Knighted

An Interdisciplinary Journal
of Undergraduate Research

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Table of Contents

Introduction

Welcome back to *Knighted: An Interdisciplinary Journal of Undergraduate Research*! Our sixth annual edition brings together student scholarship from a variety of disciplines, including computer science, English, world history, health science, psychology, political science and media studies. *Knighted* highlights the breadth and depth of undergraduate research at Middle Georgia State University. The Council for Undergraduate Research says that student research should make "an original intellectual or creative contribution to the discipline." Our students' scholarship, assembled in the pages that follow, unquestionably makes such a contribution as the scholars featured here engage with topics ranging from examinations of technological innovations in filmmaking and neuroscience, to a historical analysis of Vatican doctrine and its consequences for its lay people, to a review of therapeutic uses of psychedelics, to a critical perspective on gender in Bram Stoker's *Dracula*. This year's scholars have thoroughly impressed our editorial board with their innovative perspectives and commitment to scholarly research. We invite you to enjoy reading every article published in this issue of the journal.

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Mission

Knighted: An Interdisciplinary Journal of Undergraduate Research seeks to highlight the diverse array of fine undergraduate work being done across a wide variety of disciplines at Middle Georgia State University. The University's mission statement calls attention to "lifelong learners whose scholarship and careers enhance the region," and we believe that *Knighted* does precisely that by providing a public venue for students to demonstrate their research skills. In addition, the University's Quality Enhancement Play, Experiential Learning@MGA, fosters an academic environment and provides students opportunities to engage in exploration and application beyond the classroom, with emphasis on the completion of research projects with support from the institution and mentorship of faculty. By going through the process of submission and peer review, students get an in-depth feel for the craft of scholarly research.

Submission Guidelines

Students may submit original work that was completed as an undergraduate at Middle Georgia State University. Original research projects, including those developed in collaboration with faculty mentors, are welcome from all departments and disciplines. Faculty in the appropriate discipline will review all submissions. The best papers from the Undergraduate Conference are automatically accepted, and submissions to the conference are eligible for faculty review for inclusion. Typed manuscripts should be submitted as MSWord files to knighted@mga.edu. They should be double-spaced, with one-inch margins, and in 12 point, Times New Roman font. Illustrations, tables, and figure legends should be embedded within the text at the locations preferred by the authors. Citations should be formatted in the most recent editions of the citation style appropriate to their academic disciplines, e.g., MLA, Chicago, APA, etc. The chosen format must be used consistently throughout the manuscript. Each submission to the journal requires a faculty endorsement. Have the sponsoring faculty member email the editorial board at knighted@mga.edu.

The Bloofer Lady: Demon of Monstrous Gender
Journey Jennings
FIRST PLACE, UNDERGRADUATE CONFERENCE BEST PAPERS

A pivotal plot thread within Bram Stoker's *Dracula* is the titular villain preying upon and eventually transforming damsel-in-distress Lucy into an undead creature of the night. Subverting her established nature as a model of femininity and object of heterosexual male desire, the completion of this dark process is marked by her death, and subsequently, her re-emergence as the child-stalking "bloofer lady." As *Dracula* is a book that repeatedly re-enforces cisnormative and strictly binary ideals of masculinity and femininity, Lucy's portrait of motherly womanhood dissolving into the dark image of a bestial predator betrays Stoker's utilization of blurred gender boundaries in the service of horror.

In order to examine how the bloofer lady blurs the boundaries of gender, it is important to note that the thematic use of gender and female sexuality in service of *Dracula's* horror is a topic many scholars have thoroughly discussed through the lenses of psychoanalysis and gender studies. One such example is Phyllis A. Roth's article, "Suddenly Sexual Women in Bram Stoker's *Dracula*, " in which both critical approaches are utilized extensively to explore the book's psychosexual themes.

Roth's thesis is that the book's female characters, such as Lucy and Mina, are stand-ins for the mother figure, and by falling to sexually codified vampirism, they become sexually desirable and therefore threatening, thus making the central theme of the book an Oedipal fantasy of matricide (552). The elements of motherhood are quite evident within the book, and Roth correctly identifies the contradiction between the traditional, pure mother and the dangerous "new woman" at work in the book (543). However, is *Dracula's* narrative of the feminine vampire *truly* best read as an iteration of the Oedipal complex, or as Roth puts it, the "the vagina dentata to threaten them all" (552)?

The answer is an emphatic "no." Roth's analysis situates the blood-lusting succubi of Stoker's novel firmly within the confines of old and new womanhood; she correctly identifies how the vampire figure blurs the boundaries of feminine sexuality, but the blurring does not end there. The power of the vampire is greater than what can be described in terms of Freudian constructs. It is the sacred gender binary *itself* that the vampire threatens. In order to heighten the severity of

this threat, the protagonists of the book routinely express their ideological devotion to this binary. Dr. Seward makes the observation that "Men and women are so different in manifestations of nervous strength or weakness" (Stoker, 168). Jonathan Harker is "truly thankful that [Mina] is to be left out of our future work, and even of our deliberations. It is too great a strain for a woman to bear" (Stoker, 237). Mina Harker confidently asserts that "we women have something of the mother in us that makes us rise above smaller matters when the mother spirit is invoked" (Stoker, 216). It is important to note that most of the gender-related dialogue within the book is not presented in the form of conscious declarations on the importance of traditional understandings of gender for their own sake. However, the fact that Stoker infuses the narrative with so much passive, gender-focused dialogue in this way serves to define the narrative's "normality." The rigid gender binary, and all of its roles, identities, and performances, are established numerous times throughout *Dracula* as "normal" within the book's internal logic.

When the vast majority of Western literature is written from a cisnormative perspective, this baseline is to be expected. However, note that Mina's own confidence in gender normality centers the mother, a role and identity that she is expected to fulfill. The "bloofer lady"--the monstrous Other--viciously reveals the fragility of such expectations. Lucy, like Mina, is initially confident in her femininity and its place within the gender binary, claiming that "men like women, certainly their wives, to be quite as fair as they are. And women, I am afraid, are not always quite as fair as they should be" (Stoker, 63). Her own assessment that women are not always quite as fair as they *should* be foreshadows her eventual vampiric transformation. At a crucial point in the book, Lucy succumbs to her illness, leaving the male protagonists in mourning (Stoker, 157). Shortly after this, reports emerge in the tabloids describing a "bloofer lady"–a child's corruption of the phrase "beautiful lady"--preying upon children (Stoker, 170-171). It is later revealed that this beautiful monster is, in fact, the vampirized Lucy, and the quest to destroy her marks a critical turning point in the narrative.

The extent to which Lucy in her vampiric form is dehumanized upon her eventual destruction necessitates careful examination. Roth asserts that Lucy and Mina are codified as the same mother figure, representing two sides and outcomes of the child's ambivalence toward the mother, and the consequential desire to destroy the mother (549-550). Furthermore, she writes that "the central anxiety of the novel is the fear of the devouring woman" (Roth, 551). However, her analysis does not do justice to the transformative nature of Lucy's corruption. Upon infiltrating

Lucy's tomb, they do not put to death a being sitting anywhere near the boundaries of womanhood or motherhood; they put to death a foul, screeching "Thing" (Stoker, 204). It is only upon destruction of this bloofer lady that exists outside womanhood may the sweet, motherly Lucy return; as Dr. Seward writes in his diary, "in the coffin lay no longer the foul Thing that we had so dreaded . . . but Lucy as we had seen her in life, with her face of unequaled sweetness and purity" (Stoker, 205). Is Roth correct in that women-turned-vampires are consistently presented as desirable and voluptuous? Certainly. But by the book's internal logic, these beautiful monsters are no longer strictly "women."

Ultimately, it isn't "the desire to destroy the threatening mother, she who threatens by being desirable" that is central to the unconscious theme of *Dracula* (Roth, 552). It is instead the fear that one who is *supposed to be* a mother will become something that, by their gender transformation, *cannot be* a mother, and thus must be destroyed. This taps into the deeply-rooted fears that the sacred gender binary could be usurped, and the ferocity of these fears are proportional to the weight of the unconscious knowledge that perhaps this usurpation is inevitable. The central, unconscious anxiety of the book is the reactionary fear that the normality of gender is crumbling away.

It is easy to dismiss the reactionary gender themes of *Dracula* as a product of its time, and it is easy to say that "we've come a long way" from Victorian sentiments toward the queer Other. The truth, however, is that the gender horror of *Dracula* is encroaching upon the minds of countless reactionaries in the present day. They see a modern-day bloofer lady in trans and gender non-conforming people, questioning her sanity, branding her with slurs, dehumanizing her into a bestial aberration. They fear that she will groom their children and corrupt them into an image of herself; such naïveté is pitiable, for it is *they*, the fearful children hiding within the bodies of reactionary adults, who the bloofer lady is *actually* coming for. She comes for them in the form of an oppressed community that is as resilient as it is frightening. She comes for them in the form of their own children; they will watch in horror as their offspring tear down the boundaries of gender of their own volition, beyond the need for the external influence of vampires. Finally, their ultimate horror will be realized when they cling to the casket of gender, their sacred and immutable institution, as it is lowered into the ground. The world they leave behind will belong to beautiful monsters.

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The Tripping Point:
A Comprehensive Review of Psychedelic-Assisted Therapy
Emily Natalia Forkel

SECOND PLACE, UNDERGRADUATE CONFERENCE BEST PAPERS

Abstract

In ancient history, psychedelics have been used for spiritual and medicinal purposes for centuries. However, after the 1967 ban of psychedelic drugs for medical research, there was a halt in studies being performed. More recently, psychedelics are once again being sought out for therapeutic purposes after being banned for over 40 years. Researchers are beginning to test the efficacy of psychedelic drugs in combination with psychotherapy in recent studies as a new mental health treatment. This paper will discuss the brief history of psychedelic assisted therapy, the psychedelic-therapy process, and the effectiveness in reducing and alleviating adverse mental health symptoms such as depression, anxiety, and addiction.

Keywords: LSD, Psilocybin, MDMA, mental health, depression, PTSD, anxiety, addiction, psychedelic-assisted therapy.

Psychedelic-Assisted Therapy: A Comprehensive Review

Interest in psychedelic-assisted therapy has begun to explode in the field of psychology, bringing about a new era of psychiatry. The instantaneous interest in psychedelic-assisted therapy within the last 10 years can be credited to the Multidisciplinary Association for Psychedelic Studies, otherwise known as MAPS. Psychedelic drugs have been around for centuries and have been a part of many religious and medicinal practices in different cultures around the world. However, psychiatrists did not start looking into psychedelic drugs as a possibility for mental health treatment until 1943, when a chemist accidentally discovered a chemical that would ignite the flame for a new type of psychotherapy.

It all started with Albert Hoffman, a Swiss chemist who synthesized, ingested, and learned the psychoactive effects of a lysergic acid diethylamide, otherwise known as LSD. Hoffman discovered the psychoactive effects while synthesizing lysergic acid with diethylamide. During synthesization, the substance accidentally absorbed into his skin and he began feeling the psychoactive effects, causing Hoffman to leave his lab early that day. After that day, Hoffman began to test LSD on himself intentionally and noted his findings with other colleagues and began sharing them with psychiatrists as a therapeutic agent. Hoffman also identified the active ingredient in "magic" mushrooms known as psilocybin. Hoffman shared his findings with Ronald Sandison, a British psychiatrist who became interested with LSD, specifically with its potential use in psychotherapy. Sandison obtained 100 vials of LSD from Hoffman and began to treat

patients with minute doses in conjunction with psychotherapy (Costandi 2014). Sandison had great success with the use of LSD in combination with psychotherapy and published his findings in his article titled "Psychological Aspects of the LSD Treatment." However, Sandison was not the only one to publish research with LSD.

Research with LSD treatment began to flourish in the United States between the 1950s and 1960s in the National Institutes of Health; it is reported that it funded over 130 grants for its studies (Nutt 2019). However, this research would soon come to a halt due to the misuse of LSD and the influx of the drug available to the public. The government deemed that the potential use of the drug for warfare was a far greater threat and this outweighed the medicinal benefits. Subsequently, in 1967 the United States issued a new Controlled Substances Act classifying LSD and other psychedelics as Schedule I, signifying that they had no medical potential and the highest possible potential for abuse (Lee & Shlain 1985). In addition, "LSD was classified under Schedule I of the 1967 United Nations convention on drugs, and most other psychedelics, particularly psilocybin and mescaline, were also included even though there was very little evidence of harm" (Nuts 2019). Schedule 1 drugs are defined under the law as having no accepted medical use and have significant potential for harm and dependence. Despite the schedule control being unscientifically based, the drugs have remained on ban ever since the ruling. Unfortunately, this caused a pause in promising research on psychedelics for over 40 years. Only in recent years, psychologists and scientists are fighting to unban the drugs due to their potential application in combination with therapy and treatment for mental health disorders. With the recent increase of mental health disorders, scientists at MAPS are now looking into what is known as psychedelic-assisted therapy and conducting studies to discount the ban the government induced on these drugs. The aim of this paper is to provide a comprehensive review of psychedelic assisted therapy based on the findings of recent and past research of psychedelic drugs such as LSD, psilocybin and MDMA and their effectiveness to aide in the treatment of mental health disorders.

Literature Review

Psychedelics: What They Are and Its Compounds

The word 'psychedelic' was coined by psychiatrist Humphrey Osmond in 1956. It is derived from the Greek words psychē (ψυχή , meaning 'soul') and dēloun (δηλείν, 'to make visible, to reveal'). According to Grinspoon and Bakalar (as cited by Luke Williams, 1999) the most accurate

definition for psychedelics is "a psychedelic drug is one which, without causing physical addiction, craving, major physiological disturbances, delirium, disorientation, or amnesia, more or less reliably produces thought, mood, and perceptual changes otherwise rarely experienced except in dreams, contemplative and religious exaltation, flashes of vivid involuntary memory and acute psychoses." Psychedelic drugs have been around long before the documented research and have been recorded for spiritual, ritual, and medicinal purposes in indigenous countries for centuries. There are many different types and kinds of psychedelic drugs and compounds such as: Lysergic acid diethylamide (LSD), Psilocybin, MDMA, Ibogaine, Ayahuasca, and Ketamine. Now more than ever, the threat of mental health disorders plagues many people, many of whom are reluctant to classical treatment of medication and psychotherapy. Thus, bringing about this new bold, innovative and unique form of psychotherapy called psychedelic-assisted therapy.

Psychedelic-Assisted Therapy: What Is It and How Does It Work?

Psychedelic assisted therapy is defined as the therapeutic practices involving the administration of psychedelic drugs. Psychedelic assisted therapy typically involves "talk-therapy" alongside the ingestion of a classical psychedelic ("What is Psychedelic-Assisted Therapy", n.d). It is important to note that when psychedelics were first discovered, the actual practice of psychiatry was newly discovered. Curtis et al (2020) states "The advent of these drugs appeared promising in a time when the field was failing to help patients alleviate many of their psychiatric symptoms." During this time, the main psychedelics that were used in trials were known as "classical psychedelics." The classical psychedelics include: Lysergic acid diethylamide (LSD), psilocybin, methylene-dioxymethamohetamine (MDMA), and ketamine. These classic psychedelics were found to have promising results in alleviating patients' symptoms (such as reduction in depressive symptoms, less anxiety, and positive affect in mood), even in those who did not respond to classical treatment such as typical medication management (antidepressants, anti-psychotics, anti-anxiety, etc.).

Preparation, acute psychedelic experience, and integration

During the actual process of psychedelic-therapy there are three phases of the therapy: preparation, acute psychedelic experience and integration. In a typical clinical trial, the preparation process includes diet and psychotherapy. The participants of the clinical trials will typically be introduced to many talk-therapy (psychotherapy) sessions with a trained therapist. It is important to note that the same therapist giving the psychotherapy in the clinical trial will also be present during the

session of administering the psychedelic. During the preparation stage, this talk-therapy helps create a rapport between the therapist and client in order to access the client's concerns ("What is Psychedelic-Assisted Therapy," n.d.). The therapist will continue the preparation process of the actual psychedelic session by making sure the patient understands to have an open mind during the experience. During the preparation stage, the therapist might say the following: "If you see a door, go through it," "If you meet something scary, walk towards it and ask 'what do you have to teach me?'" ("What is Psychedelic-Assisted Therapy," n.d.). After the preparation phase is completed, the psychedelic session will follow. The "set" (mind-set of patient) and "setting" (environment in which the session takes place) are of major importance and play a vital role in the session. Many of these trials occur in hospitals in order to ensure the safety of the patient in the clinical trial, but the setting is made to be comfortable and home-like. Typically, there are two therapists that are in the room at the time of the psychedelic administration and both therapists usually are attentive to the client but non-directive. For example, the therapists will respond when the patient speaks, or if they need help with something they are there. There is no analysis from either therapist, and the patient can choose to lie-down or sit and listen to music. Another important note, the sessions usually last around 8 hours.

After the psychedelic session, the next few days is when the integration process starts. According to Gorman et al (as cited by Bathje et al 2022), "Psychedelic integration is a process in which the patient integrates the insights of their experience into their life." Meaning, the patient revisits the psychedelic experience and works through any material or content of the experience in order to apply it in their life and to make sense of its meaning. This process often brings about realizations the patient may not have had before the psychedelic experience or during, and can provide healing from their trauma or issues they discussed with the therapist during the preparation stage.

Empirical Findings of Psychedelic-Assisted Therapy in Clinical Trials
LSD: Lysergic acid diethylamide
LSD was first studied in the 1950s–1970s to evaluate its efficacy in the therapeutic process in helping aid many disorders such as behavioral and personality changes, psychiatric symptoms, anxiety, depression, psychosomatic diseases, and addiction. It is important to note that many of the previous clinical trials done in the 50s and 60s were not performed under ethical standards and

it has taken decades of research through MAPS to help revitalize LSD for treatment of these disorders and conduct a proper clinical trial.

The recent study (completed by MAPS) to find out whether psychotherapy in combination with lysergic acid diethylamide will be helpful in aiding with fatal-illness-induced anxiety was completed in September 2012. According to the Multidisciplinary Association for Psychedelic Studies (MAPS) "The study was a randomized, active placebo controlled, double-blind pilot study that studied the safety and efficacy of LSD-assisted psychotherapy as a way of reducing anxiety in people with potentially fatal illnesses" (2022). Gasser et al's (2014) study procedure consisted of:

> The participants underwent a 3-month treatment phase with 6–8 psychotherapy sessions in order to build up a therapeutic relationship. Two LSD experiences were embedded in the therapeutic process at a 4–6-week interval (Figure 1). Two therapists guided the session, which lasted 8–10 h, with music, short talks and other interventions. The participants stayed overnight in the physician's office. After an integrative talk the following morning, the participant was released home. (p. 2)

Twelve participants qualified to participate in the study. The participants were randomly assigned into two groups: full-dose group (N=8) with two guided LSD sessions (LSD 200 µg) and an active placebo group (N=4) with two guided active placebo sessions (LSD 20 µg) (Gasser et al 2014). However, there were some complications with the experiment, where one participant chose not to take the dose and one died six months after the initial study, which left 10 participants. Seven of those 10 had life threatening illnesses such as cancer. After finishing the study, the participants would be tested for anxiety using STAI and Qualitative Content Analysis (QCA) interviews were done to test the LSD effects and any lasting psychological changes that occurred. The results of the study done by Gasser et al (2014) were as follows:

> Nine participants who received two doses of LSD (200 µg) were evaluated. LTFU results demonstrated that STAI state and STAI trait scores did not rise after end of the study. For STAI state, repeated ANOVA measurements showed a significant main effect of time $F(2.16)=15.7$, $p=0.0002$ and significant reductions between baseline and end of study $(p=0.0008)$ and follow-up $(p=0.0005$, Tukey post hoc tests) (Gasser et al., 2014). For STAI trait scores, the main effect of time was

F(2.16)=9.5, p=0.002. Post hoc test confirmed significant reductions at the end of

study (p=0.006) and follow-up (p=0.004). (p. 3)

The interviews conducted after the study shows that 77.8 % reported sustained reductions in anxiety, 77.9% reported less fear of death and overall improved quality of life (66.7%). Also, Gasser et al (2014) notes that there were positive personality changes such as "openness" and "deepened awareness." In this study, the overall improvement LSD had on the participants had lasting effects even after 12 months and the study showed LSD to be safe in psychotherapeutic settings. There is still much research to be done with LSD in future studies, but current results are promising in using LSD in conjunction with psychotherapy.

Possible harmful effects of the LSD experience and limitations of the study

Even though the study done by MAPS showed promising results, there are still limitations and harmful effects of the LSD experience that were found in the study. Gasser et al (2014) notes that the confrontation of intensified emotions, thoughts, and experiences can cause an inability to cope with difficult situations in the future. In addition to the potential harmful effects LSD can have on the patient, there were also some limitations to this study.

The first limitation of Gasser et al's (2014) study was that there was not a clear control group since each group was given LSD. Even if the placebo group was given less of a dosage, it was still enough to have some effect on the patient. There is no control group without the drug given, and had they have performed the study with a stricter control group the results might have been very different.

Psilocybin

In addition to LSD, psilocybin has also been used with psychotherapy in various studies. Psilocybin is defined as "…a psychoactive compound that is naturally occurring in psilocybin mushrooms" (Kolodziej 2019). Psilocybin has been researched in studies for its ability to help with treatment of depression and anxiety. However, it has also been studied for the treatment of alcohol abuse and anxiety surrounding fatal illnesses such as cancer. More recently, the FDA has granted the use of psilocybin for treating depression (Curtis et al 2020). Perhaps one notable study done by Carhart-Harris et al (2018) showed the potential use for psilocybin in patients' treatment-resistant depression. The trial consisted of 20 total patients, six who were female and had severe, unipolar, treatment-resistant major depressive disorder. The patients received two oral doses of psilocybin (10 and 25 mg) one week apart. After the dosages were received, patients were

monitored and reassessed from one week to six months after the psychedelic therapy process was over. The study used a self-rated scale called QIDS-SR16 (Quick Inventory of Depressive Symptoms) to measure the outcome of the trial (Carhart-Harris et al 2018). The results of Carhart-Harris et al (2018) study stated:

> Treatment was generally well tolerated. Relative to baseline, marked reductions in depressive symptoms were observed for the first 5 weeks post-treatment (Cohen's $d = 2.2$ at week 1 and 2.3 at week 5, both $p < 0.001$); nine and four patients met the criteria for response and remission at week 5. Results remained positive at 3 and 6 months (Cohen's $d = 1.5$ and 1.4, respectively, both $p < 0.001$). No patients sought conventional antidepressant treatment within 5 weeks of psilocybin. Reductions in depressive symptoms at 5 weeks were predicted by the quality of the acute psychedelic experience. (para 4.)

Based on the results of the study the results showed the psilocybin improved depressive symptoms as no patients asked for antidepressants after the treatment. Also, Carhart-Harris et al (2018) notes in the study suicidal thoughts had significantly reduced two weeks after treatment occurred.

Limitations of the Carhart-Harris et al study

In Carhart-Harris et al's (2018) study, there was a smaller sample size of 20 people. However, two possible limitations of the study are that it was an open-label study and there was no obvious control group (2018). In this case, both the therapist and patients were aware of the drug being given to them at the time and dosage. It should be noted that since patients and therapists were aware of the drug itself and there was no placebo group, the results could be based on confirmation bias.

Another limitation of Carhart-Harris et al's (2018) study is that there weren't as many females or diversity in the sample size. The majority of the patients were male and every male in the study was white. The women were all white except for one woman, who was black. This lack of diversity in both race and gender can limit the representation of a general population, especially when depression is typically seen more in women rather than males (Carhart-Harris 2018) Finally, the study points out another limitation of the assessment duration of the patients current depressive episode: "Patients gave estimates based on the question 'For how long has your current depression lasted?' However, some chose to estimate based on duration of their chronic illness, believing

they had not experienced discernible remission for years-decades, even during periods when their symptoms were relatively less severe" (Carhart-Harris 2018).

Other Recreational Drugs with Potential for Psychedelic-Assisted Therapy

MDMA: Methylenedioxymethamphetamine

Methylenedioxymethamphetamine, more commonly referred to as MDMA or better known as the street name "ecstasy," is a drug that is both a psychedelic and a stimulant. According to Nutt (2019), MDMA underwent a name change to ecstasy because of its recreational misuse, which led to it being banned both recreationally and for medical purposes including research. After some time had passed, the Multidisciplinary Association for Psychedelic Studies—specifically Rick Doblin—fought to use it in research once again. Since then, MAPS has used MDMA in studies to test its psychotherapeutic effects in many mental health disorders such as post-traumatic stress disorder (PTSD), eating disorders, anxiety disorders, and autism spectrum disorder. Perhaps one of the most notable findings with MDMA is its potential to provide therapeutic relief to those with PTSD.

One of the earlier clinical trials done by MAPS involved MDMA-Assisted Therapy for PTSD in United States veterans. The method for this study involved a "randomized double blind, dose-response trial at an outpatient psychiatric clinic in the USA" (Mithoefer, MD. et al 2018). The trial consisted of participants who were over the age of 18 and who were diagnosed with chronic PTSD, with symptoms lasting greater than six months. The MDMA would be dosed orally in two eight hour sessions with psychotherapy. According to Mithoefer, MD. et al (2018), "Participants in the 30 mg and 75 mg groups subsequently underwent three 100–125 mg MDMA assisted psychotherapy sessions in an open-label crossover, and all participants were assessed 12 months after the last MDMA session." The results of the Mithoefer et al (2018) study were as follows:

> At the primary endpoint, the 75 mg and 125 mg groups had significantly greater decreases in PTSD symptom severity (mean change CAPS-IV total scores of −58·3 [SD 9·8] and −44·3 [28·7]; p=0·001) than the 30 mg group (−11·4 [12·7]). Compared with the 30 mg group, Cohen's d effect sizes were large: 2·8 (95% CI 1·19–4·39) for the 75 mg group and 1·1 (0·04–2·08) for the 125 mg group. In the open-label crossover with full-dose MDMA (100–125 mg), PTSD symptom

severity significantly decreased in the group that had previously received 30 mg (p=0·01), whereas no further significant decreases were observed in the group that previously achieved a large response after 75 mg doses in the blinded segment (p=0·81). PTSD symptoms were significantly reduced at the 12-month follow-up compared with baseline after all groups had full-dose MDMA (mean CAPS-IV total score of 38·8 [SD 28·1] vs 87·1 [16·1]; p<0·0001). 85 adverse events were reported by 20 participants. Of these adverse events, four (5%) were serious: three were deemed unrelated and one possibly related to study drug treatment (para 3).

According to the results, the MDMA-assisted therapy showed effective results in those with doses of 75 mg and 125 mg. The 30 mg group showed no change in symptom severity.

Limitations of the study

Upon reviewing the methods and results of the study, there was a significant limitation found in the open-label crossover. Meaning, participants knew of the dosage they were receiving. Also, there was no control group as each group received some active dosage of the MDMA.

Challenges Presented in Psychedelic-Assisted Therapy

Based on the findings of the effectiveness of psychedelic-assisted therapy in this paper, there is evidence from each of the studies that indicates a high effectiveness for psychedelic assisted therapy as a form of treatment for those suffering with mental health disorders. However, there are still ethical, legal and safety concerns when it comes to this type of therapy that researchers, of which therapists and patients should be made aware.

Currently in the United States (with the exception of certain states), psychedelics still hold a substance I ban at a federal level. Even though psychedelics are currently banned in the U.S, now more than ever there is a growing interest in the therapeutic effects of these drugs. There are many people who choose to use these psychedelics recreationally to help treat their mental health issues, even though they are not legal. Pilecki et al (2021) states, "Therapists therefore have an ethical duty to meet this need by providing support for clients using psychedelics. However, incorporating psychedelics into traditional psychotherapy poses some risk given their prohibited states and many therapists are unsure of how they might practice in this area." Therapists have a responsibility to be ethical with their patients, and this includes reducing the risk of harm to themselves. While the therapist cannot control what the client will do outside of therapy, they can encourage their patient

to research or refer them to a legal clinical trial study or another legal psychedelic-assisted therapy program. However, if something were to happen to a client under their therapist's advice to research and use at their own risk, we run into the issue of malpractice and litigation (Pilecki et al 2021). The current illegal status of psychedelics in most (but not all) countries can pose a potential risk of harm to both the patient and the therapist.

In addition to potential risk of harm when discussing psychedelic-assisted therapy, there are also safety concerns with people using psychedelics therapeutically. For example, Gasser et al's (2014) review of previous studies have found that there were few people who had adverse reactions when dosed with a psychedelic drug. The safety of participating in psychedelic-assisted therapy can risk worsening or inducing psychosis, toxicity and dependence risks, and inability to cope with difficult situations in the future. It should be noted that these risks are extremely rare and have not been found to be significant in the overall research.

Conclusion

Psychedelics have been around for centuries, typically used for cultural purposes by the Mayans and Aztecs. These psychedelic drugs have been found to show promising therapeutic abilities and help aide with patients who have mental health disorders such as depression, anxiety, PTSD, terminal-illness anxiety, and so much more. The studies mentioned in this paper have shown great improvement in alleviating adverse symptoms caused by mental health disorders. However, some structural aspects of the studies need improvement, such as the need for greater diversity in the participant selection as a greater representation of the general population. Diversity of race is a pressing issue in most of these studies, which limits the ability to see the representation of the population. In addition, another limitation can be found in the preparation stage of the therapeutic process. The therapist's questions might lead to what is known as demand characteristics, in which the participants of the research study could be lead to think or respond in a way that is expected by the therapist. This is a major potential problem in the process of psychotherapy before the drug is introduced. In addition, the integration stage (where the patient resists their psychedelic experience) also can lead to demand characteristics. Researchers and scientists have proven psychedelics to be an effective form of treatment to aide in reducing symptoms of adverse mental health disorders. It is believed with more future research, more diverse studies, a stricter control group and study, and more participants that better represent the general population, the studies can

further improve the efficacy of psychedelic-assisted therapy. The field of psychedelic therapy could be the pathway to treating many mental health disorders and providing a better quality of life to those who continue to suffer despite typical treatment, on account that the following limitations are corrected and studies are enhanced and replicated correctly.

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Black Women: Maternity Crisis
Xuri Harris
THIRD PLACE, UNDERGRADUATE CONFERENCE BEST PAPERS

Problem/Issue Statement

In the healthcare system, most pregnant women are excited for the day when they get to bring their newborn into the world and meet their child after nine long months. However, for other women there is a fear in the back of their head of an issue occurring when they go into labor. That fear is reasonably and arguably seen more in African American women than any other ethnicity due to a lack of proper treatment and care. Acknowledged in "I Wouldn't Let It Get to Me" (Dove-Meadows Et.al, 2021), compared to other races, especially white, along with Hispanic, and Asian women, Black women deal with more adverse effects in terms of labor and birth. Of particular issue is that Black women are more likely to have preterm labor, or the weight of their child will be significantly lower compared to other races, leading to higher mortality rates (Barnett et al, 2022). Whether the issue is from discrimination or lack of knowledge, African American women are dealing with unfavorable levels of health care. This is not only affecting the child and the mother's physical health, but also their mental health from lack of knowledge for prenatal care. Shakkaura et al (2022) writes: "Especially given the increased need for mental health support for Black women in the context of COVID-19, comprehensive care that addresses psychosocial determinants of maternal and infant health outcomes are essential to improve birth outcomes (McLemore et al., [23]; Novacek et al., [28]; Vedam et al., [36])." Because they are often times not evaluated after birth, black women go down a spiral of depression or other negative emotions from the adverse effects they face during childbirth and their health deteriorates. In relation to the weight of their newborns, "Black women give birth to more infants with low birth weight (weight at birth <2,500g) compared with White women (Martin et al., 2019)." (Dove-Meadows, Et.al, 2021) Because of the color of their skin and the assumptions healthcare workers have about their race, it has gone unnoticed for too long that Black women are not getting the proper care and mental health checks they deserve.

Highlight/Background Information

Black women were 1.8 times more likely to experience mortality after pregnancy than their White counterparts according to Barnett et al. (2022). This was one of the easiest recorded maternal mortality disparity ratios dating back to 1915. The topic of discrimination towards Black Women in health care gained awareness around 2010 when Serena Williams, an African American professional tennis player, almost died from a diagnosis of a hematoma in her abdomen and blood clots in her lungs while pregnant. The situation became worse after giving birth when Serena started to lose feeling in her legs. Immediate surgery was performed, but only after Serena begged the health care professionals to listen to her. Serena states: "Being heard and appropriately treated was the difference between life or death for me" (qtd. in Gardner, 2022). This led to more recognition in what pregnant Black women face in the health care system; they are being ignored. Prejudice is defined as one's opinion towards a person or object without any information regarding the subject; discrimination is acting out with a prejudice mindset depending on a person's ethnicity, religion, or race. Both are used repeatedly towards people of color from many years ago and it is still practiced in the health care world towards pregnant African American women today. Along with Black women's physical well-being, "It is estimated that 10–20% of pregnant and recently postpartum women experience depressive symptoms, and that the rates among low-income and Black women are even higher (Mukherjee et al., [26])" (Shakkaura et al., 2022). This prejudiced behavior is expanded to Black women across the United States, with many of them speaking out and telling their side of the story while also providing support for other women of color who have faced the same issues and not received proper treatment. Health care organizations involving labor and delivery need to take notice of the common factors that each Black woman points out in their treatment and learn to better accommodate pregnant Black women's needs. Through the research, various locations from across the United States were used to collect data, from Ohio, California, South Carolina, Georgia, and Texas indicating that this an issue faced across the country and has been harming multiple pregnant Black women for many years.

Data/Evidence

Black women across the United States are affected in health care especially during labor and perinatal care. Barnett et al. (2022) write: "The US infant mortality rate (IMR) for non-Hispanic Whites was 4.6 deaths per 1000 live births compared with 10.8 among non-Hispanic Blacks in

2018." This shows higher death rates are seen in Black women compared to White women during childbirth. According to Smith et al. (2022), "While the preterm birth rate in the U.S. declined in 2020 for the first time in several years, the rate for Black women did not change significantly" (Hamilton et al., [15]). The same 2020 data found Black women experience a PTB rate that is 50% higher than women of other races." Each article reviewed involved a small number of Black women, each containing 11 to 27 participants for interviews or surveys. The participants not only involved Black women, but also women who were in a health care profession and provided care of the neglected Black patients. The requirements for participation in the research included where the participants were living, if they were Black women of childbearing age, and at most 12-months postpartum. Some participants came from the San Francisco BIH Program, Black women who received aid from the Strong Beginnings organization, a federal health and human services program for Black and Latina women during pregnancy and early childhood, while other Black women from other states were given the option to participate in the study. For the research conducted by Strong Beginnings, "Nineteen percent of women indicated that they had been hospitalized with a medical problem during pregnancy; 19% reported their infant was hospitalized in the neonatal intensive care unit" (Roman Et.al, 2017). For Black women who were a part of the BIH program, their "group discussed the features of such a prenatal care group that they would like to see UCSF offer. Immediately, women focused on improved access to mental health care as an urgent need for any group prenatal care designed for their community" (Shakkaura et al., 2022), noting it was an important topic to focus on. Most used a Quantitative approach, using interview guide methods, except for one article that used a survey method to obtain their data and transcripts for their results. When looking into who takes care of pregnant Black women the most while hospitalized, "maternal-child nurses should understand how Black pregnant women experience racial discrimination and the personal work they do to avoid potential harms from discrimination." (Dove-Meadows, Et.al, 2021). For the articles, each study was able to determine a common theme amongst all the Black women who participated, showcasing common behaviors seen in the healthcare system today. According to Roman et al. (2017):

> Federal Healthy Start (HS) programs target low-income women who are disproportionately exposed to physical, social, and psychological stress, are more likely to have chronic health problems, have fewer health literacy skills, and have barriers to care that make it difficult to use health services and navigate a confusing

delivery system (Borders et al. 2015; Gavin et al. 2012). HS programs serve a high proportion of African American women who are at greater risk for pregnancy complications and underutilization of services that contribute to persistent disparities in birth outcomes (Behrman and Stith Butler 2007; Creanga et al. 2014a, 2014b).

Some researchers also tried to vary their study depending on socioeconomic status. For example, one study discusses how "Seven participants (39%) reported an annual income of less than $10,000, two (11%) participants reported income between $10,000 and $19,000, six (33%) reported income between $20,000 and $29,000 and the remaining three participants (16%) reported income of $30,000 or more. Two (11%) participants were married, three (16%) were living with partners and 13 (72%) were never married. Twelve participants (67%) reported high school or GED as their highest level of education. Five participants (28%) reported some college and one participant reported vocational or technical training" (Dove-Meadows et al., 2021). The researchers believed that Black women's social economic standing was also a factor in affecting how Black women are treated in a health care setting during pregnancy; women with more education and higher income received better service. The results of each study proved that the socioeconomic standing of the Black women does not correlate with the poor health care the Black women received. One participant stated, "There is so much anecdotal and empirical evidence that support black women's claims that, no matter how smart, nice, rich we are, we are just not listened to" (Smith et al., 2022). According to Barnett et al. (2022), "The racial inequities in maternal and infant health outcomes are long-standing. This analysis reflects the experiences of women of color across the perinatal period in a midwestern county. The identified themes are consistent with findings from previous research and provide direction for future interventions and strategies to improve maternal and child health outcomes." Each study reviewed presented a common issue facing pregnant Black women in the health care system and a similar outcome regarding what needs to be done.

Findings/Results/Outcome

When conducting the interviews and surveys, a common theme was noted in each article reviewed amongst the participants. Smith et al. (2022) write: "These themes revealed the challenges associated with preventing PTB among Black women: chronic and pregnancy-related stress among

Black women; lasting trauma from adverse maternal experiences; racism in healthcare; cultural incongruence in patient care; and self-education and self-advocacy." The participants from multiple articles discuss rising stress from surrounding factors regarding their care, trauma from processing the adverse effects during the pregnancy, and the discrimination Black people face in the health care system. These participants also noted how Black women also deal with cultural incongruence where the healthcare providers make assumptions about Black women with different cultural backgrounds from the caregivers. The participants mentioned the lack of education they were provided about their pregnancy and how each conversation was oversimplified for the provider's convenience. This would leave Black women who are at elevated risk to have preterm labor, adverse effects, educating themselves to ensure that they and their child are healthy. In other articles, there is noted similarity in the themes mentioned through the interviews and surveys including: limited access to resources, a distrust between the Black patient and the healthcare system, no advocacy for Black women, discrimination, prejudiced judgement, needing early prenatal care with easier access, and no support systems. There is also an impact on Black women's mental health where "participants faced challenges throughout their pregnancy due to their mental health state. One participant, for example, shared how her depression during pregnancy impacted her ability to receive prenatal care" (Barnett et al., 2022). With the habitual behavior noted within the healthcare system against Black women, it raises concerns to whether these disparities will improve. All articles reviewed for this research paper are no older than five years, showing that the behavior these participants faced is still very recent. This shows little to no improvement for better outcomes in future endeavors for other pregnant Black women. It suggests that Black women face struggles when it comes to health care and during pregnancy. As stated in Smith et al. (2022): "A common thread across both the women and CBO participants was that, because Black women face bias, racism, and disrespect in the clinical environment, medical professionals need to be held accountable for providing quality, respectful, and responsive health care." It may prove helpful for Black women to come together and form their own prenatal groups to tell their stories and provide information to help other Black women. This information may include how stressful situations need to be minimized and better planned for, more convenient appointments and better transportation provided for the participants, better explanation, communication, and knowledge about each step that Black pregnant women will be facing, and the cease and termination of racism and discrimination.

Conclusion

It is a good thing that these issues were acknowledged and pointed out for more people to read about it and adapt to better the healthcare system. It is a better situation that the women coming together and discussing these problems with health care now are aware of one another and know they are not alone, and that Black women can acknowledge they have one another to discuss their main problems and other issues to help the participants through their situations. If Black women were also provided with better transportation access, educate themselves early, and keep their appointments, they are more likely to have a better outcome regarding their mental and physical care along with their infants' wellbeing. What is alarming about this research is that there are so many articles and research regarding discrimination against pregnant Black women, yet there has not been much of a change or improvement in the past couple of years. Another issue is that not all of these women have readily available transportation or access to the needed information to better prepare for their pregnancy. Most Black women may also not know they are not receiving all their options or information regarding their health, and therefore are unable to make appropriate decisions leading to the adverse effects.

Recommendation

It was noted in an article regarding Black women's mental health that "within a group of pregnant and recently postpartum Black women in San Francisco, group prenatal care was a welcomed concept. We also found that women emphasized comprehensive, accessible, and race-conscious behavioral health services as a highly needed and desirable component to patient-centered perinatal care" (Shakkaura et al., 2022). Looking into the themes and concerns, "Identifying these gaps based on the patient experience allows healthcare and social service providers to offer more holistic care that prioritizes, rather than ignores, racial components of health. Additionally, this study calls attention to systemic faults when treating Black women, regardless of social factors such as socioeconomic status. Moving forward, it is crucial that policymakers, clinicians, community partners, and patients confront the causes of these racial health disparities and work collaboratively to reduce the rate of Black preterm births" (Smith et al., 2022). Of those within the healthcare system, especially involving healthcare providers who deal more with patients, "nurses can support Black pregnant women by recognizing the varied experiences of racial discrimination

and by not blaming the women for these experiences or potential resultant outcomes" (Dove-meadows et al., 2021). A few articles recommended home visiting care for patients who cannot make it to their appointments on time and "'PNC providers, in integrated care models, could support increased enrollment in Healthy Start and EPC. Then enhanced engagement interventions can be delivered by CHWs, trained to provide peer support, or trusted nurses and social workers who deliver services in a woman's community (Grote et al. 2007)" (Roman et.al, 2017).

Overall, the equality in health care for people of color, especially pregnant Black women, has come a long way but still has a long way to go before Black women are able to obtain appropriate and deserved care. Noticing each issue and addressing it one problem at a time helps to make the healthcare system better. Black women will also be able to acknowledge that there are others with them to help provide the resources that the healthcare system lacks. The goal is to change the healthcare system to a place where everyone is provided with justified and non-discriminated care so that all Black women do not have to fear for their overall health or their child's wellbeing.

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Tron (1982): All This Technology Scares Me
Robert Asher

eleased in 1982, *Tron* follows Kevin Flynn (Jeff Bridges) after he's sucked into a computer and joins forces with his colleague's alter ego, Tron (Bruce Boxleitner), while having to fight his way back to the real world. It was one of the first films to rely on computer generated imagery to tell its story at a time when most films relied on practical effects. However, because it was a financial flop, Hollywood became scared of computer-generated imagery (CGI). When it strayed from tried-and-true practical effects, Hollywood "tended to use CGI to support a story rather than carry it" (Craig 160). Because it was released during the height of the popularity of video arcade games, *Tron* became more well known for its video game tie-in based on the film than for the film itself. The film was also released at a time when computer technology was becoming more accessible and promising. The use of CGI in Hollywood blockbusters has since become the standard as computers have gotten more advanced and more powerful. Due to its use and reliance on computer-generated imagery, *Tron* has proven to be a groundbreaking film and a harbinger of things to come.

At the time *Tron* was made, computers were not nearly as powerful as contemporary computers. Computers have existed since right after the Second World War because in 1946 the creation of the first general purpose computer was completed (Swaine and Freiberger). The ENIAC was funded by the United States government and was "designed specifically for computing values for artillery range tables" (Swaine and Freiberger). However, by the time *Tron* was filmed, the world had not yet entered the age of the personal computer because "since 1975 when the Altair 8800 was splashed across the cover of *Popular Electronics*, and *Byte* launched its first issue with an article on how to reuse integrated circuits, the practice of *owning* a computer had been understood as a uniformly technical hobby" (Nooney, et al). To animate a full-length feature film, the processing power requirements and render times were enormous and required the use of supercomputers "and these supercomputers could only often be found in commercial or university research labs" (Keil and Whissel 151). Because the technology required such vast amounts of power, filmmakers were allowed the use of only a single computer that used only two megabytes of Random Access Memory (RAM) (Bowles). Information International Inc (Triple I), an animation company that worked on the film, provided the sole

computer that was used for the making of the film, and it was the size of four deep freezers put together (Meyer Burnett).

Prior to *Tron*, computer-generated imagery had been used sparingly, partly because the technology was not available due to either expense or capability of what was available. However, computer-generated imagery had been used in the opening credits of Alfred Hitchcock's 1958 feature film *Vertigo* and was used to "create patterns onto animation cells" (NFI). *A Computer Animated Hand* was the first ever computer animated short and was released in 1972 (NFI). Computer generated imagery had been used in *Westworld* (1973) to show how things looked from the perspective of the robots, and its sequel *FutureWorld* (1976) utilized the technology to make a three-dimensional head (NFI). The technology was so primitive, however, that the two dimensional "pixelated image of the live action plate created by Gary Demos and John Whitney Jr. of Triple I (Information International Inc) required eight hours per film frame to render" (Keil and Whissel 151). These advancements led Lev Manovich (qtd. in Morris) to claim that during the 1970s and 1980s "computer images progressed towards a fuller and fuller illusion of reality." Another problem was that these "early programs also lacked sophisticated methods for rendering, which involves the addition of surface texture, color, and lighting" (Thompson 701).

The history of *Tron* and video games are intertwined. As it was a blockbuster flop and released during a time when arcade games were at their height of popularity, *Tron* became better known for its tie-in video game of the same name. The game actually made more than the film did at the box office (Soares). Even director Steven Lisberger's inspiration for the film came to him after watching a demo reel of Pong in 1976 (Bowles). While video games existed prior to the 1970s, the technology was not nearly as accessible to the general public, but that would change after 1972 when coin-operated booths started popping up in arcades around the nation (Newman 6). The 1970s were exhilarating for the video game industry, "as video games developed alongside handheld electronic games and toys, pocket calculators and digital watches, home computer systems, the Internet with its bulletin board systems (BBS) and e-mail, video cassette recorders (VCRs), cable television (MTV, of course), and blockbuster films with improved special effects" (Rotberg 3). The exhilaration that the fledgling industry experienced in the 1970s and early 1980s came crashing down in 1983, when the industry suffered what would become known as The Great Video Game Crash of North America (Rotberg 3). The crash of these companies' stocks devastated the fledgling industry for a couple years. It would take until

1985 for the industry to begin to recover when a Japanese company named Nintendo released The Nintendo Entertainment System in the United States, which "helped revive the American video game industry and end the problems it was suffering" (Wolf 5).

When *Tron* was made, Disney's reputation was entirely different from the reputation that it has today. The studio did not have films that were popular with the youth market, like its Marvel films are now. It was not "the powerhouse as it is today" and "there was little animation and its live-action films [...] didn't set the box office on fire" (King). In the 1970s, they were known for films like *The Barefoot Executive* (1971), *The Shaggy Dog* (1976), and the Herbie children's film series. Dick Cook, the chairman of the Walt Disney Motion Pictures group, remembers the studio at the time was "searching really desperately for something that was going to breakthrough and be popular for young people" and "so when *Tron* came along, it was met with a lot of anticipation" (Meyer Burnett). Producer Donald Kushner believes that *Tron* was made for Disney because it was an animated film that used cutting edge technology and Walt Disney himself had always wanted to utilize the latest technology to his advantage (Meyer Burnett). Richard Taylor believes that what made Disney eventually sign on to make *Tron* was the video game craze of the late 1970s and early 1980s because the studio realized there was a big marketing potential with a tie-in video game (Meyer Burnett). *Star Wars* merchandise and the use of Reese's Pieces in *E.T.* (1982) had proven that there was a big potential profit with tie-ins. By producing the film, Disney "did exemplify the risk-taking sensibilities that had been a hallmark of the studio's earlier days with its production of *20,000 Leagues Under the Sea* (1954)" (Soares). However, *Tron* grossed only $33 million at the box office. Cook suggests that expectations were too high for the film and that it was set up to fail (Meyer Burnett).

The making of *Tron* was a laborious process for its crew. Initially, the plan was to film on a white background, but director of photography Bruce Logan insisted on a black background "because frankly, there weren't enough lights in Hollywood to create the amount of white we needed to do that" (Meyer Burnett). So they draped entire sets in black felt. The filmmakers decided to use a process called blacklight animation, which was used in a lot of traditional animation during the 1970s (Shields). The areas that filmmakers wanted to glow were painted black so that when the camera would be rewound to the beginning and a counter-matte was placed down, the placeholders that had been blacked out became transparent (Shields). To achieve this look on the characters in the movie, actors wore skin-tight, white costumes with

black marks painted onto them. The film was then blown up to be a 14-inch-tall film stock known as Kodalith. Then animators would draw electric glows around the actors, props and vehicles (Meyer Burnett; Bowles). Each Kodalith had different layers of matte paintings and each Kodalith might have as many as thirty layers, but the simplest ones would have only five layers (Meyer Burnett). Matte painters would then have to paint on these Kodaliths in black and white, which painter Tia Kratter thought was so strange because every other project she had worked on required paintings in color (Meyer Burnett).

Now, computer technology makes filming much easier and quicker during production and post-production, but that was not the case when *Tron* was made. While *Tron* was the first major feature film to rely on CGI, it still "only contains forty minutes of computer animation" (Soares). Four animation companies worked on the film: Magi Synth-A-Vision, Information International Inc (Triple I), Robert Abel and Associates, and Digital Effects. Robert Abel and Associates created the transition sequence from the real world to the computer world, and it took incredible amounts of time (Meyer Burnett). As Richard Taylor remembers it, Kenny Merman shot vector graphics, then made a bunch of lines to add up to be a shape, put color filters on the camera lens, shot bi-packs, and then shot still another pass (Meyer Burnett). Digital Effects made the *Tron* logo at the beginning and the bit character (Meyer Burnett). Magi Synth-A-Vision and Triple I contributed most of the CGI work on the film. Magi Synth-A-Vision's process of creating images was to take simple shapes and put them together to make seemingly complex shapes with them (Meyer Burnett). Because of this, they were responsible for mainly the light cycles, recognizers and tanks (Meyer Burnett). Triple I could make much more advanced shapes, so they were responsible for creating Sark's carrier, the solar and the Master Control Program (MCP) (Meyer Burnett). Triple I's process involved creating polygonal models where animators would draw an object to be three-dimensional and then divide it up and encode these images using a digitizing tablet so that every little point was digitized (Meyer Burnett).

While it is a live-action film, the look that was achieved for *Tron* does not look real. The actor's' flesh tones turned out looking grey and the neon that was used throughout the film give it the otherworldly look that the filmmakers were trying to achieve. Effects designer Art Durinski [qtd. in Pierson] rightfully claims that *Tron* " has a quality that is unlike anything else." Despite the fact that *Tron* relies upon two separate animation companies with two different ways of working, the film is able to keep a consistent look. Nothing is present in the film that would

make the viewer realize two different companies contributed to the bulk of creating these images.

After the failure of *Tron* at the box office, Hollywood decided not to rely on computer-generated imagery in its films. CGI would be used sparingly and "to support the story rather than carry it" (Craig 160). The technology would be used in *Young Sherlock Holmes* (1985) to turn a church's stained-glass into a live-action knight and later in *Willow* (1988) to morph from one animal to another and, finally, to a woman (Craig 160). Despite these successful uses of CGI, Hollywood would rely on practical effects for the remainder of the decade. Even the iconic face melt scene in *Indiana Jones and the Raiders of the Lost Ark* (1981) was achieved using practical effects (Jacks).

It would take thirteen years for Disney to feel comfortable taking the risk of making a feature film with computer-generated imagery again. In 1995, Disney released *Toy Story*, which was animated using just CGI. During its original release, the film made $244,651,588 worldwide, nearly $232 million more than what *Tron* made during its original release ("Toy Story"). Director John Lasseter acknowledges that "without *Tron*, there would be no *Toy Story*" (King). Kushner remembers that Lasseter would come on set frequently and watch him work and believes "that's where he really started to get hooked on computer animation" (King).

When *Tron* released in theatres in 1982, it was a failure. Audiences and critics alike did not know what to make of this strange looking film. Since then, it has proven to be far ahead of its time. Chris Carle (qtd in King), editor of IGN Entertainment, argues that "it's not a stretch to say that *Tron* opened the doors of CGI wide." Now, the use of CGI has become the standard in major films and is used in both small and big ways. In *Children of Men* (2006), Alfonso Cuarón used the technology to film the birth of a baby and to erase the chords of the lamp that Marichka (Oana Pella) carries (Seymour). It's used most extensively in Disney's Marvel films, where oftentimes the actors only work with sets that are draped entirely in green, much like how *Tron*'s sets were draped in black felt. This proves just how far ahead *Tron* was for its time.

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Neurotechnology, Ethical Privacy, and Information Technology
Benjamin Oravec

Imagine a soldier running through a battlefield faster than any soldier ever before, not taking steps as they run, but bounding and jumping over obstacles with inhuman strength and speed never before seen. Then, defeating the enemy with sheer brute force and superhuman accuracy that just doesn't seem possible, the soldier turns to the last few enemies, who throw down their weapons and put their hands up in horror at the sight of their adversary – a robot, dressed in a military uniform. Roughly 900 miles away, at a military base far away from the warzone, a field commander claps their hands and says, "Great job everyone, we did it!" A soldier sitting in a chair takes her helmet off – the inside looks like a small digital screen as if looking through the eyes of that same robot on the battlefield - she turns around and says, "Thank you, Commander." This soldier's helmet allowed her to control this robot, not with some sort of video-game-like controller, but with her mind. What she thought, the robot did, and when the robot was shot at, the robot's AI reacted automatically to dodge the bullet. While this may sound like a great idea, if this information is being taken directly from the brain, where would it go, who could see it, and how would it be protected?

If your thoughts could be transmitted directly from the brain, and translated into a language that can be read by a computer, what are the limits of the information that can be gathered from a person's thoughts, and where would someone draw the line between targeted, purposeful actions and private, personal information when collecting this data? While this may all sound like science fiction, current studies are being done by researchers at the University of California, Berkeley, where fMRI (functional Magnetic Resonance Imaging) machines are being used to decode and compile a real-time, "moving" reproduction of visual input being seen by a subject, directly from their brain (Rowland, 2021). These images are produced in a typical fMRI format, but after some colorizing and organization, a strikingly similar image to the original can be produced using only these fMRI-gathered images. To put it simply, these studies have the individual watch a combination of video clips on a screen while being scanned, and the reconstructed result of the brain activity seen on these scans is similar enough to make out obvious elements from these videos. The researchers believe that more research on this technique could be applied to decoding thoughts as well. Having the subject concentrate on a certain topic or memory could generate a

similar brain activity and then the resulting scan could indeed form images of these thoughts (Rowland, 2021).

DARPA, or the Defense Advanced Research Projects Agency, is a US government research entity focused on scientific innovation and advancement and is responsible for innovations such as the internet, voice recognition software, language translation software, and portable GPS devices (*About DARPA* 2022). One of DARPA's current research projects is called Next-Generation Nonsurgical Neurotechnology, or N3. The end goal of the N3 project is to devise a technology that can send and receive information to and from specific points in the brain through the same electrical impulses that the brain uses to send signals through the body. The idea is that a small electrode can be attached to the outside of the head and a strong enough signal can be directed into an area of the brain as small as one cubic millimeter to elicit a response in the brain. This same electrode can then receive similar electrical impulses from the brain and then these impulses can be fed directly into a computer and translated into information, either to cause an action or to be recorded as information (Sarma, 2021).

While DARPA's N3 concept is nonsurgical and noninvasive, similar technologies that do require implantation have already been developed and are currently being tested in lab settings. One example of this is called a neural dust mite, which can be constructed in various sizes from millimeters to tens of microns. Neural dust mites are both transmitters and receivers designed to be implanted into regions of the brain that have difficulty communicating with other parts of the brain or body, such as in those with paralysis, neurodegenerative disorders, and epilepsy (Rowland, 2021). These "mites" have no battery and are activated and powered by ultrasonic waves that can be sent to the brain through the skull from an external source. These ultrasonic waves, of course, would have to be very precisely delivered and controlled by sophisticated computer machinery to achieve the desired effect. These "mites" are the "middleman" between the brain and a computer and are known as BCIs or brain-computer interfaces (Rowland, 2021). Devices like this certainly have the potential to help many, but if they can both send and receive data to and from a computer, what data are they sending back to the computer, and once it "leaves" the subject's brain, does it still belong to them?

While N3 technology is not yet viable, and neural dust mites are still being tested, one proven and accepted form of neurotechnology that is currently in use is a device category known as deep brain stimulators. Similar in concept to a cardiac pacemaker, the main part of the device

is implanted in the chest or abdomen area, then small wires are run up into specific areas of the brain where a very small, stimulating electrical impulse is delivered in calculated intervals to achieve the desired effect. Deep brain stimulation, or DBS, is used to treat disorders such as depression, Parkinson's disease, tremors, epilepsy, and obsessive-compulsive disorder, with many others being studied for potential benefits from DBS (Cabrera & Carter-Johnson, 2021). With DBS devices having functional and physical similarities to cardiac pacemakers, the question of device safety brings up an important topic.

In 2015, researchers at the University of South Alabama were using an iStan simulation mannequin, a roughly $100,000 semi-robotic mannequin designed to mimic real medical scenarios with an onboard cardiovascular, respiratory, and neurological system that all react to internal and external stimuli in a similar way that an actual human body would (CAE Healthcare, 2014). The team at the university was able to wirelessly hack into the iStan's implanted pacemaker, which was a real pacemaker essentially identical to one that would be used in a real patient, and "kill" the mannequin by adjusting the settings of the pacemaker enough to cause cardiac arrest. A professor for the simulation program at the university said that it did not have to be a pacemaker but could be an insulin pump that could be hacked, causing far too much or too little insulin to be given to the wearer, potentially causing a life-threatening event (Storm, 2015). If a pacemaker can be hacked in this way and potentially kill a person, knowing the similarities between DBS devices and pacemakers, the safety of DBS devices comes into question with the possibility of them being hacked and their setting being altered as well.

A common "buzzword" in the neurotechnology world is the Neuralink device, a BCI that is designed to be implanted into the brain and that, if approved upon the completion of testing periods and trials, will allow a person to control many digital devices such as a keyboard and mouse, with only their thoughts. The Neuralink device will also have Bluetooth capability to communicate with smart devices and, through the use of the Neuralink app, can monitor the device's status. The hope for Neuralink is to one day be able to implant this device in areas of the brain, similar to the neural dust mites or DBS, that lack adequate functionality and use it to help restore that functionality, including motor, sensory, visual, and even memory function. Although Neuralink states that "Security will be built into every layer of the product through strong cryptography, defensive engineering, and extensive security auditing" (Studio, 2022), where there is a connection, such as Bluetooth or another wireless connection, there is a potential vulnerability.

With ideas such as Neuralink and other DBS-type devices, human rights, and legal implications should be considered by both the entities developing this technology, and the international community regarding their use and implementation. For example, if a DBS device meant to help treat depression were to malfunction or be hacked while the person was driving, causing an extreme shift in their mood from contentment to sudden, extreme anger and causing them to have road rage and run another driver off the road, once the device was interrogated and the issue was discovered, could the driver be held responsible for the incident, or would the device manufacturer be? The thought that a person's state of mind could be controlled or influenced by a malfunctioning device or even worse, an intentional action by a hacker, can have extreme human rights ramifications. As far as personal data, BCIs not only elicit a response within the brain but also record data regarding responses to the stimulation and other brain activity. This information is generally either recorded on the devices themselves or on the computer with which the BCI communicates (Rowland, 2021). Because this information is biometric in nature, this information is protected under the HIPAA Privacy Rule, and therefore, while there are no federal laws directly involving neurotechnology in the U.S., HIPAA does protect the data of users of BCIs, ensuring that device manufacturers stick to strict security standards (McDonald, 2022).

Should BCI technology progress further to be able to decode thoughts and/or memories directly from the brain, a common goal of the neurotechnological community, there are currently no laws protecting this type of information as memories and thoughts are not currently protected under HIPAA (McDonald, 2022). A new concept has emerged known as "neurolaws" in recent years, essentially addressing the need for the international community to address the lack of regulation regarding neurotechnology to protect the user and their "NeuroRights." The NeuroRights Foundation, a non-profit organization that engages the United Nations, neurotechnology companies, national governments, and the general public to raise awareness about the ethical and human rights implications of neurotechnology, has defined "NeuroRights" in five areas of concentration including Mental Privacy, Personal Identity, Free Will, Fair Access to Mental Augmentation, and Protection from Bias. These points essentially aim to keep control over neurotech devices that are capable of recording and transmitting neural data from the user, changing personal identity in any way, altering the user's free will, providing mental enhancements, and ensure that everyone has equal access to such enhancements, and automatically have built-in protections from algorithm biases solely in the hands of the user (NRF, 2022).

While there are currently no laws in place that regulate or govern neurotechnology, there was one large attempt in the U.S. In 2009 Senate Bill 586 was introduced with the aim of funding and directing the Secretary of Health and Human Services to implement a National Neurotechnology Initiative (S. 586, 2009). The bill stated intentions to provide funding for this initiative, which included setting up government research centers focused on neurotechnology and its potential benefits for humanity, as well as working with other government agencies such as the Food and Drug Administration, Veteran's Affairs, and Department of Defense to compile information, conduct public outreach, and provide recommendations towards neurotechnology research. Lastly, the bill proposed the creation of an American Neurotechnology Study Center, whose goal would be to study the responsible development of neurotechnology and assess the need for standards, guidelines, and strategies to ensure its responsible development. While this bill is extensive and thorough, it was "read twice and referred to the Committee on Health, Education, Labor, and Pensions," where it currently remains since 2009 (S. 586, 2009).

If there comes a point where BCIs can decode and record our thoughts and memories, whether or not there are privacy laws protecting these thoughts and memories, there are laws already in place, such as the Computer Fraud and Abuse Act, that will legally protect neurotechnology users if their devices are hacked and their stored thoughts or memories were stolen. In short, the Computer Fraud and Abuse Act, or CFAA, is a broad document that covers many possible scenarios of unauthorized access being gained to computing devices, whether this is in the form of hacking into a protected system, such as a password-protected PC or neurotech device, or exceeding the scope of their authorization to access a system (*18 U.S. Code § 1030*). Of course, if a device is hacked and data is stolen, the damage is done and the hope is that enough information resides in the device or network the device was accessed through to follow the trail back to the hacker. But if they were found, the laws are already in place to handle the situation.

The emerging field of neurotechnology holds many promising possibilities for those not only with neurological issues but also to enhance attributes in those that desire them to be. There are indeed no laws at this time to protect the "NeuroRights" of individuals regarding neurotechnology, but the need for these protections is becoming more obvious to the world as the technology becomes less science-fiction and more science-reality. At this time, the information that can be gathered with neurological recording devices is still considered biometric data and thus protected by HIPAA, and in theory, if BCIs were at some point able to record memories and

thoughts, this information would be protected from unauthorized access by the CFAA. A significant bill to research neurotechnology was introduced to the U.S. Senate over ten years ago, where it remains, but with the rise in imagination, popularity, and potential of neurotechnology and the obvious benefits that it can have for humanity, there remains hope that S.586 can be revisited and the government can begin studying and drawing up frameworks for regulating this technology before it becomes common, to keep citizens' human rights and privacy at the forefront of the conversation through the development and implementation of neurotechnology.

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Comparison: The Thief of Joy
A Review of the Psychological Impacts of Social Media on Adolescents
Rachel H. Neubauer

Introduction

The advent of social media platforms has radically changed our society and the lives of the individuals that use them. Social media has many positive benefits that can bring people and ideas together, as well as foster creativity and self-expression. However, for adolescents and young adults, social media can carry many risk factors that negatively impact their psychological health and overall wellbeing.

Social Media Use

Social media comes in in many forms and serves many purposes. These platforms include methods of communication sharing such as Facebook, Twitter, and WhatsApp, sharing of various media on YouTube, Instagram, Twitch and TikTok, and making professional connections on LinkedIn (Ramezankhani et al.). Many of these platforms allow the user to create a profile where they can then build a social network, interact with others, and present their personalities to this network (Diefenbach and Anders).

The growth and adoption of social media platforms has been significant and widespread. As of 2019, more than 74% of adults worldwide use some form of social media (Ramezankhani et al.). Social media use is especially prevalent in adolescents and young adults with more than 85% of individuals in these age ranges having at least one social media account, and 63% using those accounts daily (Papageorgiou et al.). According to literature, self-presentation and self-disclosure have been cited as motivators of young adults for social media use (Charoensukmongkol). This outlet of self-expression provides users with the ability to foster and grow their concept of self and identity and the ability to share that with others (Ramezankhani et al.). Platforms that emphasize communication also allow users to communicate with others more easily, which can help to strengthen weak relationships or maintain relationships where users are separated by distance. Through these forms of social media, individuals can find groups of other persons with similar interests or who are like-minded, where subcultures and communities can form. Additionally, these

sites are more likely to expose users to diverse people, personalities, and information (Zhou and Zhu).

<div style="text-align: center">**Social Media and Perception**</div>

An explanation for the increased adoption of social media platforms, particularly by younger individuals, is the psychological element of these platforms. By design, social media use can be quite addictive (Zhou and Zhu). One driver of the addictiveness of social media is the gratification one receives from using it (Diefenbach and Anders). For example, gratification can be achieved by the fulfillment of having one's basic human needs met, which includes social connectedness. Social connectedness can be defined as the need of individuals to interrelate with others and gain social acceptance. This need for social connectedness can in turn positively or negatively impact the self-esteem and perceived social status of the individual. An individual's social status consists of factors such as respect, inclusion, admiration, and general regard of the individual by others, and can determine or reflect the individual's level of belonging and social connectedness. It is important to note that one's social status is subjective and does not necessarily reflect the individual's character or reality, but merely the perception of the image of oneself that they project (Diefenbach and Anders).

The Need for Validation

The need for social connectedness, in combination with the addictive nature of social media platforms, can alter the behavioral patterns of adolescents. As young adults post to social media, motivated by the desire for self-presentation, the reception of positive feedback through likes and comments can elevate their perceived social status and self-esteem (Diefenbach and Anders). This process of self-presentation, followed by feedback, can result in a loop with negative impacts.

Narcissism

The addictive design of social media exacerbates the desire for positive feedback from one's peers and the resulting psychological gratification. The positive feedback loop can result in social media use being driven by egocentric motives as opposed to obtaining gratification through genuine social connectedness (Diefenbach and Anders). If an individual perceives their social status to be low, or if they fear the loss of their social status, individuals might increase their posts and activity on social media to receive more positive feedback and thus further personal gratification.

Individuals may also engage in editing the content that they share online in order to project a socially desirable image to others (Charoensukmongkol).

Low Self-Esteem

The positive feedback loop can also impact the individual's self-esteem. As social media can be viewed as an expression and reflection of oneself, the quantity and quality of the feedback received can alter the self-perception of the user (Diefenbach and Anders). If the self-perception of the individual is poor, this could result in an increase in the desire for gratification, which can be used as validation of the individual and their self-perceived value.

Complications of Comparison

As individuals vie for attention and the subsequent gratification and validation that they receive from the positive feedback loop, comparisons are made against others in their peer group. According to Festinger's Social Comparison Theory, individuals compare themselves with others, particularly those who are members of their peer group, so that they may gauge their own performance, ability, sociability, and social status (Charoensukmongkol).

Although comparison occurs in environments outside of the Internet, comparison of individuals on social media can be problematic due to the content catered to fit in the standards of social desirability. As young adults in particular view the social media posts of their friends and peers, they are viewing content curated by the content creator that shows their life and life experiences in a favorable light (Charoensukmongkol). Additionally, it has been found that when individuals compare themselves with friends and peers on social media, the viewer tends to overestimate the positive experiences and underestimate the negative experiences of the content creator.

The use of Photoshop or filters on these curated images can compound the issues that develop from social comparison, particularly for girls and young women who may be more vulnerable due to their current life phase. Photoshopped and overly sexualized images of female peer members project stereotypical beauty ideals, as well as ideas of what femininity should be (Papageorgiou et al.). This practice of editing photos to fit certain beauty and body standards enforces the message to young women that their value is derived from their physical appearance. As a result, when an individual compares themselves to these curated images reflecting stereotypical beauty standards and social desirability, they might perceive themselves and their

value, either physically or socially, to be less than and therefore do not experience the gratification that they desire and instead experience feelings of psychological distress.

Social Media and the Psyche

The psychological distress that individuals can experience from negative comparisons on social media platforms can manifest in multiple and various mental health concerns. These mental health concerns can include depression, anxiety, low self-esteem, a negative body image, self-harm, disordered eating, and potentially suicidal ideation (Papageorgiou et al.).

Furthermore, a person's gender may also contribute to these mental health concerns. It has been determined through previous studies that women tend to experience social anxiety at higher rates compared to men, which in turn can result in higher levels of self-depreciation and emotional fluctuations (Ramezankhani et al.). Additionally, individuals with low self-esteem tend to have fewer stable relationships than those with adequate or prominent levels of self-esteem and consequently they need higher levels of positive feedback from others. Furthermore, several studies have shown a link between social media use and loneliness. This fact, in combination with the likelihood of fewer stable relationships, lowered self-esteem, and an elevated need of positive reinforcement, results in the need for social connectedness not being met.

An unmet need for social connectedness can be both pervasive and detrimental to adolescents. This inability to meet the need of social connectedness can also be defined as thwarted belongingness; the feeling of having a lack of connections to other people or a lack of meaningful relationships (Spiltzer et al.). Thwarted belongingness, as stated by the International Psychological Theory of Suicide, is a key risk factor for suicidal ideation. Thwarted belongingness is a particular concern for adolescents and young adults due to the changes in life phases they experience. The transition through educational levels and into college can increase loneliness and thwarted belongingness as close relationships may be lost during this time and new relationships have not yet reached a desired level of meaningfulness. With a lack of meaningful relationships, individuals may turn to social media platforms for social connection which can put them at a higher level of risk for suicidal ideation due to compounding factors of thwarted belongingness and negative social comparison (Spiltzer et al.).

Conclusion

Social media can positively and negatively impact the life experiences of those that use it. Concern arises when individuals compare themselves and their lives to content that they see online, much of which has been altered to project a positive image. This comparison can be especially problematic for younger individuals who may be experiencing feelings of loneliness or lowered self-esteem due to the changing phase of life. This propensity for comparison should be recognized and addressed for younger individuals who use social media to prevent the negative outcomes that are associated with comparison, and instead allow the viewer to experience the positive aspects that social media can provide.

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The Evolution of "Fine"
Khori Johnson

A s of this writing, it has been about a month since Rihanna gave her long-awaited return to the world stage during Super Bowl LVII. Millions of people were excited about her return to music and the possibility of her being pregnant with her second child. When she confirmed her pregnancy, the Internet exploded with memes, primarily positive responses. In the subsequent week, she graced the cover of *British Vogue Magazine* March 2023 issue with her 9-month-old son and the father of her children, ASAP Rocky. In one of the photos Rihanna shared on her Instagram, she is wearing a black lace dress with heavy makeup and messy hair on a red satin bed with her son innocently smiling while lying on the bed in a diaper. Rihanna captioned the photo, "my son so fine! Idc idc idc!" Contrasting the positive reception in the days prior, people criticized her for referring to her son as fine, a word with sexual connotations depending on the usage. Others defended her, citing that "fine" suggests a "fine young man" with more innocent origins. Amid this debate, I found a goldmine for discussing how words change over time. In this essay, I will analyze the history of the adjective "fine," its historical definitions, how its meaning became synonymous with "sexy," and why I believe this change occurred.

The word "fine" has had a long history of usage from as early as the 1200s and has had quite a variety of definitions and parts of speech. According to the *Online Etymology Dictionary*, the etymology of the word "fine" is said to be derived from the Old French word "fin," which meant "perfected, or of the highest quality," and can be traced back from the Latin word "finis," which referred to things "that which divides, a boundary, limit, border, end." This is evident from the Latin phrase "finis boni," which translates to "the highest good" (Harper). This word experiences various orthographic forms, its Middle English forms being: "fyne," "ffyn," "fin," "fyin," "fynn," and "fynne." In regional areas, fine was spelled as "foine," "foin," and "vine." The Scottish variants before 1700 were "fayn" and "feyne" (*OED*).

In addition to the spelling changes, there is a difference in pronunciation as well. The French "fin" was pronounced in the International Phonetic Alphabet as [fiːn] while in present-day English in the *Oxford English Dictionary*, "Fine" is pronounced in American English in the IPA as [faɪn] and the British variation [fʌɪn]. *This Language, A River: A History of English,* written by

K. Aaron Smith and Susan M. Kim, examines the IPA in great detail to explain the phonetics of vowels and consonants. The [f] sound of "fine" is a labiodental consonant, meaning its place of articulation starts with the contact of the upper row of teeth and lower lip (Smith 84). This [f] sound is also a fricative which means the sound can be until there's no more air in the lungs (Smith 85). The French pronunciation of the vowel is the high, tense, front, and long vowel [i:] that changes into lower back vowels like [ʌ] in the British version and the low, back vowel [a] in the American version (Smith 89). Both the British and American have [ɪ], which is a lax and short vowel followed by [n], a nasal alveolar consonant since the tongue must touch the alveolar ridge and the sound continues from the nose until the air from the lungs stop (Smith 86).

I believe the slight change in the vowels is due to the Great Vowel Shift. As the name suggests, this shift was a reordering of vowels originally longer in articulation into the upper oral space. According to *This Language, A River: A History of English*, the primary vowels affected by the shift were the high vowels [i] and [u] which became [aɪ] and [au] respectively (Smith 305). This change is clear in the phonetic spelling of "fine" previously denoted with a long [i] into the [aɪ] in the American English version. This may also be the reason behind why the Scottish's quite different spelling as "fayn" and "feyne" use long vowels. It's important to note that these aren't phonetic spellings; however, because these spellings occurred before the 1700s, I believe the Great Vowel Shift contributed to the change presumably into versions similar to the English versions listed.

"Fine" has undergone many changes in meaning, with its common meaning from the 1300s being that of the pure and best quality, but there are many other definitions from past and present (*OED* AI). In the 1400s, other obsolete definitions occurred such as undiluted liquids, a bright pigmented hue, or a large, good-sized object, which contrasts with modern definitions of being thin and delicate (*OED* 2b, 4, III). The OED also lists definitions, contexts, and sources in which "fine" has been used over time e.g., referring to metals free of other materials and were measured in a certain number "fyne" in Middle English (OED 2ab). The word was also a modifier for insults e.g., "a fine fool" in Shakespeare's *Othello* in 1616 (*OED* 5b). It can denote eloquent and well-expressed works or be used ironically to express the opposite as in H. Fielding's quote, "A fine excuse indeed" in his 1733 play, *Miser* (*OED* 7c). "Fine" can modify a noun that performs with great skill such as a "fine musician" in *Venetia* by B. Disraeli written in 1837 (*OED* 8). In a more dated context, "fine" refers to flashy and showy clothing (*OED* 10). The more recent definition,

which I believe people were referring to when defending Rihanna, is when one is admirable, excellent, or of notable merit, as in the quote from E. Pace's "Saber Legs" in the 1970s, "A fine man. So many-sided. What I believe you would call a Renaissance man" (*OED* 7a). However, the most pertinent definition for this essay signifies a good-looking person (*OED* 9a).

"Fine" is used in many English-speaking communities. For example, it is a colloquial term in Scottish and Irish English that means "very, exceedingly, or completely" typically used with the word "and" like the quote, "Ah's fine and hung-ry" in Ross's *A glossary of words used in Holderness in the East-Riding of Yorkshire* published in 1877 (*OED* 6). In Scottish, Northern English, and American English, "fine" is a response to the question, "How are you?" meaning the person is okay (*OED* 15). In African-American communities, "fine" means sexually attractive, though outside of the community this meaning is considered dated and existed as early as the 1450s (*OED* 9a). The 1950s quote from Anderson's *Lover Man* denotes this meaning: "'She was fine, wasn't she?'... 'I got a girl that's finer than that'" (*OED* 9a). "Fine" used in this context is the way I most heard the word within the black community. Because of the sexual connotation, I believe this is why people, especially African-Americans, reacted the way they did to Rihanna's caption. Several debates arose in the community, especially after Rihanna doubled down in her comment section by saying "af" [as fuck] when others pointed out the suggestive meaning. "Af" in slang is used to intensify the meaning of the preceding words. It is necessary to point out the nuance that Rihanna isn't African-American but is Afro-Caribbean, which is the reasoning in others stating that Caribbeans may not use the word in the same way as African-Americans. They suggested that to Caribbeans "fine" is akin to "fine young man." However, in the *Oxford English Dictionary*, no such distinction between the two groups meanings of the word was made. I also argue that Rihanna has been in America for long enough to know the meaning of the word in the way she uses it.

What made "fine" mean "sexy," particularly in African-American vernacular English today? I believe it has to do with the meaning of someone or something being the best quality or attractive. To find someone attractive, one must view them as one of the best looking out of the human population. Circling back to one of the *Oxford English Dictionary's* definitions of a dated way of saying a person is remarkably good-looking in slang, "fine" used in this way was frequently regarding a woman in the 18th century, equivalent to pretty or beautiful (*OED* 9a). Like "pretty," "fine" is a more proper word to describe a person that one may be sexually attracted to, especially

when used to describe one's body. This may be why the word became synonymous with "sexy" but is a more refined way of saying it in AAVE.

"Fine" has encompassed a myriad of positive and negative meanings over several centuries and has been co-opted into AAVE and slang to mean sexy. Because of this, people wish for the adjective to not be used toward children, especially in the way Rihanna used it because it is considered problematic. From the French etymon "fin" to today, the evolution of "fine" proves language is alive and ever-changing. What may mean one thing today may mean something completely different in the future.

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Trauma Portrayed in Media:
A Formal Analysis of *The Perks of Being a Wallflower*
Victoria James

Novelist-screenwriter-director Stephen Chbosky's *The Perks of Being a Wallflower* is a story about Charlie, a teenage boy who writes anonymous letters to an unknown person about his life as he adjusts to high school after the suicide of his best friend. Although the novel and film have themes of love, growth, and acceptance, there is a desolate side to *The Perks of Being a Wallflower*. The film focuses on Charlie's mental health as he works through the trauma of his favorite aunt Helen's death, the passing of his best friend, and the suppressed memories of getting molested by his aunt Helen as a young child. The novel's epistolary form is significant to the book but must adapt to the coming-of-age format once the story becomes a film. The adaptation of *The Perks of Being a Wallflower* transforms the genre from epistolary to coming-of-age by using voiceovers from Charlie, flashbacks, and music to express themes of trauma and recovery during adolescence.

An epistolary novel refers to fiction works written in documents, such as letters or journal entries. *The Perks of Being a Wallflower* qualifies as an epistolary novel because it is told entirely through letters written by Charlie. The use of the epistolary form in *The Perks of Being a Wallflower* evokes an emotional response because readers may connect to Charlie and feel as if they are the recipients of his letters. In Marie Dücker's article "Form and Emotion in Stephen Chbosky's *The Perks of Being a Wallflower*," she discusses his letters and how they "establish a space in which Charlie learns to reflect critically on his role in life" (159). The article also states that the epistolary form demonstrates Charlie's ability to work through his struggles with his identity. As an introverted protagonist, Charlie's thoughts and feelings are written in the letters rather than spoken to the people around him. *Perks* is unique because the epistolary form generally "serves the purpose of communication between two or more correspondents who are separated in location" (Dücker 162), but each letter comes from Charlie. He personalizes each letter, starting them with "Dear friend," and ending them with "Love always, Charlie." With no written response to Charlie, readers feel as if Charlie can trust them with the sensitive information he shares within the letters.

Since an epistolary novel cannot transform into a film adaptation precisely as is, the film must incorporate Charlie's written letters to stay true to the story. The film must show Charlie's emotions and growth as similar to or stronger than how they are depicted in the novel. The film's approach is promising but expected, considering Stephen Chbosky wrote and directed the screenplay based on his book. His vision allows the film to be a stand-alone adaptation while tastefully paying homage to the novel. As the writer and director of the screenplay, Chbosky decided what the film would keep and what would be omitted. When asked about his adaptation rules in an interview with the *Los Angeles Times*, Chbosky said to "try to write the adaption from what you remember of the book" (Anderson). As the writer of the book and screenplay and director of the film adaptation, Stephen Chbosky had total control every step of the way, making sure to keep the most important parts. With *Perks* and Charlie being so personal to Chbosky, he knew he would be the only one to do the book justice.

The film opens with Charlie, played by Logan Lerman, writing a letter to an unknown individual, in which he talks to the letter's recipient about his fear of starting high school. The film successfully adapts to the screen by incorporating voiceovers to signify Charlie speaking in his letters. Voiceovers make the film more entertaining because it adds an interesting dynamic where the viewer hears Charlie talk about his hopes for high school but sees him keeping to himself. The novel lays the groundwork for Charlie's qualms about starting high school in the first few letters, but it disappears in the movie. In the book, Charlie talks about finding out his best friend killed himself and the aftermath of the situation. However, the film cuts all of it out and focuses on his desire to "turn things around," failing to mention Michael in this moment. It allows Charlie to reveal his best friend's suicide later in the film, which brings a more shocking response for viewers that did not read the book. To make Charlie's trauma less longwinded, the movie cuts out most of Charlie's connection to Michael. If Michael were erased from the film entirely, it would not have changed the film much. The focus of Charlie's trauma in the film shifts to his aunt Helen, who gets her fair share of acknowledgment. Instead of sharing details about Michael, Charlie's voiceovers introduce major and minor characters, highlighting Charlie's lonely yet observant nature.

In Angel Daniel Matos' article, he says *Perks* is an epistolary novel that takes aspects of a coming-of-age story, which is why the movie works so well as a coming-of-age film. However, in the transition to film, the story loses some of the components that make it so moving. The

beauty of the epistolary form comes from Charlie's writing growth, something that is not easily replicated on film. Charlie uses run-on sentences, improper punctuation, and lacks coherence and cohesion in his first letters. Charlie's writing style evolves and matures as he "gains more experience with the art of writing, and he begins to delve...into understanding himself and people around him" (Matos 91). There is a clear connection between Charlie's writing and his state of mind. In the beginning, his thoughts are disorganized, but as he gains more experience in writing and life, he becomes a better writer and a well-rounded individual. His English teacher has a strong presence in the novel and the movie, in which Mr. Anderson serves as a writing mentor and a trusting adult Charlie can confide in. At the beginning of the novel, Charlie is lost, alone and does not know how to express his feelings. The artistic growth in his writing is a detail that can only be appreciated in the text because the voiceovers in the film focus on hearing rather than seeing. Charlie's voiceovers are incorporated in the film to stay true to his narration in the novel.

In *Perks*, voiceovers are used to respect the book's narrative choice and to show Charlie's personality and emotions that he may not show in real life. Charlie is a "person of thought not of action" (Matos 87), and it is established constantly throughout the film. Given the nature of his trauma, it is no surprise that Charlie is as closed off and shy as he is. He struggles to make friends and has low self-esteem, now that his best friend and aunt are gone. He keeps to himself until he meets Patrick and his stepsister Sam, his new friends that invite him to parties and hang out. Charlie does not write every day, just as the voiceovers do not occur every five minutes. Charlie is too busy experiencing high school football games and house parties to write letters and give voiceovers, but he makes himself available for the anonymous friend for the second time 28 minutes into the film. Once again calling back from the novel, he starts the voiceover with "Dear friend," and apologizes for not reaching out in a while, saying he has "been trying hard not to be a loser." The voiceovers are check-ins of how Charlie is doing. They are also reiterations of the content of his letters.

The voiceovers highlight the sharp contrast between Charlie's actual desires and what he does in real life. He is honest and straightforward in the letters, whereas he is a passive and quiet person in public. While Charlie explains to the viewers in a voiceover that he had no intentions of dating Mary Elizabeth, a few scenes of them as a happy couple are shown. He is a sensitive people-pleaser and would rather suffer in silence than be honest about his feelings. The film

incorporates the letters into the movie seamlessly, even including a scene where Charlie types, "Dear Friend, I have not seen my friends for 2 weeks. I am starting to get bad again." In the two final voiceovers, Charlie talks about his journey of unpacking his traumatic memories of his aunt and recovery. In the final voiceover, he thanks the reader of the letters, or listener in this case, for helping him get through challenging times by making him not feel alone. The voiceover plays while Sam drives Charlie and Sam through the tunnel. It is a necessary conclusion to begin and end the movie with a voiceover.

The long-term effects of the trauma Charlie faced growing up are expressed most often in the film through his flashbacks. Charlie has what Heather Dye calls "complex trauma," which describes a child's exposure to and long-term effects of trauma. It is associated with physical awareness and dissociation and affects regulation, interpersonal attachment, and behavior control (Dye 2). Charlie's flashbacks of his aunt indicate a correlation between their bond and why he acts the way he does. Even though Aunt Helen is his favorite person in the world, it is crucial to note the specific times he has flashbacks. Flashbacks are extremely relevant to Charlie's confrontation with his trauma because they occur when he is sad and alone, on drugs, or witnesses a potentially triggering event. The film can show Charlie making connections between what happens in front of him and events from his childhood to provide background information while foreshadowing his ending revelation simultaneously. Charlie alludes to his flashbacks and brief moments of dissociation a couple of times in the film, saying he is "not picturing things anymore. Or if I do, I can just shut it off." However, it is more complex than that because he cannot shut them off as he claims. Although Charlie can lie to his brother, the flashbacks shown in the film prove he cannot lie to the audience.

Charlie's deeply repressed and unresolved trauma are highlighted through flashbacks, which provide the context needed to understand why he acts the way he does. He has not worked through the traumatic events that left him with depression, anxiety, and PTSD. He does not remember the most significant trauma of being molested because his mind has blocked it from his subconscious. Readers and watchers have a neutral or positive outlook on Aunt Helen until the end, when she is revealed as the person who molested Charlie. The flashbacks are invasive images and memories that he has no control over. For example, Charlie has a flashback of his aunt Helen moving into their house after Charlie witnesses his sister's boyfriend slapping her. The memory comes to him because his aunt experienced abuse in several romantic relationships.

Since Charlie is still attached to Aunt Helen, his mind replays memories of her. Unfortunately, the context behind why the flashbacks happen is not positive. The memories never make him feel better. They make him feel worse, despite Aunt Helen being his favorite person in the world. Charlie has a flashback of the moment leading up to his aunt's death on his sixteenth birthday because she died on his birthday years prior. He has a tough time adjusting, especially when he has no one with whom he can talk. His flashbacks occur the most when he is away from Sam and Patrick, the two people he loves to be around more than anyone else. Their friendship helps curb Charlie's bad thoughts, but there is a downside. If Patrick and Sam are not around, Charlie has no one to whom he can turn, which forces him to relive the past. Their friendship is the crux of the story because their presence determines whether Charlie is doing okay.

According to Alison Monaghan, Chbosky's representation of trauma through Charlie is an accurate portrayal of a person under those specific circumstances (39). He is sensitive and filled with shame and guilt, although he does not have a valid reason for being so. He carries the burden of his aunt's death because he has convinced himself that he is the reason his aunt is dead. He says, "I know that my aunt Helen would still be alive today if she just bought me one present like everyone else" (Chbosky 92). During his mental breakdown in the film, Charlie asks his sister, "I killed Aunt Helen, didn't I? She died getting my birthday present, so I guess I killed her? Right?" Monaghan explains, "The reader finally believes that she has enough of the puzzle pieces to reconstruct a chain of cause-and-effect for Charlie's current emotional state and evolving sadness" (37). The reason for Charlie's anxiety and sadness plays out during the flashbacks. Right before the final one, Charlie bangs his head on the door and repeats, "My fault, it's all my fault." He is disturbed by the thoughts in his mind and is at his breaking point.

The moment Charlie realizes he was molested happens differently in the book. He goes to sleep and has a dream of his aunt touching him the same way Sam touched him the night before. However, in the film, he is conscious and thinks back to the moment when he and Sam were kissing on her bed until Sam "turned into" his aunt Helen. Viewers watch as Charlie processes the truth behind his relationship with his aunt after all those years. The flashbacks occur one after another, signifying that the memories are flooding in and cannot stop. The order of the flashbacks is significant because it shows he is developing a narrative surrounding the abuse. He recalls the sexual abuse, remembers her leaving to get his Christmas gift and getting in a car accident, and then relives the time a police officer comes by to tell his family that Helen was

involved in a fatal car collision. Charlie has convinced himself that he is the reason his aunt is dead. During his breakdown, Charlie regains the memory he lost after blacking out in the cafeteria, just like he regains memories of being molested.

Although the word is not mentioned in the novel or film, Charlie is depressed. As stated by Heather Dye, trauma survivors can suffer from "depression, anxiety, abandonment issues, unstable relationships, and other mental illnesses" (9). He shows signs of them all. At the beginning of the novel, he claims to be both happy and sad but is confused about how that is possible (Chbosky 2). Despite this, there is no evidence that Charlie is happy. He is bullied for being a freshman and a good student. He rarely talks to his family, as he does not speak when they spend time together. His relationship with Mary Elizabeth is entirely one-sided, and he depends on his friends for happiness, falling apart when they are not there. He even thinks about committing suicide by cutting his wrists like his aunt Helen did, but was rescued before he could do so. Even though Charlie's depression is not explicitly stated, it is indirectly mentioned through the soundtrack.

Music plays a significant role in the film, just as it does in the novel. In *The Perks of Being a Wallflower*, "music is an essential part of contemporary adolescent culture" (Susina 301). Charlie, Sam, and Patrick all take music very seriously. The characters bond over their taste in music and let it shape their personalities. Music sets the mood of scenes, characterizes Charlie, and explains his feelings without him saying them. *The Perks of Being a Wallflower* is famous for its use of music throughout the story. Multiple music critics say the soundtrack is one of the best of the decade because it "perfectly melds with the longing, insecurity, and the joy of the teenage experience depicted in the movie" (Hough). The film starts with the song "Could It Be Another Change" by The Samples, released two years before the year the novel begins. The song is slow and moody, which accurately sets the tone of the film. The film is emotional and often dramatic, just like the song.

Mixtapes become a huge deal in *Perks* once Charlie hears the mixtape his sister's boyfriend makes for her. It sounds insignificant to the plot, but mixtapes "use a series of songs to construct a longer narrative and employ individual songs to provide insights into characters' emotions" (Susina 301). "Asleep" by The Smiths appears on the mixtape and is mentioned several times after that. The mixtape Charlie listens to is full of songs by The Smiths, but "Asleep" becomes Charlie's favorite song by the band. In the book, he encourages the recipient

of the letters to check out the song because he likes it so much, but in the film, the song plays over clips of Charlie getting bullied, taking medicine, and watching sports with his family all while looking unhappy. The song continues to play while Charlie sits alone at lunch, demonstrating that he is a loner and has trouble making friends. "Asleep" is about the lead singer's desire to commit suicide because he does not want to live anymore. While Charlie does not express suicidal ideation at the beginning of the film, he is completely alone and struggles to make connections with people, which makes him miserable. The song choice stays true to the novel but also portrays Charlie's battle with his mental health in a more obvious way than the book can.

Every song featured in the film was intentionally chosen to set the scene and evoke certain feelings from viewers. "Come on Eileen" by Dexys Midnight Runners plays during the Homecoming dance while Charlie lives up to his "wallflower" title and stays in the shadows while his friends are having fun. However, he eventually eases away from the wall and joins Patrick and Sam on the dance floor. The song does not match Charlie's personality in any capacity, but its upbeat and fast-paced nature gives him the courage to relax and join his friends. Also, the meaning of the song can apply to Charlie's romantic life because Eileen becomes a placeholder for Sam, who is the subject of Charlie's desires. The artist longs for Eileen just like Charlie longs for Sam. "Come on Eileen" is the most appropriate choice for the scene because the song is equally inviting and exciting for Sam and Patrick but also the viewer. It demonstrates how Patrick and Sam bring Charlie out of his depressing shell and how Chbosky successfully uses music to do so.

Music is pivotal to Charlie's journey because it characterizes him and acts as a tool for communication. In "The Beat of your Heart': Music in Young Adult Literature and Culture," Karen Coats writes that "music becomes an important code for social and individual identity formation, much like it functions in actual teenage culture" (112). Music shapes the main characters' lives and reveals a lot about their emotions. In a house party scene, Sam's boyfriend Craig tells Charlie that his "mix is morbidly sad," in reference to the song "Seasick, Yet Still Docked" by Morrissey playing in the background. With the choice of this track, it can be assumed that Charlie is a sad person overall because his personality is reflected in his choice of music. In the song, the artist is helplessly in love but cannot attract the person he wants because he does not have charm. Charlie can relate to this because he has a crush on Sam, who is dating

Craig. When Craig turns on a more loud and upbeat song, Charlie is visually unenthusiastic by his choice while everyone else rushes to dance. This moment highlights the difference between Charlie and his new friends. They all have unique versions of trauma in their lives, but Charlie's trauma weighs him down and makes it harder for him to have fun. While music demonstrates how Charlie separates himself from others, it also shows how music can bring him closer to the ones he loves.

The most symbolic song choice is Chbosky's use of "Heroes" by David Bowie because it unites the three main characters and strengthens their bond. "Heroes" replaces Fleetwood Mac's "Landslide" during the famous tunnel scenes. Patrick drives Sam and Charlie through the tunnel and Sam stands up in the truck and holds her arms out. The teens have no idea what song is playing, but it moves them so much that they cannot stop thinking about it. While Sam is out on the truck bed, Charlie is in awe of her beauty and fearlessness. It becomes a full circle moment in the end when Sam finds the song for them to listen to while they drive through the tunnel again. Charlie decides it is his turn to stand up in the truck and raise his arms in the air. Chbosky changed the song to "Heroes" because he "wanted something more bombastic to play" (Hough). The song was chosen to uplift the characters and show the viewers that Charlie is healing. He would have never expressed himself freely before. While "Landslide" is a classic song fit for a late-night drive, "Heroes" is a better fit for *Perks* because it signifies freedom, strength, and hope, qualities Charlie develops by the end of the story.

Stephen Chbosky successfully transforms *The Perks of Being a Wallflower* from an epistolary novel into a coming-of-age film. The story shows the ways Charlie deals with his trauma and ends with a hopeful Charlie on the road to recovery. Voiceovers, flashbacks, and music strengthen the film because they make the movie a more thought-provoking, intimate, and immersive experience. These elements involve the viewers by letting them hear Charlie's thoughts and understand his emotions on a level the book cannot achieve. The film pays its respect to the novel by implementing details like writing letters in the movie, but the focus on voiceovers, flashbacks, and music allows the storytelling to focus on Charlie's trauma and recovery.

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Exercise as Treatment for Depression
D. Catherine Robinson

Abstract

According to the World Health Organization (WHO), depression is a priority condition that affects nearly 300 million people globally (Depression, n.d.). While WHO does not list exercise as a treatment option for depression, research suggests that exercise is a safe and effective treatment against depression and other mental health disorders (Gladden, 2022). Exercise improves mood by rewiring the brain, promoting positive chemical changes within the brain, reducing brain inflammation, and through other indirect ways, such as improved sleep and self-esteem (Kvam et al., 2016). Exercise is a moderately effective stand-alone treatment for depression that has no side-effects and can also be used in combination with antidepressants to help those who suffer from this disorder (Kvam et al., 2016). Based on these findings, mental health practitioners should be equipped with more specific parameters and guidance on how to prescribe movement as a treatment and, because exercise is accessible to most populations, the general public should be better educated on this topic.

Problem Statement

Depression affects close to 10% of individuals over the course of their lifespan, making this debilitating condition a "priority condition" according to the World Health Organization (WHO) (Depression, 2021; Major Depression, 2022). According to WHO, depression will affect a person's ability to participate in school, perform at work, and gain satisfaction in everyday activities (2021). In some cases, depression can lead to suicide, which claims the lives of over 700,000 victims each year (Depression, 2021). While there are conventional treatments available to treat depression, medications are often ineffective and come strapped with concerning side-effects (Gladden, 2022). The purpose of this literature review is to examine the efficacy of exercise on depression and to explore how it can be used as a primary or supplemental treatment to treat this cruel mental disorder.

Literature Review and Discussion

Defining Depression

Most people experience low moods at times because life can be difficult, bringing with it many unexpected challenges and losses that cause individuals to feel sad, lost, or sorrowful. No matter what type of loss is experienced, they can affect a person's mental health. Losing a job, a loved one, or even hope in a future that does not turn out the way one thinks it will can cause a significant dip in mood. These occasional valleys in life are a normal part of the human experience as people respond emotionally to life's obstacles (Depression, 2021).

The symptoms of clinical depression are more severe than these expected changes in mood and those who suffer from depression experience a significantly deeper level of darkness (Depression, 2021). The defining line between normal fluctuations in mood and clinical depression is determined by how much time is spent in a depressed state (Major Depression, 2022). Symptoms of depression include a loss of interest in activities and feelings of sadness and despair, most of the day, for at least two weeks (Depression, 2021). This serious illness can affect individuals without warning, for no apparent reason, and can lead to suicidal ideaologies and ultimately, the life-ending act of suicide (Depression and exercise, n.d.). More women than men suffer from depression (10.5% to 6.2%, respectively) and adults aged 18–25 are the most likely age group to be depressed (Major Depression, 2022).

While suicide is often considered the epitome of depression at its worse, depression does not only claim lives through suicide. Depression claims the lives of anyone who cannot get out of bed to go to work or to play with their children. It robs from those who do not feel well enough to enjoy intimacy with their spouses and spend time with friends. Enjoying loved ones and finding fulfillment in personal pursuits is much of what consists of the human experience. If depression takes the joy out of those activities, it essentially is claiming the lives of even those who survive the disease, only to be tormented by it day after day.

Conventional Treatments for Depression

Currently, the main treatments for depression are expensive, risky, and sometimes even invasive. The favored treatments for depression are antidepressants and psychotherapy, while other, less commonly prescribed, options are electro-convulsive therapy (ECT), ketamine, and deep brain stimulation (Li et al., 2020). Alarmingly, only 66% of all adults in the United States with depression sought treatment and oftentimes access to resources was a limiting factor in getting help (Major Depression, 2022). The numbers are even more dismal when looking at the global statistics. WHO estimated that up to 75% of low- and middle-class individuals do not seek treatment for depression (2021). The reasons for the high number of victims suffering without help from trained professionals are often economically related as the cost of medical care continues to rise, making treatment inaccessible to many individuals (Depression, 2021). Expenses, coupled with the social stigma surrounding mental illness, explain why many patients languish in solitude (Depression, 2021).

Depression is a complex condition with potentially multi-faceted causes (Depression, 2021). One of those causes is thought to be a disruption in neuroplastic processes in the brain, and antidepressants help to spur on neurogenesis (Gladden, 2016). While antidepressants can be effective, they can cause a variety of unpleasant side effects (Ramic, 2020). Many patients who suffer from depression can add digestive health issues to their already existing list of ailments because antidepressants can cause side effects like abdominal pain, nausea, diarrhea and indigestion (Ramic et al,, 2020). Almost a third of patients taking antidepressants experience excessive sweating and many others report dry mouth and other unwanted side effects (Ramic et al., 2020). Shockingly, in about 25% of cases, antidepressants can cause worsening depression, forcing patients to decide if taking the antidepressants is worth the consequences of the treatment (Ramic et al., 2020).

Psychotherapy, another popular treatment option, comes in several different forms that range in levels of efficacy (Cook et al., 2017). As a whole, therapy is an effective tool in treating depression and its effectiveness seems to increase as patients invest more time with their therapists or therapy groups (Munder et al., 2019). While therapy does not carry with it the risk of side effects, it is an expensive option that many people do not have access to.

Some less-accessible treatment options, as mentioned above, are ketamine, ECT and deep brain stimulation (Gladden, 2016). The anesthetic ketamine has shown great promise in the reversal of treatment-resistant depression (Gladden, 2016). This treatment option is highly addictive though, increasing the chance of patients abusing the substance (Gladden, 2016). The addictive nature of ketamine, combined with potentially harmful side effects, demand that it only be administered under the supervision of medical professionals, making it inaccessible to many.

ECT has also shown to be a promising treatment for depression, with some arguing that it should be a first-line option to combat depression and other mood disorders (Li et al., 2020). ECT proved most effective when combined with the use of antidepressants (Li et al., 2020). In addition to being an expensive and inconvenient treatment option, research indicated that patients who underwent ECT exhibited the unfortunate side effects of cognitive decline and memory loss (Getty et al., 2017). Once again, patients are forced to weigh their options, often having to choose significant sacrifices to their health if they choose this form of treatment.

Deep brain stimulation, the most invasive of currently approved treatment options for depression, is performed by placing electrodes deep into the patient's brain and delivering

electrical pulses (Gladden, 2016). Sixty-percent of patients reported improvement in symptoms and 35% indicated that their symptoms were completely resolved with the improvement holding steady for at least a year (Gladden, 2016). Deep brain stimulation joins the list of other mood disorder treatments available to patients. These medical treatments vary on the scale of effectiveness and some are used in combination with others. With the seriousness of depression, it is essential that there are effective treatments for this condition and that the treatments enhance one's quality of life while remaining accessible to everyone.

Movement as Medicine

The fact that exercise can make a person thinner, stronger, more self-confident, more energetic, and even improve sex life has been widely circulated (Robinson et al., 2022). Unfortunately, what many people do not know is that exercise can be an effective treatment against more than just unwanted weight gain; it promotes psychological boosts as well (Kvam et al., 2016). Exercise by itself, or when combined with other treatments, can be a safe and effective weapon in the battle against depression, promising many therapeutic benefits (Kvam et al., 2016).

The use of physical exercise as both a stand-alone treatment for depression and in conjunction with pharmaceutical treatment was tested on 1,000 participants and the results suggested that, compared to no intervention, exercise boasts of having a significant effect on mood disorders (Kvam et al., 2016). Furthermore, when compared to conventional treatments, exercise had a moderate to significant effect (Kvam et al., 2016). The research indicates that exercise should be used to treat depression, either by itself or in combination with antidepressants (Kvam et al., 2016).

How exercise improves mood

How does movement work as a medicine to treat mood disorders? The first way that physical activity impacts mental health is structural. Exercise actually rewires the human brain (Liu et al., 2018). While the neuroplasticity theory of depression implicates the loss of neurons as a contributor to depression, exercise can potentially reverse this process, enhancing neurogenesis, which, among other benefits, contributes to increased hippocampal size, prompted by exercise (Gladden, 2016; Liu et al., 2018).

Exercise also contributes to chemical changes in the brain, but it is important to note that chemical and structural changes are not independent of one another (Liu et al., 2018). Brain-

derived neurotrophic factor (BDNF) is a molecule responsible for that hippocampal growth (Liu et al., 2018). BDNF (along with other proteins and chemicals) is synthesized during exercise and then crosses the blood-brain barrier to directly impact mental health (Liu et al., 2018). BDNF can be seen as a bridge between the muscles and the brain, promoting neurogenesis (Liu et al., 2018).

Another chemical change that is prompted by physical exercise is not as covert as the BDNF molecule. It is no secret that many exercise enthusiasts experience a high after vigorous exercise. Many people start running for the physical benefits but they often find that it produces positive psychological effects as well. This feeling of euphoria often experienced after a run may be credited to norepinephrine and increased endorphin release (Robinson et al., 2022). Running (and other physical activities) is an effective therapeutic tool and should be strongly considered for mental health treatment because it does not carry along with it the risk of adverse side effects (Xie et al., 2021). On the contrary, the "side effects" are all positive and even include the "runner's high" (Xie et al., 2021).

The research on how physical activity affects the brain, which goes as far as to suggest that it reduces brain inflammation, is encouraging and should not be ignored (Robinson et al., 2022). On the peripheral, research strongly suggests that movement can help treat depression in less direct ways. One of those ways, which can seem underwhelming when compared to actual neural development, is that movement can serve as a good distraction, making it an effective coping mechanism for dealing with negative thought patterns (Robinson et al., 2022). Movement can also be seen as medicine that can improve mood, stress levels, anxiety, ADHD, and sleep, which all contribute to improved overall mental health (Robinson et al., 2022).

The Prescription

The research on exercise and mental health is promising but knowing what type of exercise works best, and prescribing intensity, frequency, and duration are all challenges for patients and mental health care providers. When considering those three common parameters of exercise, it appears that frequency is most important in implementing an exercise plan to treat depression (Grasdalsmoen et al., 2020).

Physical activity and mood in patients who were admitted to a mood disorder center for anxiety disorder were compared by researchers who evaluated the exercise frequency of the men in the study and their symptoms to detect any possible correlations (Angelantonioa et al., 2022).

Approximately one-fifth of the subjects reported that they engaged in regular exercise, which, for the purposes of the study, was defined as between two and three sessions of exercise per week (Angelantonioa et al., 2022). Among other correlating factors, research suggested that those who exercised regularly were mentally ill for fewer years than their counterparts and also had lower ratings of depression (Angelantonioa et al., 2022). Researchers concluded that regular physical exercise should be an integral element of treatment plans for individuals suffering from depression or anxiety (Angelantonioa et al., 2022).

When looking at data collected from 50,000 students enrolled in higher education in a Norwegian national health study on the frequency, duration, and intensity of exercise in which the students engaged, a significant association between physical exercise and different types of mental health problems were indicated (Grasdalsmoen et al., 2020). Their responses to the Hopkins Symptom Checklist-25, self-reporting questions on depression, and Adult Psychiatric Morbidity Survey were also considered in this review in an effort to determine the association between mental health disorders and physical exercise (Grasdalsmoen et al., 2020). The responses addressed frequency, duration, and intensity of exercise and frequency seemed to have the strongest effect, meaning that this correlation between exercise and improved mood appears to be dose-dependent (Grasdalsmoen et al., 2020). Women who exercised almost daily were three times less likely to suffer from mental health disorders than their sedentary peers (Grasdalsmoen et al., 2020).

Consistency is key when it comes to implementing exercise as a safe and effective way to treat mental health disorders, but duration matters, as well. A daily run of 15 minutes, or a walk of one hour, could decrease a person's risk for depression by over 25%, reducing depressive episodes and preventing relapses (Robinson et al., 2022). Research proposes that motivating college students to move more, and perhaps more importantly, to move more often, will lessen the burden that mental health disorders have on students, institutions, and society as a whole (Grasdalsmoen et al., 2020).

Health care providers should prescribe exercise for depressed patients, just as they prescribe medications or provide therapy. Exercising when dealing with depression can seem like an insurmountable challenge for those who know the benefits but struggle with internal motivation. With that in mind, having patients start small and choose activities they have previously enjoyed is strongly suggested (Depression and exercise, n.d.). Most forms of exercise are effective against depression, meaning that patients should find something they enjoy and should also connect with

others to enjoy the benefits of exercising with others (Depression and exercise, n.d.). Group activities such as running and even recreational dance proved beneficial for participants (Markotić et al., 2020). Exercising outdoors is the most effective and, for many people, the most enjoyable option (Depression and exercise, n.d.). Physical activity is free, accessible to everyone, and has no side effects, but instead promotes higher energy levels and self-confidence (Depression and exercise, n.d.).

Gaps in Research and Future Research Recommendations

The hypothesis that exercise has a positive impact on depression has been supported by multiple studies. As Dr. Gladden (2016) strongly, although partially sarcastically, suggested, anyone with a friend who is suffering from depression should chain them to a treadmill so they have no choice but to exercise. Movement is that important in the treatment of exercise and it remains one of our best hopes for recovery because, not only does it lack negative side effects, it promises numerous positives (Depression and exercise, n.d.). These positive side effects, like increased energy, weight loss, improved strength, and better sleep, to name a few, may also indirectly contribute to an individual's mental health outcomes because they all promote general wellbeing (Depression and exercise, n.d.). When it comes to effectiveness, research has shown that the type of movement is not as important as the frequency in which patients engage in physical activity (Grasdalsmoen et al., 2020). According to research, it does not matter if a patient runs or walks, cycles or swims- they just need to incorporate intentional movement into their daily lives and keep it up over the long term (Angelantonioa et al., 2022).

The research is clear, indicating that exercise can help treat depression, but there appears to be a gap in research when examining specific prescriptive exercise programs. When research is published in support of a promising new drug, scientists then look into the dosages needed for the medication to prove effective, they determine the best time of day to take the prescription, and how often it should be ingested. In addition, they must learn how long it takes before the medication takes effect and how long the patient should continue on the prescribed treatment. There is not a one size fits all approach to using exercise as therapy for mental health, but if there was additional research that compared specific exercise programs, then practitioners might feel more compelled to prescribe exercise, just as they do medications, to patients who suffer from depression.

One study that could be done is to research specific movement plans among people who suffer from depression, testing variables like group exercise, duration, and frequency to develop some more specific parameters so that better resources can be provided for depressed individuals. In addition to mobilizing practitioners to use exercise as a therapy option more often, more comprehensive research could potentially spur on initiatives to reach the general public with the theory that movement is medicine, giving those who do not have access to professional help the tools to put this therapy into action for themselves.

Another gap in research on this topic concerns the barriers towards exercise that exist for those who suffer from mental illness (Firth et al., 206). Many people who are depressed may desire to move more, but their depression results in diminished energy and motivation to do so (Depression and exercise, n.d.). If consistency is the most important variable in the effectiveness of exercise as treatment for depression, then those implementing this treatment option must be motivated to exercise on a regular basis (Angelantonioa et al., 2022). Practitioners need more tools to help people in this situation and research that reports that "exercise is helpful" is insufficient. Research has suggested that this tool be used, but there must be research that indicates how to use it. More research that tests different types of motivating factors and exercise barriers in people who are depressed is essential. We need research that tells us what will get depressed individuals moving more often and what will keep them moving over their lifespan so that they can experience the abundant life for which they were designed.

Conclusions

In conclusion, when examining the effects of exercise as a viable treatment for depression, we find that physical activity is indeed safe and effective (Kvam et al., 2016). Conventional treatments are often risky and expensive (Gladden, 2022). The research indicates that exercise changes the structure and chemical functions of the brain and boosts mood in indirect ways as well (Liu et al., 2018; Robinson et al., 2022, Depression and exercise, n.d.) This review also discovered that when determining the effectiveness of exercise as a treatment for depression, the modality of exercise is not as important as frequency (Grasdalsmoen et al., 2020).

Health care providers should prescribe exercise for depressed patients, just as they prescribe medications or provide therapy. Exercising while suffering from depression can feel like an insurmountable challenge for those who know the benefits but lack motivation to exercise. With

that in mind, having patients start small and choose activities they have previously enjoyed is a suggested recommendation (Depression and exercise, n.d.). Research suggests that most forms of exercise are effective as treatment indicating that patients should find something they enjoy and should also connect with others to reap the benefits of exercising with others (Depression and exercise, n.d.). Group activities such as running and even recreational dance proved beneficial for participants (Markotić et al., 2020). Exercising outdoors is the most effective and, for many people, the most enjoyable option (Exercise and depression, n.d.). Physical activity is free, accessible to everyone, and has no side effects.

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Colombian Immigration Through the Darién Gap
Douglas Preyna

Many Colombian citizens are forced to seek political asylum in the United States. However, the United States does not accept asylum applications at their embassy in Colombia—emigres must file their petitions at the U.S. border. Nevertheless, Colombian immigrants to the United States have soared since 1950; some leave their home country and brave the Darién Gap—a passage from Yaviza in the southern Isthmus of Panama to Turbo, Colombia. It is a treacherous journey through swamps, mountains, and lawless jungles, but many people with low incomes accept this danger with the hope of a better life.

The Pan-American Highway is a 19,000-mile route starting at Prudhoe Bay in Alaska and terminating at the southernmost end of South America in Ushuaia, Argentina. The Darién Gap (Figure 1) is a 66-mile gap in the highway across a dense, mountainous jungle and swamp filled with armed guerillas, drug traffickers, and some of the world's most deadly creatures (Collicutt et al.). Cities along the Colombian border of the Darién Gap, like Necocli and Turbo (circled in Figure 1), get overrun with migrants choosing to go through the Darién Gap, many of whom have no other choice.
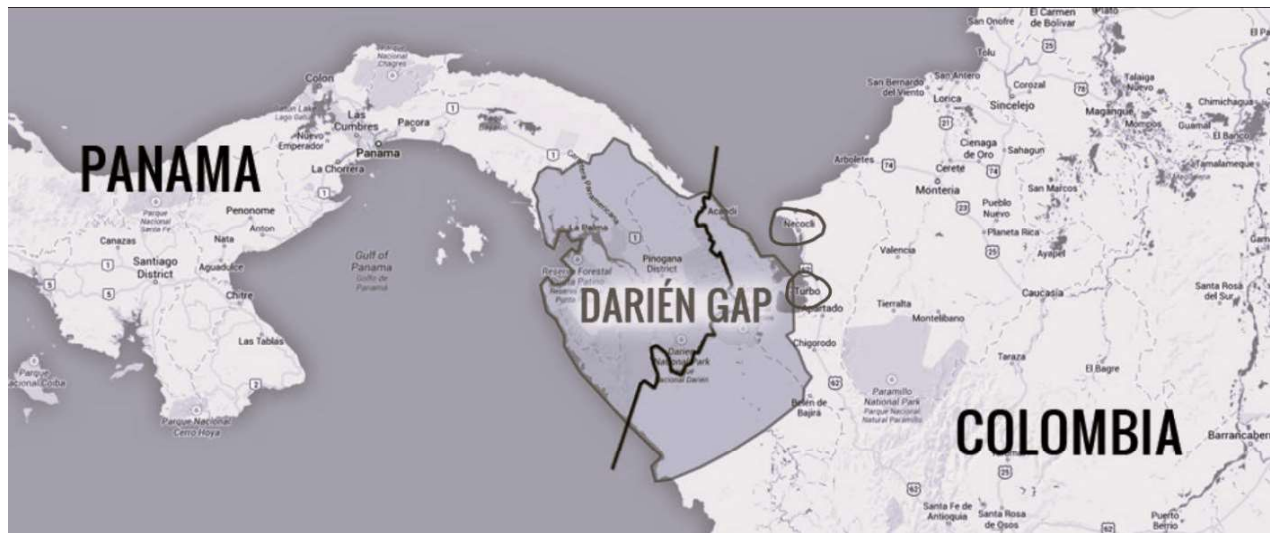

Figure 1. The Darién Gap with important border cities Turbo and Necocli (pacton01).

The geography of the Darién Gap is an exercise in extremes and is one facet of understanding how dangerous this area is. On the Colombian side, the Darién Gap is dominated

primarily by the river delta of the Atrato River, creating a flat marshland at least 50 miles wide. The Serranía del Baudó mountain range extends along Colombia's Pacific coast and into Panama. On the Panamanian side is a mountainous rainforest, with terrain reaching from 197 feet in the valley floors to 6,053 feet at the Cerro Tacarcuna, in the Serranía del Darién (Markosun). The drastic differences in terrain have made road building difficult and costly. However, other barriers exist to completing the Pan-American Highway through the Darién Gap. UNESCO declared the Darién Gap a World Heritage Site in 1981 because it is home to some rare plant and animal life. The indigenous tribes, like the Embera-Wounaan and the Guna, encompass 8,000 people as of 1995 and believe a highway will destroy their culture and way of life (Ward). The deforestation necessary to complete the highway would significantly impact the indigenous culture's food chain. Additionally, much of the area (a stretch along the Pacific coast and almost the whole border between Panama and Colombia) has been protected as national parks to preserve the ecosystem. The drastic differences in the terrain as well as the environmental impact have made it impossible to complete the road.

The United States has been involved in several attempts to fund completing the Pan-American Highway; each has been halted due to health or environmental reasons—the abandoned equipment is a remnant of the failed attempts. Geographically, the Darién Gap has been created out of opposites: fragile life that needs protection in order to survive versus lethal mountainous jungles without law enforcement. Ronin sums up the area best: "It is a place of no trails, no police, and few guides. As such, it is a destination only for the most experienced, the most intrepid or the most foolhardy" (Ronin). Such rugged geography would be enough to deter even the fittest travelers; many of the migrants are not in good physical condition, so the choice they are making is risky.

Any migration from one country to another is fraught with trials and unknown danger. The Darién Gap is one of the most dangerous places in the Americas. Some of the dangers anyone trying to migrate from Colombia to the United States through the Darién Gap include lethal indigenous species of snakes and insects, unclean water teeming with bacteria and viruses, drug traffickers, armed rebels, and unexploded Cold War bombs left after U.S. military training exercises (Collicutt et al.). Additionally, because of the arduous journey, many immigrant groups must leave injured party members to fend for themselves when they can no longer make the

journey. Other risks included kidnapping, rape, and in the case of an illegal Haitian, the possibility of being deported back to Haiti when he reached the United States (Drost et al. and Grattan).

Nevertheless, emigres from Colombia continue to brave the Darién Gap. Human trafficking is a significant business because the "guides" know the best ways through the Darién Gap. Their fees often include money for some food and bribes that need to be paid along the way, although there is no guarantee that extortionists will allow them to pass after the bribe has been paid. The people who choose this route choose to do so out of hope—the hope of life which brings them out of desperation. They hope for a better future in the United States.

Colombian citizens emigrate to the United States for two reasons: voluntary and forced. Galfinit states that between 1996 and 2003, almost 1.6 million Colombians left the country voluntarily, primarily due to internal social conflict (Galfinit). The data in Figure 2 recognizes immigrants who became legal permanent residents of the United States. In addition, there were sharp increases in migration to the United States between 1950 to 1960 and 1970 to 1999, with an even sharper increase from 1999 to 2008. These are all critical points in Colombia's political history.
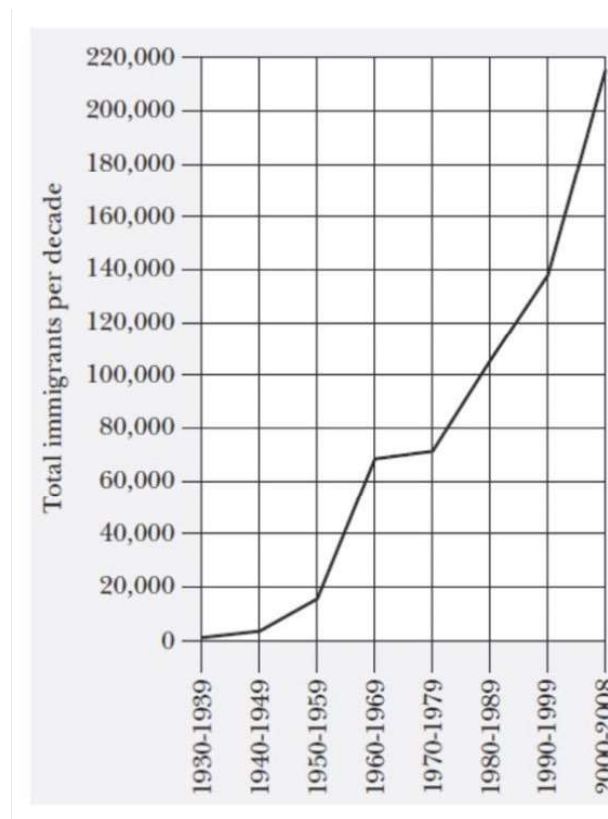

Fig. 2. Immigration from Colombia 1930-2008 (Office of Immigration Statistics)

Coffee helped to strengthen Colombia's economy. Richard Skretteberg states, "Colombia entered into the 20th century with one of the least developed economies in Latin America. However, during the next three decades of the 1900s, the price of coffee went up, and this created a financial platform for forming a nation from a fragmented republic" (Skretteberg). Coffee became a national industry. The first half of the 20th century witnessed the success of the small coffee grower. However, from 1960 onwards, coffee tycoons dominated production forcing the smaller growers out of business. This coffee production transition suggests a major shift in migration from Colombia to the United States in the hopes that displaced farmers could earn a better living.

The Revolutionary Armed Forces of Colombia (FARC) (a political guerilla movement) was formed in 1964, followed by many others. Throughout the 1960s and 70s, guerilla movements were established, representing many philosophies (Skretteberg). People were looking for alternatives to the two-party system. The critical point for this period is that there was a great deal of political instability and, therefore, an inability to control the economy and social changes, hence the constant challenges the guerilla groups made against the ruling government. The resulting polarization kept the poor poorer and the rich richer. During his tenure in office, President Carlos Lleras Restrepo reduced inflation and diversified Colombia's one-crop coffee economy (Murnan). Colombia's political history in the twentieth century shows brief periods of stability eclipsed by challenges to the established ruling party.

Political turmoil was only part of a complex situation. In general, the 1970s marked an increase in secularization, with the clergy holding less power over the people from a moral perspective. The military functioned with less oversight, resulting in escalated conflicts with the guerillas and undermining the economy and the social structure. The military gained prominence and power—force was the recognized step in maintaining control over challenges to the government. Moreover, "tobacco, liquor, emeralds and marihuana were the most important goods in the 1950s and 60s, cocaine took over as the most important contraband at the end of the 1970s" (Skretteberg). As cocaine rose in importance, drug-related crime came, which created a dramatic upsurge in Colombia's political, social, and economic problems in the 1980s. "The widespread sale and use of illegal drugs, particularly cocaine, was the primary catalyst for the continuing unrest in Colombia" (Murnan). Illegal drugs replaced other goods. Wars between drug cartels added fire

to an already tense situation. The cartels bribed local officials and judges to remain in business, resulting in heightened government corruption.

This decade saw the first paramilitary group, Muerte a Secuestradores, created to protect drug cartel interests, increasing the rule of a few while simultaneously increasing a corrupt political structure and a broken economy. As domestic terrorism increased, fear of one's family and safety increased, motivating some Colombian citizens to emigrate. The 1990s saw continued violence, government corruption, and increased political tension. Most Colombians who leave the country voluntarily can afford to begin a new life elsewhere (Galfinit). This group can leave the country via boat or plane since they can afford the passage fare and begin again in the United States; this may not be easy, but it is easier than risking the Darién Gap.

The increase in violence and corruption also caused an increase in internally displaced persons (IDPs), which are defined as "persons or groups of persons who have been forced or obliged to flee or to leave their homes...as a result of, or in order to avoid the effects of armed conflict or violence" (Deng, 5). The IDPs would migrate from their former homes to the major cities causing overcrowding and driving the need for public services higher than the ruling governments predicted. With little money and no prospects, IDPs burden the local economies. IDPs become desperate.

Colombia's political instability leading to decades of war between guerilla groups, military, and drug cartels, has left some of Colombia's citizens with no option but to risk their lives on a treacherous journey through the Darién Gap with the hope of claiming asylum and building a new life in the United States. Hard decisions must be made along the way, and it is an arduous trek for the healthy but impossible for the injured. Although there are many dangers, the violence, corruption, and desperation from which they are running must seem far worse. For those who do make it through the Darién Gap, there is still a long way to go. They need to make a 2,000-mile trek northward through seven countries to get to the United States border to file a petition for political asylum, where they will still face many barriers. Immigration to any country is never an easy journey, but it is perilous for those choosing to brave the Darién Gap. However, it is hope for a better life that motivates them to leave their homeland behind, and it is hope that shines like a beacon leading them out of the dense jungle of the Darién Gap towards a brighter future.

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Libertas Laicorum:
The New-found Freedom of the Laity in the Roman Catholic Church
David Cline

C *ouncillium Oecumenicum Vaticanum Secundum,* the Second Vatican Council, or Vatican II, was one of the largest Roman Catholic Church councils to date. Summoned by the Papal Bull *Humanae Salutis* issued by Pope John XXIII, thousands of bishops flocked to the Vatican to represent their holy office and their diocese. Priests followed suit as clerical secretaries and onlookers in St. Peter's Square. The priests, as the final group of the hierarchical structure of the Church, were never invited to participate in the Council, but they paid rapt attention to see if their position in Church society would change. In four sessions spanning from 1962 to 1965, and under two Popes, the Roman Catholic Church emerged with new documents, new protocols, and new vigor to change the world around them. The Church rushed forward into a new age under the leadership of reform-minded bishops, like Bishop Fulton Sheen, and Pope John XXIII.

Fast forward to the 21st century, sixty years after the Council, historians, both secular and religious, debate the Church's changes under Vatican II, paying particular attention to the laity. In the 1960s, the laity listened, read, and watched from their homes and parishes, looking to Rome, while their diocesan bishops were at the Vatican. With their close attention, people realized that their Church was changing around them.

Following the Council, lay people experienced a different Church, and each day seemed to bring additional changes. To the laity, the most noticeable change was in the liturgy of the mass as it changed from Latin. The next most noticeable changes were in in ecumenicalism and discussions with other Christians. However, an additional change they may have not noticed was amongst themselves as Vatican II redefined Roman Catholics and what makes them unique. It also offered expanded opportunities to serve the Church. Vatican II ushered in these changes, appealing to young people in both lay and cleric orders in the 1960s and 1970s. Overall, Vatican II benefitted the laity, granting lay people worldly and religious freedoms as Roman Catholics in exchange for service to the Roman Catholic Church.

The Council did fall short in some respects. For example, Vatican II did not grant women equal rights in the governance and ecclesiastical power in the Church. While there were

shortcomings to the Council, such as the failure to address Clergy Sex abuse scandals, disdain towards ordination of female priests, and the continuation of a celibate priesthood, the Second Vatican Council needs to be reexamined for what it did accomplish, especially as factionalism within the Church is on the rise. Currently, there is a break between those who embraced the changes of Vatican II and those who pushed back, and the Church communities remain divided. The purpose of Vatican II was to create an open area for debate and reform, a space for all to understand and actively practice religion, no matter the holy order in which people belonged. Though not perfect, it was a wholehearted effort by the bishops and the popes to create a truly *Catholic* Church.

The study of Vatican II is important, not just for lay Roman Catholics, but for the whole world. Vatican II is a point of contention not just amongst Roman Catholics, but for all of Christendom. The greatest frictions involve the Tridentine (Latin) Mass and the roles of women. The process of changing the Church is generally slow and, with Vatican II, an ancient institution struggled to deal with declining membership and its longstanding traditions. Vatican II played a vital role transforming the Church's relationship with its main constituents, the laity. In implementing these widespread changes, Vatican II spurred a revival for the Church.

The lack of active participation on the part of the laity in Vatican II was not an accident. A ghost of the previous Vatican Council, canon law did not prevent lay people from attending, rather it prevented the laity from having a voice.[1] For almost two-thousand years of Church history, the congregations of the parishes that made up the Roman Catholic Church were illiterate. During the 16th century Council of Trent, the laity was predominately illiterate, apart from the lay nobility, who had been educated by religious-affiliated tutors and universities. Literate and educated through the Church, the lay nobility felt they should have a say in the running of the Council of Trent, and they actively worked against it. As for Vatican I, in the 19th century, no lay people were present whatsoever.[2] Vatican II, in contrast, drew more attention and interest from the laity mainly due to the rise of technological media, including the radio, newspaper, and television.

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[1] John O' Malley, *When Bishops Meet: An Essay Comparing Trent, Vatican I, and Vatican II,* (Cambridge, MA: 2019), 142.

[2] Ibid, 132-136.

Vatican II occurred in four stages with two sitting Popes, Pope John XXIII and Pope Paul VI. Pope John XXIII first called the Council in 1959 and its first meeting occurred in 1962. In his convocation, Pope John XXIII announced that "the Church is witnessing a crisis under way within society;" he thought the council was necessary to save the Church.[3] He defined this crisis as an "urge for the almost exclusive search for earthly pleasures, which progressive technology places with such ease within the reach of all."[4] Pope John XXIII's call for a council differed from that of previous pontiffs' calls for council. The call in 1959 focused on lay people and their world. He worried about distractions and people's faith and service to the Church. However, Pope John XXIII hopefully stated that the "laity which has become ever more conscious of its responsibilities within the bosom of the church, and…its duty to collaborate with the Church hierarchy."[5] Pope John called the lay people an essential ministry and allowed that the Church must grant them new freedoms so the laity could fully practice their new ministries and take on new roles in the Church.

Pope John XXIII developed three main, unconventional points within the Council. First, he addressed the subject of the laity, which had never been done in the history of the Church. Second, he explored the Church's relationship with the world around it, another unprecedented action for a pontiff. Third and finally, he stated that the Church's orders and hierarchy needed to work together to ensure its survival; further suggesting that the laity should play a key role in upholding the Church. Essentially, Pope John XXIIII flipped the Church upside down by making the laity report on what was happening in the world and what the Church should do to respond to world events.

In some ways, though, Pope John XXIII appeared to be upholding Church tradition. For example, his plans called for all lay Catholics to submit to the hierarchy and keep the traditional family order. Pope John XXIII demonstrated this expectation by stating, "The Catholic Church, therefore, considers it her duty to work actively so that there may be fulfilled the great mystery of that unity [the Christian and Human Family]."[6] This reinforcing of certain traditions was the

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[3] Walter M. Abbot (ed.) "Pope John Convokes the Council," *Documents of Vatican II,* (NY: Herder and Herder Associative Press, 1966), 703.

[4] Ibid, 704.

[5] Ibid, 704-705.

[6] Ibid, 717.

original plan of the Council, though in *The Catholic Revolution,* Andrew Greely argues that Vatican II was progressive. He explains that reform-minded bishops of Vatican II "destabilize[d] many of the structures, the paradigms and motivations that oriented Catholicism towards resisting the Enlightenment and Modernity." [7] Vatican II issued new reasoning in the world, which Pope John XXIII considered full of sin and anti-Christian behaviors. With this notion by Pope John XXIII, there was an expectation for the laity to be inquisitors of the world. The Council formed new ecumenical relations and a new openness in the Church's relations with the laity.

As a next step, the Council issued three documents, or schemas, about the laity: *Lumen Gentium* (Dogmatic Constitution on the Church), *Gaudium et Spes* (Pastoral Constitution of the Church in the Modern World), and *Aposticalam Actuositatem* (Decree on the Apostolate of the Laity). *Lumen Gentium* focused on the role of the Church and its relationship with the laity. *Gaudium et Spes* discussed the role of the Church in the world, and *Apostolicalam Acutositatem* delved into the role of laypeople. The latter concentrated the heaviest on the laity for it announced their important roles in the Church and the world. All pieces were connected, however, as, for example, the existence of *Apostolicalam Acutositatem* depended on the existence of the *Lumen Gentium* document.

Lumen Gentium, or "light of the nations," was an all-encompassing document. It defined the Church for its current times and the future. Chapter VI, in particular, revolved around the laity, calling people to serve in some way, shape, or form. In doing so, the document classified the laity and stated their position in the world as "proper and special," acknowledging their participation in "secular activities."[8] In essence, it praised the laity for their service and their existence. *Lumen Gentium* also stated that "pastors also know that they themselves were not meant by Christ to shoulder alone the entire saving mission of the Church. On the contrary… their noble duty … to shepherd the faithful."[9] Compared to other councils, this statement asserting the main role of the laity to support the rest of the Church was a massive change. However, the laity was still subject to the Head of the Church, thereby belonging to the hierarchy of the Church. Potentially liberating,

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[7] Andrew Greely, *The Catholic Revolution: New Wine, Old Wineskins, and the Second Vatican Council,* (Berkley: University of California Press, 2004), 192.

[8] "*Lumen Gentium,*" *Documents of Vatican II,* 57.

[9] "*Lumen Gentium,*" *Documents of Vatican II*, 57.

this emphasis on the laity was a brand-new change for the Church. It uplifted the laity into a recognized position, after two millennia of ignoring them, making them pay indulgences, or calling for them to go on crusades. The lay people received recognition of their purpose in the Church.

In *Lumen Gentium*, Vatican II also unlocked the freedom of speech in regards to the Church. It stated, "They are…permitted and sometimes even obliged to express their opinion…let this be done through the agencies set up by the Church for this purpose."[10] It was a double-edged sword, however. On the one hand, the document granted the laity the right to voice distrust and anger towards a bishop or even the Church as a whole. On the other hand, the Church had the means to silence people. One example of clergy and the laity voicing their opinions was with the outcry after Pope Francis removed the Latin Mass from parishes.[11]

An interview between the actor Shia LeBeouf and Bishop Robert Barron speaks to this issue. LeBeouf converted to Catholicism after the filming of *Padre Pio.* In the interview, Shia LaBeouf stated that his conversion occurred due to the use of the Latin Mass. He explained that when he attended a *Novus Ordo* mass in English, he felt that the Church was trying to sell him, like a car salesperson, on an "idea," but claimed that he was much more drawn to the Latin Mass.[12] Bishop Robert Barron, an American Roman Catholic Bishop, hosted and interviewed LeBeouf, showing the clergy's openness to discussing these issues with the laity. The concept of discussing liturgy between clerics and lay people was alien for a pre-Vatican II Church. However, this interview opened up conversations, as it invited the public to witness, not condemn, LaBeouf's criticisms. It showed the spirit of the reforms, including freedom of speech, emerging from Vatican II.

The second document of interest that came out of the Council was *Gaudium et Spes.* It called for clerics and laity to be educated. In Chapter II, it stated that the Council hoped "many laymen will receive an appropriate formation in the sacred sciences, and that some will develop

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[10] Ibid, 64.

[11] Nicole Winfield, "Pope Doubles down on Quashing Old Latin Mass with New Limits," AP NEWS (Associated Press, December 18, 2021), https://apnews.com/article/pope-francis-latin-mass-restrictions-827cf0b06354413c424ec276ea744bab.

[12] Jim McDermott, "The Missing Piece of Shia Labeouf's Conversation with Bishop Barron: The Stories of Abuse Victims," America Magazine, August 30, 2022, https://www.americamagazine.org/faith/2022/08/30/bishop-barron-shia-labeouf-243646.

and deepen these studies by their own labors."[13] It unlocked an additional freedom for the laity, promoting their education akin to clerics and their freedom to study liberal arts. The Council further deemed that all people "possess a lawful freedom of inquiry and of thought."[14] The Church's approval for lay people to study the same as clerics (without ordination) implies the creation of a lay theologians, giving the laity additional roles in the Church.

The final document that the Council issued was *Apostolicalam Acutositatem,* which dealt specifically with the laity. The document's focus acknowledged the significance of the laity and came off as commandments from the Church to expand their roles. For example, Chapter II, Article 6, stated the plans for "laymen, each according to his natural gifts and learning, to be more vigilant" and continued by saying that the laity needed to do their part in "defend[ing] Christian principles, and to apply them rightly to the problems of our era."[15] This document intended to create new "defenders" in the laity to ensure the Church's survival.

The *quid pro quo* mindset of the Church to give freedom in exchange for a chore was a common one throughout Vatican II. In some ways this expectation is comparable to democracies in the world where it is a civic duty, usually through voting or serving in public office, to ensure nations remain democracies. The Roman Catholic Church, in a sense, does a similar thing, offering freedoms in exchange for something in return. In one *quid pro quo*, the Council aims to arm the laity to be mass evangelists in return for certain freedoms. With the idea of education and reason behind them from *Gaudium et Spes,* the lay people go "reach out to all men" and do "not exclude any spiritual or temporal benefit" even if nothing comes of it.[16]

Within the Church leadership, there were both supporters and detractors of Vatican II, and there is ongoing discussion of these new roles for the laity. One bishop, who supported the changes and was in favor of the lay apostolate, was Bishop Emile Joseph De Smedt from Bruges, Belgium. Bishop Smedt gave a speech in Latin to the Council regarding the apostolate of the laity. Bishop Smedt noted how the Council charged the laity "to live in union with Christ exercising his priestly

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[13] "*Gaudium et Spes,*" *Documents of Vatican II,* 270.

[14] Ibid, 270.

[15] "*Apostolicalam Acutositatem,*" *Documents of Vatican II,* 496.

[16] Ibid, 505.

office."[17] Two more bishops, Bishop Ernest Priemeu of the U.S. and Bishop Joseph Hoeffner of Munich, Germany, spoke up on this issue. Bishop Primeau stated that the Church should no longer accept blind obedience from the laity and needed a renewal in the order.[18] Bishop Priemeau warned of a "bitterness," a growing disconnect between the Church and the laity, saying that the laity could fall away from not just the Church, but from the faith.[19] He advised that if the Church silenced the laity, the Church would never recover. Bishop Joseph Hoeffner made different points, but they also favored the new freedoms of the laity. Bishop Hoeffner claimed that the Church does not have the power to define what a lay person is; instead, the laity know who they are.[20] He affirmed the laity's freedom of self-definition and nomenclature. The Church had considered the lay people to be at the bottom of the hierarchy, but these rights of self-definition and nomenclature invested them with power. Bishop Hoeffner also insisted that the laity's purpose is to live in the world, which clerics cannot do in since they are in service of the Church.[21] These comments reckon back to the *quid pro quo*. In exchange for self-definition and a voice, the Council sought advice from the laity on how the Church could do better.

As bishops across the world flocked to the Vatican for the four sessions, Bishop Fulton Sheen was another leader who stood out. He wrote about his participation in the Council in his autobiography, *Treasures in Clay*. Through his status as a bishop, Bishop Sheen, just as Bishop Primeau and Bishop Smed, was a key reformer in uplifting the laity. Bishop Sheen played a significant role as he wrote about the document that ensured the freedoms for the laity, the *Gaudium et Spes*. Bishop Sheen delved into the concept of "The Church and the World," writing that the Council follows the route of those bishops and clergy whose diocese are newer, younger, and on the forefront of the Missions field.[22] Thus*,* Sheen saw *Gaudium et Spes* as having a balanced meaning, with the Church balancing the outside world (temporal) and the Church world

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[17] Hans Kung (ed.) "The Priesthood of All Believers," by Emile Joseph De Smedt. In *Council Speeches of Vatican II*. (Glen Rock, NJ: Paulist Press, 1964), 39.

[18] "Responsible Freedom of the Layman," by Ernest Priemeu. In *Council Speeches of Vatican II*, 83.

[19] Ibid, 83.

[20] "The Lay Apostolate and the Principle of Subsidiarity," by Joseph Hoeffner. *Council Speeches of Vatican II*, 87.

[21] Ibid*,* 88.
[22] Fulton Sheen, *Treasures in Clay* (New York: Doubleday, 1980), 182.

(spiritual).[23] Bishop Sheen's analysis shows that the Church knew of its declining world position. Where once there were three orders with the clergy, nobility, and the laity, the Enlightenment and the modernization of the world combined the orders of the nobility and the laity. These changes created the concept of the temporal world, ruled by the laity, and the spiritual world, ruled by the Church.

To get one last point of view of Vatican II, I interviewed the Reverend Father Paul Chateau (Fr. Chateau), a Catholic priest who was ordained in 1966. I asked him about the issues he encountered as a young priest in a reformed Church, posing questions about liturgy, pastoral care, and his time in seminary while the Council was in session. Describing his personal thoughts and emotions while in seminary and as a full-time priest early in his career, Fr. Chateau emphasized the atmosphere of change and excitement in the 1960s. He saw the period as "exhilarating, a new day, a new time, more forward-thinking an attitude."[24] Fr. Chateau explained that he was in seminary as the Council was progressing and that he was "familiar with the old and the new."[25] He went on to depict the changes occurring as his position in the Church transitioned from a layman to a cleric. He stated that "everyone was excited" and even referenced a classmate of his studying in Rome, who apparently had to rewrite his books for the upcoming changes in dogmatic thought and theology. Changes were in the air and swiftly applied. These were rapid changes in an institution that was traditionally very slow to change. As described by John O'Malley, "Vatican II had an immediate impact on the church incomparably greater, faster, and more immediate" than it had ever experienced before.[26] Fr. Chateau noted that church attendance was "consistent" and the laity seemed attentive to the changes.[27] Finally, he acknowledged some additional reforms that could have made the transition easier for the laity. His saw spaces for more laity involvement, "married clergy and all kinds of accommodation to our current understanding," which would mean

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[23] Ibid, 182.

[24] Paul Chateau (Reverend Father) interviewed by David Cline, July 13, 2022. Rochester Hills, Michigan.

[25] Ibid.

[26] John O'Malley *When Bishops Meet: An Essay comparing Trent, Vatican I, and Vatican II.* (Cambridge, Massachusetts: Harvard University Press, 2019), 190.

[27] Chateau Interview.

"less hierarch[y] and more investment by the lay community."[28] Fr. Chateau's analysis and his personal experience as a low-level cleric in the Archdiocese of Detroit are helpful to understand the position that the Church was in and what it attempted to do. The Council sought to uplift the laity by any means possible, and it was up to clerics like Fr. Chateau to instruct and inspire the laity for their new positions in their reformed Church.

Examination of Vatican II falls to lay historians, theologians, and the clergy. Each set of actors has a role to play and can assess Vatican II as being beneficial, damaging, or somewhere in between. In regards to Vatican II's changes, there is much clashing and clamoring regarding liturgy and ecumenicalism; however, the most impactful changes were in the roles of the laity. While the Council could have made even farther-reaching changes, it did show a commitment to change the existing system. Much like a tree, the Church is designed to grow and mold the culture and society it is placed in. In the exhortation to the Council, Pope Paul VI wrote that the idea of Vatican II is to get more young people into the Church. "This most sacred Council, then, earnestly entreats in the Lord that all laymen give a glad, generous, and prompt response…"[29] He captured one of the main goals of the Council – to refresh the Church by investing the laity with new roles and freedoms.

Vatican II lives on as a "spirit" that fills Roman Catholic Churches and, for many people, is a hallowed topic, one that is idolized for its revolutionary ideas and for its destruction of the old system of the Roman Catholic Church. As other worldwide problems raged, the Church tried to reinvigorate its laity and rebrand itself. Furthermore, Vatican II was successful in uplifting and benefiting the laity by allowing them to read in the service, partake in the mass in their native tongue, and allowing them to serve as altar servers. All of these things took place *after* Vatican II, meaning that Vatican II was not a one-size fits all council like Trent. Rather, Vatican II was a foundation that can be built upon for future generations.

Vatican II was a building block for future change and involvement of the laity. John O'Malley acknowledged not only the speed of its changes, but also how "the ordinary faithful could through radio, television, and fast newsprint follow the council."[30] The Council was designed, implemented, and carried out not for clergy like councils that had come before; instead,

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[28] Ibid.

[29] "Decree on the Apostolate of the Laity" by Pope Paul VI, *The Documents of Vatican II,* 521.

[30] O'Malley, *When Bishops Meet,* 190.

it was designed for the laity. Every aspect, from documentation to new protocols, was intricate enough for clergy, but also easy enough for the laity to follow and practice. The great glass wall separating the ordinations of laity, deacon, and priest was slowly dissipating to a line in the sand that could be crossed to shake hands and welcome dialogue. Fr. Chateau, Bishop Sheen, Popes John XXIII and Paul VI, and others knew the direction the church needed to go, and they carry the spirit of Vatican II with them to uplift and benefit the laity. Now, it is up to the laity to uplift themselves by moving forward with their newly found freedoms.

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Basho and Eastern Culture
India Wilcox

M atsuo Basho is said to be one of the best Japanese poets because of his haikus. Basho's past life plays an important role in his mastering of haikus. Giving a brief history of Basho's early life, Makoto Ueda writes: "He was called Kinsaku and several other names as a child" (20). Basho's father, Matsuo Yozaemon, "was a low-ranking samurai, and little is known about his mother except that her parents were not natives of Ueno" (Ueda 20). Basho did not have a high social status, which made it hard for him to have a promising future. With the facts of Basho's early life in mind, his experiences and his connection to nature can be seen to have influenced his haikus.

Basho's master Yoshitada influenced Basho to write haikus. In fact, Yoshitada and Basho shared a close companionship: "His master, two years his senior, was apparently fond of Basho" (Ueda 20). Verse writing was one of the ways they connected, which was reflected in Basho's first haiku. The first haikus written by Basho were said to be written in the year of 1662. Also, Basho and Yoshitada wrote haikus together: "two haiku by Basho and one by Yoshitada appeared in a verse anthology published in Kyoto" (Ueda 20).

Even though things seemed to be moving smoothly regarding the start of Basho's career and the growing companionship between Basho and Yoshitada, the unexpected happened when Yoshitada died. Because of Yoshitada's death, Basho's self-discovery and self-journey went into effect. The book *Basho's Journey: The Literary Prose of Matsuo Basho* gives insight into Basho's journey. In the beginning of many of Basho's travels, he starts out with the concept of having nothing: "I set out on a journey of a thousand leagues, packing no provisions" (Basho 13). Basho continues to emphasize being alone, which demonstrates the importance of being alone later in the story: "I leaned on a staff of an ancient who, is said, entered into nothingness under the midnight moon" (Basho 13). In comparison to Basho's journey, he mentions the moon constantly in both his stories of travel and his haikus. In a sense, the moon could symbolize the state of new beginnings or the state of starting a new path in solitude. The comparison of the moon being alone and being alone as an individual reflects on the death of Yoshitada in Basho's past life, and reflects the loneliness Basho feels.

Diving deep into the imagery in the journal of Basho's journey, Basho mentions a child he came across: "He seemed like a bush clover in autumn's wind that might scatter in the evening or whither in the morning" (Basho 14). The meaning behind the phrase describes the child possibly dying. The use of the season of autumn depicts how the child looks physically and the child's condition—he may not survive. In addition, relating to imagery, Basho questions the fate of the child: "those who listen for the monkeys: what of this child in the autumn wind?" (Basho 14). The phrase "those who listen for the monkey" is possibly related to the people who could help the child, since the child seemed to be located near people. Also, the phrase "what of this child in the autumn wind" pertains to the fate of the child's life. Either he may receive help from those who listen for the monkeys, which are the people in his community, or he may whither into autumn's wind. The description of the seasons in nature describes the fate of the child. In correlation, the events in Basho's life are connected to the changes in nature.

As mentioned previously, Basho mentions the moon often: "The waning moon shown pale in the sky, the base of the hills was still dark" (Basho 15). In mentioning the moon yet again, Basho came across "potato washing women" (Basho 15). In a sense, the moon is somehow putting people along Basho's path, so that the moon is considered more like a guide. Not long after Basho came across the women washing potatoes, he then came across a tea shop and there he met "a women named butterfly" (Basho 15). In relation to his constant mentioning of the moon, Basho meets people along his path with the guidance of the moon. In correlation to nature, it helps guide him along his path.

In comparison with Basho's journey, his haikus have an equal importance. For example: "On a withered branch, a crow settled- autumn evening" (Basho 11). A crow settling on a withered branch could symbolize the ending of a cycle. With mentioning a withering branch, it is a branch that does not have any leaves or any type of greenery, more closely related to how a tree branch would look during the wintertime. The haiku ended with the phrase "autumn evening," symbolizing the ending of autumn and beginning of something new. The new beginning could be a new season, perhaps winter, since the tree branches are withered. Or it could be more personal, which is an ending of a cycle of life, which transitions to a new stage of life. The description of the changes in the seasons, specifically autumn, the leafless branch, and the crow, it characterizes the ending cycle of life.

Basho uses strong imagery to establish the tone or mood within the haiku: "Usually hateful, yet the crow too in this dawn snow" (Basho 14). Basho is giving off the impression that the colder season is not as welcoming as warmer seasons, such as autumn. When autumn is used throughout Basho's haikus, it symbolizes guidance because of how the wind may glide across the leaves of the trees; in a sense, autumn is characterized as a person. Autumn could be looked at as a spirit guide because of the strong usage of imagery and personification throughout Basho's haikus. But upon mentioning winter, it correlates to a not so pleasant gesture. Words such as "hateful" and "crow" both are seen in a negative perspective because a crow is mostly associated with wickedness. As the crow resembles negativity, so does the snow symbolize the colder seasons that bring out wickedness.

Since Basho uses strong imagery, from where did his style originate? Japanese literature dates to the turn of the century, if not further: "The earliest surviving Japanese book is the Kojiki, also referred to as the record of ancient matters" (Keene 13). The Kojiki gives the sense of Japanese literature, which is considered "to be pure Japanese literature" (Keene 13). The Kojki provides insight into the culture of Japanese literature and how the political structure influenced the literature. With cultural and political influence, it provides a sense of what it was like during the time of ancient Japan.

In the origin of Japanese literature, nature played an impact on Japanese poetry with the blending of Chinese poetry: "The Japanese landscaping, imagery played a crucial role in Japanese poetry" (Keene23). Readers can get a feel for the mood within the poem, and because of the strong characterization the reader is able to imagine the feeling of the poet and the current emotion: "Today, taking my last sight of the mamards, crying on the pond of Iware, Must I vanish into the clouds"? (Prince Ōtsu 5). At the time of this poem, Prince Ōtsu was getting ready for his execution. Throughout his poem, he was describing his feeling towards death and related it with nature: "Must I vanish into the clouds;" he feels as if he should float away just like the clouds. Must he float off into the distance without any direction?

Also, nature can take on a psychological approach, as in this poem: "The mists rise over the still pools at Asuka, Memory does not pass away so easily" (Akahito 17). The mountain of Asuka is covered with mist, which is stated in the poem. Mist does not go away easily; it lingers on top of the mountains. It is related to memory because if a constant thought still lingers in your

mind, it will take a moment before it completely vanishes. Memory and mist on the mountains of Asuka are similar because both still linger until becoming completely vanished.

One reason for Japanese poetry's emphasis on nature is the way in which it was drawn from Chinese literature: "Chinese inspired poetry, it was Chinese writing written by Japanese poets, parallel poems written in Japanese and Chinese" (Keene 45). Japanese and Chinese literature blend in with each other because of the similarities between the two. Some Japanese poets wrote poetry in Chinese, which symbolizes the connection between the literary works. A Chinese poet named Li Ho ties into nature to explain a certain event or mood: "In the aging leaves of weeping-willows, The gossamer is vanishing, Yellow bees go home" (Li Ho 12). In the phrase "In the aging leaves of weeping-willows," Ho is stating that the willow trees' leaves are falling, sensing the coming of winter. In the next phrase, "Orioles feed their young, the gossamer is vanishing," all the insects or animals are getting prepared for the cold season or could move into another habitat. Lastly, the phrase "Yellow bees go home" symbolizes that the ending of autumn is near. Like Basho, Li Ho uses the characteristics of nature to express the cycle of life.

With the repetition on nature throughout Japanese and Chinese poetry, what would be the proper term for the personification and characterization of nature? According to *The Message and the Book: Sacred Texts of the World's Religious*, Shintoism "weaves together beliefs brought to Japan from China and Korea notably those of Buddhism and Confucianism" (Bowker 4). Shintoism adopts the belief of growing eternally and the belief that nature is spirit. As stated in the book, "roughly the inspirited nature that gives the place, things, and people, their character and vitality" (Bowker 4). Shinto began to be incorporated because of Buddhism from Korea in 538 CE. With the start of Shinto practices, beliefs then began to branch out and cypher their own personal meaning and effects.

So, Basho's journey began when he was found by his master Yoshitada. When his master suddenly died, Basho's journey drifted towards his own self-discovery. Throughout his self-discovery he stayed in solitude; but within his solitude, he came across people throughout his path. His path then helped shape his outlook on life, which is expressed through the characteristics of nature. Because of Basho's self-discovery, his heavy usage of imagery and the personification of nature describes the culture of Eastern literature. Eastern religion all bleed in together, with Shintoism and other religious practices. Therefore, Basho's self-discovery expresses the style of Eastern literature and religious practices.

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The Hidden Drama in Edgar Allan Poe's "The Raven"
Vanessa Jimison

In his poem "The Raven," Edgar Allan Poe crafts a narrative that is more than the melancholy recounting of a grief-stricken man having a strange encounter with a bird; Poe masterfully employs symbolism and thematic elements to convey his criticism of Transcendentalism and to accuse it of being a modern blight on classical literary standards. Popular during Poe's time, Transcendentalism held as one of its core beliefs that people were inherently good, and that they could transcend beyond worldly difficulties and attain a divine state by returning to Nature, which they also perceived as divine. Transcendental writers among Poe's contemporaries included Ralph Waldo Emerson, Margaret Fuller, and Henry David Thoreau. Poe uses classic symbols in the poem to lament what he regarded as the erasure by Transcendentalism of the honest portrayal of human nature, which was represented more authentically in ancient lore and mythologies.

Important to this investigation of the symbolism and craft Poe employs in "The Raven" is the reminder that Poe would have been aware that his contemporaries were likely well-versed in the classics of literature and mythology, and so the underlying meaning of the elements in the poem would have been clearer to those in his literary circles than perhaps they will be to a casual reader in modern times. This allowed Poe to craft a poem that might be interpreted rather straightforwardly by an average reader, yet on deeper inspection, as by his peers, could be viewed quite differently.

In the first two lines of the first stanza, Poe provides the set-up: "Once upon a midnight dreary, while I pondered, weak and weary / Over many a quaint and curious volume of forgotten lore--" (638). Poe's choice of words here is not mere scene-setting employed to create the poem's tone, with words like *midnight, dreary, weak, weary*. While these words certainly do set a bleak tone, they also provide hints of the real drama hidden in the poem. Poe is crafting his battle scene: the speaker is there in a room, at midnight, surrounded by books. That the events in the narrative take place at midnight is significant. Daylight can be seen as representing active, or male, strong and protective energies, and therefore, midnight is the zenith of the feminine energies, the energy of creation, and of beauty. Midnight is also the territory of dreams, that watery depth of mystery and imagination shored on either side by sunrise and sunset. It is also a time of vulnerability, and

so as readers, we are prepared for some threat or attack – which does eventually arrive, in the shape of a bird.

The speaker refers to the books in the room as "volumes of forgotten lore," which might be interpreted as the classical forms of literature and mythology, tossed aside and forgotten whilst the modern modes of writing (Transcendentalism specifically) were replacing the old ideals. Establishing the tone as dark and sad reflects that this is a poem of lament, not for the lost Lenore, but for the lost beauty and classicism being sacrificed on the altar of the modern. The speaker is here searching in these old books for the old ways, but times have changed, as he is forced to acknowledge by the end of the poem.

Stanza two places the unfolding story in December, which marks the season as winter, symbolically a time of endings, of less daylight, and therefore darkness, and as a time of death. Critical in piecing together the meaning of the poem is the appearance of the raven in stanza seven: "But, with mien of lord or lady, perched above my chamber door-- / Perched upon a bust of Pallas…" (638) The raven has flown in, and without hesitation, alighted right on a bust of Pallas, which is sitting above the door. There are several key elements of note here: some concerning Pallas and some concerning the raven.

Understanding how best to view Pallas (the Greek goddess Athene) is important to the analysis of the poem, and for this, there is no better explanation than that by the renowned American mythologist, writer, and lecturer, Joseph Campbell. In his book, *Goddesses, Mysteries of the Feminine*, Campbell has this to say about the interpretation and understanding of mythological characters:

> In most mythologies…deities are the personifications of the energies of nature. The energies are primary, while the deities are secondary…
>
> So when mythology is properly understood, the object that is revered and venerated is not a final term; the object venerated is a personification of an energy that dwells within the individual. (Campbell 29-31)

In "The Raven," the speaker shares the energetic principles of Athene, or Pallas. This establishes a link between the two, as the speaker reveres the ideas for which she stands, which means that he also possesses the same energy; that of holder and protector of wisdom (wisdom being interpreted in the poem as the classical forms of literature). The bust of Pallas symbolizes what Athene herself represents: wisdom, warfare, and protection. Pallas can be interpreted in the

poem as embodying this triad. Her wisdom aspect is the ancient wisdom of classical literature; her warfare aspect is the clash between Transcendentalist ideals and classical representations of human nature, and her protective aspect casts her as the guardian of this library of "forgotten lore." That the bust of Pallas has been situated above the chamber door, in the highest place it could be, in a room of literature is no accident. This indicates that she holds a position of superiority; her status is elevated, and she is the designated protectress of the space and all within it. This also means that those ideals which she represents are placed in high esteem, and based on Campbell's insights, this would extend to include the speaker of the poem. They see themselves as the rightful protector of the classical forms and ideals in literature and are prepared to defend this position against the attack by modern literary methods – meaning here, Transcendentalism. Transcendentalism is represented in the poem by the raven.

Symbolically, the raven has multiple histories and, depending on which mythology and time period one references, may be seen as a messenger of death, as prophetic, or as a helpful scout warning of danger. According to *The Dictionary of Symbols*, "…the purely negative aspect of the symbolism of the raven is very late and an accretion almost entirely localized to Europe…It is also the great black bird of the Romantics, hovering over the battlefields to feast on the bodies of the slain…" (Chevalier, Gheerbrant 789). It is appropriate, then, that Poe chose this bird to represent Transcendentalism. The readers of his time would have readily perceived the raven as a bird of death and therefore as a bad omen. In this poem, the raven, of course, is more than a bad omen: it stands in as Transcendentalism itself but may also be interpreted as death – as in the death of classical and esteemed ideals in writing. It is noteworthy, though, that the raven may also be seen as an emblem of nature and therefore has a dual role in the poem. First, it is the blight of Transcendentalism, which brings forth the decay of classical literature (to Poe's mind, anyway) and in this role, it represents the *dark* side of nature and its poisonous possibilities. Another function of the raven in symbolizing nature is that it provided a way for Poe to satirize the Transcendentalist belief in nature as divine and perfect, poking fun at this by having the speaker in the poem question the raven and then absurdly interpret its responses as significant to himself.

Although their mention seems minor, the colors in the room are also important clues to the poem's meaning. In the third stanza, we read that "…the silken, sad, uncertain rustling of each purple curtain" thrills the speaker and fills him with "fantastic terrors." (638). Later, after the raven has arrived and the speaker decides to sit in front of the door to continue his interaction with it, we

read that "…I sat divining, with my head at ease reclining / On the cushion's velvet lining… / But whose velvet, violet lining… / *She* shall press, ah, nevermore!" (639). Purple and violet are colors associated with royalty, privilege, and class. Velvet is likewise symbolic of wealth and therefore the upper, or educated, classes. This, then, is no ordinary room. This library is a sacred place – a sanctum of beauty and knowledge. That the insult of the raven occurs when it alights on the bust of Pallas is significant—an attack on one's own turf is somehow more insulting, and for Poe, presenting it this way added dramatic effect. He rebelled against the idea that humans and nature were inherently good and staged the battle between his ideology and that of the Transcendentalists right in the home of classical literature. "The Raven" is Poe's burning of Alexandria. This was a drama unfolding in the sphere of literature.

Another significant detail in the poem is that the only other persons mentioned are both female and are both dead. The life of the goddess Athene (Pallas) in the minds of her believers is of course long gone, but Lenore is just as dead. Interestingly, she is not mourned in any customary way. There is no mention of any detail about her, nor any detail about the relationship between her and the speaker. There is no daguerreotype, no sentimental memory, no concrete detail about who she was or why she was important to him. Lenore is not a person at all; she is merely symbolic. That both females are dead suggests an underlying message about the death of femininity or, more specifically, the death of beauty. To Poe, the beauty of classicism has been marred by the modern and the mediocre.

In the end, the raven continues to sit perched on the bust of Pallas, refusing to budge, even though the speaker, finally agitated at it, shouts for it to "Get thee back to into the tempest and the Night's Plutonian shore!" (640), essentially telling it (and by symbolic association, Transcendentalism) to die, since in Greek mythology Pluto is the god of the underworld. But the change is here to stay, and the speaker dies defending his principles, at least spiritually, as evidenced by the poem's final lines: "And my soul from out that shadow… / Shall be lifted—nevermore!" (640).

Poe's "The Raven" might be read as merely a poem of sadness, loneliness, and even madness, but a closer inspection of its symbolism reveals the work of a poetic genius and a cleverly hidden drama: Poe's dramatic lamentation of what he perceived to be an inferior ideology intruding into the most sacred space of literary achievement.

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Tolkien's and Jackson's Competing Visions in
The Lord of the Rings: The Fellowship of the Ring (2001)
Eric Lamendola

When it comes to comparing Tolkien's text and Peter Jackson's adaptation of *The Lord of the Rings: The Fellowship of the Ring* (2001)*,* it is obvious that a film adaptation will always be different from its predecessor. The majority of fans of the novels have already spoken about how they feel about the adaptation through box office numbers of almost $900 million dollars. The goal of this paper is not to critique the two versions of Tolkien's story but simply to recognize how the adaptation applied or did not apply certain elements of the novel. After the amount of work put into *The Lord of the Rings: The Fellowship of the Ring* by Peter Jackson, not every single detail could be spot on, but Jackson was able to accommodate the mass public who enjoyed Tolkien's books. Jackson was able to establish the Middle Earth feel by putting effort into the set, characters, characterization of characters, and in-depth story telling. It is possible that Jackson's interpretation was not exactly what Tolkien wanted. However, what is true is that he was able to please the core fans who are representatives of Tolkien and who hold Jackson to high standards of bringing Tolkien's vision to fruition.

In order to understand the complete differences between the two, we must look at their introductions to the story. Tolkien starts his novel with an extensive prologue detailing hobbit culture, the geography of the shire, and hobbits' skills (like proficiency in record keeping). This introduction to the hobbits helps shed light on the hobbits as a people. The film starts off in a similar way with a prologue by introducing the forging of the great ring(s). By doing this, Peter Jackson introduces the threat of the ring immediately, hence using the danger to help move the story forward. In the novel the danger is not as imminent, and the journey is stretched through numerous secondary journeys that did not contribute to the main plot of the story as much.

Another element of the book that changes in the film is time. In the film, the story is expedited in order to fit the entirety of the first novel by leaving out bits and pieces of the lore, extra plot details, and long periods of time. In the novel, Frodo does not leave the shire to destroy the ring until 17 years pass and Gandalf finally comes back and warns him of the danger of the ring. Meanwhile in the film, the danger is brought to Frodo's attention in a matter of days. This acceleration of the story is a recurring theme that is applied to any of the original passages or

chapters that lasts longer than the span of a few days. Emily Auger explains how Tolkien detailed his plot points with more of a detailed history compared to the film. She explains, "The Council of Elrond (LotR II.2) in Rivendell is an opportunity for interlace taken up in both text and film, but it is handled differently in each. In the text, this Council is the occasion for lengthy histories and explanations of how the current state of affairs came to be prior to the establishment of the fellowship" (Auger 147). Auger emphasizes Tolkien's detailed explanations that take up a considerable amount of time in explaining the story.

Another change Peter Jackson made in his adaptation was to change the characters and monsters and add details to their identity. In order to make the adaptation more cinematic, Jackson added details to specific characters in particular scenes to get the point of evil or tension across. A good example is the snowstorm the fellowship encounters on their way to destroy the ring in the novel. In Tolkien's book, it is caused by natural occurrences. In the film, Saruman appears to cause the avalanche. Not only does Jackson enhance the evil and good titles of these characters, but he also includes more scenes to add a cinematic effect to certain characters' actions. The scene where Gandalf and Saruman enter a duel, which eventually leads to Gandalf's imprisonment, is not in the book but is implemented to add a cinematic effect to the story instead of what Tolkien tells about their encounter. The characters are most certainly brought to life and portrayed to be as evil as they are in the book and some.

Elements of the story that were easier to adapt to screen were the monsters. More specifically, The Watcher in the Water, which was the kraken-like creature that lives in the water outside of Moria. The passage and scene are as similar as an adaptation could get as far as plot information, the description of the Watcher in the Water, and the setting where the fellowship was. From the howling of the wolves in the distance to the dark murky waters, the novel and film were in unison. In both forms the sense of horror when the viewer or reader cannot see the threat is accentuated, making both forms just as eerie. Allison Harl reinforces this idea by quoting Frodo from the book where he expresses fear due to the unknown factor. She reaffirms, "To see a thing is, in a sense, to have a measure of control over it, to have some power to resist it. Frodo expresses his sense of helplessness as he feels, rather than sees, the presence of the monster: 'I am afraid. I don't know of what: not of wolves, or the dark behind the doors, but of something else. I am afraid of the pool. Don't disturb it'" (Harl 62). Harl helps establish the consensus that Jackson established the same level of fear in the film compared to

the novel. The film also hints at knowing of a present danger but not knowing where or when it will attack.

Tolkien's detailed character backgrounds, story and overall lore are discarded and result in the viewer seeing a simplified version of the characters or story. Not all changes involved cutting large amounts of eventful sub-journeys. Some were as subtle as not involving a character in a scene or bypassing the history of a previous event. Jackson constructed the film in a way that helps the average viewer who had not read the novel understand a portion of the backstory. There is a minority group of people who argue the characters Peter Jackson portrays vary in one drastically different way, which is that they are not "fundamentally religious and Catholic" as Tolkien intended the story to be. The main non-heroic characters like Saruman, Denethor, Boromir and Theoden are not representative of the theological values that Tolkien truly intended. So, when Jackson created these characters, their main differences were substituted with portraying the non-heroic characters as darker and less pitiable than Tolkien intended, rather than having these characters have differences of faith and virtues. David Rozema emphasizes the minority view and Tolkien's original outlook on his depicted characters. He states, "The way Jackson portrays the main characters—the character of the main characters— is fundamentally different from Tolkien's portrayal of them, specifically with regard to the Christian virtues of faith, hope, and charity—the 'theological' virtues. In the original, Tolkien's main heroic characters display these virtues clearly; in Jackson's films they do not" (Rozema 429).

Jackson's portrayal of Middle Earth in his films apparently pleased audiences, particularly Lord of the Rings fans. Tolkien's elaborate drawings of Middle Earth in his text were very helpful in bringing Jackson's Middle Earth to life through special-effects-enhanced cinema. From the rolling hills of the shire to the jagged mountains of Mordor, to the characters and their cultures— the elves, dwarves, men, wizards, and cultures of people living in Middle Earth are all brought to life thanks to Tolkien's detailing of his world. With Tolkien's drawings, Jackson was able to easily adapt the look the novel portrayed. The past films made about his novel were unable to do this as well due to technology only being able to generate a cartoon-like animation for the fantasy genre. Rosemary Jackson highlights how the 1978 *The Lord of the Rings* was viewed: She emphasizes, "The 1978 animated film, *The Lord of The Rings,* captured action in shadow outline, an outcome of its attempt to combine live-action and animated figures, which tended to leave audiences

viewing the action as if through smoke" (Jackson 14). The technology in the production certainly played its role but it also gave Jackson a chance to learn from the mistakes of director Ralph Bakshi by seeing what was done in the film as far as acting, character portrayal, and characterization of characters.

The main and most obvious example of Jackson changing a character for the film is the portrayal of Frodo. Jackson takes a different approach to his character in other ways too. At first glance Frodo does not appear to be 50 years old, but that is how old he is in hobbit years. Jackson cast Elijah Wood, who was 20 at the time and did not necessarily match the relative age of the novel. Although with the aging of hobbits being unorthodox to most people, it was overlooked by many. What mainly stands out is his character and how he conducts himself. During particular sequences, Frodo seems to conduct himself in a more child-like manner than in the novel. In the scene where Gandalf falls into darkness in Moria, he is seen being held like a child by Boromir. Boromir also references Frodo as "Little One" earlier in the film, hence justifying the actions portrayed in the film. In the novel, he is described to be crying while he runs out of the mines of Moria.

Another scene exemplifies these features when he is faced with danger. When being approached by the Nazgul, his Hobbit companions Pippen, Merry, and Sam all stand in front of him defending him while he hides behind them. Scared of what is to come, Frodo drops his sword and trips and falls and crawls backward without any solid attempt to truly protect himself. After their attempts to save him, Frodo is stabbed and takes an incapacitated state, is carried by Aragorn and then eventually put on horseback by Arwen to safety. The stabbing of Frodo is highly dramatized for cinematic effect and to match how he conducts himself as a younger child or teen. Tolkien's description of this event lasts over the course of several days and does not leave Frodo incapacitated at all. In fact, he attempts to defend himself in the novel by shouting out and striking the Nazgul. He does so unsuccessfully but with the courage a hero should have.

Another significant change in depicting Frodo's character is during the first council meeting in Rivendell where Elrond explains to the council that the ring must be destroyed. This passage in the book results in a more logical and calm approach to the task; the council decides that Frodo should be the ring bearer due to the hobbit's lack of material items and the scarcity of hobbits in Middle Earth. The following actions are completely discarded and replaced with a more dramatic scene that helps portray Frodo as not only a mediator but a hero as well. Jane Chance emphasizes

Jackson's portrayal of Frodo compared to Tolkien's text. She affirms, "In the second half of the movie, Frodo is suddenly a wise hero: amid the squabbling members of the council of Elrond, Frodo is revealed as a mediator and pacifier who insists he will take the ring back to its source… The dream prophecy singles out the Halfling as the ring bearer because of the hobbit's lack of desire for material things and the smallness of the species none of which appear in the film" (Chance 82). Chance highlights how Frodo is portrayed as less of an assertive character compared to how he is portrayed on screen.

Jackson's plot changes, characterization of main and side characters, and the Middle Earth world remains mostly true to Tolkien's novels. Anyone could agree that much of the Middle Earth lore and backstories needed to be removed in order to make the film feasible, although it was the contrast of main sequences throughout the story that either hindered or supported Jackson's adaptation. If you take what Jackson removed in comparison with what he kept from Tolkien's text, you would call this adaptation a traditional adaptation. The plot and overall story do not change dramatically. The pacing and the way the danger in the film is presented could be considered a radical change, but they do not contribute to turning the film into a radical adaptation. The same could be said for the changes made by Jackson in Frodo and his change in appearance and overall behavior. These changes are significant but overall don't alter the story. Jackson's similarities were loyal and true to Tolkien's text. By leaving behind detailed pictures of monsters, maps, and characters of Middle Earth, Jackson is easily able to reference the vision that Tolkien had for his Middle Earth on screen. Bringing those elements was not a challenge for Jackson. The challenge Jackson faced was deciding what to cut out of the story and deciding what was integral to the story. Being that the translation to the screen was traditional, and the plot was not affected, Jackson succeeded in making that happen.

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Longfellow, Sentimentality, and Twain's Critique of Romanticism
Teagen McSweeney

T he latter portion of the nineteenth century in America marks a dramatic change. The shift from the American literary tradition of Romanticism to Realism occurs following the conclusion of the Civil War. The flowery, sentimental, idealistic style of the Romantics became outdated as the war precipitated a need for realistic, pragmatic literature. The sentimentality of Romanticism appears disingenuous to this new literary school of thought that prefers to represent the middle class. Romanticism and Transcendentalism's penchant for sentimentality and idealism became absurd given the nation's circumstances. People now preferred Realism's conscious aim to create a sincere, unidealized depiction of real life. Romanticism's emotional truths became irrelevant and tasteless, and Realism's pragmatic truths captured the post-Civil War American milieu. A writer who best embodies this ideological shift from Romanticism to Realism is Mark Twain, Realism's devoted critic of Romanticism's foolish idealism. His novel *Adventures of Huckleberry Finn* captures Twain's criticism of Romanticism with his feuding families, the Grangerfords and the Shepherdsons. Their Romantic sentimentality manifests in the Grangerford's clichéd taste and their longstanding feud with the Shepherdsons, the result of a forgotten slight.

In light of the ideological shift, Romantic poet Henry Wadsworth Longfellow's poetry is ridiculed by Realistic writers, especially Twain. Longfellow's popularity as a Romantic poet owed him ubiquity in literature, American households, and schools as his domestic poetry followed poetic conventions and taught moral lessons. His celebrity and effectiveness as a poet owe to his ability to write to his readers' literary tastes: the conventional and sentimental. Nina Baym notes that Longfellow "tapped into the cultural nostalgia" of the people, to which he owed his popularity (597). In other words, his work embodies all that Twain criticizes in Romanticism. Diana Polley recounts a humorous speech Twain made early in his career regarding several Romantic writers, including Longfellow, who was a part of the audience. The root of his joke characterizes much of his criticisms of Romanticism in *Adventures of Huckleberry Finn*. In essence, the joke "reveals…the growing chasm" between Mark Twain and, by extension, Realism, "and the three aging literary sages" Romantic writers Emerson, Henry Wadsworth Longfellow, and Oliver

Wendell Holmes. His joke illuminates his critique of Romanticism's "aesthetic of the common," or conventionality, through the vessel of his Realistic character, a miner that only understands "literal truths" rather than "romantic metaphors" which comprise the "common--" the status quo (16). Twain's severance from the old school of thought makes the "romantic maxims…appear foreign and alienating" (17). As a character, Huck Finn is much the same way. He straddles the line between the primitive and the civilized, and ultimately the purpose of Romanticism is lost on him. Polley writes, "*Huck Finn* is an extension of this duality…the novel represents a troubling late-nineteenth century conflict between American philosophy and experience" (18-19). In truth, the "mundane concerns" of the working and middle class would feel "alienate[d]" by Romanticism's idealistic philosophy. Post-Civil War, the trite idealism and flowery descriptions of Romanticism no longer had the characteristic transcendent effect for many Americans (17). Thus, in *Adventures of Huckleberry Finn*, Twain parodies and mocks everything sentimental, conventional, and sanitized of Longfellow's poetry through the Grangerfords and the Shepherdsons. Twain criticizes Romanticism as out-of-touch with the vast majority of Americans and out-of-fashion, all of which Longfellow's Romantic poems represent.

Longfellow's poem "The Day is Done" is ornamented in stereotypical and clichéd Romantic imagery of a man taken over by melancholic feeling as he gazes out of a window on a rainy day and yearns for poetry to soothe him. The poem begins with the image of darkness descending "from the wings of Night / as a feather is wafted downward / From the wing of an eagle" (600, lines 2-4). With an eagle's grace and the softness of a feather, the day becomes night. The soft sensory details evoke the feeling of a sigh. The speaker sees the "light of the village /…through the mist and rain," which contributes to the beginnings of the melancholic tone underlying the initial image of the feather. The imagery affects the speaker, who says, "a feeling of sadness comes o'er me, / That my soul cannot resist" (5-8). The quality of his sorrow manifests with the weather outside, "as the mist resembles the rain" (10-12). The speaker requires poetry to soothe his sorrows, but only if it is "simple and heartfelt" (14). His need for sincere poetry and imagery creates a soft feeling, a sentiment of tender longing steeped in Romantic idealism and over-poeticism for even the most superficial images. In his simplicity, Longfellow verges into the realm of the cliché. His melancholic sentiment and the mundane furnishings of the poem—the feather, the weather, and the desire to be read to—are overused Romantic images. Post-Civil War, his sentimental and conventional writing lacked substance in light of Realism.

This lack of substance and personality is mainly seen in the Grangerford house. Like "The Day is Done," the house is furnished with conventional, popular decor. Huck describes the Grangerford house as having "so much style," a word Huck often uses to refer to anything Romantic (177). The Grangerfords' "style" is noted by Baym as being a satirized "epitome of Pre-Civil War culture" the same way "The Day is Done" epitomizes Longfellow's overdone aesthetic of the same era (Baym 177n1). Therein, the Grangerfords and, by association, the Shepherdsons represent how clichéd and overdone Romantic literature is. The Grangerford house is filled with gaudy, kitschy, oversentimental items such as generic town paintings, a clock with "big outlandish parrots on each side," crockery cats and dogs, and fake fruit. On their table are a family Bible, the *Pilgrim's Progress*, Henry Clay's speeches, a copy of *Friendship's Progress*, and *Gunn's Domestic Medicine*, all noted as popular books for the era (177). The Bible and *Pilgrim's Progress* are obvious in their conventionality. *Friendship's Progress* and *Gunn's Domestic Medicine* are choices that harken back to Longfellow's domesticity and sentimentality. Either way, the selection of literature is tame and trite. Their furnishing creates an artifice of abundance, despite their wealth. In the context of the novel, a Realist text, the Grangerfords represent the sentimental idealism behind Romanticism as being equally false and tacky. The tackiness is evidenced by Emmeline Grangerford's juvenile art that also furnishes the house. Huck observes the titles of her exaggeratedly morbid art, which mimic the formulaic and flowery, emotional writing of the Romantics. Titles such as "'Shall I Never See Thee More Alas,'" "'Shall I Never Hear Thy Sweet Chirrup More Alas,'" and "'Thou art Gone Yes Thou Art Gone Alas'" echo the final stanzas of Longfellow's melancholic, poetic tone in "The Day is Done" (178). The speaker says of the object of his yearning to read a poem "of thy choice" because he wants to hear "the beauty of thy voice" (601, lines 38-40). In hearing this chosen poem read aloud, "the cares" of the day "steal away" following Emmeline's formula (42-44). Here, Twain is satirizing the work of Longfellow, and other Romantics, by comparing it to the ridiculous and hyperbolized work of a dead fourteen-year-old girl with a fascination for the melancholic and "sadful" (179).

One of Longfellow's famous poems, "Paul Revere's Ride," was written just before the Civil War began. The poem depicts Revere's ride through Boston and what Longfellow assumes would be the melancholic emotions felt during such a tense moment in history. It offers a sanitized and Romantic depiction of Paul Revere's role in the American Revolution. The poem asks the reader to remember Paul Revere's contributions and reflect on the sadness that impending war

evokes. Paul Revere's moment in history is the precipice of independence or tyrannical oppression. The bell tower he climbs to watch for the signal is described as having "sombre" rafters, and the ladder "trembles," personifying the landscape as feeling the importance and anticipation of revolution and its possibilities. Paul Revere, too, feels for "a moment only" the "spell / Of the place and the hour, and the secret dread / of the lonely belfry and the dead" (lines 35-51). The whole world feels the significance of Paul Revere's role, yet there is a stillness, "a melancholy outlook" characteristic of Longfellow's work (Baym and Levine 596). Rather than consider the anxiety and the adrenaline of impending war, Longfellow nudges the reader towards a more sentimental and tender alternative. The way Longfellow describes the serene landscape and sleeping people as Revere rides makes the reader think about what could be lost, not in a brutal war, but quietly and sleeping as if independence could slip away as stealthily as Paul Revere does. He makes the potential consequence of revolution seem passive. The poem's Romanticism appears absurd as Revere hears the "twitter of birds among the trees" and "[feels] the breath of the morning breeze," both lines which suggest a sluggish serenity in the act of alerting the revolutionaries of impending violence ("Paul Revere's Ride" 103-104). Dually the rhyme scheme adds a layer of sentimentality in its convention, adding to the juvenile idealism of the poem.

In its childish and sanitized essence, the poem is not dissimilar to the Grangerfords' patriotic paintings. They have stereotypical patriotic American paintings of "Washingtons and Lafayettes, and battles" and a painting commemorating the "'Signing of the Declaration of Independence,'" which rivals the imagery of Paul Revere in its sanitation of history and propaganda. It becomes apparent that the Grangerfords, and by extension, the Shepherdsons', lack personality outside the conventional and the sentimental. This is further evidenced by the obscure sentimental poets Twain vaguely references, such as the "Highland Mary" paintings (178), which immortalizes "poet Robert Burns's first love, who died" (Baym 178n4). The Highland Marys and the poet behind them are not dissimilar to the patriotic paintings and Longfellow's "Paul Revere's Ride." Nevertheless, their ubiquity expresses a shallow ideal. It becomes a parody of how sentimental and conventional the Grangerfords are, and in being a parody, satirizes the cliché-ridden oversentimentality of Romanticism. The absurdity of sanitizing war, as in Longfellow's poem, is illustrated in the Grangerford ladies' casualness while singing songs about war. Huck listens to them sing and play "The Last Link is Broken" and "The Battle of Prague" (Twain 180). Baym notes the latter song is a "bloody story told in a clichéd style," and the former is the musical

equivalent of Julia A. Moore's sentimental poetry Emmeline Grangerford's art parodies (Baym 180n6). It becomes abundantly clear that Twain is mocking the strangeness of sentimental poetry, especially in the context of war, in his depiction of the Grangerford home. Just like the kitschy décor, the sentiments of sadness or war, such as in Robert Burns's "Highland Mary" or the songs the Grangerfords sang, are empty in their popularity and the manner they are approached by their audience. It is an inauthentic and disingenuous depiction of war. As the Grangerfords represent the lofty aristocrats of Antebellum society, Twain is satirizing the way Romanticism is practiced in life. Outside of the "art for art's sake" ivory tower, Romanticism's principles and idealism ring hollow and, in some instances, grotesque in their irony. If the family is so touched by the loss and yearning for departed loved ones, as their taste in art suggests, they should stop the feud that kills their family members without reason. However, that would not be very Romantic, and it would not be as ridiculous or humorous for them to be rational or pragmatic.

Such is the case of Longfellow's narrative poem *Evangeline: A Tale of Acadie*, which characterizes the sentimentality that Twain critiques within the Grangerfords. The poem tells the story of two Acadians, Gabriel and Evangeline, who were separated during their wedding by the British until they reunite years later as Gabriel dies. In the lenses of Realism, their separation is senseless. It serves only to stimulate the emotions of the readers, to stir sentimentality. As Kirstie Blair says, Longfellow employs several different tropes, the separation of "lost" lovers being one of them, to achieve a "shared emotional order" within readers. Longfellow creates a feeling of alienation to curate a sense of community in his readers (5). Only through the violence of the English's expulsion of the Acadians could Longfellow create the emotions and the situation needed for Gabriel and Evangeline to be separated and, in turn, a desire for them to be reunited within the reader while making them consider their own sentiments. He harkens back, as Romantics love to do, to medieval, pre-industrial times. Longfellow opens the first few stanzas of the prologue with the setting in "the forests primeval" (601, line 1). He once again invites his audience to consider the tropes of his story and primes his audience's sentimentality,

> Ye who believe in affections that hopes, and endures, and is patient
> Ye who believe in the beauty and strength of woman's devotion,
> List to the mournful tradition still sung by the pines of the forest;
> List to a Tale of Love in Acadie, home of the happy. (602, 16-20)

The poem is clichéd in its flowery Romantic descriptions of nature and, of course, in its sentimental tropes. However, what purpose do Evangeline and Gabriel serve other than to elicit emotions from readers? The poem implores its audience, as Longfellow's poems typically do, to feel melancholia and "believe" in enduring and patient love. The poem's message is overly tender and ultimately purposeless outside of Romanticism's proclivity towards passionate emotions.

A similar trope appears, satirized by Twain in *Huck Finn*, against the backdrop of the Grangerford and Shepherdson feud. Harney Shepherdson and Miss Sophia are star-crossed lovers kept separated by families senselessly killing each other over an age-old (and forgotten) slight. Their arc rivals the sentimental and conventional tropes of Longfellow's poem *Evangeline: A Tale of Acadie* (183). In essence, Harney and Sophia's relationship could be in any Romantic work, and this genericness is at the heart of Twain's critique. The Grangerfords and Shepherdsons are upper-class, aristocratic American families. Because of his very different socioeconomic status, Huck is alienated from their values and is able to view their lives through a comparatively pragmatic lens. Huck does not have the luxury or literacy to read Romantic stories like Tom Sawyer, and this unfamiliarity with such conventions allows him to see how ridiculous the feud is at its core. His ignorance and questioning emphasize the feud's senselessness by making young Buck Grangerford voice the lack of reason behind its perpetuation. Huck's questioning is particularly powerful in that it reveals how Buck cannot see that reason is missing himself (182). Post-Civil War, Longfellow's emotional alienation, or escapism, rings hollow and pointless as the Grangerford and Shepherdson feud. Huck's curious probing of Buck for a reason behind the feud emphasizes the horrifying passion essential to Romantic writing. The feud itself is a Romantic trope, making this oversentimentality and Romantic passion horrifying as emotion lords over reason even to the point of violence. It becomes discombobulating that such an ordinary and conventional family is entrenched in a senseless, deadly feud. Of course, at its very center are lovers who cannot be together because of the feud and run away to marry (185).

Although Huck encounters many characters and situations throughout Twain's novel, the feud between the Grangerfords and the Shepherdsons is unique in its blatant and exaggerated Romanticism. Initially, it seems odd that an intense feud, which has killed so many of their clan's people, could be tolderated, let alone celerated, by the Grangerfords, yet their socioeconomic position as Antebellum aristocrats makes it clear that because they are out-of-touch with the ordinary people, they are isolated in their tacky conventional Romanticism. This ultimately reflects

on Longfellow, one of the most popular Romantic poets of the nineteenth century until his fall into relative obscurity. His celebrity and ubiquity lend easily to the Grangerfords and Shepherdsons as a critique by Realist Mark Twain of Longfellow's sentimentality and conventional poetry as ridiculously overdone, out-of-touch, and out-of-style.

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