
[109] Leff, *National Conflict in Czech*, 22.
[110] Leff, *National Conflict in Czech*, 22.
[111] Leff, *National Conflict in Czech*, 22.

National Socialists, and Catholics all emerged as parliamentary entities.[112] This cultural religious upheaval could have been an additional "push" for her to immigrate.

In conclusion, there are many reasons why the timeframe Stefania Korabik was born into was turbulent. National and international dissent combined with a buildup of militarism, all led to World War I. This is the era in which she grew up. The War to End all Wars was her playground. Even after its end, increased tensions in Europe from nationalist ideologies, such as those of the rising Nazi Party, became a major factor in her decision to leave. When one considers the decline in the world's economy due to the Great Depression of 1929 and the rise of Communism, one can see the perfect storm that caused millions to flee, including Stefania. Religion, specifically with issues and restrictions on practicing one's faith, was also a powerful reason to migrate for many people, possibly including Stefania. She was lucky as she was able to leave her country and return just before more strife broke out. Stefania Korabik loved her family. In her old age, her face became severely cracked and weathered, displaying the struggles she experienced throughout her life. It must have been difficult to be young during World War I when so much was still unknown.

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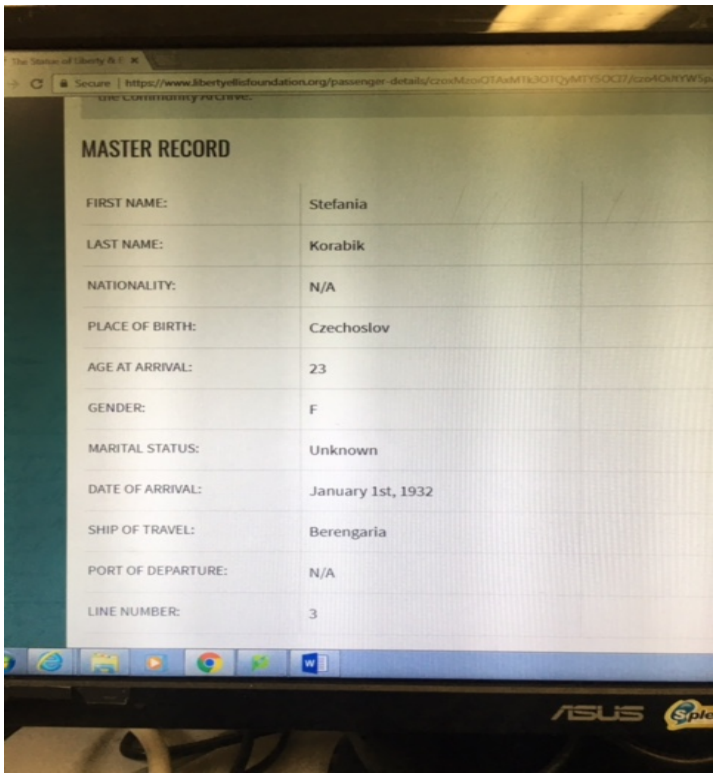
Unknown, photographer. *Grandpa and Grandma Korabik's Wedding Day.* Photograph. City: New York City. Source, Collection. Black and White photograph.

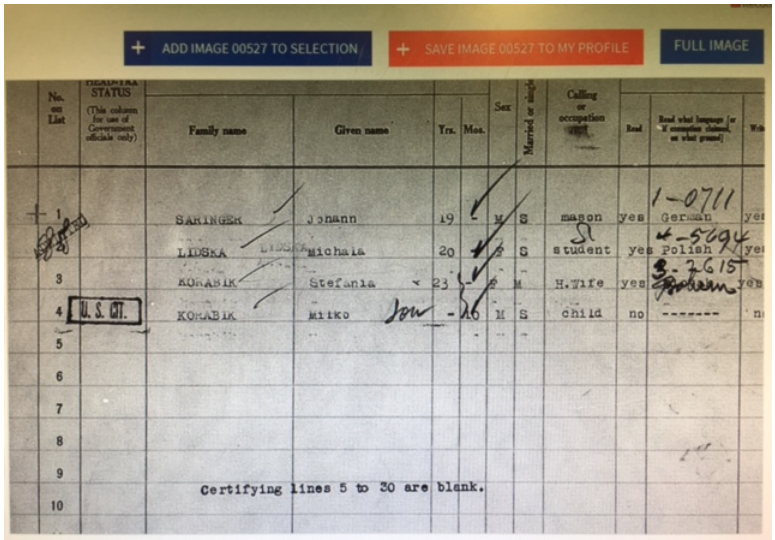
Appendix A (Grandpa and Grandma Korabik's Wedding Day)

Appendix B (Vessel – Berengaria)



MASTER RECORD

FIRST NAME:	Stefania
LAST NAME:	Korabik
NATIONALITY:	N/A
PLACE OF BIRTH:	Czechoslov
AGE AT ARRIVAL:	23
GENDER:	F
MARITAL STATUS:	Unknown
DATE OF ARRIVAL:	January 1st, 1932
SHIP OF TRAVEL:	Berengaria
PORT OF DEPARTURE:	N/A
LINE NUMBER:	3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SARINGER
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Michala
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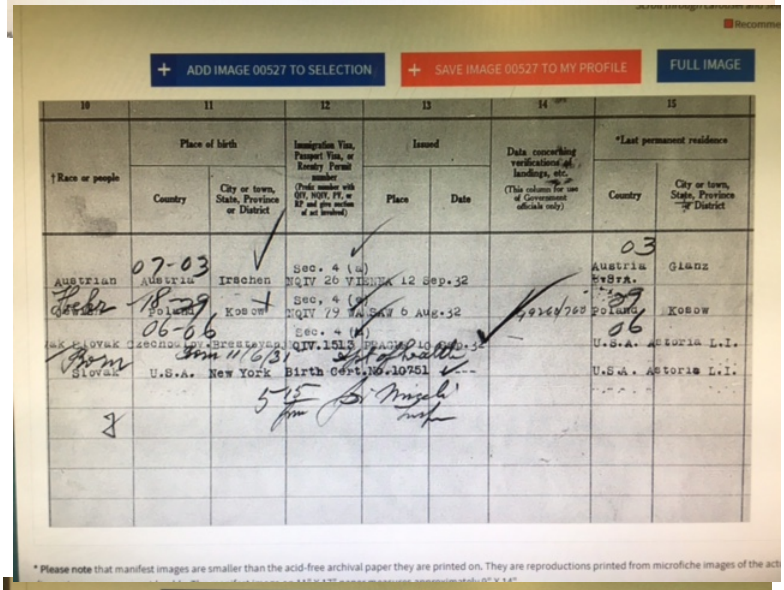
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Immigration Visa, Passport Visa, or Reentry Permit number
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Date
Data concerning verifications of landings, etc.
*Last permanent residence
Country
City or town, State, Province or District
Austrian
Austria
Irschen
Sec. 4 (a)
NQIV 26 VIENNA 12 Sep.32
Austria
Glanz
Polish
Poland
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Sec. 4 (a)
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Poland
Kosow
Slovak
Czechoslovak
Bresteyan
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Slovak
U.S.A.
New York
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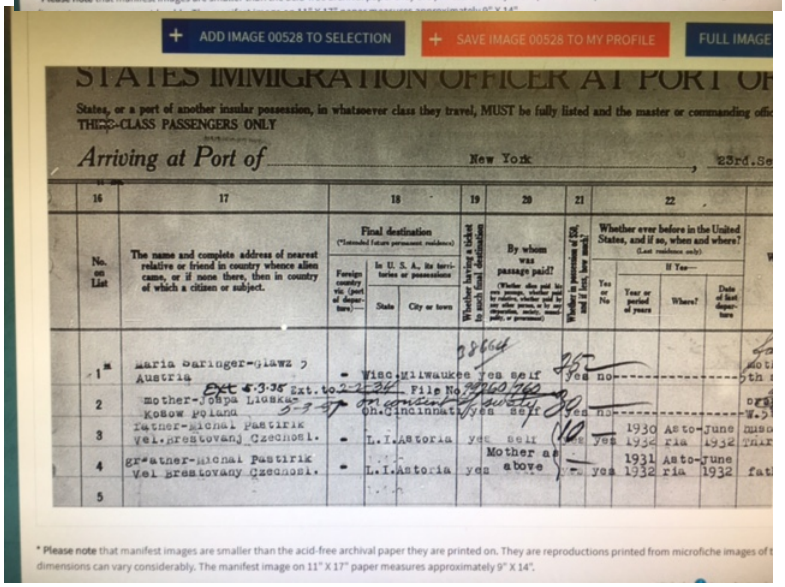
* Please note that manifest images are smaller than the acid-free archival paper they are printed on. They are reproductions printed from microfiche images of the act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STATES IMMIGRATION OFFICER AT PORT
States, or a port of another insular possession, in whatsoever class they travel, MUST be fully listed and the master or commanding offic
THIRD-CLASS PASSENGERS ONLY
Arriving at Port of New York
No. on List
The name and complete address of nearest relative or friend in country whence alien came, or if none there, then in country of which a citizen or subject.
Final destination
Foreign country
In U. S. A., its territories or possessions
State
City or town
By whom was passage paid?
Whether over before in the United States, and if so, when and where?
Maria Saringer-Glawz
Austria
Mother-Josepa Lidska
Kosow Poland
Father-Michal Pastirik
Vel.Bresteovanj Czechosl.
gr-father-Michal Pastirik
Vel Bresteovany Czechosl.
L.I.Astoria
Mother as above
* Please note that manifest images are smaller than the acid-free archival paper they are printed on. They are reproductions printed from microfiche images of t
dimensions can vary considerably. The manifest image on 11" X 17" paper measures approximately 9" X 14".

Common Law and Originalism: Factions at War

Austin Hickman

Predating the founding of the United States in 1783, how a nation should be governed has long been questioned by philosophers such as John Locke and Thomas Hobbes. Initially, the majority of Americans wanted George Washington to be leader of a new monarchy, as that was the only form of government the British populace had experienced. Instead, the Founders such as Washington, Franklin, and Jefferson, directed the nation toward a different form of government: a representative democracy ruled by a supreme document. Until 1789 the United States was ruled as a confederation, and following a convention in 1789, it was ruled by a constitution. A constitution, according to the *Oxford English Dictionary*, is a document that is agreed upon by the constituency, allotting particular rights to branches, and maintains rights of the citizenry. Constitutions replace gods and kings alike to become the supreme law of the land. Ever since this pivot, factions have been arguing over how the Constitution should be interpreted. Some groups think the wording of the Constitution should be followed *verbatim*, while others argue that the Constitution is flexible and malleable to current times, so long as the spirit of the document remains intact. Interpretations of the Constitution require restraint, otherwise defined by the *Oxford English Dictionary* as the ability to be enforced and a controlling condition. I argue that Common Law is the best method for interpreting the Constitution as it establishes legal restraint and allows for mobility for progression alongside the changes brought about by each new era. Common Law is a system by which judges defer back to earlier decisions and opinions to strengthen the rule of law. This would allow for the most effective method of both protecting the populace and allowing freedoms to be put in the hands of the citizenry. Legal cases regarding gun control, abortion, freedom of speech, and all manner of constitutional rights—civil liberties afforded to the citizens relying on the Constitution—are currently being debated. Common Law would best guide these decisions because it is based in both tradition and flexibility for current values and issues.

Foremost, one of the primary factions going against deviating from the original text of the Constitution are known as originalists. Originalism is a theory of constitutional interpretation that adheres specifically to the text as written by the founders. David A. Strauss, a law professor at the University of Chicago and defender of the originalist interpretation, states:

> An air of illegitimacy surrounds any alleged departure from the text or the original understandings. In the great constitutional controversies of this century, for example, the contestants have repeatedly charged their opponents with usurpation on the ground that they were insufficiently attentive to the text or the original understandings. (878)

This statement truly shows the lackluster arguments that originalist proponents bring to the constitutional discussion. Perhaps the best argument for originalism is the strict adherence to the Constitution in the form of its the specific text and language, but, as Strauss implies, the originalist doctrine lacks legal restraint. This is because this interpretation lacks context relative to when the Constitution was initially written.

The absence of contextual appropriateness is the predominant factor attributing to the apparent negligence of originalism. For example, when examining the Constitution, it is seen that the First Amendment extends to speech, religion, writing, and assembly. However, this was originally intended to cover *all* forms of expression. No member of Congress at the time could ever have anticipated that the inclusion of a clause for information broadcast on the internet would be necessary. The internet contains many modern-day criticisms of the government, and to protect the ability to critique the status quo, the Constitution has expanded its interpretation of the First Amendment's protections to include internet-based texts. In this instance, instead of needing an additional amendment for clarification, this interpretation of the text is used to clarify the extent of the First Amendment.

In the literal sense, originalism fails to recognize all the work already done by Common Law, as well as the school of history in jurisprudence. Strauss states, "When we apotheosize the Framers, we understate the importance of the many subsequent generations of lawyers and judges, and nonlawyers and nonjudges, who have helped develop the principles of American constitutional law" (935). Strauss argues that despite attempting to adhere strictly to Constitutional prose in every facet of American judicial law, precedent and *stare decisis* take a more significant role. *Stare decisis,* according to the *Oxford English Dictionary*, translated from Latin means "To stand by what is decided," or in the context of a court setting, is the deference to an earlier decision. This idealistic realm in which the Constitution works verbatim ignores how the Constitution has already adapted to the changing times through practices and laws developed alone (Strauss 935). This serves as the very foreground of the originalist argument, or "Dead Hand" argument—the idea that the Constitution is a dead document or otherwise negligent to change. I disagree with the originalist

sentiment and this notion that the Constitution is a dead document. While adhering to the ideas first written, originalism fails to allow adequate progression as new developments the founding fathers never could have imagined possible become current realities (Strauss 879). In short, originalism fails to allow open interpretations and extensions of the law to include and account for more civil liberties.

Fundamentally, originalism is a flawed interpretation of the Constitution because it lacks legal restraint, which clearly displays the reasoning behind the Constitution and makes the document enforceable. In support of this opinion, Robert Bennett, professor at Northwestern School of Law, and Lawrence Solum, professor at Georgetown Law, both believe that constitutional originalism is not the method that any assembly of the United States Government, such as the Supreme Court, should use to interpret the Constitution. Bennett, Solum, and I draw the same conclusion: originalism struggles to establish legal restraint. As Bennet and Solum state, originalism struggles to establish legal restraint by presenting the following argument: "If originalists would see more clearly that the goal of restraint through originalism is essentially unattainable for a large swath of the problems that arise, they might have less certitude about originalism as the only right way to do constitutional law" (142). In other words, originalism fails at its job to preserve original constitutional intent. Constitutional wording fails to change with the technology of the era and thereby cannot account for how the intent can be perceived as flexible. Punishments that are deemed "Cruel and Unusual" change with the advancement of both the sciences and the humanities. To be put to death by hanging in the past was not considered excessive, however, now the idea of holding a public hanging is seen as barbaric.

More importantly, and less observed, the Constitution does not provide how these interpretations come about nor who has specific powers related to interpretation. Unlike Bennett and Solum, Neal Kumar Katyal, a former Solicitor General of the United States, brings up an idea yet to be explored. Katyal states, "The Constitution tells us that Congress, the President, and state legislators and courts must adhere to its terms, but it does not tell us how much interpretive power each actor should have, nor does it prescribe rules for each actor to use when interpreting the text" (1335). This quote can be best described as stating an issue pertaining to the Constitution's lack of any policy or statutes toward interpretation. The Constitution never explicitly states in any passages, details, or any checks and balances how interpretable powers should be allocated. Provided this, the Constitution forwards the originalist agenda, and with a lack of explicit

instruction on interpretations, all other arguments regarding deviations merely become philosophical discussions, or vies for power, in place of concrete constitutional instruction. However, I contend that every text is subject to some level of interpretation. To address this, Katyal provides recommendations toward an interpretation system and a solution to a proxy problem created. Katyal addresses not by what methods to interpret the Constitution but rather about how the interpretations emerge.

The original intent of the Constitution was subject to the context of the era and the issues the American society was attempting to combat in the 18th century. In an era of incessant warfare and revolution caused by tyrannical absolutist monarchs, the Second and Tenth Amendments found an inclusion into the Bill of Rights. Due to unjust and excessive search and seizure of property, the Fourth Amendment became law. These issues influence the very core of the Constitution. Rather than bringing in this idea of a living constitution, a document open to interpretation and progression and instead recognizing the Constitution as a dead document, this idea of interpretation fails. Just as the past is flawed, so is the document itself, according to Adam Samaha, a professor at NYU School of Law. In Samaha's "Dead Hand Arguments and Constitutional Interpretation," he outlines three major points: "it is feasible for the living to depart from arrangements indicated by the Constitution; that our generation participated in little of the process responsible for the text; and that the Constitution is otherwise imperfect for our time" (609). In other words, the "Dead Hand Argument" is flawed due to its lack of relevance to current generations, as well as being flawed for our present disposition. The United States has come to a crossroads with the Constitution being challenged daily on topics such as marriage, gun control, free speech, and innumerable others. By outlining this, Samaha establishes his claim that exclusively analyzing what the constitution says—while ignoring changes between the 18th and 21st centuries—cannot establish a form of restraint. The attempt at establishing restraint by the Constitution must be in the relation to the relevance of current events. Being an outdated document written by a flawed past, the United States could not feasibly implement a strictly literal interpretation of the Constitution to establish this generation's necessary legal restraint. This argument coincides with the initial reaction towards originalism in the form of this quandary: How will the Constitution react and respond to an ever-changing world? By allowing this one document to stay stagnant in the government, and without granting it the air it needs to expand and breathe and cope with a changing society, the entire foundation of the government is put at risk. For a

moment just consider the changes in technology between the 18th and 21st centuries or how religious doctrine and attitudes toward religion have changed over the years. The best analogy would be to compare the government to a skyscraper: without any flexibility, these massive towers of steel would fall almost immediately. However, with flexibility in the base, as the Constitution through a living document interpretation would allow, the building can continue to stand strong through the winds and forces of historical and cultural change.

Given this lack of clarity over legal restraint versus originalism, the problem becomes that federal laws are too often mistaken for constitutional laws. Federal laws are bills and edicts passed before the Senate and House of Representatives by a simple majority, they are actions that can be passed and repealed, such as the prohibition of marijuana. Constitutional laws are heavy, block-busting questions that define the rights of the citizenry, and bills passed on this level, such as such as amendments, require ratifications not only on the federal level but also by every state legislature. Narrowing this borderline between federal and constitutional law, the United States' legal system could see significant improvements in how interpretation functions.

Samaha proposes the idea that these lines between constitutional law and standard law have been considerably blurred and remain blurry to this day. Samaha writes: "If that text is weakly authoritative, then admittedly nonsupreme sources of law could receive correspondingly greater influence in decision-making. The occasions on which interpreted constitutional text trumps other sources of law would be reduced or eliminated" (679). This introduces additional problems with the originalist sentiment and establishes a problem with the current American judicial standard. Samaha theorizes that if these problems persist, constitutional law will be placed on the backburner and otherwise be ignored as lower courts take the majority of the legal power. This would be the opposite ideal of a supreme document governing our society; the framers deemed it necessary that if the young republic were to succeed, individuals on lower levels of the courts must not find preeminence over the supreme document. This would topple the entire pyramid built upon the Constitution. If lower courts were to gain more power than our supreme document, the federal government would lose all legal and sovereign power.

This type of blurring of lines calls into question what dictates constitutional law. The Constitution fails to regulate marriage, as does the federal government. Does this then imply that when a question of what constitutes marriage comes about, it is the Supreme Court's duty to address it? The Supreme Court had decided in *Obergefell v. Hodges* that the Supreme Court had a

place to address marriage despite a lack of mentioning in the Constitution, and no federalized law regarding marriage (2015). Coenen proposes that "The solution, in other words, is not to redraw the borderline between constitutional and nonconstitutional law, but rather to lessen the significance of what that borderline connotes," defining his solution to the current issue with constitutional preeminence (752). In this quote Coenen effectively argues that constitutional law should not be the only holder of preeminence. By making this argument, Coenen enforces the idea that the American legal system is currently flawed in the sense that it cannot define what is or what is not constitutional and under what grounds the law is or is not applicable. Coenen's ultimate argument is that the best way to produce a functional legal system is to disregard supreme preeminence of the Constitution. I agree with Samaha that a failure in the distinction between constitutional and non-constitutional law is a major issue, and I acquiesce with Coenen that in some cases the Constitution must not hold preeminence, as it does not have text referring to some issues. I also add that this is the fundamental reason why originalism does not function adequately. Originalism fails to outline what constitutes constitutional law. This failure to do so, however, is bridged by theories revolving around a living constitution—a breathing, flexible, and contextualizing document.

To ratify the blurred lines between federal and constitutional law, I argue that a living constitution best allows the effective governance of the United States because it permits space for context and advancements in the present age to be taken into consideration. Bennett and Solum state, "Proponents of living constitutionalism insist that understanding of the document must keep up with a world that does not stand still" (79). In this statement the authors propose a method for replacing an originalist view of the Constitution. Bennett and Solum both argue that a living constitution is superior because constitutional amendments are often nearly unachievable, and the judiciary's purpose is to fill this breach. This idea of a living constitution demands more than just legislature. The living constitution is an idea that demands for the preservation of original intent that an understanding of modern context must be brought into all judicial and legal considerations. Similarly, to Bennett and Solum's argument against constitutional originalism, Terrance Sandalow, professor at University of Michigan, states, "The meaning of the Constitution is never fixed; rather, it changes over time to accommodate altered circumstances and evolving values" (1033). As Sandalow depicts it, the Constitution is meant to be interpreted in context to the times. When the Internet was created, the Constitution was meant to extend to protect privacy and speech on a new

revolutionary platform. I agree with Sandalow, Bennett, and Solum—the Constitution was never meant to be a tablet of unchanging law and rule to stand the test of time, the Constitution was meant to be a frame that would allow growth and expansion while retaining form.

While there are many factions within the living constitution ideal, Common Law shines above all others. Common law is originally an English construct that follows the historical school of jurisprudence. This system looks toward the law as evolving and relying on the framework of generations past. The ideal of *stare decisis*, or precedent, comes from this school of thought. In the words of Katyal, "A somewhat different account of adherence to legislative precedent stresses humility. Because individual members of Congress might not feel comfortable believing they have found the one correct interpretation of the Constitution, they should at times look for guidance to interpretations by those who preceded them" (1393). Above all else, this interpretation gives answers to questions caused by today's turmoil. With the rise of an ever-prevalent world of terror, a question has been begged at the Constitution, "How much should firearms be regulated?" Anyone of the school of Nature in Jurisprudence, a school founded based upon what is moral and what removes the most evils, would say that because firearms are causing issues, the moral solution is to regulate wherever possible. This line of thought ignores the context in which the Constitution was written; the Second Amendment was about putting a check and balance on the federal government. Common Law, however, looks to the context of past decisions and rules based off precedent, to allow for not just what is moral but for what is logical. Common Law's examination of the Second Amendment would first look at the context for why it was included, the reasoning being that the young republic was surrounded by monarchies and had just seen a tyrannical reign by King George III. To prevent another tyranny, the government allotted the people a check against the federal government, their ability to host not only privately-owned arms but organized militias. These militias were meant to defend against both foreign and domestic enemies of the republic. An overbearing federal government would be a frightening ideal, as this is what the revolution sought to escape from. Common Law refers back to earlier decisions, the ideals of the framers, and examines the contextualization of events occurred and influenced the writing of the amendments to best preserve constitutional intent.

Dissenters of Common Law often argue that it fails to provide provisions for when rapid changes are necessary. I argue that the Common Law accounts for this by taking advantage of the amending system built into the constitution. When rapid changes are due, and when said changes

are logical, such as those given in the case of slavery, the document expressly dictates the necessities for that change to occur. These changes are debated at length and ratified in Congress and by the state legislatures. These major changes to the law are to be made by the people and passed as amendments to the Constitution. The Constitution was never a dead document, it was merely a document. This ideal is best written in the *Harvard Law Review*: "*Stare decisis* ensures that such change does not occur recklessly and that, when it does occur, the Court has considered the consequences prudently and thoughtfully, in full recognition of the institutional role of the courts" (1362). Major changes that occur when practicing Common Law must be considered numerous times before overturning the status quo—something that could easily upset entire local economies, industries, or governments.

One iteration of Common Law in practice that allows for steady and persistent change is contract law. Had contracts gone from being an absolute freedom in 1905 to the current regulation and rigidness of contractual agreements now, businesses would have been often bankrupted or entirely lost within the regulation books. This adherence to precedent allowed change within contracts to be smooth and gradual leading out of the 20th century and into the 21st century with little rioting and disagreement over the laws pertaining to contracts. Common Law is in defense of those who cannot afford rapid change, and allots time to gradually work in edits, rather than allowing the federal government to entirely change the lives of its constituents on a whim. I believe this is the most logical way to govern a meritocracy, ruled by a democratic republic and encompassed by capitalist ideals.

In conclusion, while eras change without pausing or breaking from the development of new technology and issues, the Constitution's words are never amended without overwhelming majorities in both federal and state legislatures. Interpretations of the Constitution's text will differ in all forms and factions. Despite this being a cause of much debate, it is still important as the Constitution is the supreme law of the land and is even more important than any elected representative or appointed judge. As long as the Constitution governs the United States, there will be debate over what exactly its words mean and what they can be applied to. Examining the past to understand the context of the Constitution is the only way to preserve the spirit of the United States and allot reasonable changes over time.

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The Detrimental Effects of Charismatic Religious Leadership

Samuel Kiger

Abstract

The purpose of this paper is to illustrate the possible detrimental effects of charismatic leadership within a religious context. To bring awareness to this phenomenon, research was conducted on general church leadership, charismatic leadership, and the abuse of charismatic leadership, including possible causes, such as Machiavellianism, primarily in the example of Jim Jones. After reviewing the literature of the study, an analysis was completed which suggests three main attributing factors to the abuse of power by charismatic religious leaders: follower's reliance on the leader, follower's identification with the leader, and the follower's dependency on the leader to provide them with a sense of hope and purpose. Upon completion of the analysis, possible courses of action are discussed through a communication and leadership lens to prevent such abuses of power from occurring within a charismatic religious leader's context.

American citizens, secular and religious, were traumatized when initially receiving reports of the events that transpired within the tropical forests of Guyana on November 18, 1978. Propelled by a religious movement led by a skilled, charismatic, yet power hungry authoritarian individual, this date signifies the largest mass suicide in the history of human civilization. On this date, over nine hundred individuals took their own lives at the instruction of religious cult leader, Jim Jones (Chidester, 2003, p. 1). James Warren Jones was born on May 13th, 1931 to father James Thurmond Jones, and mother Lynetta Jones in Lynn, Indiana. Raised in a deeply-rooted Pentecostal family, Jones quickly became familiar with, and developed a liking for, strong, vibrant, powerful, and persuasive speech. Due to experiencing detachment within a capitalist society and facing entanglement in a racially segregated community, Jones began to develop a strong passion for racial integration and socialism (Chidester, 2003, p. 2-4). As a means of satisfying these innate affections, Jones acquired various ministerial positions within a number of churches close to his hometown. Eventually, Jones broke away from these congregations due to fundamental theological flaws they displayed and developed his own religious community, which he called, 'The People's Temple' (Chidester, 2003, p. 3-4).

As Jones's movement progressed and grew due to his leadership and communication abilities, he relocated to San Francisco. There, he continued to face opposition from a number of religious sects, communities, government officials, and media personnel. Because of this pressure and his desire to accumulate followers through his charismatic behavior and speaking ability, Jones, along with a few of his colleagues, purchased land in the country of Guyana and began construction

there. This location would serve as the foundation for a community in which Jones's followers could enact a socialist lifestyle; one of independence and free of racial inequities. As questioning increased concerning Jones's 'People's Temple' movement, he quickly packed his bags and left for 'Jonestown,' which was the name he gave to the small portion of land he had purchased in Guyana (Chidester, 2003, p. 6-9).

After Jones left the United States and his followers followed him to Guyana, reports quickly began to surface of coercion, forced labor, brainwashing, and violence from within the newly founded community. Eventually, these leaked reports reached the United States, specifically government officials in the San Francisco area. After hearing of the atrocities, Congressman Leo Ryan called for an investigation of Jim Jones and the Jonestown community (Chidester, 2003, p. 9-11). Ryan, along with family members, cameramen, and a few other individuals, left for Guyana. After reaching Jonestown, Ryan and his men, in less than twenty-four hours, were ambushed and killed by Jones's security personnel (Chidester, 2003, p. 11). Fearing that he only had a short amount of time before further investigation was done into his newly founded cult, Jones quickly ordered the mass suicide of all individuals within the community. The number of people killed on this day, due to the consumption of a poisonous Kool-Aid, numbered nine-hundred and fourteen. Although some of the individuals within the community were forced to consume the poison, many consumed it willingly due to the persuasive skills of Jones (Chidester, 2003, p .11).

Overall, this event serves as a prime example of how skilled charismatic leadership in a religious authoritarian context can lead to the abuse of power and a coerced perception of an individual within a congregation or mass group of people. Because of the skilled communication and leadership competence of charismatic leaders, specifically within religious settings, their ability to persuade can result in detrimental psychological and behavioral consequences to followers within the group. Of course, not all church leaders use their charismatic leadership in the way Jim Jones did. However, this analysis will take the Jim Jones case as an example to investigate the issue of how church leadership can result in an abuse of power directly linked to charisma—whether the scale be that of the Jonestown tragedy or on a much smaller, everyday level.

Literature Review

In this review, extensive research was completed about general church leadership, charismatic leadership, and the abuse of power within a charismatic leader's context. General

church leadership, according to the research, is an authoritarian system that functions through a hierarchy of individuals within a churches congregation. Of course, church leadership varies widely depending on the specific denomination of Christianity. For the purposes of this analysis, however, I will maintain a wide lens of church leadership as a hierarchy that functions in an authoritarian manner, in the majority of denominations. Charismatic leadership is a form of transformational leadership led by an individual who displays an attractive persona, skilled leadership abilities, kindness, authenticity, and transparency. Lastly, charismatic leadership is subject to abuse, and, in certain situations, may be used to manipulate, exploit, and control individuals.

General Church Leadership

To begin, general church leadership consists of a hierarchy of individuals assuming differing roles within each independent congregation. According to evangelical Christian minister Mark Driscoll (2008), Jesus Christ serves "…in the position of highest authority…" within the church (p. 13). In a similar fashion, scholars Lawrence Richards and Clyde Hoeldtke (1980), state that, "As a living organism, it [the church] has a living head-the Lord Jesus Christ," who assumes the ultimate authoritarian role over each congregation (p. 12). In other words, the church is an existing 'being' that is exclusively made up of God's people, which is ultimately led by Jesus Christ in the head authoritarian position.

Next, serving below this deity, are senior pastors, elders, and deacons (Driscoll, 2008, p.13). In the majority of denominations of Christianity, deacons assume the lowest role of direct church leadership and function under the supervision of the elders (Barfoot, Macllvaine, & Stewart, 2016, p.137). Although their position is in subordination to the elders, deacons are still required to serve "…with the same high levels of character..." as the elders (Barfoot et al., 2016, p. 137). In other words, similar to the elders, deacons hold the responsibility of directly serving individuals within their congregation and helping them meet their needs.

Above the deacons are the elders, who exist on the next highest level of direct church leadership. According to Barfoot et al., "Elders are seasoned spiritual leaders who wisely watch over the affairs of a local church using the relational style of Jesus and with a sense of being watched over by the risen Christ who passionately loves his sheep" (2016, p. 130). In other words, elders exist to serve individuals within the congregation. This involves caretaking and providing the members of a church with the resources they need. An elder's responsibilities also include

supervising the actions of a congregation and making sure that such actions are Christ-like and beneficial to the church as a whole.

Lastly, assuming the highest authoritarian position in the church besides Jesus Christ, is the senior minister or pastor (with the exception of Catholicism). Put very simply, according to distinguished professor of church leadership at Wesley Theological Seminary, Dr. Lovett Weems Jr. (1993), "…pastors are leaders, and the task of leaders is to lead" (p. 12). Weems Jr. goes on to state, concerning guidance and supervision at the senior pastor level, that, "Leadership is, in essence, a ministry of stewardship. It is through the proper stewardship of purpose, time, resources, opportunities, challenges, and energies of the people of God that vital ministry and mission place" (Weems Jr., 1993, p. 11). In other words, the senior minister serves at the highest authoritarian position of a church. The pastor alone holds this position and thus is responsible for leading and taking care of an entire congregation.

Concerning church leadership in a broad sense, Weems Jr. further states that it "…is never solely about the authority, leader's style, or management process, but rather about the faithful future of faith traditions and communities" (Weems Jr., 1993 p. 17). Put more specifically, this means that the senior ministerial position is not meant to be one of authority or power but instead exists to further the actions and progression of a church. Weems Jr. also states that "Leadership becomes a channel of God's grace as we help God's people discern to what God is calling them and help them take that next faithful step" (Weems Jr., 1993, p. 17). In other words, leadership at the highest authoritarian position in the church serves to specifically aid members in discerning and communicating with God. In the pastoral position, "Leadership is always for people and group purpose. Leadership never occurs in a vacuum, but always within an organization, a group, a community or context (Weems Jr., 1993, p. 24). In other words, ministers and pastors are intended to serve others in a selfless fashion; the health and growth of the congregation should be their main focus. Overall, church leaders accept the role of caretaking and exist to serve their individual congregation.

Charismatic Leadership

In contrast to the ministerial position in general church leadership, charismatic leadership is not a single independent form of leadership (Crawford, LePine, Rich, & Zhang, 2016, p. 1039). Instead, charismatic leadership is a subsection of a larger theme and is "…most frequently examined as a combination of the idealized influence and inspirational motivational components

of transformational leadership" (Crawford et al., 2016, p. 1039). More specifically, concerning the components of charismatic leadership and what it can be defined as, idealized influence refers to the "…actions of the leader that are centered on communicating values, beliefs, and a sense of purpose, meaningfulness, and mission" (Crawford et al., 2016, p. 1039). On the other hand, inspirational motivation refers to the "…ways leaders energize their followers by viewing the future with optimism and enthusiasm, stressing ambitions, goals, and communicating to followers that the vision is achievable" (Crawford et al., 2016, p. 1039). In totality, charismatic leadership is a form of leadership in which an individual illustrates competence in motivating, inspiring, and energizing individuals to accomplish a specific goal. By effectively utilizing and incorporating their communication and leadership skills, a charismatic leader is able to achieve the outcomes that they desire (Crawford et al., 2016, p. 1039).

Further, charismatic leaders' behaviors "…are specific and observable, including serving as role models, challenging followers with high standards that are intrinsically motivating, communicating optimism about the future goal attainment, and expressing confidence that goals will be achieved" (Crawford et al., 2016, p. 1039-1040). To adequately lead in this manner, charismatic leaders set tremendous examples of what it looks like to be authentic, honest, confident, and kind. According to scholars Jamilah Jamal and Hassan Bakar (2015), trust is also a major factor that measures the effectiveness of a charismatic leader (p. 5). More specifically, this suggests that the success of charismatic leadership communication is "…closely associated with the leader's ability to practice the traits of a competent communicator and demonstrate authenticity and trust" (Bakar & Jamal, 2015, p. 5). In other words, if charismatic leaders can convey trustworthiness to their followers, they will be able to effectively influence them. Overall, charisma is the result of tremendous competence and the demonstration of interpersonal and communication abilities.

Lastly, the behaviors and skills necessary for successful charismatic leadership include "discretionary behaviors under the leader's control, observable by superiors and followers … through these behaviors, charismatic leaders increase follower attentiveness to goals, self-efficacy, and optimism" (Crawford et al., 2016, p. 1040). In other words, charismatic leaders are entirely self-aware of their audience and followers. Because of this awareness, such leaders can then use their own interpersonal skills to frame and shape the perceptions of others in order to achieve their goal as a group (Crawford et al., 2016, p.1040-1041). Further, charismatic leaders increase their success as leaders by "keeping focus on the importance of the mission, remaining confident that

goals will be achieved, and by providing effective and motivational resources (Crawford et al., 2016, p. 1042). By taking part in these actions, charismatic leaders instill a belief in their followers that they are adequately equipped to prevail over whatever conflict they may be facing. Once conveying this hope and confidence to their followers, the charismatic leader is then able to achieve the group's targeted objective (Crawford et al., 2016, p. 1042).

Abuse of Power and coerced perception within a Charismatic Leadership Context

Although charismatic leadership can be quite positive, it can also serve as a negative and harmful form of leadership. Some of the most sinister leaders in the history of human civilization have been considered charismatic (Johnson & Hackman, 2018). For instance, in certain situations, followers may accept and support a charismatic leader simply due to the followers' highly perceived attraction of their leader (Conger & Kanungo, 1987, p. 637). In other words, regardless of the underlying morality of the leader, charismatic leaders may simply accumulate followers due to their attractive nature. Again, the danger of this lies in the fact that "followers perceive the charismatic leader as one who possesses superhuman qualities and accept unconditionally the leader's mission and directives of action" (Conger & Kanungo, 1987, p. 637). Also, because such leaders "represent revolutionary social forces" and are "responsible for significant societal transformations," followers are even more apt to support them regardless of their actions and behaviors (Conger & Kanungo, 1987, p. 637). Ultimately, the display of the charismatic leader's highly attractive persona can, again, lead to blind followership. Put more specifically, concerning such traits, the characteristics illustrated by the charismatic leader "result in unquestioning acceptance of the leader by followers, followers' trust in the leader's beliefs, affection for the leader, willing obedience of the leader, and similarity of the followers' belief to those of the leader" (Conger, Kanungo, 1987, p. 639). In a religious context, such consequences can be absolutely detrimental to a church's congregation, even though many followers may be unaware of such consequences.

Apart from unconditional acceptance and blind followership resulting from the attractive appearance and persona of a charismatic leader, scholars further suggest that the more closely a follower can relate to a leader, the greater chance they have of supporting them, regardless of their motives. This can, in turn, lead to abuse of the follower by the leader (Yukl, 1999). Put more specifically, "When there is strong personal identification, followers are passionately devoted to an attractive leader" (Yukl, 1999). In totality, when a charismatic leader is able to effectively

manage the perceptions of their followers through skilled communication abilities, he or she is much more likely to successfully influence followers, whether their intentions are positive or negative (Yukl, 1999). Also, when a charismatic leader expresses and displays characteristics their followers can identify with, the followers are much more likely to support the leader.

Lastly, charismatic leaders may intentionally exploit followers to achieve desired goals if genuinely Machiavellian in their intentions. In other words, charismatic leaders may "manipulate behaviors that increase follower perception of their own expertise" in order to increase their follower's dependency on themselves as the leader (Yukl, 1999). Actions performed by such Machiavellian leaders to increase follower dependency include, according to Yukl:

> misinterpreting events or inciting incidents to create the appearance of a crisis; exaggerating the leader's positive achievements and taking unwarranted credit for achievements; creating the appearance of miracles; using staged events with music and symbols to arouse emotions and build enthusiasm; covering up mistakes and failures; blaming others for the leader's mistakes, and limiting member access to information about operations and performance (1999).

Overall, if Machiavellian in their nature, charismatic leaders may use their perceived attractive appearance and skilled communication skills to manipulate and exploit their followers in order to achieve their desired goals.

Analysis

After reviewing the research above, it is apparent that skilled charismatic leadership, if used in a religious context, can sometimes lead to the abuse of power and coerced perception of an individual to a congregation or mass group of people. Because of the skilled communication and leadership competence of charismatic leaders, specifically from within an authoritarian religious position, their ability to persuade can be quite successful and can result in detrimental psychological and behavioral consequences to followers within a group.

To begin, from a leadership and communication standpoint, this premise is evident in the fact that leaders within the church, specifically in the highest existing authoritarian position, are assumed to innately illustrate and perform acts of stewardship. Since it is a given that religious leaders in such positions of authority should be able to competently perform personal acts of care to various individuals on a regular basis, it is valid to conclude that such leaders in a church congregation demonstrate communication and leadership skills in interpersonal areas directly by

using their charismatic abilities to watch over, communicate with, and care for members of a church congregation. In other words, competent church leaders presumably exhibit charismatic leadership and communication skills; it is in their job description. However, simply because an individual in a position of religious authority illustrates evidence of charismatic competence in leadership and communication, does not mean that he or she uses these skills to positively benefit the individuals. Instead, such skills may be used to manipulate, or exploit those individuals, similar to the way that Jim Jones, developed 'The People's Temple' solely to exercise his own power to abuse the trust of his followers.

First, it is evident that charismatic religious leaders may abuse their position of authority in the church as the individuals within their congregation begin to rely upon them. According to the findings of the research above, it is clear that individuals perceive charismatic leaders as persons who "possess superhuman qualities" (Conger & Kanungo, 1987, p. 637). Further, once the follower begins to admire and glorify the charismatic leader, they will soon "accept unconditionally the leader's mission and directives of actions" (Conger & Kanungo, 1987, p. 637). Due to this fact, and similar to the way Jim Jones also manipulated his own followers because of their dependency and vulnerability, it is clear that, within the context of charismatic leadership, such an individual may use his or her competent communication and leadership skills, along with Machiavellian desires, to exploit a church member or an entire congregation.

Furthermore, this type of leader, as a means of achieving his or her own goal, will "manipulate behaviors that increase follower perception of their own expertise in order to increase their follower's dependency on themselves as a leader" (Yukl, 1999). In other words, an abusive charismatic religious leader may use his or her knowledge of the dependency of followers to coerce an inauthentic perception of him/herself in order to achieve self-centered goals. This is exactly what Jim Jones did with 'The People's Temple' cult, as he shipped off hundreds of his followers to a deserted area where he knew they would be required to rely upon him solely in order to survive. In the case of Machiavellian rooted charismatic leadership, such an abuse of power can clearly lead to the exploitation of an entire congregation as the church members become completely reliant upon the charismatic religious leader. As the dependency on such an individual increases, the leader can further control and negatively influence the congregation.

Secondly, it is apparent that charismatic religious leaders who are skillful communicators may abuse their power due to the fact that people are able to identify with them. This

phenomenon—of followers identifying with charismatic and religious leaders—can be troubling because, as stated above, "when there is strong personal identification, followers are passionately devoted to an attractive leader" (Yukl, 1999). In other words, regardless of whether or not a charismatic religious leader's actions are positive or negative, followers, as long as they can identify with the leader, may be entirely supportive of him or her. This can eventually lead to blind followership and support of a potentially harmful leader within a church.

Even further troubling to this issue though, is the fact that, in a Judeo-Christian religious context, individuals are taught from scripture that, "All have sinned and fallen short of the glory of God" (Romans 3:23, New International Version). This very statement makes it even easier for followers to identify with the head leader within their church since, according to biblical teaching, no single human being is better than another. Instead, all persons are created equal and exist on the same level of value. This very idea, that no individual human is intrinsically better than another, is exactly the moral Jim Jones used and abused so his followers within 'The People's Temple' cult would be able to identify with him. Because of his skilled communication competence, Jones knew that once his followers were able to identify with him, he could then maximize his power over them. Ultimately, this is exactly what Jones accomplished, as he convinced over nine hundred of his followers to take their own lives since he would be doing the same. Although it is surely a moral lesson that all human beings are created equal, it can lead, especially in a religious context, to a congregation's easy identification with the head authoritarian leader of their church. This is a problem because pastoral leaders can then, potentially, abuse the passionate followership within a congregation that develops from this identification. Again, if charismatic and competent in communication, a leader can abuse such blind followership to exploit and manipulate entire congregations to fulfill their own Machiavellian desires, just as Jim Jones did.

Lastly, charismatic religious leaders may use their skilled communication abilities and charismatic persona to coerce and abuse their congregation due to the fact that, as religious leaders, they are specifically sought after to provide hope and purpose to the individuals within their church. According to the research above, "There is a hunger for a compelling message and commitment" from religious leaders (Barfoot et al., 2016, p. 130-137). Further, it is suggested that members within a variety of Christian congregations desire pastors who communicate optimism, motivation, and confidence that targeted objectives will be met. These very behaviors describe those that Jim Jones intentionally enacted in 'The People's Temple' cult, to the point that his followers would

solely receive their fulfillment of hope and purpose from him. Once members of Jones's cult became entirely dependent on him for fulfillment, he began to exploit and manipulate them. Jones's abuse of power and charisma eventually caused his followers to move with him out of the United States, serve him entirely through forced labor, adhere to his brainwashing, and, ultimately, kill themselves at his command.

Because individuals within religious congregations rely upon a single individual to provide them with hope and purpose, they serve in an extremely vulnerable position; one in which they can be easily exploited and manipulated if under the authority of a skilled charismatic leader, like Jim Jones, who was influenced by genuine Machiavellian desires. Because, in such a situation, members of a church intently search to find purpose and hope in their own lives, they are more willing to place their trust in an individual who provides them with such optimism, motivation, and confidence. However, if such followers become entirely dependent on a particular religious leader for their sense of hope and purpose, the religious leader then has an absolute power advantage over their followers. Again, if motivated by innate Machiavellian desires, this type of abusive leader may use such power to control, manipulate, and exploit entire congregations, just as Jim Jones did.

Concerning possible means by which such an abuse of power from a charismatic religious leader's position can be prevented, it is important to point out the vitality of developing a team of elders within each congregation that adequately communicate with the head pastor by overseeing, holding accountable, and controlling, to a certain extent, the amount of power the minister can attain and exert. Constructing such a team of individuals to hold accountable the head pastor within a congregation would not only protect the individual church from being exploited, manipulated, or controlled, but it would also prevent the religious leader from abusing individual members within the church.

Further, regarding the specific means of preventing such abuse by a religious leader, it would be of the best interest of the elders to require a monthly interview or accountability session with the head minister. Such a time of discussion and direct communication with the church leader would be used to truly analyze and discern where the intentions and behaviors of the pastor lie. Also, it would be in the best interest of the congregation to require the elders to oversee and supervise the responsibilities of the head minister. Requiring the elders to watch over the pastor would allow for transparency of the minister's actions and should, if supervised correctly, prevent

any form of abuse from occurring. Lastly, to prevent the abuse of power by the head religious leader, it would be beneficial for the team of elders to regulate the power levels of the minister, so that he or she would be unable to accumulate a dangerous amount of power.

Also, concerning abuse prevention, it would be of the utmost importance that not just elders, but deacons and casual members of existing congregations pay close attention to the motives and influences that underlie the head religious leader's actions. More specifically, this would include becoming intentionally aware of, and understanding the underlying desires behind the behaviors that the church leader performs by supervising the leader closely. Accumulating such knowledge and awareness, from a communication standpoint, would adequately equip every member of the church with the competence to tell when the religious leader within their congregation was conveying a message, or messages, that did not correspond to the actions he or she was performing in the leadership role.

In order to raise such knowledge and accumulate an understanding of the religious leader's motives from a communication standpoint, it would be extremely beneficial for the elders and deacons to meet with a select few of the individual members within the church monthly. This time of meeting would be utilized to discuss the actions and behaviors of the head pastor and whether they were genuine and beneficial or inauthentic and harmful. Such a time of communicating and discussing the actions of the head minister would most definitely decrease the chances for an abuse of power to occur by the pastor.

Conclusion

Overall, it is clear that skilled charismatic leadership in a religious authoritarian context can lead to the abuse of power and coerced perception of an individual to a congregation or mass group of people. This can especially occur when a leader exhibits evidence of innate Machiavellian desires, such as Jim Jones did with 'The People's Temple' cult. Because of charismatic leaders skilled communication and leadership competence, specifically within religious confines, their ability to control and persuade can be quite successful and can result in detrimental psychological and behavioral consequences to followers within the group. Furthermore, due to the fact that followers within religious congregations rely on, identify with, and depend on specific ministerial leaders for a sense of hope and purpose, they are more apt to blindly follow and unconditionally accept such leaders. Additionally, religious leaders may use these very dependencies, and their competence in communication, to manipulate, exploit, and control entire congregations, as Jim

Jones did. It is the vulnerability of such church members that places the religious leader at a clear power advantage.

On another note, concerning combating such potential abuse from charismatic religious leaders, it is apparent that steps of supervision need to take place in order to prevent such predicaments. Specifically, it is vital that elders oversee, hold accountable, and control, to an extent, the power levels of the religious leaders that they serve under. In order to accomplish this, it is of the utmost importance that the elders of a church require, and designate, a weekly meeting with the head pastor of their congregation so that they can effectively communicate with the minister and see where his or her attitudes and behaviors genuinely lie. It is vital that the elders, deacons, and members of the church congregation be intentional about becoming aware of and understanding the religious leader's motivations for the actions they perform within the church. To do this, it would be beneficial for a congregation to have monthly meetings with dedicated members of their church. Requiring such a time of communication with the members of the congregation would allow for multiple viewpoints and perspectives to be heard from individuals within the church. Also, the monthly meeting would reinforce the intentional act of making sure that the head pastor's attitudes and thoughts were genuinely correlating with his or her actions. Overall, carrying out these action steps would, if completed correctly, prevent most form of abuse from occurring at the hands of a charismatic religious leader.

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NOTES ON CONTRIBUTORS

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