Knighted

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WELCOME

Welcome back to *Knighted: An Interdisciplinary Journal of Undergraduate Research*!
Our fifth annual edition brings together student scholarship from a variety of disciplines, including English, world history, natural 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 the criticism of the nineteenth century poetry of Emily Dickinson, to a historical review of Chinese Communist conversion tactics at the turn of the twentieth century, to a critical examination of twenty-first century video gaming. This year's scholars have met the challenge of maintaining excellence in their field of studies while facing head-on the pressures that come with living in a post-COVID environment that has tested their ability to adapt and grow. 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.

To Drown a Sparrow: Food as a Class Signifier in Kerry Greenwood's *Unnatural Habits*

Vanessa Jimison

Readers hungry for a mystery might find themselves hungry for a snack, too: In *Unnatural Habits'* two hundred eighty-eight pages, food and drink are mentioned at least sixty-two times, not counting twenty pages of immensely detailed description of a lesbian commune that Miss Phryne Fisher visits during her detective work. In this story, food, and drink figure prominently in many scenes, but the cocktails and croissants quietly do more than just provide stellar scene-setting. With its numerous rich, vivid descriptions of meals, snacks, and drinks, *Unnatural Habits* makes delicious use of food and drink to define characters and, most importantly, to imply their social class or standing.

Unnatural Habits, the nineteenth installment in a series of mystery novels centered on the adventures of the detective lady Miss Phryne Fisher, is set in 1920s Australia. The ultra-wealthy – the Honorable – no less, Miss Fisher and her colorful collection of household members make an interesting cast of characters from the outset: in Phryne's personal employ are a professional butler, Mr. Butler, his wife, who is the in-house professional cook, and her various 'rescues,' including her house cleaner, Dot, and Jane, Ruth, and Tinker. Dot, Jane, Ruth, and Tinker are collectively her 'minions,' assisting her in various and inevitably dangerous adventures. In this installment, four girls have gone missing, and Phryne sets out to discover their whereabouts, leading her to investigate a convent, a whorehouse, a gay club, a lesbian Socialist commune, and the various homes of the missing girls. In many scenes in this story, food takes on at least a minor role, but peek beneath the surface, and it becomes as obvious as a bright yellow umbrella in a cocktail glass that food emerges as a class signifier in this novel.

Examples are found as early as the opening scene, in which Phryne is having a drink with her good friend, Dr. MacMillan. Phryne, a lady of class who oozes elegance and femininity, is having a White Lady, which is a classic cocktail made with gin, Cointreau, and lemon. Dr. MacMillan, on the other hand, is having a single malt whisky, and this is her preferred drink throughout the novel, unsurprisingly for the Scottish lesbian medical practitioner. It is a subtle detail, but one that helps to build a reader's perception of the two women. Phryne's tastes are often represented as evolved or distinguished – for example, when she goes into a roughish bar that ladies of her caliber would not ordinarily visit, to question a gentleman about missing reporter

Polly Kettle, Phryne orders a gin. Given a watered-drown drink, she promptly and coolly says to the burly bartender, Barney, "Take this back, and mix me one with the real gin? The stuff out of a bottle marked 'gin' (26). She is too sophisticated to be fooled.

The lower classes, those in the threadbare clothing, the no-two-nickels-to-rub-together type of absolute poverty, are shown as beer-drinking, tinned-beef eating folks. (It deserves noting that the working-class are also beer-drinking but have the decency at least to prefer meat pies.) For example, when Phryne and her minions arrive at the home of Mary O'Hara, one of the missing girls, the narrative description of the home is that "No one had planted anything in this front garden apart from corned-beef tins," (43) and once inside, the narrator says that the house "stank of frying fat, filthy humanity, and cigarette smoke, with an undernote of beer" (44). Dot, who accompanied Phryne inside, discovers that there is no milk and no food for the children who live in the abhorrent conditions with their abusive drunkard father. The house did not "smell" like frying fat – it "stank" of it, which strongly associates a negative experience with the cooking and types of food consumed in this house. The wealthy enjoy chef-made meals; the poor fry their food in disgusting fat and call it a meal, or dump it from tins, and discard their trash in the yard.

The variety and abundance of food in Phryne's home and to which she and her minions are accustomed speaks to her wealth and position, and throughout the novel there are plenty of examples of this decadence. Meals in Miss Fisher's home are frequently described as "excellent," "superb," and "delicious as always," and there is never a shortage of lemonade. Phryne is fond of her Greek coffee and her French croissants. Breakfast for the entire household is always an affair, Mrs. Butler providing freshly cooked options to suit everyone's tastes, often including bread, butter, toast, scrambled eggs, fish, marmalade, bacon (Castlemain, the best brand, naturally) and Vegemite. Mrs. Butler also regularly makes the family splendid and exotic desserts, such as lemon meringue pie and bombe Alaska, which is described in one scene as "a triumph…sweet cold ice cream inside a crisp hot meringue crust" (128). For guests like Jack Robinson, the local police officer with a mutual interest in helping Phryne solve cases, Mrs. Butler prepares hearty working-class fare, a favorite being cold steak and kidney pie. Bert, a kind of "henchman" for Phryne, also enjoys the meat pies. In one scene, the two men "met over the first steak and kidney pie. They divided it in half with mathematical exactitude…it was, as always, magnificent" (221). The men are both working class and have a clear preference for this kind of fare. Snacks feature frequently in the Fisher home as well – ice cream, chocolates, gingerbread, and milk, and of course the

ingredients for mixing up the most ladylike cocktails are always on hand, as are soda water and beer. Phryne Fisher also owns an "American refrigerating machine," which was something only the very wealthy would have owned at the time.

Phryne's home is well-stocked to say the least, and this visibility and frequent representation of abundance functions to separate her from the working or middle and lower classes. Food represents not only her wealth but her privilege, her freedom from the worries of food scarcity, her unlimited access to things others struggle to have, and designates her as extraordinary and deserving. The overall effect is an added layer of sheen to her already superstar glitz and glam. A peculiar thing stands out in the novel, however: the foreign is portrayed as more desirable, more expensive, and more luxurious. For her part, Phryne indulges her taste for the foreign and exotic in her clothing and style, but also in her food choices, preferring Greek coffee and French food, for example. Seeking out the foreign and regarding it as emblematic of the upper class is a theme throughout the text, however, not just an attribute of Miss Fisher's esteem and wealth. Examples are found in two places in particular: the brothel, and more prominently in The Blue Cat Club.

When Phryne's investigation leads her to the gay club, she meets with the establishment's owner, Mr. Featherstonehaugh, and once they are seated a waiter arrives with a silver tray, on which are Kalamata olives and drinks. She sips her drink and observes that it is "Pear, and something else" (76), to which Mr. Featherstonehaugh replies, "The secret is guava jelly. Just a touch of the tropics. We go through gallons of it in the summer" (76). Again, Phryne's taste is discriminate. During their conversation she learns that the club has two chefs, "One for plain fare and one French" (79). Mr. Featherstonehaugh boasts that he even has *ortolans en brochette* on his menu, which strikes Phryne as interesting since this is an exotic and expensive French dish and there are no ortolans (a songbird native to Europe, Asia, and Africa) in Australia. He tells her that he will divulge the secret of how he serves them if she can solve her present case without involving his establishment, an agreement with which she is pleased.

Later, at home, she enjoys her lunch, which is described as usual in detail and as "very satisfactory," and considers the cunning of the chef situation at the Blue Cat Club, "One for rice pudding and roly poly and steak and kidney pudding, and one for *Mont-Blanc aux marrons* and *quiche Lorraine* and *boeuf en daube* (81). Bemused, Phryne understands that the club caters to several classes of patron; those who are accustomed to ordinary food and those who express more

elevated tastes. Gay people do not belong to one social stratum but come from all levels of society and are therefore accommodated well at the club, with those seeking a higher-level experience offered the French cuisine and others being offered ordinary fare.

At a luncheon she arranges to have at the Blue Cat Club later in the story, the menu is French and fancy, but it is still noted that "the fruits were on ice and delicately frosted by some kitchen alchemy, and the cheeses included Camembert and Stilton, as well as cheddar for the football player who had simple tastes and had drunk Victoria Bitter throughout" (107). The football player represents a coarser breed of man; he is a participant in a rough sport, and therefore less refined, a man with common tastes. In a room full of Riesling and fine cuisine, he prefers his down-to-earth*, regular guy* food and his Australian beer. (An interesting note: Victoria Bitter is made by a company that was started by a Scottish immigrant.) Another example of the preference shown to imported food is the scene in which Phryne meets with her old friend, the attorney Felix Pettigrew. He is an English transplant practicing law in Melbourne, and during their visit, he offers Phryne tea and imported Huntley and Palmers biscuits. He is an attorney so he can afford to import his biscuits from home.

At the brothel, Phryne meets with Madame Paris to ask her some questions about a suspected white slavery ring. The madame offers Miss Fisher a croissant, saying, "These are really very good. There is a French baker in Little Collins Street…" (163). Again, imported food is preferred over Australian fare, but more importantly in this case is the more subtle: Madame Paris is quite literally named for a French city, (this is no doubt a working name and not a christened one) and as the principal brothel-keeper in Melbourne, she sells the exotic: sex. Here again there is the suggestion, however quiet, that foreign is desirable and to be paid for.

Another example of how food in the novel helps to shape its characters is when Phryne meets with Cecilia, the letter-writing friend of the missing reporter, Polly Kettle. Phryne has asked her to lunch at the "extremely respectable Hopetoun Tearooms" to question her about Polly, and Phryne immediately finds Cecilia annoying. She is described as "gushing" and "frilly" and as having "a regrettable taste for pink," and Phryne could "not approve of a cloche with quite so many roses on them, even if they were pink silk" (145). Cecilia comes across as self-centered and socially ambitious, and not in the least concerned for her missing friend, which only aggravates Phryne further. When the ribbon sandwiches are served, Phryne is too full, from a previous house call that day where she had politely eaten pound cake and scones, and so she leaves the sandwiches to

Cecilia, who is described as “scoffing two and continuing her narrative…” and a few moments later, “stuffing another couple of sandwiches into her rosy mouth” (147). The point is clear: Cecilia, in all her pink, concerned with just herself, greedily devouring the sandwiches, is a pig.

The lesbian Socialist commune in the story, described in around twenty pages of text, is a entirely self-sufficient farm and fruit-growing endeavor. The women and children living there raise crops and animals for food and do well selling the surplus. An important connection can be drawn between the meaning of food in this example and the social class the women have assigned themselves: they are working class and are quite literally enjoying the fruits of their own labor, for them, perfectly exemplifying their socialist beliefs.

While there is ample evidence that food is used as a class signifier in *Unnatural Habits*, with French food being associated with the upper class, there is an unmistakable irony at play: even those who are considered the working class, or ordinary, have tastes which are not authentically Australian. Because of its English settler history, the larger part of what is considered “ordinary” food is already imported – from England, Ireland, and eventually, many other regions. *Everyone* is eating imported food. Not a single kangaroo dish is mentioned. Most delicious, is the truth behind The Blue Cat Club’s *ortolans en brochette*: the bird in the dish being served is really the common, unpresuming sparrow, in death adorned as the cognac-winged French songbird, with the patrons none the wiser.

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The Postman Always Rings Twice: The Vulnerable Femme Fatale as a New Threat to Men

Robert Asher

Directed by Tay Garnett, *The Postman Always Rings Twice* (1946) is a part of a group of films that Hollywood released in the 1940s and 50s, which eventually became known as *film noir*. They reflected a "new mood of cynicism, pessimism and darkness which had crept into ... American cinema" and life during and after the massive upheaval that was the Second World War (Schrader 8). Film noir is hard to define because it is "defined by tone rather than genre" but "it's the presence of crime that gives film noir its most distinctive stamp" (Schrader 8; Borde 5). It is a "fundamentally unstable universe, one in which black is white and white, black" (Butler 293). In film noir, everyone is easily corruptible and oftentimes, men are corrupted by a woman. Women are not "the chaste heroines of the classic Western or the historical film" but femme fatales who are "frustrated and guilty, half man-eater, half man-eaten, blasé and cornered," and they often fall "victim to her own wiles" (Borde 9). In *The Postman Always Rings Twice*, Cora Smith (Lana Turner) represents a new type of femme fatale, one more psychologically complex and more sympathetic, so much so that she at times seems to occupy the narrative space of the typical noir hero.

Metro-Goldwyn-Mayer (MGM) bought the film rights to *The Postman Always Rings Twice* by James M. Cain in 1934, but "the Production Code Administration (PCA) would not touch" this story until "conditions were more appropriate" (Biesen "Raising Cain" 41). Studios needed to see how strict the PCA was going to be before they were going to submit something as controversial as *The Postman Always Rings Twice*. Additionally, this film "could not be produced in the same way as *Double Indemnity*" because MGM's studio brand was more family friendly than the other big five studios so they "had to 'lighten it up,' 'whitewash' and sanitize it" (Biesen "Raising Cain" 41). Films that fit the film noir style had been produced during the war, but "the need to produce Allied propaganda abroad and [films that] promoted patriotism at home blunted the fledgling moves toward a dark cinema" (Schrader 9).

The Second World War sent men to the front lines, where many died, and sent women into the workforce. So, this "large-scale war inevitably [led] to a demographic imbalance: a dearth of marriageable men and a concomitant oversupply of unwed young women seeking partners" (Walker-Morrison 25). As the war ramped up and increasingly men either enlisted or were drafted, "women had been forced out of the home and into the workforce" (Walker-

Morrison 26). When the men returned home, they "suddenly found themselves having to compete in the workforce with those whose roles had previously been limited to those of sweethearts, wives and mothers" (Walker-Morrison 25). In this film, protagonist, and narrator Frank Chambers (John Garfield) represents the average man in the immediate post-war years as "a demobilized soldier returning to an America that has no use for him" (Nott 179).

With the Hays Office being more concerned with making propaganda during the war, "artists were now eager to take a less optimistic view of things" and "the disillusionment many soldiers, small businessmen and housewife/factory employees felt in return to a peacetime economy was directly mirrored in the sordidness of the urban crime film" (Schrader 9-10). The United States went through massive changes during the Second World War, and "after the death of President Roosevelt, the horror of the Holocaust, the graphic brutality of combat and the dropping of atomic bombs on Hiroshima and Nagaski in Japan, it was a new beginning" (Biesen, *Film Censorship* 70). In this new beginning, "American films became markedly more sardonic—and there was a boom in the crime film" (Schrader 9).

In film noir, women tend to be seen as sex objects, acting as contemporary sirens leading men to their ruin or death. They "are created and seen through the eyes of men, and the perception of them stems … through the power they wield in disorienting the male object" (Dickos 156). That is precisely the effect that Cora Smith has on Frank when he arrives at Twin Oaks, the diner and service station that Cora runs and owns with her husband, Nick (Cecil Kellaway). Frank meets the couple separately, first meeting Nick after the taxi drops him off in front of the diner. When Frank meets Cora inside the diner, there is an immediate attraction between them, but he does not realize she is Nick's wife. She is wearing a revealing, starkly white, two-piece outfit and she clearly takes his breath away. As Frank gets to know Nick and Cora better, he realizes that Cora is "frustrated" and "half-man eaten" by her marriage to an older man who does not pay any attention to her (Borde 9).

When she asks Nick to dance with her, he refuses because he cannot dance and instead lets Frank dance with her. The attraction between them becomes stronger and Cora becomes uncomfortable. She quits dancing with him because she "cannot be allowed to have the passion she so intensely feels for Frank because it crosses the boundaries of marriage, fidelity, and, really, safe sex" (Dickos 128). This is a big contrast to the murderess Phyllis Dietrchson from *Double Indemnity*, who is not beneath using her body to get Walter Neff (Fred MacMurray) to

change her husband's insurance policy so that she gets double indemnity in the event of his accidental death in a car accident.

In most scenes, Cora wears bright, blinding white. This is an interesting contrast because it is a color traditionally associated with purity or innocence, when she is anything but that. Karen Burroughs Hannsberry notes in *Femme Noir: Bad Girls of Film*, that "with the exception of two scenes where Turner wore black, the stunning actress was clad in nothing but white in the film" (539). It is worth noting that in the scenes in which she wears black, Cora is returning from her mother's funeral, and it would be inappropriate for her to wear another color. Director Tay Garnett (qtd. in Hannsberry) remembers that: "at that time there was a great problem of getting a story with that much sex past the censors. We figured that dressing Lana in white somehow made everything she did seem less sensuous. It was also attractive as hell. And it somehow took the stigma off everything she did" (539).

Cora is the most psychologically complex character in this film, as she is what drives the film forward, while the men in this story are more one dimensional. As Raymond Borde and Etienne Chaumeton note in *A Panorama of American Film Noir*, "this story… was remarkable for the story of Cora alone" (69). While Frank "remains a constant—often a passive, self-destructive" hero, Cora "undergoes numerous metamorphoses, sometimes at a dizzying rate" (Christopher 197-198). Her first role was the "sex bomb" that Frank initially meets in the diner. Then she was the "loving playmate in an adulterous relationship" for whom Frank falls (Christopher 197-198). Immediately after this, she was the "fearful girl in need of protection" when their initial plan to kill Nick goes all wrong (Christopher 197-198). Next, she was a "victim of male power" when District Attorney Kyle Sackett (Leon Ames) and the police department suspect her and Frank of attempting to murder Nick (Christopher 197-198). However, from here on, her character starts to get even darker.

Women in film noir are ruthless in what they want, and Cora is not any different. In the case of Cora, she is ambitious in her career and wants to see Twin Oaks become a tremendous success. She is much more ambitious than either her husband Nick or the drifter Frank. Nick wants to sell Twin Oaks, which is a decision that seals his fate, while Frank is content to just drift from town to town and work odd jobs for the rest of his life. When Frank and Cora decide to run away and hitchhike out of town, she realizes this is not what she wants. She convinces Frank to turn back and declares that she "want[s] to be somebody." In contrast, Frank's response

to her asking where they are even going is “What’s the difference? Anywhere!” She states multiple times throughout the film that she wants to make something of herself. If she divorces Nick, she knows he would not give her anything and she “is determined to have financial security” (Dickos 159). After the murder trial, business unexpectedly booms for Twin Oaks because Cora’s trial caused such a sensation in the papers that people want to see her for themselves. For a moment, she had the financial security she desperately wanted.

By the end of the film, Cora becomes a “hard, ruthless murderess” (Christopher 198). She is “blasé and cornered,” about to fall “victim to her own wiles” (Borde 9). Cora is initially horrified when Frank suggests killing Nick, but he tries to brush it off as a joke. This is another contrast to Phyllis, who wanted to kill her husband for the money she would get from a double indemnity clause. However, for Cora, it becomes clear that this is her only option when she realizes that Nick’s mind is made up. When she decides to kill Nick, it is ultimately because she feels like she has no other choice to do so. She would rather commit murder than be nurse to Nick’s ailing sister, “whence the feeling of claustrophobia, of ‘no way out’” that is so common in film noir (Borde 141-142).

By killing Nick, they “abandon[ed] one of the conventions of the adventure film: the combat with equal weapons” (Borde 9). Frank and Cora get Nick drunk one night and take him for a drive with Cora driving and Frank sitting in the back. Nick is clueless and does not know the attack is coming when Frank hits him over the head with a bottle. Even though Cora is the one who wanted to kill Nick, she still looks horrified when Nick is killed in a “cold-blooded execution,” whereas Phyllis smiles as Neff kills her husband right next to her (Borde 19).

The last role that Cora plays is that of a “sacrifice to the law” (Christopher 198). Cora is punished for being an ambitious woman who “want[s] to be somebody” and make something of herself (Garnett). Despite being disoriented by her lust for Frank, “she will give herself, but only if she gets what she wants in return” (Dickos 159). “She will give herself” to Frank if he helps manage Twin Oaks instead of drifting (Dickos 159). At the end of the film, she has “given herself" to him before the car crash that kills her. Unlike how femme fatales are often depicted, Cora is not depicted as a “self-serving, devouring spider-woman whose punishment or death is presented as just and desirable” (Walker-Morrison 27). Instead, Cora is depicted as sympathetic. She does not want to kill her husband and the idea of it is horrific to her, but she does anyway because she feels like she has no other way out. When she dies at the end, the audience feels bad for her

because she came so close to finally getting the life she wanted.

Anti-heroes in film noir often end up dead, and that is Cora's fate as well. For a moment, it seems like everything is finally looking up for Frank and Cora. With Cora expecting a baby, it looks as though they are going to get a happy ending after all. However, as Frank is driving home, he gets distracted by Cora and crashes the car, killing her and their unborn baby. There is no other "major American genre that so often ends with the people we've been encouraged to sympathize with quite simply… dead" (Schickel 40). This film, like so many other film noirs, deals with what Nino Frank (qtd. in Naramore) refers to as the "dynamism of violent death" when Frank crashes the car and kills Cora (17).

In the end, however, Cora also brings Frank down with her. He is falsely accused and convicted of killing Cora in the car crash that took her life. He is given a death sentence for this but can make peace with it. He thinks that being given a wrongful death sentence for the murder of Cora is his punishment for the crime of killing Nick. Frank and Cora are both punished because they crossed "the boundaries of marriage" and "fidelity," so her "intense desire is a rebellious act that can only be punished by her death and that of her lover" (Dickos 158). As Raymond Borde and Etienne Chaumeton note in *A Panorama of American Film Noir*, "film noir is a film of death, in all senses of the word" and death is where all film noir eventually leads (5).

The noir femme fatale is not monolithic and the portrayal of Cora Smith ushers in a new kind of femme fatale. She opened the door for more vulnerable and psychologically complex femme fatales that would come after her. Cora Smith also opened space to cast the femme fatale (such as Norma Desmond in 1950's *Sunset Boulevard*) as the protagonist of the story. Cora exists at the center of *The Postman Always Rings Twice* and presented 1940s audiences with a more psychologically complex femme fatale than those who came before her.

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Conversion to Communism: The Remolding of Aisin Gioro Puyi, the Last Emperor of China

Hamilton Bloodworth

On February 7, 1906, a boy was born in the mansion of Prince Chun, Beijing, the first-born child of the Second Prince Chun. The child's grandfather, the First Prince Chun, was the seventh son of the Daoguang Emperor. The boy's uncle was the Guangxu Emperor, who ascended the throne at the tender age of just four years old. This child was Aisin-Gioro Puyi, and after the death of the Guangxu Emperor in 1908 he became the youngest emperor in Chinese history. Puyi, under the regnal name Xuantong, never saw the reins of power however, as the Qing Dynasty collapsed in the wake of the Xinhai Revolution in 1911. Puyi's regent signed his official abdication on February 12, 1912, when he was six years old. Puyi spent over half his life attempting to reclaim his birthright, his throne. In his pursuit, he collaborated with the Japanese, presiding over the client state of Manchukuo as its puppet Emperor, Kangde. Puyi failed in his pursuits, never achieved his dream, and was captured by the Soviet Union in August 1945. Puyi spent five years as a well-treated political prisoner in the Soviet Union before being extradited back to the Chinese Communists in 1950. The former emperor was certain he was going to be executed, but to his surprise his new Communist wardens treated him as well as the Soviets had.[1] The Chinese Communists did not plan to kill Puyi, they planned to convert him. Puyi's account of his remolding is one of the most detailed accounts of the process. Puyi's experience is an interesting one, because it provides us with a notable example of Communist methodology, showing us a microcosm of what was happening all across China during the reign of Mao Zedong, while also providing us with a clear exception to the norm. In other words, Puyi is both an example and an exception.

When studying Puyi, one runs into a problem: there is a lack of academic research conducted on him to be found. This gap is not so surprising as Puyi was three years old when he ascended to the throne and only six years old when he abdicated. A child can have little power in the government, which has led scholars who study Puyi to conclude he was merely a puppet. Since he was never able to grow into his role, he lacks the impact on Chinese history acknowledged by many of his ancestors like the juggernauts Kangxi or Qianlong, or the tragic Daoguang or Tongzhi. However, Puyi deserves our study because, unfortunately, the sources that exist do not move beyond the puppet image or the overly generalized view of him as a powerless, changing victim.

Despite Puyi's fears, the People's Republic would not have him executed, but converted instead. Puyi was an especially important person to the Chinese Communists; he was a former

emperor and an enemy collaborator all in one. Despite that, the Communists had a policy of converting their enemies, not merely killing them, and Puyi, if converted, would be an excellent propaganda tool. After all, if the Communists can successfully convert a former emperor, that could be seen as evidence of their cause's righteousness.

His collaboration with the Japanese and his royal birth were the reasons why Puyi was certain the Chinese Communists wished to execute him. He was not completely ignorant of the world outside of China, and he had just spent five years a prisoner in the Soviet Union. Puyi was no doubt aware of the fate of the Romanov family, executed without ceremony in the middle-of-nowhere Russia by the Red Army. Why would the Chinese Communists spare him? Chiang Kai-shek and the Kuomintang had planned to execute Puyi, and the emperor reasoned that the Communists had even more reason to hate him than the Nationalists did.[2] The Chinese Communists greeted and treated Puyi well, however, much to his surprise. Puyi did not know it at the time, but this polite treatment was the first step in the Communists' plan to induct him into the party's ideology.

The next step in the Communist conversion plan was choosing where to house the imprisoned emperor. The Chinese Communists elected to send Puyi to Fushun, where he spent the first two months of his incarceration. This decision was not random, as there are several factors that make Fushun a perfect place to house the former Qing Emperor. To begin with, Fushun lies a mere 28 miles east of Shenyang, a city better known by its Manchu name, Mukden. Mukden was the ancestral capital of the Great Jin empire, the Manchu dynasty's original name before adopting the title of Great Qing. Fushun was therefore a fitting place to hold a former Qing emperor, something the Communists certainly considered. Fushun's location inside of Manchuria is also important, as it keeps the imprisoned Puyi inside the region he once "ruled," so that he could see the effects of the Japanese occupation. As we will see later, the Communists either brought victims of the Japanese to Puyi or brought Puyi to the victims, to show him the effects of his cooperation with the Japanese. Holding him in Fushun made this easier, keeping him close to the suffering for which the Communists would blame him.

Puyi was initially put at ease by his Communist captors, and they treated him well. On the way to Fushun from Shenyang, Puyi remembers that he and the other Manchukuo prisoners were in high spirits, naively asserting that this experience would be over quickly, and they would return home.[3] The entourage's hopes were dashed when they arrived at Fushun and saw the walls and the

armed guards of the prison.[4] The Soviets housed Puyi and his followers in a hotel, and perhaps this is what they were expecting the Chinese Communists to do after they had been assured that they were not going to be executed. Fushun prison was a reminder to Puyi and the others that, while treated well, they were not guests of honor in their homeland now, they were prisoners.

Puyi was reunited with some members of his family right after he arrived, as if going on a rollercoaster of despair and hope, and his anxiety was soothed once again. These family members were his brother Pujie, father-in-law Rongyuan, and his three young nephews. A few days after his arrival, Puyi met a man he knew only as Li, who asked him how he was fairing and what books he had read during his time in the Soviet Union.[5] When Puyi answered, Li responded positively and saw to it that Puyi and his family be given books and newspaper to "do some serious studying."[6] This point is officially where Puyi's remolding began: Li was the governor of Fushun prison, and he was assigning Communist reading to Puyi and his family.

The Communists were doing everything they could to make their state ideology more palatable to their prisoners, Pui included. They treated their prisoners well, kept them clothed and well-fed, gave them warm water to bathe, and the wardens even gave their prisoners cigarettes. Not only that, but they allowed Puyi and his family to listen to the radio twice a day, one time for news and the other for recreation, while they also continued to receive new newspapers to read.[8] These are remarkable accommodations for prisoners of war, even more so when we consider the scale of the devastation wrought upon China by the Japanese and their collaborators. Surely, no one would have been surprised if the prisoners from Manchukuo were simply executed for their crimes against the state, so why were they being treated so well instead? The answer, based on what we know happens to Puyi and his family, is to convert them. The polite treatment had a practical application—it behooved the Communists to treat their captives well so that they may better absorb their system, their beliefs. The Chinese Communists envisioned a China wherein all people were good Communists, where all people would do their part. The former enemies of the Communists were not exempt from this vision, and so they were converted by the millions in captivity.

At the time, however, Puyi was completely unaware of this intention. The former emperor and his family were confused by his polite treatment, as was his family. Puyi's father-in-law, Rongyuan, maintained that the treatment was merely a ruse, a cruel trick designed to raise the hopes of the prisoners before swiftly dashing and executing them. Rongyuan insisted that the

Communist hated them, that they *had to* hate them.[9] Like Puyi, Rongyuan could not understand why the Communists, whom by their very nature were supposed to despise monarchy and its proponents, would treat them with anything other than contempt and scorn. Due to his pessimism and distrust, Rongyuan never studied the materials that Li provided him, stubbornly and obstinately refusing to so much as read the Communist newspapers he was receiving.[10] In other words, he simply was not going to change his mind, and did not even entertain the ideas and writings of the people he thought were his natural enemy. Like his father-in-law, Puyi was disinterested in the Communists' materials as well. Rongyuan's distaste was affecting Puyi as well, meaning that the Communist began to use a heavier hand to remold Puyi.

Puyi and his family were raised in a conservative world, as to be expected with a family of royals and nobles. Puyi's family was often opposed to change, to new ideas, and this aversion did not dissipate even after the trials the family had gone through. Puyi's family served as an echo chamber, hindering the effectiveness of the Communists' indoctrination. With Rongyuan being hostile to the new information he and his family received, and Pujie being at best indifferent, it was unlikely that Puyi was going to be receptive to the new ideas. Like most people, Puyi was affected by the beliefs and attitudes of his family, but unlike most people Puyi had also been treated like a demi-god for much of his life. The Communists need to take serious steps if they wish to successfully convert their imperial V.I.P.

Puyi's experience did not occur in a vacuum. The reeducation of criminals, former enemies, and ordinary citizens was Chinese state policy during Mao Zedong's reign. The idea of redefining oneself, of recreating one's image into that which the Communists promoted, was widespread across China. The concept of "The New Socialist Man" was expected to not only monitor his own thoughts and actions, but the thoughts and actions of those around him as well. This expectation could be seen in Puyi's own experience in captivity; as his fellow prisoner and family gradually remolded, they began to concern themselves with Puyi's remolding. It was not sufficient for them to have accepted their reeducation and just leave it at that. As a part of their new beliefs, they felt it their duty to make sure that Puyi was also properly absorbing the party's ideology. This, in turn, has a kind of domino effect, as more people converting also meant more people attempting to convert others.

Separation from family is one of the most common techniques the Communists used to convert their prisoners. The Communists' methods were to isolate the target from their support

network, and replace that network with their ideology, and their people. This way, when the Communists intentionally induced an emotional breakdown in the target, the target would turn to Communism and Communists for solace, for purpose. This is also why the conversion program focused on groups, so that when people started to turn, they would start to turn others too. Therefore, Puyi was separated from his family and placed amongst the other prisoners instead.

Another major technique the Communists utilized was self-reflection, and more importantly "self-criticism." This process involved the target writing about themselves, their lives, their history, and presenting it to others for reflection. The target was expected to criticize their past crimes, political or otherwise, and acknowledge their wrongdoing in accordance with Communist ideology. This process was why Puyi began to record his life, and why he eventually wrote his autobiographies. Puyi's autobiographies were born out of the conversion process, and as such much of his wording in the books are tailored to a Communist audience. In other words, Puyi often seems to be attempting to say the "right" thing, to say something that shows how much of a true Communist he has become. Yet, Puyi is still quite candid about his experiences with conversion, and the core of his writing is still merely his retelling of his life.

Puyi was abruptly separated from his family not too terribly long after arriving at Fushun. Puyi did not understand the reason he was separated from his family but assumed the worst. He was certain that his family was separated from him so that they could be forced to speak out about his actions, so that they could be made to condemn and betray him.[11] It is clear that at this point, Puyi still had no idea what the Communists were planning for him, he was still assuming the Communists planned to have him executed for his collaboration with the Japanese, the details of which he had once lied to the Soviets about.[12] When pressed by the Soviets, Puyi lied and told them that everything he did while he was the Emperor Kangde of Manchukuo was forced upon him by the Japanese, and his family covered for him.[13] Puyi thought that his family was separated from him to prevent this from happening again, and to force him to admit his guilt, most likely leading to his death.

As we are well-aware by now, the Chinese Communists had no intention of killing Puyi, far from it. So, his isolation had a different motive, it was certainly to remold him. In Puyi's autobiographies, he describes this moment as the most crucial step in his remolding, or brainwashing, process.[14] His isolation separated him from his family, from their ideas, their beliefs, and from Rongyuan's persistent stubbornness. The isolation was itself a tool the Communists were

using, one of many intended to break Puyi down so that they could build him back up, new and improved in their eyes.

This separation was not total, and Puyi was allowed to continue communicating with his family after some time. However, he was now physically alone for the first time in his entire life, more vulnerable than he had ever been. As Sir Johnston had feared long ago, Puyi's pampering as a child and young man lead him to be dependent upon others for the most basic things. He had no life skills; he could not fold his own blanket, tie his own shoes, or even brush his own teeth—he always had someone to do these things for him.[15] Puyi was made painfully aware of his lack of basic life skills, and so were his fellow prisoners. These other prisoners were mostly former Manchukuo officers, who never dared to even lift their heads to Puyi before, but now they all mocked and laughed at him, and this bothered Puyi intensely.[16] According to the disgraced emperor, however, the worst thing was the thought of having to empty the chamber-pot of his wing; he considered the very idea more humiliating than anything else.[17] This shows that Puyi still maintained some of his incessant pride, and that he had not yet changed completely.

Puyi was forced to grow up fast in Fushun, having never actually grown up. aside from physically, since he was a small boy. This made him vulnerable, very vulnerable. His pride also made him vulnerable, unable to truly cope with the humiliation of others disrespecting and laughing at him. Puyi was never weaker than he was in this very moment, surrounded by hostile strangers and forced to do things he thought were beneath him. However, the guards themselves came to Puyi's aid on more than one occasion, notably allowing him to skip his turn of cleaning the chamber-pot and protecting him from the other prisoners.[18] Puyi greatly appreciated this, and this treatment gradually warmed him to his captors. In other words, the Communists were becoming his friends in this new world, this new life.

After the first couple of months in Fushun, Puyi and the other prisoners were moved to Harbin, into a former Manchukuo prison. This move was likely because of Chinese entry into the Korean War and was intended to move prisoners further away from the Yalu River, on the other side of which were the advancing forces of the United States and its allies. The move frightened many prisoners, Puyi included, because they thought they were being moved to be executed; they thought the Communists were going to kill them before the Americans could potentially free them.[19] The wardens must have heard these concerns, because they addressed them directly. The security chief of the prison addressed the prisoners, asking them to consider this: "Why is the

People's Government making you study if it plans to kill you?".[20] After assuring the prisoners that, no, the US would not be able to invade China, he reiterated that the government's policy is to "remold" criminals, not to kill them.[21] Most importantly, however, the chief made the following statement: "If we were to release you before you had been remoulded [sic], you might commit other crimes. Anyhow, the people would not approve and would not forgive you when they saw you. So, you must study properly and remould [sic] yourselves."[22]

The security chief put into words the Communist policy of conversion while also explaining one of the main techniques used in the process, the weaponization of peer pressure and public opinion. This shows that Puyi was experiencing, at least in some form, what all the other prisoners all across China were experiencing. They were all being put through the same process, even if the severity of its execution varied. The security chief laid it out plain as day for his prisoners, and yet Puyi still did not believe them completely, showing his continuing distrust of the Communists.[23] This being said, he was beginning to see that the Communists, at least were not going to just kill him, and this statement by the chief made previous events and treatment in Fushun make sense to him. Later in life, Puyi learned that most prisons in China operated in a comparable manner to the one he knew, and that this remolding campaign was happening all over Communist China.[24]

Over the course of their incarceration, Puyi's family and former subjects began to change. While in the Soviet Union, they had all agreed to cover for Puyi, to protect him and lie for him, to cover up his involvement with the Japanese. When the Communists made Puyi write his autobiography, he initially planned to lie again, thinking this request was the prelude to his inevitable trial.[25] Puyi was surprised to learn later that one of his subjects, the one he had once declared his successor, suggested that Puyi "confess" to the Communists so that they would show him leniency. Puyi was hiding almost five hundred pieces of fine jewelry in his case, in direct violation of the prison's rules; he had planned to use this jewelry to sustain himself after he was freed. Yet now his most loyal servant was suggesting, aggressively even, that he hand them over, and that he apologize and seek mercy. It was unfathomable to Puyi, and it angered him greatly, but he was always afraid now of being turned in, of being betrayed. This fear broke through to him, and he handed over his jewelry to the prison governor, the last possessions of his former life.

Whether or not Puyi's family was acting out of self-preservation or if they were genuinely changed by their incarceration is difficult, if not impossible, to fully determine. Of course, Puyi

himself was certain that the Communists had changed them, altering their thinking.[26] This situation demonstrates the tactics of the Communist conversion program and how effective they were. Puyi's family began to adopt the party line increasingly, being put through the same process as Puyi. As they began to convert, they began trying to help Puyi along with his conversion, the domino effect mentioned earlier. Everyone that Puyi was close to was now advocating for his conversion.

Puyi relinquished his jewelry out of fear; he was afraid of what might happen to him if the guards had uncovered them on their own. He still believed he would be punished for hiding them, but to his shock he was not. On the contrary, the governor of the prison once again reiterated the government's goals regarding his prisoners: to reform them. Yes, Puyi had broken the prison's rules by hiding his jewelry, but he had also turned himself in, and as far as the governor was concerned this was a sign of repentance, of reform.[27] Even more surprising to Puyi was the fact that the prison would merely hold onto the jewelry for him, to be returned to him after his sentence.[28] Puyi returned to his cellmates, who by now were friendly towards him, and was congratulated by them. They praised him for his "progress," his bravery, and his wisdom. In other words, they were reinforcing his new behavior, obedience to the Communists, and acceptance of their remolding.[29] By now, Puyi was surrounded by the remolded, both prison guards and prisoners alike. All his interactions now would be with the people who accepted their re-education, no doubt affecting his own.

Being surrounded by the reformed, or at the very least people claiming reform, as well as the lenient and compassionate treatment from the authorities, began to change Puyi. He now began to seriously study the materials the wardens assigned to him, now putting genuine effort in learning the concepts and ideology therein.[30] Reading was not the only task given to the prisoners to remold them, however, labor was also assigned to them. In Puyi's and his fellow prisoners' case, they were assigned to make cardboard pencil boxes. As to be expected, Puyi was quite incompetent at making these boxes, but he steadily made progress on them as time went on.[31] This experience taught Puyi the concept of labor. Being a Communist state, labor and its value were a central part of China's ideology, so it makes perfect sense to instill a sense of labor into those who needed to be reformed. However, the experience also isolated Puyi, as he was unable to keep up with his peers. This shame and isolation broke through Puyi's former sense of superiority, and he finally began to realize his own shortcomings.[32] This experience and the conflicts Puyi found therein

forced him to look inward, to reflect upon himself and his past. Put another way, Puyi was beginning to redefine himself, and he was redefining himself using the new concepts and ideas the Communists had provided him. This experience shows once again the methods of the Communists conversion program. Puyi was pushed and pushed until he began to crack, and as he was breaking, he began to find comfort in the ideology the Communists provided.

Puyi's change was accelerated upon learning the full extent of Japanese policies and atrocities in Manchuria, actions he never knew or cared much about before. In a study session with fellow inmates, most of whom were Manchukuo officers or officials, Puyi learned about the many crimes the Japanese committed, and all the damage they had done to the people of Manchuria.[33] Puyi saw for the first time what was done with his tacit approval, the crimes committed in his name. This coupled with his family no longer covering for him, confessing his and their own involvement, lead Puyi to drop all acts, to abandon his plans to lie his way through the process.[34] Puyi signed every claim against him levied by his friends and family, admitting that the accusations were true. He had finally confessed all his crimes, and for the first time his feeling was not fear, but remorse.[35]

This was the final hurdle in Puyi's remolding. He had never truly admitted to his guilt before; not just to others, he had never really accepted his own guilt either. Now he was aware, he was confessing not just to his prison wardens but also to himself. For the first time in his life, he regretted what he had done, he understood the pain and suffering he had either caused or allowed to happen. His entire persona, his sense of self, had been broken, and he was now at his most malleable. Perhaps this is why he now began to truly embrace his remolding. The experience thus far had the effect of breaking down Puyi's sense of self, and he became a remorseful man looking for forgiveness and purpose. He sought to reform himself, to accept his remolding in part to seek forgiveness for his past actions and crimes.

Puyi began to hate himself, even more intensely than he already had before. He expected punishment, but now accepted it and thought that he deserved it. However, the governor once again reassured him that he would not be punished; he told Puyi that instead of worrying about punishment he should focus on becoming a "new man."[36] Everyone around Puyi seemed to be supporting his reform efforts, including the military, as he met with Chinese Generals and was surprised when they inquired how his studies were progressing.[37] Puyi was changing, but he was not the only one; everyone in the prison was also changing and remolding. Puyi thought to himself

that all the Chinese people had changed, that they had progressed, and that he should too.[38] In accordance with the general methods, the Communists had broken Puyi and left him with their ideology and their compatriots, whom the broken emperor would turn to in the hopes of finding a new purpose, a new reason to live.

Puyi genuinely accepted his remolding and began to reshape the way he viewed the Communists. He believed that the Communist Party had brought unparalleled progress to China, that the masses supported the Party because it supported them, provided for them, and cared for them.[39] Even his own relations now supported the Communist Party, something he thought was incredibly unlikely given their former status in the Qing and Manchukuo states.[40] Puyi now perceived the Communists as being good for China, and began to genuinely support them and their policies.

To solidify their newfound hold on Puyi, the Communists elected to take him on a tour around Manchuria, to teach him of the damage his government had wrought upon the land and its people. In addition, the Communists also wished to show him the progress they had made in the region, the schools, and hospitals they built, and the people that now thrived.[41] This had the effect of further convincing Puyi of the rightness of the Communist cause, that the Communists were hugely beneficial for all of China, and that they had rescued his people from the evils of the Japanese.

Puyi was convinced that a new era had arrived in China, that the only thing stopping him from thriving in this new world was himself.[42] He threw himself into the labor projects assigned to him and the other prisoners, now with a sense of belonging and purpose. He had forged bonds with his fellow inmates throughout their time together and working together, and these people continually encouraged and reinforced his change. Though there were still bumps in the road towards reformation and acceptance, Puyi was now determined to reconstruct himself along Communist lines.

From the start of Puyi's incarceration, the Communists had intended to convert him. They never intended to merely kill him as the Soviets had done to their emperor; they wished to show the righteousness of their cause by convincing an emperor to convert. The Communists separated him from his family, isolated him from the people that reinforced his belief system and provided for him. They surrounded him with people who were often hostile to him, but protected him from them, and they always made sure to show him compassion. They constantly reiterated the benefits

of remolding: that he would be treated well if he genuinely reeducated. They showed him the damage he had caused while also showing him the progress they had made. As the people around Puyi began to reform, they too began to encourage him, began to promote reform to him. The Communists had created the perfect scenario for an emperor like Puyi to be converted, and they were successful.

Puyi's reformation saw him receive a special pardon in 1959, the tenth anniversary of the founding of the People's Republic. After 14 years of incarceration, Puyi was finally a free man once again, but he was also a changed man. The Puyi that was captured by the Soviets in 1945 was a distant memory by now; the Puyi that walked out of the prison in 1959 was a new, Communist Puyi. Puyi headed to Beijing, the city he had been cast out of 35 years ago, to start a new life for himself. He integrated into his new world, finding work in botany as he wrote his autobiography. He had gone from being the Son of Heaven, the Emperor of China, to an ordinary citizen, and he appeared genuinely happy for it.[43]

The process of remolding is sometimes referred to as *xi'nao* [*hsi-nao*], literally "brainwashing" by western sources, though it is important to note that official Chinese government sources never refer to the process this way.[44] Most people who suffered remolding were held for several months to a year and assigned heavy physical labor.[45] Like Puyi experienced, the victim is made to recite their life story, hear the life stories of others, and criticize them.[46] The remolding victim is assigned reading materials, such as the writings of Mao Zedong, Josef Stalin, Vladimir Lenin, and Karl Marx.[47] The emotional and physical turmoil of the experience is designed to induce an emotional breakdown in the victims, where after they come to the realization that, and they gradually begin to accept that, the Communist party will always win and there is no point in resisting.[48] The victim, having experienced a breakdown and being separated from their support networks, finds support and solace in the party's ideology, and is thus remolded.[49]

While Puyi was remolded like so many others, his experience was quite unique. To start with, Puyi's incarceration lasted much longer than just one year; he spent roughly nine years imprisoned by the Chinese Communists. This could be because he was a unique case, a former emperor with whom specific measures had to be taken to properly convert. The differences do not end with the time, however, because despite spending much longer in prison Puyi was treated much better than his compatriots. Puyi was not completely separated from his family, nor was he laden with heavy physical labor to break down his will to resist. He maintained constant, limited

contact with his imprisoned family, and the labor he was assigned was menial and low intensity. In Puyi's case, the Communists were able to leverage his cooperation with the Japanese to break his will, they were able to horrify him with stories and images of their atrocities, building remorse and shame in him. While his treatment was still cruel, and he still experienced the emotional breakdown the process is intended to be illicit, he was spared the harsher aspects of the Communists' remolding campaign.

Most others were not so fortunate. Take for example the experience of those sent to Jiabiangou, a labor camp in Gansu province. In 1957, roughly 3,000 "enemies of the state" were sent to Jiabiangou to be reeducated through hard labor. Jiabiangou was just a gulag.[50]The prisoners of this camp faced starvation and mistreatment, most of them dying before being granted amnesty. Xianhui Yang, a man native to Gansu province, interviewed some of the camp's survivors years later.[51] The conditions one survivor, Li Wenhan, described were nothing short of horrific. They were assigned to turn arid desert into fertile farmlands, and were worked to the bone to accomplish this task.[52] While they worked, they were forced to eat seeds to stave off their starvation, a tactic they had learned from local peasants.[53] The prison was not only not providing enough rations for the prisoners to survive, the guards also confiscated any of the seeds they found on the prisoners, forcing the prisoners to hide them.[54] Being forced to eat wild grasses and seeds made the prisoners sick with dysentery, so even if they manage to find food, this food often made them extremely ill and killed them anyway.[55]

Another survivor, Xi Zongxiang, explained why he was incarcerated in the first place: he had defaced a portrait of Mao Zedong by giving the chairman a shaggy mustache.[56] His teacher at the time ordered him to write his own "self-criticism," and this self-criticism was read aloud to his class. For a time, that was the end of it, but when another one of Mao's top-down purges began he was eventually implicated as a "rightist" and imprisoned for his political crimes.[57] For such a small act, an act not even motivated by politics, Xi's life was ruined. Xi was unable to attend college, his peers began to harass him and discriminate against him, and he eventually found himself being reeducated through heavy labor in Jiabiangou.

Here we see what the average Chinese person had to experience during Mao's time. Chinese citizens could find their lives ruined for a myriad of reasons, but all these reasons were perceived as being an "attack" on the Socialist revolution of Mao. One could be punished for having been a "capitalist" in the Old China, or for having engaged with society during the

Nationalist administration. Others might be punished for merely being born to a landlord or a business owner, therefore being born into what Maoist thought believed was the "oppressor class." Even small acts, such as a teenager scribbling a mustache on Mao's portrait, warranted a heavy punishment. Such was the scale and success of the remolding campaign in China; everyone looked for subversives, for rightists, and everyone was concerned with the thoughts and political correctness of their peers.

The remolding of Puyi was just a microcosm of the remolding of China as a whole. The tactics the Communists used on him were also used on everyone else. The only variable was severity—how badly the Communists deigned to treat someone varied from person to person, place to place. Puyi, of course, was treated quite well, fed well, well looked after, and spared much of the vigorous labor prescribed by the methodology. Others, such as those sent to Jiabiangou, were much less fortunate, dying from starvation, disease, and exhaustion by the thousands. Despite the difference in cruelty, the actual tactics remained the same whether the target was Puyi or the prisoners of Jiabiangou. All these people went through the same regime of conversion: they were isolated, assigned self-criticism, assigned labor, and more. Puyi's autobiographies show the reader this process, but it also shows the difference in treatment, showing that Puyi is both an example and an exception. Through Puyi's testimony, we can see the techniques the Communists used to convert and bend people, and we can see just how effective these techniques can be. Understanding the process and its effectiveness can give us a better understanding of the Chinese people, who still deal with the effects of the Communist revolution and the remolding campaign of the Communist Party.

Notes

[1] Aisin-Gioro Pu Yi, *From Emperor to Citize*n, ed W.J.F. Jenner (Oxford and New York: Oxford University Press, 1987), 333-339.
[2] Aisin-Gioro Pu Yi, *From Emperor to Citizen*, ed W.J.F. Jenner (Oxford and New York: Oxford University Press, 1987), 240-244.
[3] Aisin-Gioro Pu Yi, *From Emperor to Citizen*, 334.
[4] Ibid, 339.
[5] Ibid, 339.
[6] Ibid, 340-341.
[7] Ibid, 341.
[8] Ibid, 340-342.
[9] Ibid, 341-342.
[10] Ibid, 342.
[11] Ibid, 341.

[12] Ibid, 343.
[13] Ibid, 343.
[14] Ibid, 343.
[15] Henry Pu Yi, *The Last Manchu: The Autobiography of Henry Puyi, Last Emperor of China*, ed Paul Kramer (London: Arthur Baker Limited, 1967), 239.
[16] Aisin-Gioro Pu Yi*, From Emperor to Citizen*, ed W.J.F. Jenner (Oxford and New York: Oxford University Press, 1987), 347.
[17] Aisin-Gioro Pu Yi, *From Emperor to Citizen*, 347-348.
[18] Ibid, 348.
[19] Ibid, 348.
[20] Ibid, 349-352.
[21] Ibid, 352.
[22] Ibid, 352.
[23] Ibid, 352.
[24] Ibid, 352.
[25] Ibid, 352-353.
[26] Ibid, 361-365.
[27] Ibid, 362-365.
[28] Ibid, 366.
[29] Ibid, 366-367.
[30] Ibid, 366-367.
[31] Ibid, 371.
[32] Ibid, 376-377.
[33] Ibid, 383-388.
[34] Ibid, 389-391.
[35] Ibid, 393.
[36] Ibid, 397.
[37] Ibid, 397-398.
[38] Ibid, 416.
[39] Ibid, 421.
[40] Ibid, 421.
[41] Ibid, 444-453.
[42] Ibid, 453.
[43] Ibid, 472-483.
[44] Hu Ping, Philip F. Williams, and Yenna Wu, *The Thought Remolding Campaign of the Chinese Communist Party-State* (Amsterdam: Amsterdam University Press, 2012), 13.
[45] Immanuel C.Y. Hsu, *The Rise of Modern China* (New York, London, and Toronto: Oxford University Press, 1970), 755-756.
[46] Immanuel C.Y. Hsu, *The Rise of Modern China*, 756.
[47] Ibid, 756.
[48] Ibid, 756.
[49] Ibid, 756.
[50] Xianhui Yang, *Woman from Shanghai*, ed Wen Huang (New York: Pantheon Books, 2009), viii.
[51] Xianhui Yang, *Woman from Shanghai.*
[52] Ibid, 28.

[53] Ibid, 29.
[54] Ibid, 29-30.
[55] Ibid, 31.
[56] Ibid, 144.
[57] Ibid.

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Prisoners and the Auteurist Flourishes of Denis Villeneuve

Patrick Riley

The 2013 movie *Prisoners* is an effective thriller, but it is also one that poses the question: Can a flawed screenplay be completely redeemed by the skills of a great director? The screenplay by Aaron Guzikowski certainly has its share of problems—there is an interrogation scene involving a priest that never fails to frustrate—but the film has been so masterfully directed by Denis Villeneuve that the story's issues become easy to overlook while the film plays out. What is more, the flourishes he brings to this film can be seen in many of his films before and after. Even in films that are wildly different in genre from *Prisoners*, there is a consistency in style and theme that is uniquely his own. He is what film buffs in certain circles would describe as an *auteur*, a term that has sparked a lot of debate in the film community.

What is an auteur? It is defined as a "film director whose personal influence and artistic control is so great that they may be perceived as the film's author" (Doughty and Etherington-Wright 1). There has been a lot of debate about Auteur Theory, with some calling it nonsensical because filmmaking is too collaborative a process for any one person to be seen as the film's sole author. The theory's biggest defenders came from France, with cinéphiles from Cinémathèque Française and François Truffaut from *Cahiers-du-Cinéma* stating that the theory gives the director the recognition he or she deserves, instead of the writer taking most of the credit (Doughty and Etherington-Wright 2). They were so concerned and fascinated with how a director put a film together that they would often watch movies with no sound at all (Doughty and Etherington-Wright 2). Novelist and filmmaker Alexandre Astruc also championed the idea of the auteur with his phrase "camera-stylo," translated into "camera pen," which means that the film camera should work in much the same way a writer uses their pen (Doughty and Etherington-Wright 1).

There have been examples given of auteurs, most notably Alfred Hitchcock, who had such control over his films (and without studio interference) that the films we see on the screen are usually exactly how he envisioned them in his head (Doughty and Etherington-Wright 12). Much like the theorists who champion auteurism, Hitchcock was obsessed with a film's image, stressing its importance over things like dialogue, sound, plot, and characters (Doughty and Etherington-Wright 13). By focusing so greatly on the image, defenders of Auteur Theory note that it allows for a filmmaker to create a much more personal and expressive work of art. Film

critic Andrew Sarris, one of the theory's biggest defenders, said that the Auteur Theory "is the only hope for extending the appreciation of personal qualities in the cinema" (Sarris 5). He wrote an entire article in 1962 about it, noting that most auteurs have accomplished three specific areas (which were represented in concentric circles): the first was technical competency, the second was having recurring characteristics of style, and the third was interior meaning (Sarris 6).

With that being said, there have been serious criticisms leveled not only against the theory, but also those who support it. Famous film critic Pauline Kael wrote a scathing rebuttal of Sarris's article, stating that: "It is an insult to an artist to praise his bad work along with his good; it indicates that you are incapable of judging either" (Kael 16). She also notes that the idea of finding consistency within a director's body of work is nothing new, and questioned Sarris's meaning with the third circle in his example: Interior meaning (Kael 13). Film theorist spouses David Bordwell and Kristen Thompson are much more sympathetic about it, stating that "On the whole, the director has the most control on how a film looks and feels" (Bordwell and Thompson 33). However, even they note that the question of who the film's author is becomes increasingly difficult to answer, especially in regards to studio film productions: "They (the studios) assign tasks to so many individuals that it is often difficult to determine who controls or decides what" (Bordwell and Thompson 33).

So, who is right in this debate? In a way, they both are. There is a lot of truth to what the critics of the theory have said: film is collaborative. A director's film might have a different type of look than their last film if they hire a new cinematographer and deal in a new genre. At the same time, it is very easy to tell a director's body of work from a consistency in vision and theme. When done with enough "technical competency," it is very possible for a filmmaker to redeem a very flawed script. This is the case with Denis Villeneuve and his movie *Prisoners*.

The film's story follows a determined and obsessive detective named Loki (Jake Gyllenhaal), who has been assigned to investigate the disappearance of two little girls on a gloomy Thanksgiving Day. Hugh Jackman stars as Kellen Dover, the father to one of the missing girls who loses his mind when the police release one who he believes is a sure suspect: the child-like Alex Jones (Paul Dano). He kidnaps the young man and proceeds to torture him until he confesses to the crime. There are a few narrative missteps over the course of the film's two-and-a-half hour running time, and yet the film remains consistently compelling from the first frame to the last. This is due to the work of the film's auteur, Denis Villeneuve.

In a video interview, Villeneuve states that he tells every producer that he needs free reign when it comes to making movies. He says that maintaining your identity is important when it comes to directing, and lets the studios know: “I can direct the movie as I see it. If you want your own vision, if you want to impose your own vision, there are 5,000 fantastic film directors that can do it for you, and everyone will be happy” (AlterCine, 5:20 - 5:35). His vision involves a lot of stories about characters trapped in their own personal hell, which he reveals with a trademark shot of having his characters silhouetted against the dark world they inhabit. This trademark is used brilliantly in an early scene in *Prisoners*.

After spending a quiet, rainy Thanksgiving night at a Chinese restaurant, detective Loki receives a call on his radio that the main suspect’s RV was spotted at a gas station off the interstate. When he takes the call, he is framed from behind with his silhouette on the left side of the frame. Villeneuve draws a connection between the detective and Alex with a brilliant smash cut that begins with Loki taking the call on the radio, and Alex asleep inside his RV. Both men are framed on the left side of the screen, and both men (we later learn) were abused as children. We can see a bright light pouring in through the windshield when Loki takes the call, signifying that he was able to escape from that hell. Yet in the shot with Alex, we see darkness and twisted, prison bar-type trees through the RV windshield, indicating that Alex is still trapped in his hell.

However, Villeneuve suggests with this scene that Loki will soon become trapped in a different sort of hell, one brought on by his obsession with the case. It is a suggestion made in an extraordinary shot of Loki approaching the RV, as seen in a reflection of the RV’s rearview mirror. He is a shadow in the rainy darkness. Moments later, he is questioning Alex in an interrogation room, and while he presses the young man, he’s never violent with him. We do not really see how much his obsession swallows him up until another interrogation scene later, where he violently attacks a suspect (which ends in a catastrophic way).

These flourishes are used in several of his films, including the 2009 film *Polytechnique* (which followed the tragic 1989 school shooting at the titular institution and the aftermath of the event) and the big-budget sci-fi epic *Blade Runner 2049* (in an earlier shot of that film, the main character is silhouetted in a cloud next to a tree that has crucial plot information buried beneath it). This is, of course, but one example of Villeneuve’s directorial flourishes and how it enriches a scene as simple as a detective approaching a suspect’s vehicle. The website Studio binder,

which offers many rich and in-depth analysis on films and certain director's body of work, points out several other trademarks of Denis Villeneuve's filmography. The first is his discordant use of colors, and they give an example of it with the scene in *Sicario* where Benecio Del Toro brings in a blue water jug to torture a suspect in a stark yellow room (Vasiliauskas).

There is also a notable use of shadows in his films. Characters silhouetted indicate that they are trapped in their own personal hell, and yet shadows are used to comment on the characters in other ways as well. In *Polytechnique*, there is a shot of a survivor of the school shooting sitting alone in a dark room, his only source of light being the lighter in his hand. Something offscreen keeps blowing out and extinguishing the flame, keeping the young man trapped in the darkness. Studio Binder also gives an example of his use of shadows to comment on characters with *Sicario*, notably the scene where Benecio Del Toro's character forces Emily Blunt's character to sign a paper saying he and the other agents completed a recent mission legally and by-the-book. She is wearing a light-colored shirt and is filmed with a lot of light, while he is completely lost in so many shadows that we can only really see his face (Dunham).

Both elements -- colors and shadows -- are used to exquisite effect in the climax of *Prisoners,* and they elevate what could have been a standard race-against-the-clock climax into a masterpiece of suspense. In this scene, detective Loki has discovered who the kidnapper is and finds them just as they are injecting one of the kidnapped girls with poison. There's gunfire, the kidnapper is killed, but unfortunately, Loki is grazed in the head by the antagonist's bullet. After realizing the girl has been poisoned, he picks her up and drives her like a bat out of hell to the emergency room. Tension builds as Loki's vision begins to blur because of his head wound.

All these elements are not really anything new, but Villeneuve takes these familiar elements and elevates the scene into a complete work of art. At the start of the scene, there are only two dominating colors: The blue from Loki's police siren and the dark red from the blood streaming down his face. The two contrasting colors fill the audience with a sense of uneasiness, especially during the shots of Loki's car veering wildly into the wrong lane, narrowly missing oncoming traffic. There are POV shots as well, where we notice Loki's vision getting worse and worse with each passing second.

Then, there is his specific use of shadows in this scene, and how they are also able to increase the tension considerably. Most notable are the three shots of the little girl unconscious in the back seat as Loki makes it to the main street. She is the most brightly lit in the first shot,

and if you listen closely, you can even hear her whisper “Mommy” ever so softly. In the second shot, however, the light is dimmer and a thick shadow passes over her before cutting away. The third shot is the scariest, as there is very little light, and the darkness has almost completely overtaken her. These three shots represent the child’s terrifying fight for life, and each new shot shows her losing that battle increasingly with each passing moment.

Prisoners is filled with rich auteurist flourishes like this, and every time the screenplay makes a misstep, Villeneuve is always there to keep the story afloat. In his review for *Film Comment*, writer Jonathan Romney notes that while the story has its many strengths, there are also a few weaknesses (he refers to Loki as a cartoon), but through it all, he says “What binds the film together, throughout its shifts of tone, is the mood created by Villeneuve—a versatile visual stylist—and his frequently used cinematographer Roger Deakins” (Romney). In fact, Villeneuve—with his effortlessly compelling flourishes—is usually the main thing to save the flawed screenplays he usually works on (*Prisoners, Sicario, Blade Runner 2049*). Everything the man touches turns into something more valuable than if it were given to a lesser filmmaker. With his complete control over his vision, his frequent collaborations with particular artists (cinematographer Roger Deakins, the late musical composer Johann Johannsson) and actors (Jake Gylenhaal, Dave Bautista), and a consistency in style and theme, Denis Villeneuve has more than earned the title of auteur. The fact that he has consistently made only compelling films (no matter how flawed their stories may be) puts him in the same category as Alfred Hitchcock and Orson Welles.

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How does water quality and physical setting affect oyster spat (*Crassostrea virginica*) settlement on Sapelo Island, Georgia?

Kara Cruse and Kyra Morris

Abstract

Much of the United States' East Coast has experienced a decline in eastern oyster (*Crassostrea virginica*) landings since the early 1900s. In Georgia, this decline has been linked to overharvesting, disease, storms, and alterations in both water quality and natural flow regimes. Although past research has provided important information about the distribution of Georgia oyster reefs, microsite differences of spat settlement in relation to water quality and physical setting have not been adequately addressed. A study was conducted from March 2020 until November 2021 to determine if oyster spat settlement was correlated with these parameters. Three sites were chosen on Sapelo Island based on location along the upland-estuary-sound gradient. Oyster spat settlement racks were established at each site. Tiles were collected every six weeks and number of oyster spat along with other biofouling organisms such as barnacles (*Chthamalus fragilis*) were determined. Additionally, water quality and physical setting characters were measured during each collection period. Settlement peaked between June and September of each year. There was considerable variability in oyster and barnacle settlement both between years and between sites. There were differences in salinity and dissolved oxygen between sites but no discernable differences in pH, turbidity, nitrate, or temperature. Differences in salinity and dissolved oxygen coupled with differences in physical setting between sites may help explain the observed settlement patterns of oysters and barnacles. Correlational analysis between salinity, dissolved oxygen, and physical setting in relation to settlement are currently being conducted. The goal of this and continuing work is to develop a model that identifies suitable habitat for oyster lease and restoration sites.

Introduction

Oysters are an important marine bivalve species that are used to indicate the health of estuarine ecosystems (Walker and Cotton 2001). The eastern oyster, *Crassostrea virginica* (Figure 1), is a marine invertebrate that has an endemic range extending from the Gulf of Saint Lawrence, Canada to the southeastern and gulf coasts of the United States (O'Beirn et al. 1996a). *Crassostrea virginica* is a sessile mollusc that requires a firm substrate for its settlement and predominantly inhabits the intertidal zone along the Georgia coast (O'Beirn et al. 1995). Once established, it becomes an important keystone species that contributes to the health and diversity of estuarine environments (O'Beirn et al. 1994). Oyster reefs provide structure to estuarine habitats by stabilizing substrate and reducing erosion and dampening wave velocities (Bahr and Lanier 1981).

Figure 1. *Crassostrea virginica* located in Doboy Sound estuary on south Sapelo Island, GA.

By stabilizing coastal regions, oysters provide suitable habitat for other marine species, contributing to a diverse ecosystem (Bahr and Lanier 1981). In addition to their ecological significance, oysters hold high economic value. They are a desired commodity, prized for their flavor and quality, which is determined by the environment (Bahr and Lanier 1981). During the late 1800s and early 1900s, Georgia became a premier location for the oyster cannery industry (Harris 1980). By 1908, oyster production peaked at 8 million pounds of harvested meat, yet the industry experienced marked decline in the years thereafter (Harris 1980). This decline has been largely attributed to the overharvesting and mismanagement (O'Beirn et al. 2000). Despite this decline, Manley et al. (2008) determined that oyster spat concentrations in the water remain high. This discovery proves vital for aiding in the development of aquaculture efforts in Georgia (Manley et al. 2008).

Although past research has provided important information about the distribution of Georgia oyster reefs (Galstoff and Luce 1930, Linton 1969, Walker and Cotton 2001), microsite

differences of spat settlement in relation to water quality and physical setting have not been adequately addressed. A study was begun in March 2020 to document oyster spat settlement, water quality, and physical setting at three sites on Sapelo Island, GA and to determine if relationships between these factors exist. This study is a preliminary attempt to develop a model for determination of optimal oyster lease and restoration habitat.

Methods

Study site

The study took place on Sapelo Island, a 17.5 km long by 4 km wide barrier island located approximately 42 km northeast of Brunswick, GA (Figure 2). Three sites were chosen based on location along the upland-estuary-sound gradient. The sites were: Lighthouse, Kenan, and Cabretta (Figure 2).

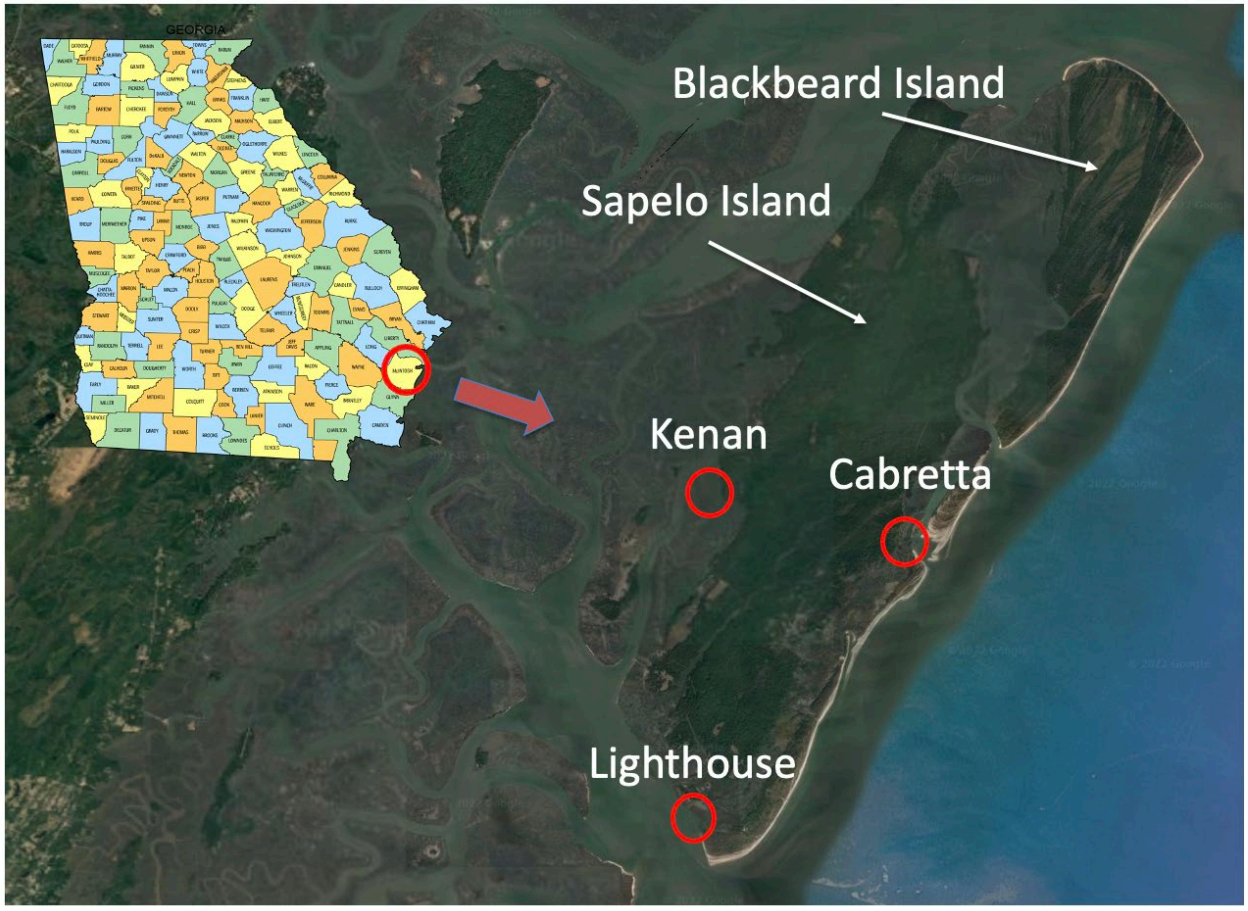

Figure 2. Study site locations on Sapelo Island, GA.

Oyster spat settlement

Oyster spat settlement racks (Figure 3) were deployed at the three study sites in March 2020. Tiles were collected approximately every six–eight weeks until November 2020. The process was repeated March–November 2021. Collected tiles were transported on ice to Middle Georgia State University where spat and barnacle counts were conducted using dissecting light microscopes.

Figure 3. Oyster spat rack. Six ceramic tiles measuring 15 X 15 cm were attached to the rack with zip ties.

Water quality and physical setting measurements

Water quality parameters (pH, phosphate, nitrate, dissolved oxygen, turbidity) were measured using hand-held probes (Vernier, Beaverton OR). Soil compaction was determined using a hand-held penetrometer (Innoquest, Woodstock IL). The slope of each site was measured with a clinometer (Suunto, Vantaa Finland). Each of these point measurements was taken on the same day that tiles were collected. Water temperature and conductivity were continuously measured

every 15 minutes throughout the year using a HOBO data logger (Onset Computer Corporation, Bourne, MA) attached to a spat rack at each site.

Results

Oyster spat settlement

Oyster and barnacle settlement peaked between June and September of each year, although the pattern of settlement was different (Figures 4 and 5). The Lighthouse site experienced high oyster and barnacle settlement, the Cabretta site experienced high oyster settlement and essentially no barnacle settlement, the Kenan site experienced high barnacle settlement and essentially no oyster settlement (Figure 6). There was considerable variability in both oyster and barnacle settlement between years (Figures 4, 5, and 6).

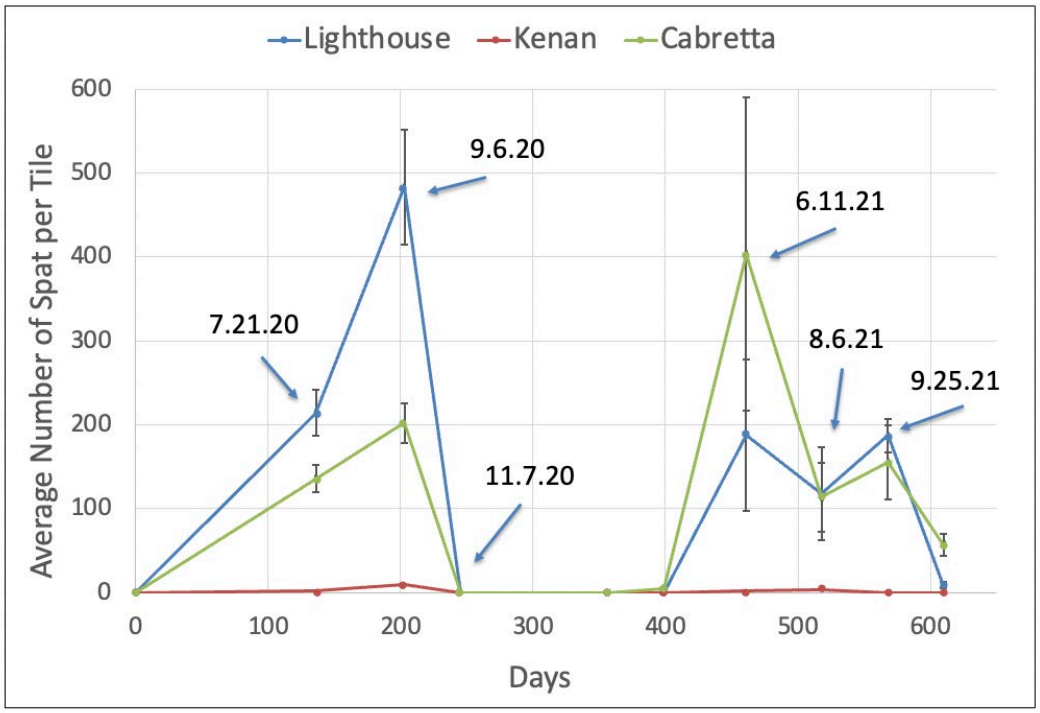

Figure 4. Average number of oyster spat (*Crassostrea virginica*) at three sites on Sapelo Island.

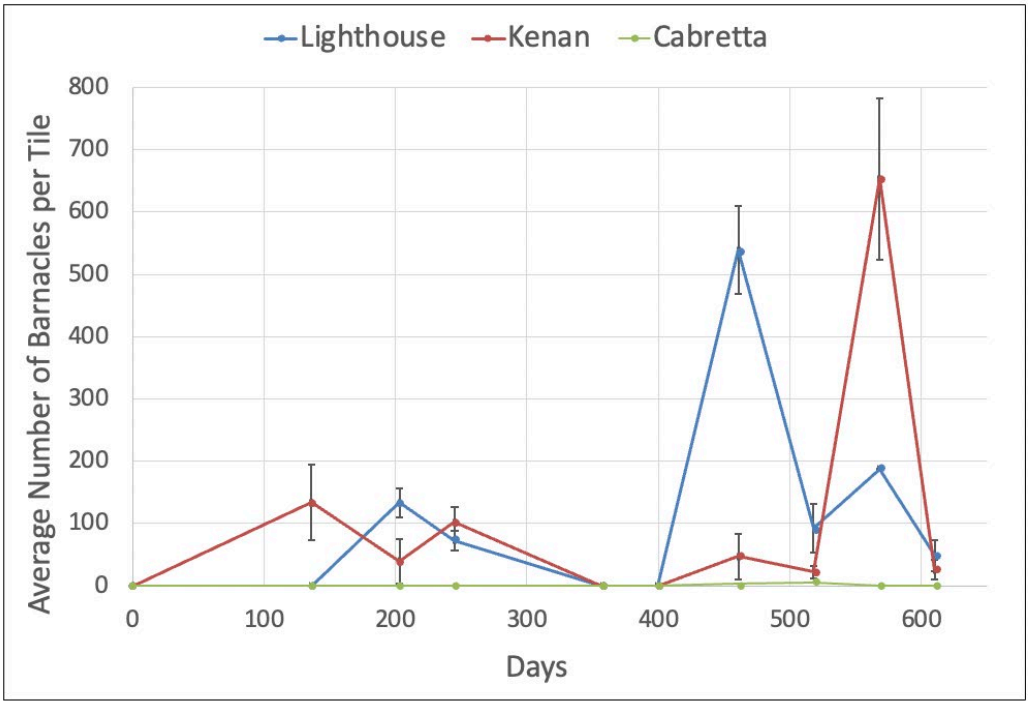

Figure 5. Average number of barnacles (*Chthalmus fragilis*) at three sites on Sapelo Island.

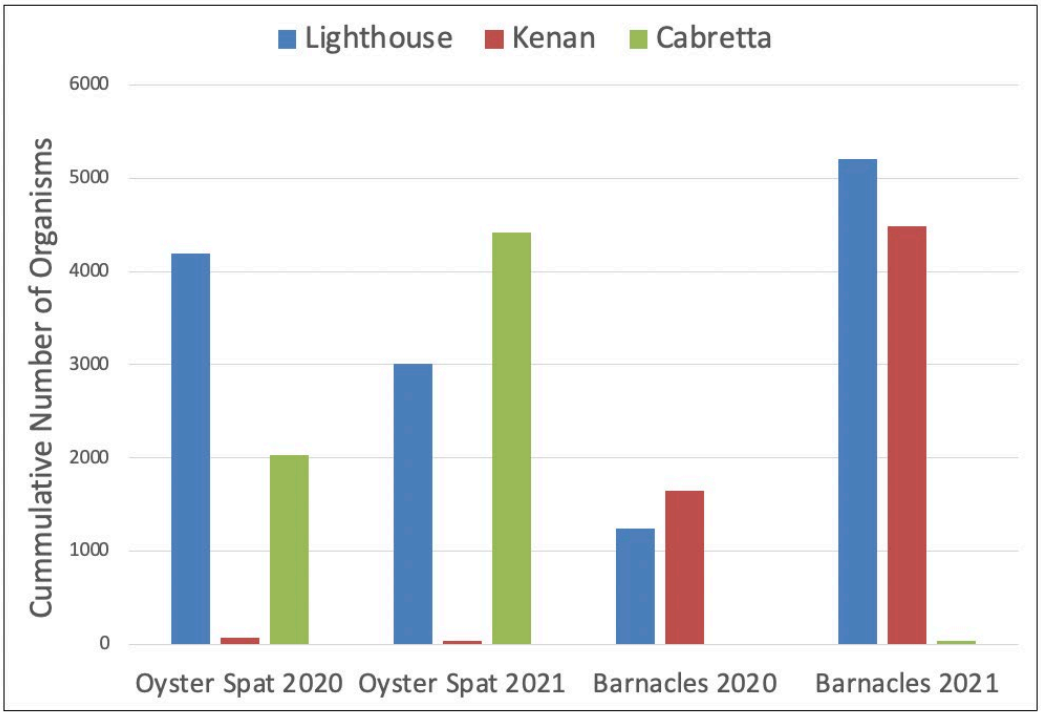

Figure 6. Cumulative number of oyster spat and barnacles at three sites on Sapelo Island.

Water quality and physical setting measurements

Salinity was consistently higher at Cabretta, moderate at Lighthouse, and relatively low at Kenan (Figure 7). Dissolved oxygen was also highest at Cabretta, moderate at Lighthouse, and lower at Kenan (data not shown). There were no appreciable differences in pH, turbidity, nitrate, phosphate, or temperature between sites. Slope and soil compaction were greatest for Cabretta, followed by Lighthouse, then Kenan (Table 1).

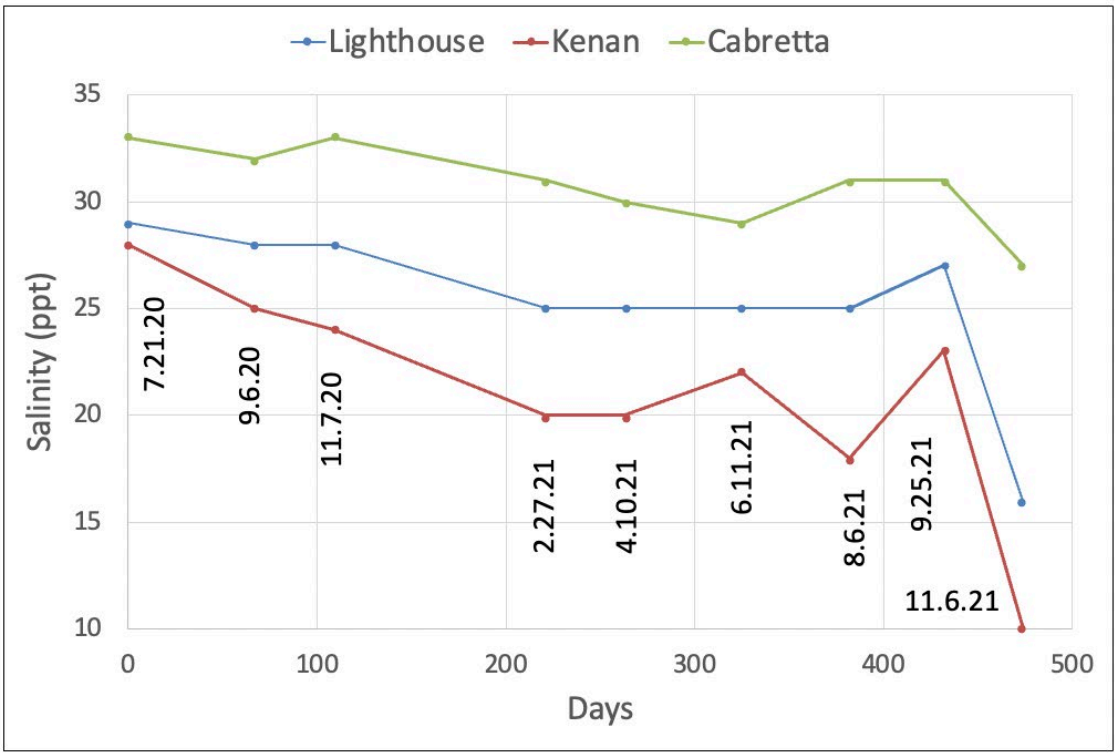

Figure 7. Salinity values at three sites on Sapelo Island.

Table 1. Physical setting characteristics of the three study sites on Sapelo Island.

Site	Slope (%)	Soil compaction (kPa)	Description
Lighthouse	6	35	Located on Doboy Sound, riverine influence but within 1.5 km of ocean
Kenan	17	150	Upland tidal creek
Cabretta	33	325	Strong marine influence

Discussion

The current research was a preliminary, correlational study that occurred over the course of 20 months, from March 2020 to November 2021. We had two primary objectives for this study. First, we were interested in determining if correlations exist between water parameter variables, physical setting characteristics, and oyster spat settlement. Second, we were interested in determining if differences in oyster spat settlement occurred across field sites.

We observed differences in oyster spat settlement across sites with the highest settlement occurring at Lighthouse, followed by Cabretta, and minimal settlement at Kenan. Differences in oyster spat settlement across collection periods was also evident. This variance most likely reflects the seasonal pattern of oyster spawning. Previous studies have identified that settlement of the eastern oyster in the southeastern United States occurs in two peak periods; one in the summer (June/July) and then again in September, and our data reflects this pattern (McNulty 1953, Furukawa and Linton 1968, O'Beirn et al. 1996a). During the third collection in November, the Lighthouse site displayed one single oyster spat on one of the six tiles. This lack of recruitment most likely reflects the end of the oyster spawning season, which occurs in October (O'Beirn et al., 1995).

A variety of factors influence the success of oyster spat settlement. These include the physical parameters of a site, the accessibility of a site during flood tide cycles, suitable substrate availability, competition, predation, as well as hydrologic parameters (Wilson et al., 2005). As for the difference in biofouling diversity (oyster spat and barnacles) across sites, Kenan Fields

exhibited minimal oyster spat settlement, but elevated barnacle settlement. Previous studies have indicated that water flow affects barnacle recruitment and growth, with higher water flow being correlated with increased recruitment (Bushek 1988). Alternatively, higher oyster spat settlement is correlated with lower flow rates (Buschek 1988). Water flow rate was not assessed in the current study, but will be measured in the future.

There were no appreciable differences in pH, turbidity, nitrate, phosphate, or temperature between sites. However, these variables were only measured when tiles were collected (roughly once every 6-8 weeks). These 'point measurements' can provide initial indications of water quality, but continuous water measurements using data loggers are a better method of obtaining 'real time' data over longer timespans (Mallin et al. 2007). We did use data loggers to measure water temperature and conductivity continuously over time, but that data still needs to be analyzed. Regardless of the shortcomings of point measurements, we did document a difference in salinity and dissolved oxygen between sites. These differences correspond with differences in settlement of oyster spat and barnacles. As we continue this line of research, we will employ more advanced statistical methods to determine the strength of correlations between water quality parameters and biofouling organism settlement patterns.

Differences in physical setting characteristics existed between sites, with Cabretta located closest to the ocean, having the most compact soil, and the steepest slope. Kenan was located along an upland tidal creek with moderately compact soil and moderate slope. Lighthouse was located on Doboy Sound and therefore experienced a large riverine influence, but was still within 1.5 km of the ocean. Lighthouse had the slightest slope and least compact soil. Past studies have indicated that oyster spat settlement and growth can be limited by sedimentation (Barr and Lanier 1981, Schulte et al. 2009). We are currently measuring the suspended sediment concentration (SSC) at each site to quantify sediment loads. We will then look for correlations between SSC and oyster (as well as barnacle) settlement patterns.

This preliminary study has demonstrated that our spat racks can be used to quantify biofouling organism (oyster spat and barnacle) settlement in the estuaries surrounding Sapelo Island, GA. We were able to take water quality and physical setting measurements to determine if there were differences between sites and if those differences were correlated with settlement patterns. Research that is currently in progress includes analyzing temperature and conductivity data from the dataloggers, measuring and analyzing suspended sediment concentrations, and more

thoroughly examining the sediment composition at each site (percent clay, silt, and sand). After this data is obtained and analyzed, the goal is to use more advanced statistical methods to determine if correlations exist between water quality, physical setting characteristics, and settlement patterns. The ultimate objective is to develop a model that identifies suitable habitat for oyster lease and restoration sites in coastal Georgia.

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Nineteenth Century Cholera: Perception, Politics, and Public Opinion

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Cholera emerged during the political and cultural turmoil of the nineteenth century. As industrialization swept through Europe, new diseases emerged, and public outcry created political rifts. The turbulence caused Europeans to search for answers. Advances in medicine and science divided public opinion, forcing governments to overcome political and social obstacles. While scientific and cultural beliefs influenced the public, unsanitary living conditions, harsh work environments, and distrust of authority contributed to the unrest amplified by Cholera.

The industrial revolution forced the population into densely packed cities because the aristocracy wanted to repurpose the land. In 1801, the "General Enclosure Act" permitted landowners to vote on privatization. The "Enclosure Act of 1846" stated, "there exists in this country conditions of tenure which condemn the land itself to perpetual sterility."[1] The loss of the commons forced poor farmers into industrialized cities; the relocation did not ease their plight.

Technological advances began to replace urban laborers, devastating the cottage industries. Cottage workers, unable to economically compete with factory production, searched for alternative income. Unemployment dramatically rose as the volatile economy fluctuated based on supply and demand. Manufacturers produced until the market flooded, then laid-off employees. Income instability led to desperate socio-economic conditions. The "Corn Laws" compounded the problem. In reaction to the Napoleonic wars, Parliament introduced protectionist tariffs preventing the importation of grains.[2] The policies caused the cost of food to soar, and the poor to starve. The lower classes viewed the "Corn Laws" and the "Enclosure Acts" as government favoritism of the elite, increasing distrust.

The dismal living conditions and lack of sustenance bred infectious disease and the rise in illnesses perpetuated the myth that Cholera was a condition of the morally corrupt. In 1849, *The Morning Chronicle* published "A Visit to the Cholera District of Bermondsey" and reported: "we might lay our fingers on the ordnance map, and say here is the typhoid parish, and there the ward

[1] George Wingrove Cooke, *The Act for the Enclosure of Commons in England and Wales: With a Treatise on the Law of Rights of Commons, in Reference to this Act: and Forms as Settled by the Commissioners, Etc.,* A. London: Spottiswoode, New-Street-Square 1846, 2.

[2] Thomas Edlyne Tomlins, John Raithby, Nicholas Simons, Charles Dacres Bevan, and Sir George Kettilby Rickards, *The Statutes of the United Kingdom of Great Britain and Ireland*, London: George Eyre and Andrew Strahan, Printers to the King. 1816, 50–51.

of Cholera… might the southern shores of the Thames be christened Pestilentia."[3] Class stratification divided the city, as sewage and factory runoff pooled in the district of Jacob's Island. The region suffered 6,500 deaths within three months. Henry Mayhew exclaimed: "privies hang over the water side on one of the banks, and the dark streaks of filth down the walls where the drains from each house discharge themselves."[4] The lack of sewers caused the city's pollutants to stagnate in the East End, contaminating the air and causing chronic health problems. Mayhew declared that "as surely as if you had chemically tested it… the air is thickly charged with this deadly gas."[5] Families had to share single-room apartments to pay rent in the cesspool to stay within walking distance of potential work.

Extreme societal views on Cholera caused by developing social theories influenced public opinion and politics. The predominant rationale evolved from the belief that moral corruption and nature preconditioned poverty. According to John Shaw, the prevailing view was that "the poor had a responsibility for their own condition."[6] Liberals supported the idea of self-help. In "The Claims of Labour," John Stuart Mill wrote, "the general tendency is to rivet firmly in the minds of the labouring people the persuasion that it is the business of others to take care of their condition… I am sure you will agree with me in thinking it very necessary to make a stand against this sort of spirit."[7] Popular public opinion caused social welfare to support moral reeducation and self-help programs.

Malthusian ideas inspired the "Poor Law Amendment Act of 1834." Thomas Malthus wrote that "the vices of mankind are active and able ministers of depopulation… but should they fail in this war of extermination, sickly seasons, epidemics, pestilence, and plague advance in terrific array."[8] The "Principle of Population Theory" stated that population growth would always outpace the food supply, proving that nature and not human institutions were responsible for the conditions of the poor. The idea that starvation and poverty were a natural result of population growth led to legislation that supported landowners and perpetuated poverty.

[3] Henry Mayhew, "A Visit to the Cholera District of Bermondsey," *The Morning Chronicle*, Labour and the Poor, 1849-50, https://www.victorianlondon.org/mayhew/mayhew00.htm.

[4] Henry Mayhew, "A Visit to the Cholera District of Bermondsey."

[5] Ibid.

[6] John Shaw, "The Problem of the Poor: Faith, Science and Poverty in 19th Century Britain," *The National Archives*, Podcast, April 14, 2006.

[7] Stuart Mill, "The Claims of Labour," (London: Routledge & Kegan Paul 1845), *Collected Works of John Stuart Mill Volume IV*, Introduction by Lord Robbins, (Canada: University of Toronto Press, 1967), 424.

[8] Thomas Malthus, *An Essay on the Principles of Population*, London: ST. Paul's Church Yard (1798): chap. 7.

Charles Darwin built upon Malthus's ideas while formulating the theory of Natural Selection. He postulated that more "species are born than can possibly survive; there is a frequently recurring struggle for existence, it follows that any being, if it varies however slightly in any manner profitable to itself…will have a better chance of surviving, and thus be naturally selected.[9] The theory emphasized that "advantages," or what is known today as genetic traits, are passed on to offspring. Darwin believed that God's natural law of "inheritances" ensured the survival of the fittest. Following Malthus's and Darwin's conclusions, Francis Galton authored the essay "Hereditary Genius." He concluded that "each generation has enormous power over the natural gifts of those that follow… it is a duty we owe to humanity to investigate the range of that power and to exercise it."[10]

Galton hypothesized that humans could control the process of natural selection within society. Contemplating his own thoughts, he wrote, "a new race can be obtained in animals and plants and can be raised to so great a degree of purity that it will maintain itself, with moderate care, in preventing the faultier members of the flock from breeding."[11] He deduced that selective breeding in animals and plants created a healthier stock. Galton then applied the theories to civilization and included morals and social class as inheritable traits. Darwin's, Galton's, and Malthus's conclusions led to the argument that human traits, including morality, were genetic and could be controlled through selective breeding. Karl Pearson wrote: "Now, if we once realize that this law of inheritance is as inevitable as the law of gravity, we shall cease to struggle against it." [12] "Civil" societies accepted the theories as logical conclusions derived from God's natural laws. Hyper rationalization dictated the lives of the population.

Victorian religious customs, work ethic, and morality defined the nuclear family. The conditions of a home and family determined a person's moral depravity. Despite the political and social influences that governed the lives of the poor, society judged them by circumstances beyond

[9] Charles Darwin, *On the Origin of Species: By Means of Natural Selection, or the Preservation of Favoured Races in the Struggle for Life*, London: John Murray (1859), https://www.gutenberg.org/cache/epub/1228/pg1228-images.html.

[10] Francis Galton. "Hereditary Genius: An Inquiry into its Laws and Consequences," London: Macmillan and Co., (1869), https://galton.org/books/hereditary-genius/text/v5/galton-1869-hereditary-genius-v5.htm. The text does not contain page numbers. The quote can be found in the section labeled "Introductory Chapter" in paragraph one.

[11] Francis Galton. "Hereditary Genius, section "The judges of England between 1660 and 1865" in paragraph eleven.

[12] Karl Pearson, "National Life: From the Standpoint of Science," London: Adam and Charles Black (1901): 17.

their control. Morality, as an inherited trait, condemned the poor. The liberals actively worked to end laws and regulations that supported the destitute. Social theory argued for the survival of the fittest and a finite limit to the food supply. Based on a Victorian interpretation of natural law, the poor were doomed to suffer by God's will unless they became self-sufficient. The "Poor Laws" ended local welfare by creating workhouses with intentionally impoverished living conditions. "Inmates" desperate for help suffered separation from their families.[13] The shelters segregated men, women, and children to prevent procreation and immorality for the betterment of society. By the mid-1800s, the moral restraint of the lower classes became necessary to slow population growth and overcome Cholera.

The disease sparked political discourse on the urban environment. At the 1852 debate on the sanitary conditions in London, the Earl of Harrowby stated, "Parliament was not asked to make the community clean but to enable them to make themselves clean. They should recollect that the question at issue was the lives, the morals, the habits, and the comforts of two and a half million people."[14] Europeans believed the poor alone were responsible for the ills that befell them. The lack of trust compelled irrational responses to the Cholera epidemic. Not only did social and political ideology denounce social welfare, but medical practices compounded the problem by sparking outrage and fear.

The questionable practice within the emerging medical field in the 1800s eroded the general public's confidence. The mistrust stemmed from the belief that medical personnel stole the bodies of the sick and infected patients with Cholera. In the early 1800s, bodysnatching became a common theme in the news and pop culture. The term "burking" refers to the intentional suffocation of an individual to sell the corpse for medical dissection.[15] The hanging of William Burke in 1829 publicized the routine procurement of bodies for medical schools and experimentation.

The media sensationalized the practices. Stories of lost children became incidences of burking, while natural deaths morphed into intentional murder by medical personnel. Newspapers

[13] Marjie Bloy, "The Poor Law Amendment Act: 14 August 1834," *The Victorian Web*, https://victorianweb.org/history/plaatext.html.

[14] UK Parliament, *Sanitary State of the Metropolis*, volume 120: Debated on Thursday 29 April 1852, column 1311, https://hansard.parliament.uk/Lords/1852-04-29/debates/c7f18e85-1719-492d-9f29-16eefcd8616a/SanitaryStateOfTheMetropolis.

[15] James Blake Baily, *The Diary of a Resurrectionist 1811-1812,* London: Swan Sonnenschein & Co. (1896): v-xii, https://www.gutenberg.org/cache/epub/32614/pg32614-images.html.

and journals circulated weekly articles on trials and suspicious activities. To counter unrest, James Blake Baily published *The Diary of a Resurrectionist.*[16] The public outcry culminated in the passage of the "Anatomy Act of 1832" which outlined how medical personnel could legally obtain a cadaver. The Act stated, "it shall be lawful for any Executor or other Party having lawful Possession of the body… to permit the body to undergo anatomical examination."[17] The Act perpetuated the public's obsession with bodysnatching and fueled resentment.

Resurrectionists robbed graves to sell corpses to medical students. In the *Diary of a Resurrectionist*, Baily outlined news reports. He wrote, "when any fresh scandal had given prominence to the doings of the resurrection-men, the newspapers saw burking."[18] The embellishment of the events caused fear. Romantics began publishing works that included bodysnatching. While Romanticism was a push back to realism, social Darwinism, and urbanization, some in the movement sought out the grotesque. The events influenced *Frankenstein* and *A Tale of Two Cities*. George Macgregor's *The History of Burke and Hare* outlines the public's panic and the children's rhymes that emerged.[19] The cultural permeation of the obscene medical practices shaped the opinions of those affected by Cholera.

The McGill University Gazette reported that "the aged inmates… are tortured by the thought of what will become of their poor bodies after death."[20] Public outcry forced politicians to reassess regulations. However, the "Anatomy Act" did not stop the graverobbing. Medical advances and schools required specimens for research. Macgregor wrote about "the prejudice of the people against the subjection of the bodies of their deceased friends to such sacrilegious treatment, even though they were willing to admit that benefit was to be derived."[21] The public understood the conundrum faced by anatomists and politicians. However, most Cholera treatments were as bad for the patient as the illness.

Russell Rutherford and John Snow separately researched the source of Cholera and alternatives to ill-advised cures. Russell explicitly stated, "we should prefer a brief and fatal

[16] James Blake Baily, *The Diary of a Resurrectionist*, 1-184.

[17] *An Act for Regulating Schools of Anatomy*. CAP. LXXV. 01 August 1832, https://www.nationalarchives.gov.uk/education/resources/body-snatchers/source-four-the-anatomy-act-1832/.

[18] James Blake Baily, *The Diary of a Resurrectionist*, v, viii.

[19] George Macgregor, *The History of Burke and Hare and of the Resurrectionist Times: A Fragment from the Criminal*, London: Hamilton, Adams, & Co., 1884, 13, https://archive.org/details/historyburkeand00greggoog/page/n6/mode/2up?q=cholera.

[20] "Editorials," *Gazette* 07, no. 10 (May 9, 1884): 2, https://archive.org/details/McGillLibrary-mcgill-university-gazette-v07-n10-may-09-1884-15450/page/n3/mode/2up?q=body+snatching.

[21] George Macgregor, *The History of Burke and Hare*, 15.

epidemic of Cholera, or the risk of a great increase of an endemic habit of intoxication by ardent spirits and opium."[22] Alcohol, Arsenic, Caster-oil, and Opium became the standard treatment. The first attempt at intravenous hydration ended in death.[23] Rutherford exclaimed, "Opium and brandy do not cure diarrhea…we do not know what better the patient can do than immediately leave the place and get out of the hands of his most dangerous medical friends."[24] The publication of Rutherford's book, *A Treatise on Epidemic Cholera*, reinforced public opinion and spread inaccurate theories on the cause of the epidemic.

The moral objections to medical dissection, and the political support of the medical sciences, lent credibility to the myth that doctors infected patients and killed the infirmed. *The Liverpool Courier* exclaimed, "the ignorant people cried out that the doctors merely wanted to get the poor into their clutches to Burke them!"[25] The poor and the working class refused medical care and hid the deceased. In 1832, Liverpool experienced eight riots; the turmoil did not end until the Roman Catholic clergy appealed to the public.[26]

The social anxiety bled into political-economic actions. Fearing the loss of commerce and public anarchy, the Privy Council and the Central Board of Health attempted to protect trade. The Council wrote, "the stagnation of trade becomes more oppressive… they who deal in articles of luxury would do well to secure their goods."[27] The financial concern caused the Central Board of Health to permit the ship, *Brutus*, to depart with a known case of Cholera. According to Burrell, "events on the ship… indicate that Cholera was present in the city before 17 May."[28] The craft returned to London after suffering the deaths of 82 crew members.[29]

Military and trade routes carried Cholera across the world. King William Henry IV declared, "all vessels having had communication with such vessels…shall there perform

[22] Russell J. Rutherford M.D., *A Treatise on Epidemic Cholera*, Edinburg: Maclachlan & Stewart, 1849. 118, https://babel.hathitrust.org/cgi/pt?id=uc2.ark:/13960/t6057hd1w&view=1up&seq=7&skin=2021

[23] George Johnson, *Notes on Cholera: Its Nature and Treatment*. London: Green and Co. 1866. https://archive.org/details/b24749242/page/18/mode/2up?q=cholera+treatment.

[24] Russell J. Rutherford, *A Treatise on Epidemic Cholera*, 118.

[25] "Cholera Riots," *Liverpool Courier* (June 8, 1832), http://www.old-merseytimes.co.uk/choleriots1832.html.

[26] Sean Burrell and Geoffrey Gill, "The Liverpool Cholera Epidemic of 1832 and Anatomical Dissection—Medical Mistrust and Civil Unrest," *Journal of the History of Medicine and Allied Sciences* 60, no. 4 (October 2005): 478, https://www.jstor.org/stable/24632238.

[27] "Directions of the Privy Council in Case of Pestilence," *The London Gazette* (Oct. 20, 1831): Art. VIII, 269, https://archive.org/details/b22449310/page/265/mode/2up.

[28] Sean Burrell and Geoffrey Gill, "The Liverpool Cholera Epidemic," 483.

[29] "Unfortunate Survivors in the Ship Brutus," *Liverpool Mercury* (June 15, 1832), http://www.old-merseytimes.co.uk/shipbrutus1832.html.

quarantine and be subject with all persons having communication with such vessels."[30] The 1831 decree did not stop merchants or other citizens from ignoring the risks. Some people dismissed Cholera because contagious diseases were the norm in the Victorian era.

The "Cholera Morbus Prevention Act" empowered the Board of Health to handle those that refused to comply with regulations.[31] However, the "Nuisances Removal and Diseases Prevention Acts" of 1848 and 1849 compounded the problem. The Board of Health's President, Benjamin Hall, proposed regulating industries that produced gases.[32] To prevent the impurity of the air, the Board of Health instructed the population of all British-controlled regions to remove filth from their homes. They stated, "householders of all classes should be warned that their first means of safety lies in the removal of dung heaps."[33] Londoners dumped the infected waste into their water source, the Thames.

Rutherford, the leading authority on the miasma theory, diligently fought for regulation to curb atmospheric poisons. In "A Treatise on Epidemic Cholera," he quoted heavily from the 1842 "Report on the Sanitary Condition of the Labouring Population of Great Britain" to support his popular ideas. However, the sanitary report stated that the cause "does not appear to be one that for practical purposes need be considered, except that its effect is prejudicial in diverting attention from the practical means of prevention.[34] In *A Treatise on Epidemic Cholera*, Rutherford claimed that the sanitary report argued that "Asiatic Cholera appears to be caused by a poison diffused in the atmosphere."[35] The discrepancy reinforced the miasma theory's credibility and slowed the acceptance of John Snow's research on contaminated water.

The Snow vs. Rutherford debate concluded with the introduction of the Germ Theory. After years of study, Snow published *On the Mode of Communication of Cholera*. The book traced the source of London's 1832 outbreak to East End's Broad Street pump. Snow concluded that the

[30] *The London Gazette*, vol. 18807 (May 27, 1831): 1027, https://www.thegazette.co.uk/all-notices/content/100519.

[31] "The Cholera Morbus Prevention Act," *The London Gazette*, vol. 18909 (Feb. 29, 1833): 465, https://www.thegazette.co.uk/London/issue/18909/page/465.

[32] *The Nuisances Removal and Diseases Prevention Acts Consolidation and Amendment,* Cap. CXXI. vict. 11 & 12, c. 123, August 14, 1855, https://www.legislation.gov.uk/ukpga/1855/121/pdfs/ukpga_18550121_en.pdf.

[33] "Notification: In Respect to the Nuisance Removal and Disease Prevention Act," *The London Gazette*, 20903 (October 6, 1848): 3617, https://www.thegazette.co.uk/London/issue/20903/page/3617.

[34] Edwin Chadwick, *Sanitary Condition of the Labouring Population of Great Britain*, Poor Law Commissioners to the Houses of Parliament, July 1842, 184, https://wellcomecollection.org/works/vgy8svyj/items?canvas=5.

[35] Russell J. Rutherford M.D., *A Treatise on Epidemic Cholera*. Edinburg: Maclachlan & Stewart, 1849, 100-101, https://babel.hathitrust.org/cgi/pt?id=uc2.ark:/13960/t6057hd1w&view=1up&seq=7&skin=2021.

bacteria *materies morbi* caused Cholera and voiced one concern that excited the elite. He argued that Cholera could "reach the well-to-do classes of the community" through water contamination."[36] The controversy between Rutherford and Snow catapulted both men's work into the headlines.

The political discourse brought Snow before Parliament for testimony on the "Nuisances Removal and Diseases Prevention Acts Amendment." He argued that concentrated gas will "poison a person and cause death, but not cause disease…very often the water of the pump wells is impregnated with the excrements of the people."[37] Europe rejected Snow's theory until after his death; however, the debate still had repercussions. Snow and Rutherford declared that Cholera could affect anyone. Threatened, the upper class pursued change despite social ideology.

In 1850, the General Board of Health presented the "Report on the Supply of Water" to Parliament. The document outlined the proposal for renovating Jacob's Island and the other cesspools.[38] The "Metropolis Local Management Act of 1855" attempted to divert sewage away from the Thames.[39] The renovations met political opposition in the Sanitary State of the Metropolis. The Earl of Derby stated, "not by Act of Parliament that you could compel people to be moral, decent, or clean."[40] Social ideology slowed renovation plans. Political opposition blamed the socio-economic conditions of the working classes on morals instead of financial constraints, and the proposed renovations stagnated.

The Great Stink of 1858 roused Parliament into immediate action. Michael Faraday proclaimed that the fermentation of the Thames infused London with a "feculence rolled up in clouds so dense that they were visible."[41] His description came two years after the third Cholera epidemic. The overwhelming stench closed Parliament, spurring the "Metropolitan Management

[36] John Snow, *On the Mode of Communication of Cholera: Second Edition, Much Enlarged*, London: John Churchill (1845): 22, 54, 111, 133, https://wellcomecollection.org/works/uqa27qrt/items?canvas=5.

[37] Ralph R. Frerichs, "Snow's Testimony (1855)," UCLA: Department of Epidemiology, 132, 161, http://www.ph.ucla.edu/epi/snow/snows_testimony.html.

[38] *Report on the Supply of Water,* General Board of Health to Parliament, London: W. Clowes and Sons. 1850. 276, https://archive.org/details/b29335851/page/n1/mode/2up?q=Jacob%27s+island.

[39] Cunningham W. Glen and R. Cunningham Glen, *The Metropolis Local Management Acts: 1855 to 1882 with Appendices,* London: Shaw & Sons, 1883, https://iiif.wellcomecollection.org/pdf/b28717041.

[40] UK Parliament, *Sanitary State of the Metropolis*, vol. 120: Debated on Thursday 29 April 1852, column 1306, https://hansard.parliament.uk/Lords/1852-04-29/debates/c7f18e85-1719-492d-9f29-16eefcd8616a/SanitaryStateOfTheMetropolis.

[41] Michael Faraday, "Observations on the Filth of the Thames, contained in a letter addressed to the Editor of The Times," July 7, 1855, https://www.chemteam.info/Chem-History/Faraday-Letter.html.

Amendment Act" that authorized the construction of a sewage system.[42] The fear of airborne illnesses led to renovations in the metropolis.

Cholera was a catalyst for reform at a time when natural law guided the social ideology that severely delayed the construction of state infrastructure and prolonged the epidemic. As a result, John Snow revolutionized medical theory. The scientific advances of the nineteenth century influence medicine today, while Covid-19 regulations mimic proclamations for quarantine. Distrust of authority governed irrational public responses. The discord, bolstered by Cholera, resulted from political and social mores influenced by Malthusian ideas.

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Look. You May Miss IT

Noah Woodyard

Renewed interest in the conflicts and issues arising out of Race relations has marked modern American literature, bringing Race to the forefront as a symbol representing a cry for change. Renown American novelist Toni Morrison (1931-2019) brings race issues to the fore in her works, including her only short story, “Recitatif” (1983). The story is a sporadic telling of life events that are focused on five specific interactions between the main narrator Twyla and her long-time friend Roberta. These interactions take place from the orphanage where they met to well into their adult lives. As the story progresses, the relationship between the two characters changes alongside the shifting views of racial opinions in the experiences they share.

“Recitatif” is written uniquely in that the two main characters are only described through the words of Twyla. At one point in the story she says, “we looked like salt and pepper” (607). This is by far one of the cleverer points to note as Morrison plays towards the approach of confirming that there is a difference in race between the two, but she never points out which is who. This is elaborated more in the preface of one of Morrison’s later works *Playing in the Dark* (1992) where she writes, “... ‘Recitatif,’ was an experiment in the removal of all racial codes from a narrative about two characters of different races for whom racial identity is crucial” (xi). In this way Morrison's method of diverging from the norm of establishing race sows confusion in the reader by constantly writing conflicting and changing stereotypes associated with race in the interactions between the two main characters.

Morrison’s approach is described quite well in an analysis of the story authored by Shanna Benjamin who comments: “Readers want to be able to categorize characters one way or another, to ‘know’ race, and they will go to great lengths to assign racial categories if the writer fails to do it for them” (88). Her statement reveals the concerning outlook that readers are predisposed to automatically search and assign racial categories even when these categories are not given. The situation plays out well in “Recitatif,” where Morrison sets out to paint a different picture with the use of race, where the use of racial bias is interpreted as a distraction to cover up what is happening around the two main characters. It is a unique appeal that Morrison would use the reader’s distraction to highlight the problems that are simply overstepped or overlooked in society.

One such problem is described by Twyla, in her explanation of why the two ended up in the orphanage. She states: “We were dumped. Even the New York City Puerto Ricans and the upstate Indians ignored us. All kinds of kids were in there, black ones, white ones, even two

Koreans" (607). Seen from this quote, it becomes apparent that Twyla is used to describe the orphanage as more than just a bunch of children, but in an almost whimsical way similar to a child-like manner, when describing their races. In an ingenious way, Morrison lets Twyla describe her first impression of the orphanage through a positive tone that paints over the problems of the system.

Firstly, as noted, the refusal by both the "New York City Puerto Ricans and the upstate Indians" reveals the bleak reality that not all orphanages are accepting. One likely reason for this detail can be seen in a report done by Eve Smith on contemporary orphanages where she states, "The old institutions preferred to care for children whose families were respectable and worthy by the standards of the day" (136). This can be seen as a plausible reason for refusal as it is noted that Twyla's mother would not be seen as "worthy by the standards of the day," especially in reference to her occupation which is described by Twyla when she says, "My mother danced all night" (607). In short, this description highlights that Twyla's mother was in a very sociable occupation that was not seen kindly by orphanages. This subtle and small detail, revealed by Morrison, points out another similar problem, that of surrendering single parent orphans, which was not an uncommon practice at the time this story takes place.

The reason for this practice is detailed further in Smith's work, where she notes that, "if parents are employed at minimum wage jobs, few will have the resources that will enable them to assume the care of their own children" (137). It can be assumed that Twyla's mother's occupation is not one with bountiful income, and she relies on the orphanage to provide for the necessities for Twyla to have a better life. In understanding this perspective, the reader can begin to see the societal problem of orphanages containing children with still-living parents. Read in this way, "Recitatif" could reveal the economic difficulty of the times, or it could be a statement that represents the difficulty of the poor and disadvantaged in maintaining a family. Morrison also reflects on the diversity of the orphanage's situation by revealing all the races there. In Twyla's noting of, "black ones, white ones, even two Koreans," the description of the different races here is necessary without being a strong symbolism, to show that race is not a factor in who is an orphan. It may play a larger role in certain groups, but Morrison keeps the prevalence of the two main groups, "black ones" and "white ones," as nondescript numbers similar in the fashion to how she details Twyla and Roberta. As such, Morrison points out the

problem with orphanages struggling to support and help the kids within their system. This perspective is supported further by Smith's work where she details that, "there is contemporary evidence that institutions can be harmful to children" (138).

In Twyla's description, then, Morrison is driving at the point that these orphanages are not exactly the best place for any individuals regardless of their race. This is further compounded when it is noticed that this orphanage, carries with it no real incentive or reason to succeed at a task as is revealed by both Twyla's and Robert's grades, where it is noted that they are, "the only ones with F's in three classes including gym" (609). These three F's point out the significance of a lack of motivation, even though this can be partially attributed to their assumed temporary stay. The statement further hints that the other children may also be failing their classes as seen with the exact noting of three F's. It is witnessed further that the orphanage is noted for not doing much to improve these class grades, which is simply Morrison showing the failure within the orphanage system. In a general summary, Morrison's symbolism of representing the orphanage system behind the use of race is similar to how society never thinks about the problems within this system. It reveals in the general dynamic that people care more about individual values than the situation that they are in; using this unique fashion to highlight such a forgotten system drives the reader to delve deeper into her work to make small discoveries, especially if they revolve around the forgotten children in society.

In a different course of action, Morrison eventually shifts the focus from problems surrounding the orphanage system to the subtle noting of the problem of gentrification. A brief background to the word gentrification noted by Themis Chronopoulos, in their work in the *Journal of African American Studies*, it is noted as, "[where] more affluent populations replace or displace low- and moderate-income people from their neighborhoods" (552). As this relates to the story, it is mentioned briefly within the third interaction between Twyla and Roberta, but Morrison in a manner sweeps this detail under the rug, leaving it up to the reader to wonder about the significance of the situation. As seen within the story, this effect is described by Twyla as she watches the entire process happen: "Smart IBM people moved out of their suburbs back into the city… A brochure came in the mail announcing the opening of a Food Emporium" (612). Using the definition offered by Chronopoulos, the "affluent population" is seen as the "smart IBM people" and the "replace or displace" is seen in how these people "moved out of their suburbs back into the city," even noting the "Food Emporium" highlights the subtle note of white take over. In this manner, Morrison plainly shows this issue, as she plays towards this perspective of white bias in society.

On the other hand, Morrison throws a wrench into this idea when Twyla and Roberta

meet. This rides on the fact that the reader is not sure of what race they are, and noted before, this strong stereotype is expertly used as a distraction to prove how race can easily make the reader forget an issue that was just stated. In this case, knowing more about the story of how Roberta came into good fortune seems more interesting than knowing about gentrification. Even so, this is noted well in the amazement of Twyla shows when she says, “I was dying to know what happened to her, how she got from Jimi Hendrix to Annandale, a neighborhood full of doctors and IBM executives” (613). In this statement, Twyla still sees this neighborhood in astonishment, but it is also the strongest indicator of Roberta’s race. Unlike any other indicator referenced before, Twyla’s astonishment reflects a racial attitude, since to join these types of neighborhoods, you will have to be white. In the reader’s excitement of finally being satisfied with this false assumption of who is who, it allows for them to disregard the rest of the information within this interaction between the two main characters. This distraction continues till the story takes a different turn and shifts back to memories about the orphanage and once again switches the stereotype set on the two main characters.

In the remaining interaction between Twyla and Roberta, there is a strong indication of the past and we see how the character Maggie is caught up in a dual perspective of what happened to her. Within these moments there is a heavy play towards the effect of a changed retrospection or false memories, driving at the line of, what is real? This phenomenon is first noted in the coffee shop scene following the events of finding out how Roberta came to have such good fortune. In an interesting argument between Twyla and Roberta, the reader can find that Roberta’s memory has dramatically changed Twyla’s narrative of the event of watching the character Maggie fall. This can be seen in how Roberta notes, “‘No, Twyla. They knocked her down. Those girls pushed her down and tore her clothes. In the orchard’” (614). This statement is interesting as it entices the reader to wonder how two people in the same place can have opposite memories of a memorable event. In this fashion, Morrison is showing that Roberta’s past recollection, can be the result of a coping mechanism, or it shows that her modern decisions and perspectives have warped her memory.

The perspective of a coping mechanism is hinted at within Roberta’s speech in which she says, “‘Sure it is. In the orchard. Remember how scared we were?’” (614) The simple noting of the word “scared” in this context delves into the possibility of some predisposed trauma that Roberta felt, within the event, or later as it is noted that she returns to the orphanage multiple times (615). The dramatic violent view that Roberta states can show that being scared her mind created an image of fear that was so extreme, it warrants a means to justify being scared. Looking at her modern views and how they have changed her memory, the reader turns to the

fourth interaction between the two characters. While talking to each other during a protest over bussing, Roberta notes, "'Maybe I am different now, Twyla. But you're not. You're the same little state kid who kicked a poor old Black lady when she was down on the ground'" (617). This statement described by Morrison is obscure as it shows that Roberta's memory has further altered to the side of an extreme as now, she places emphasis on roping Twyla into doing the horrible act, and she also indicates that Maggie was black.

In a psychological paper about false memories and aging by Kavita Kumar and Priya Gupta, it shows that "memories of the person for [a] particular event or experience are influenced by the decision-making process of the individual" (382). Based on this evidence there is a chance that Roberta's strong opinion has altered her memories especially since she is passionate enough to lead a protest against bussing kids to school. With the involvement of race, in this memory, Morrison once again places race as a distraction. The valuable information here was that Maggie got hurt and giving her a classification of race objectifies her into a tool of accusation that Roberta uses against Twyla. In this tragic viewpoint, Morrison shows that covering something up in race can degrade the ability to empathize with someone's tragedy.

This perspective is further supported when the façade is broken towards the end of the story in the final interaction between the two, when Roberta's guard is dropped, and she is noted as being a little bit drunk (619). In this scene, she rescinds a lot of what she said in the previous interaction and in her confusion, she states: "I really did think she was black… And you were right. We didn't kick her" (619). This statement does show that her opinions were altered and heated when she was performing the protest because now that she has been detached from the protest for some time, her memory of the events is not clear. The statement further shows that her memory is altered once again as she uses the word "We" in the kicking of Maggie as her earlier memory originally emphasized that Twyla had done the act. At this moment Morrison expertly ends the piece with the dropping of race as a describer, as a crying Roberta ends the story with: "'What the hell happened to Maggie?" (620) This statement shows that using race to cover up a problem can dodge the problem and lead to confusion.

In conclusion, Morrison expertly crafted this short story to reveal that race can be used as a distraction for the reader. Her special discipline of avoiding the disclosure of the race of the two main characters allows for the reader to assume their innate hunt for it, and in trying to do so reveals that in the search, all the crucial details of what is really happening go unnoticed. Finally, it does not matter what race Twyla or Roberta is, but finding it is what drives the uniqueness of this story. Morrison's "Recitatif" drives the question in the reader's mind of what else is distracted by the search for race.

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The Sexualization of Female Characters in Video Games: Are Sexualized Female Characters in Video Games Rated Suitable for Youth Gamers?

Jon'Tina B. Ward

The documentary *Mickey Mouse Monopoly* takes an up-close look at the stories created by Disney and how those stories are framed through race, gender, and class. Critics within the documentary point out some disturbing references about the values being displayed, all under the umbrella of innocence and fun. One of the key points that stood out is the sexualization of the female characters in several of the earlier Disney animated films, such as the characters Jasmine in the 1992 film *Aladdin*, and the 1995 film *Pocahontas.* Over the years, the female image in these films has rarely changed. They are depicted with the highly sexual body, tiny waist, large breasts, fluttering eyelashes, and a seductive nature. After watching the documentary *Mickey Mouse Monopoly and* realizing for the first time that Disney movies and other sources of entertainment influence us in ways we do not think about, several questions came to mind.

The unsettling information portrayed in the documentary is the purpose for this research, and raised a few questions that will frame the study: Other than television and film, in what media platforms are sexualized characters being portrayed to young people? Are sexualized female characters in video games rated suitable for youth gamers? Video games are a popular form of entertainment for young people and there is certainly an increase in female gamers today, so people cannot help but wonder, have game creators examined how they portray female characters in their video games? This research will examine how female characters are portrayed, and if these portrayals are suitable for young audiences. This analysis aims to create awareness around the portrayal of female characters in video games and questions the influence that these images have on female gamers.

Literature Review

Prior research on female characters examined (a) the characters' change in appearance over time and (b) female characters in different games. In an article titled, "Sexy, Strong, and Secondary: A Content Analysis of Female Characters in Video Games across 31 Years," researchers analyzed whether games featured more primary than secondary female characters over time, and whether the female characters are more sexualized. If so, does the sexualization of the female character relate to their capabilities in the game? The research was conducted by analyzing recordings of video game play available on YouTube. The study indicates that games rated "Teen"

did not differ much from games rated “Mature” in terms of sexualization. Developers tended to sexualize characters cast in secondary roles, but not as much with primary characters. During 2007 to 2014, data suggested that the overt sexualization of female characters was on the decline. Fighting games featured the most sexualized female characters of any genre.

The article, “Sexualized Video Game Avatars and Self-Objectification in Adolescents: The Role of gender Congruency and Activation Frequency,” examined adolescents demonstrating higher levels of self-objectification after playing a video game with a sexualized avatar as opposed to adolescents who played games with non-sexualized avatars. While the previous study analyzed sexualized female characters, this study investigates the effect of sexualized female game characters on children.122 adolescents, aged 11–14 years old, were asked to play the game *RuneScape*. They found that regardless of sex and gender, identified players were found to be affected by sexualized female avatars, and that media use and self-objectification had been overly focused on female media users and not the effects of the male media users. This research offered insight into the effects that sexualized characters have on adolescents.

“From Damsels in Distress to Sexy Superheroes: How the Portrayal of Sexism in Video Game Magazines Has Changed in the Last Twenty Years” is a study that examined the portrayal of sexism in video game magazines over the past 20 years. The research was conducted by analyzing female characters portrayed in game magazine articles from Xbox, PlayStation, and Nintendo from 1988-2007. The female characters were analyzed in terms of benevolent sexism and hostile sexism over time. The outcome suggested that over the years, female characters are not just females needing to be saved by the male protagonist, but now are sexualized and dressed provocatively.

Another article, “Unbeatable? Debates and Divides in Gender and Video Games,” focused on gender and video games. It highlighted several topics: video game history, the importance of video games, the rise of video games studies, how gender is studied in video game research, games targeted towards girls and women, video games and STEM, women, and gaming culture, and how the industry changed to include girls and women. The article concluded that gender and video games are worthy of study, and that in the top selling video games, female characters are sexually objectified and are the minority of playable characters.

In the article “The Sexualized Girl: A Within-Gender Stereotype Among Elementary School Children,” two studies were conducted to examine elementary aged children’s perception

of sexualized females. The children were asked to look at pictures of young girls and paper dolls, both sexualized and non-sexualized. After viewing them, the children were asked, how popular do you think she is? How nice do you think she is? How athletic do you think she is? And why do you think so? In the second study, students were given 10 photos of women and were asked to sort them into two piles. Most students perceived sexualized girls as distinct from non-sexualized girls.

In "Sexualized Video Games, Sexist Attitudes, and Empathy Toward Victims of Rape: Correlational Evidence for a Relationship is Minimal in an Online Study," researchers investigated the relationship between sexualized video game exposure, sexist attitudes, and empathy for rape and sexual assault victims. Through social media, participants were asked to complete several questionnaires about the video games they favor and as well as gender roles. Rape scenarios were used with the permission of participants; then they were asked how they felt about the scenario. The authors of the study argue that "it may be time to cease looking for video games as a contributor to pressing social problems. There is growing evidence that cultivation effects for video game content are minimal" (Ferguson and Colwell 16). However, they also suggest "that other factors, such as family environment, moral developmental factors, or genetics, are more important in explaining outcomes and warrant further consideration in future research" (Ferguson and Colwell 27). This research offers insights into how sexualized video game exposure could be a social problem when dealing with rape and sexual assault victims.

Another article, "Effects of Sexualized Video Games on Online Sexual Harassment," analyzed video game play with sexualized female characters in relation to online sexual harassment. Researchers had 211 participants play video games with and without sexualized female characters; afterwards, their game play participants were asked to send sexy jokes to their partner. Using "the General Aggression Model Integrated with the Confluence Model of Sexual Aggression," the researchers "predicted that playing the game with sexualized female characters would increase sexual harassment against female targets" (Burnay et al 220). Here, the researchers analyzed the sexual harassment that some females experienced in connection with gamers playing sexualized video games with sexualized female characters.

A final study, "Imperial Play," explored the ideology in video game culture for both video game players and video games. The article explored this topic using postcolonial theory, which seeks to understand the overt and hidden dynamics of colonization and the responses to it through a wide variety of means, recognizing that the "post" in postcolonial does not suggest an end to

colonialism but, rather, the various efforts at decolonization, along with new emerging iterations of colonialism. Colonization broadly encompasses the ways in which one community systemically dominates and subordinates another community through the means of violence, ideology, and social structures (van der Merwe 37). Thus, the "postcolonial perspective fundamentally takes into account the multifaceted nature of colonization and resistance, which incorporates aspects of race, nationality, class, gender, sexual orientation, etc." (van der Merwe 45). The article concluded with a novel approach that goes beyond visual representation. It revealed that encoded imperialistic procedural logics in most mainstream video games should be analyzed closely because it is fundamentally harmful to society. This study showed that both gamers and game creators need to confront hegemony in video games.

Methodology

Following a method used by Lynch et al (570), the research for this study was conducted by watching game recordings of video gameplay available on YouTube. According to Lynch, fighting games featured more sexualized female characters than any genre, thus making fighting games an obvious genre choice for this research (580). Because the research is focused on sexualized female characters' effects on young people, the research focused on games targeted towards this demographic.

My 11-year-old son took part in the research by writing down the titles of his top five favorite fighting games with an ESRB rated E for Everyone. From his list, the following games were analyzed: *Splatoon 2* (2017) with an ESRB rated E+10, *Plants vs. Zombies* (2009) with the same ESRB rating, *Punch Out* (1987) ESRB rated E, *Super Smash Bros. Ultimate* (2018) rated E+10, and *Pokemon Shield* (2019) with an ESRB rated E. Due to its popularity, the game *Tekken Series* (1994-2015), with an ESRB-rated Teen, was also analyzed. These game ratings are verified on the ESRB webpage. Examining these games focused on the observation of sexualized characters and the amount of violence in the game, focusing on the female characters.

Findings

Are sexualized female characters in video games rated suitably for youth gamers? The research discovered that there were no sexualized female characters in fighting games with an ESRB rating E for Everyone and games rated E+10. However, for games with an ESRB rating of Teen, there is a significant amount of sexualized female characters. The research also pointed to an increase in the amount of sexualized female characters shown in the game series *Tekken* (1994-

2015), ESRB rated Teen, from its first game released in 1994 until the latest game released in 2015. Female characters are portrayed with cleavage exposed, wearing short skirts, and tight clothing.

There is also an increase in the amount of violence shown in games with an ESRB rated E to E+10, and a dramatic increase in violence shown in the Teen rated game *Tekken*. Games rated E only showed characters hitting each other, while games rated E+10 showed characters also using weapons against each other, although no blood or graphic images were shown. In the Teen rated *Tekken Series*, the first games released in 1994 showed no blood but showed a character drop a body off a cliff in its opening scene. Characters are also made to look more lifelike, unlike the characters in E and E+10 rated games. In *Tekken 2- 6,* the series shows guns, other heavy weapons, knives, gangs, a devil character, and red flashes when a character is hit.

Conclusion

This research analyzed the sexualization of female characters, showing that there has been an increase in the highly sexualized female characters over the years, but that sexualization is not found in games targeted to minors under the age of 10. However, there is a significant increase in sexualization and violence in video games targeted to teens. Video game creators do well to not sexualize female characters in fighting games targeted towards young children. However, for teens, there is slight difference in the sexualization of playable female characters from games rated Teen to games rated Mature (Lynch et al 584). Future research should analyze the effects of teens playing sexualized games and if the ESRB game rating should be re-evaluated for teens. The aim of this research is for game creators and gamers to think about the amount of sexualization and violence in video games that are targeted towards teens. Game creators can mainstream video game sales without the use of sexualized female characters, and if not, creators can try to change the platform.

This research analyzed the sexualization of female characters in fighting games created for children and teens. To further analyze the topic of sexualization in video games, researchers could examine the sexualization of male characters and sexualization found in other genres of video games with ESRB rated E, E+10, and Teen. After watching the documentary *Mickey Mouse Monopoly* that led to the current research, and examining current scholarship on this issue, the study concluded that sexual images could have some effect on children. It is reassuring to know

that video games do take some measures and responsibility to create video games without images of highly sexualized female characters and violent graphic images.

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Vichy, France, and *The Nightingale*

Carolyn Goodman

World War II is an unforgettable period of history; a time overflowing with some of history's most concentrated displays of desperation, heroism, and villainy. It is impossible to discuss World War II without mentioning the uncountable atrocities Nazis perpetrated against millions of innocents; however, it is an easy trap to find and fixate on these obvious observations and miss deeper layers of truth. France's Vichy government played their own part in the horrors of World War II, an insight given voice by Kristin Hannah's historical fiction novel, *The Nightingale*. Set in Nazi occupied France during World War II, the novel follows the intertwining story of two sisters, Vianne and Isabelle, what they did to survive, and the separate roads they walked amidst the immense pressures of war. Vianne, the eldest sister, embodies France's struggles between fearful compliance and retaliation. Her static placement in the fictional town of Carriveau gives voice to subtle changes stemming from Nazi occupation as she is forced to board two Nazi officers in her home. By contrast, Isabelle, the younger sister, displays constant, direct support of the French Resistance. Disgusted by France's surrender to the Nazi threat, Isabelle pushes back in every way she is able, from spreading anti-Nazi propaganda, to hiding a Jewish family in Paris, to smuggling stranded Allied flight crew out of France to safety. Both women's stories gain great significance from the harsh historical context of the French Vichy government. *The Nightingale* unveils the Vichy government's reprehensible involvement in French Jewish persecution, using the perspectives of characters therein to assert the Vichy government's complicity and culpability independent of Nazi influence.

France's surrender to Germany, announced by Maréchal Pétain in 1940, is a defining moment for the French in World War II. For Vianne, it marks a temporary end to sleepless nights and months of hushed rumors debating whether France will go to war. For Isabelle, it marks an inexcusable betrayal to everything she believes France should stand for, everything she witnessed and survived on her journey from Paris to Carriveau: "she didn't know how long she stood there, imagining the worst – remembering how the Nazis had opened fire on innocent women and children in Tours, obliterating them, turning the grass red with their blood" (Hannah 82). The surrender incites argument between the sisters. Isabelle abhors the idea of surrender, "…the word Isabelle never thought she'd hear in France" (81), while Vianne trusts in Pétain's decision due to his reputation as a hero of the Great War, stating to her sister, "he is a hero unparalleled. If he says

we must quit fighting, we must. I'm sure he will reason with Hitler" (81). This argument between one individual's passion to fight back and another's struggle to accept defeat and trust one wiser in the ways of war is a narrative depiction of the fierce dichotomy present in historical French opinions on the surrender. Nicholas Atkin, in his book *The French at War, 1934-1944*, describes the surrender as a traumatic time for France (Atkin 29). It was unexpected and overwhelming, splitting France in opinion just as effectively as the physical North Occupied and South Free France split negotiated between Nazi and Vichy officials.

Atkin details the different opinion groups and their reactions to the surrender: pacifists, an ideology which gained popularity in France after World War I, hated war and believed the option to surrender was the only option; military men and catholic leaders argued that France's fall was the fault of the nation's youth who "lost the taste for hard work, discipline, and abnegation" and that surrender was an opportunity to improve these deficits; right-wing ideologists believed the blame resided in the Popular Front's failure to adequately prepare the country for war; and others still argued defeat was inevitable due to Germany's superior military (29–31). With these contexts in mind, the historical significance of Vianne and Isabelle's divisive reactions to France's surrender is impossible to ignore. Vianne, like the pacifistic population of France, remains complicit to the news and accepts the defeat, whereas Isabelle, like those who founded the French Resistance, vehemently rejects accepting Germany's new authority. These two conflicting beliefs set the foundation of the rift between those in the French Resistance and those who simply want to survive.

No matter how hopeful or impassioned the surrender made citizens, it quickly became clear that France was changed. Vianne reflects on the near immediate shortages of manufactured goods and food, an observation supported in John Sweets' book *Choices in Vichy France: The French Under Nazi Occupation.* The shortage resulted from France singlehandedly supplying up to one-fourth of Germany's raw materials, foodstuffs, and manufactured goods (Sweets 8). Tensions rose in the wake of the low supply of goods. Emboldened by de Gaulle's speech calling for the rise of resistance in France, Isabelle insists to Vianne that the Vichy Government and its leader, Maréchal Pétain, are collaborating with the Nazis, saying "how can you not understand this danger? Pétain is wrong. Does one follow a leader blindly?" (Hannah 107). Her younger sister's argument only deepens Vianne's fear and submission, once again representing the historical pacifistic viewpoint:

> ‘You don’t remember the last war,’ she said, clasping her hands to still them. ‘I do. I remember the fathers and brothers and uncles who did not come home. I remember hearing children in my class cry quietly when unwelcome news came by telegram… I remember the stories about Verdun and Somme and a million Frenchmen dying in trenches that ran red with blood’… ‘Pétain has saved us from going through that again.’ (107)

Though many hoped, as Vianne did, that the surrender would save lives, history reveals Isabelle’s beliefs were well-founded. As Michael Marrus and Robert Paxton outline in their book, *Vichy France and the Jews*, it took mere days for the first major Vichy antisemitic legislation to happen. In August 1940, Vichy officials repealed the Merchandeau Law, which once protected Jews from antisemitic propaganda, resulting in an anti-Jew campaign that was “bordering on delirium” (Marrus and Paxton 1). As a direct result of this repeal, Isabelle discovers an anti-Jew poster in an alleyway off rue La Grande in Carriveau, depicting an illustration of a crooked-nosed, greedy Jewish man holding bags of money before a pile of bodies (Hannah 121).

The Vichy Government’s adoption of Nazi ideology only emboldened the hateful words, publications, and opinions against Jews. Andrew Sangster writes an account of these chaotic times in his book *The Agony of France*, stating “on all sides of the French political divide, many thought France was about to collapse due to the cultural and political degeneration” (Sangster 6). *The Nightingale* depicts this degeneration of French virtues when Isabelle catches a French police officer posting anti-Jew fliers and Nazi warnings around Carriveau. The first flier outlines the execution of two Jewish men for allegedly spying and the second warns French citizens that any perceived perpetrator of crimes or infractions will be shot on site. Isabelle reflects on this man’s support of the Nazis: “he was worse than the Germans, a Frenchman doing this to his own people. This is why she hated the Vichy Government. What good was self-rule for half of France if it turned them into Nazi Puppets?” (Hannah 173). When the Frenchman returns to the café, the German soldiers pat him on the back, welcoming him as one of their own. Indeed, this is a somber depiction of the historical degeneration of France’s virtues that brings more clarity and justification to Isabelle’s well- founded hate of Vichy police.

This degeneration did not only affect the French police, but French citizens as well. This is revealed in the form of Vianne’s, later regretted, delivery of names to Nazi Captain Wolfgang Beck. Though the results of her actions were unintentional on her part, Vianne’s list outed Jews

and other minorities in Carriveau. Her actions parallel the complicity of Vichy France to Nazi discrimination and calls to attention the sacrifice of personal conviction and honor in the name of survival. Marrus and Paxton clarify the Vichy's legislative support of these mass removals. On October 3, 1940, Vichy officials passed the Jews Statute, delegating to both Jews and foreigners severely reduced civil and societal rights and providing anyone the right to remove such individuals from job positions without warning or reason (Marrus and Paxton 1). The early Vichy activist years saw many of these "anti-Semitic projects that were clearly Vichy's own" (Marrus and Paxton 130). In addition to the removal of Jews from public positions and teaching, as shown in *The Nightingale*, other Vichy enacted policies included "quotas imposed on professions and higher education, and the forced sale or liquidation of Jewish business and real estate holdings" (Marrus and Paxton 130). Though Vianne later confesses to Mother Superior Marie-Therese the guilt she feels for her actions, she learns from Marie-Therese that Jews have lost positions all over Carriveau and in Paris. Vianne focuses on the actions of the Nazis, but Marie-Therese challenges her to not focus on them, but to "think about who you are and what sacrifices you can live with and what will break you" (Hannah 165). Though this moment later plays a critical role in Vianne's motivations, culminating in her choice to kill Beck to save her sister, it is a truth that never reaches Vichy France, its officials, or supporters.

After the public and merciless slander of Jews in the press, the mass removal of Jews and other minorities from employment, and the banning of Jews from entering public establishments, it did not take long for the Vichy government to turn to support the Nazi's extermination of Jews. While in Paris, Isabelle and her father receive a warning about a looming roundup of all foreign-born Jews by Vichy police. Isabelle's father begins to lose hope, stating "if the French police are doing this, we are lost" (Hannah 317). Even so, they endeavor to help hide their Jewish neighbors in the apartment below. But the warning came too late to be of help. Two Vichy police officers arrive at the Vizniaks' door to escort them to the trains (317–319), and this was only the beginning of Vichy government sanctioned deportations. After Sarah died, the daughter of Vianne's best friend, Vianne witnessed a mass deportation run by French police:

> Police wagons were everywhere, disgorging people with yellow stars on their chests, herding them toward the train station, where cattle cars waited. There were hundreds of people… [French police] oversaw the roundup; they were forcing

> people into lines and shoving them into cattle cars… Up ahead, a woman holding a baby tried to run. A gendarme shot her in the back. (344-345)

Rachel begs Vianne to take her son, Ari, to protect him. As they ran from the crowd, Vianne is filled with fear at being caught "shoving her way through the crowd, away from the platform and the soldiers and the dogs, away from the smell of fear…" (346), a fear of the Nazis and French Police alike.

With Ari under her care, Vianne is terrified the Nazis or French police will find him. Increased rumors arise of deportations and roundups all over France, resulting in thousands French Jews being held in camps (358). The Vichy Government's involvement in the Jew's deportation to concentration camps is outlined by Marrus and Paxton. They assert that "French police made the arrests and guarded the trains… and French administration coordinated the whole inhuman operation" (Marrus and Paxton 216). Simon Kitson, in his *History Today* article "Spying for Germany in Vichy France," further explains that the Vichy government's aid in the mass deportation of Jews was critical to the German's extermination efforts, stating that their help resulted in "the deportation of 76,000 Jews to extermination camps" (176).

But for the involvement and support of the Vichy government in the Holocaust, more French Jewish lives could have been saved, perhaps the atrocities endured by the French Resistance in opposition to these policies could have been lessened. But the Vichy government did support the Nazis, they did deport tens of thousands of Jews, and they did so complicitly and willingly. History remains so that the echoes of our steps can inform the wisdom of our path, and novels like *The Nightingale* provide these gripping truths, unveiling the Vichy government's reprehensible involvement in the persecution of French Jews and more. Vianne, Isabelle, and many other characters represent the heroes, whether big or small of World War II, those who stood up to the rampant evils of both the Nazis and Vichy government alike. The memories of those slaughtered during World War II cry out to be remembered and remember them we shall; but so too should we remember the full story of who was responsible for their deaths, the larger truth that those who supported and acted under the Vichy authority were the killers.

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Hegelian Idealism in *The Murmur of Bees*: The Effects of Idealism upon the Character of Espiricueta

Iliya Williams

Sofía Segovia's historical fiction, *The Murmur of Bees*, is presented as a recollection of events of 1900's Mexico, a period of class distinctions, social upheavals, and revolution. The story focuses on the relationship between Francisco Morales, a successful landowner in Linares, Mexico, and one of his new tenant farmers, Anselmo Espiricueta. A philosophical examination of the antagonist, Espiricueta, through the lens of Hegelian idealism, reveals the historical epistemologies, and eventual political ideals, that shape his views on life and affect his actions. Not only does Espiricueta embrace the theory of Hegelian Idealism, but he is also Segovia's embodiment of the product of the ideal: Marxism, which affected Mexico's socio-political environment during the era – a product frowned upon by the novel.

Understanding the novel's historical setting allows the reader to better value the antagonist's leaning toward Hegelian idealism. The characters of *The Murmur of Bees* are recovering from the Mexican revolution of 1910-1920 and accepting a new form of government. David Raby in his "Mexican Political and Social Development since 1920" notes that, "… The promises embodied in the new constitution - no reelection, restrictions on clerical power, restoration of lands to deprived peasant communities, guarantees to labour, private enterprise with some regulation by the State - were palliatives, compromises embodied in a self-contradictory document which expressed the lack of consensus among its protagonists" (Raby,

26). Anselmo Espiricueta, as a product of that war and violence, finds no comfort in these unstable rights. As a tenant farmer fresh from the south of Mexico, an area distinguished by political strife, Espiricueta is obsessed with the fear of living, "life bowing to a master…" (Segovia, 126). He views his life as one of continual servitude, with no hope for betterment in sight. Even though he has been working for Morales for "more than nineteen years…," he never recognizes the benefits of his position (Segovia, 320). His life is governed by pessimism. This pessimism is simply an influence of the skepticism generated by the "dialectic idealism" of Hegel, a theory that was re-appropriated by Husserl and then elevated to social and political awareness by Marx.

The "dialectic idealism" of G. W. F. Hegel (1770-1831) is a theory of synthesis. According to him, man, and history progress as they continually search for and attain a "synthesis" of beneficial ideals. In his *Consequences of Ideas*, R. C. Sproul explains that this process, "…begins with a possible starting point, which becomes a *thesis.* When analyzed, the thesis may imply a contradictory notion – an *antithesis*… This seeming contradiction… can be resolved only by a *synthesis*, which in effect rescues what is true in both the thesis and antithesis" (135). Thora Bayer in *Hegelian Rhetoric* provides the logical construction of the Hegelian process stating:

> In the speculative sentence the subject at first appears to contain the essence of what is asserted, but when we attempt to affirm this of the subject, we find this essence to be expressed in the predicate. The predicate says what the subject is. Yet when we attempt to affirm this of the predicate, we find the predicate has meaning only in its connection to the subject. When we return to the subject through the predicate, we confront a transformed sense of the subject as its

meaning now inherently contains what it is in terms of the predicate. The speculative sentence is internally dialectic (210). These ideals or "theses" are in continual tension and resolution. The philosophies of the Greeks Heraclitus and Parmenides were the first to suggest this idea of "impasse," but they never offered a means of conclusion. Heraclitus argued that change is infinite, a conclusion that led to Parmenides' provocative statement, "Whatever is, is" (Sproul, 20-21). Philosophers after Parmenides contented themselves to focus on what the "is" is, rather than how to arrive at the "is." Hegel's synthesis is a rebirth of examining this "is." His epistemology is an attempt to create, if not an indisputable conclusion, at least another truth to be questioned – which may, eventually and hopefully, result in a novel ideal or *Aufgehoben:* "…an elevating or lifting up of thought to a new level" (Sproul, 135-137). Unfortunately, this process rejects, at least metaphysically, a manner to achieve a perfect conclusion, or perfect ideal, since an aufgehoben is continuously subject to becoming a new thesis. In many respects, Hegel simply reintroduced an ancient form of skepticism, originally produced by Parmenides and Heraclitus, as philosophies once again began to view every aspect of life, and not simply thought, as being inherently flawed. This problem of inconclusiveness naturally generates a state of despondency and despair. Such is the case with Espiricueta, who falls deeper into self-pity, paranoia, and a sense of entitlement. Hegelian idealism provides an audience with a better understanding of the irrational mindset of the antagonist as well as his subsequent actions.

From a Hegelian perspective, Espiricueta's initial thesis is that he must always be discontented because he is in the position of a commoner or worker. He views anyone withany status higher than himself, such as Morales, as, "a master" (Segovia, 126). In chapter eight it is revealed that this, coupled with the "revolutionary air that had breathed in the

South" were the reasons he had immigrated to Linares. However, after he went "in search of the elusive North… he was certain there would always be a more northern North. This was not the North he longed for" (Segovia, 122). Espiricueta's thesis of discontentment is derived from his impressions of his former life in the south, coupled with his laziness and sense of entitlement. Though the audience is never acquainted with the exact foundation of these thoughts, they eventually provoke him to recognize his discontentment and strive for a manner of fulfillment.

It may be argued that Espiricueta never truly operates according to Hegelian idealism since he never affirms an antithesis. However, when viewing an irrational or "backwards" character, one must view the necessary components in their mirrored form. Not that one must be backwards or irrational in their process of analyzing components, but that one must alter the perspective of analyzing. Karl Ameriks notes in *Hegel and Idealism* that, "Whereas idealism often is taken as primarily a negative thesis, a startling denial or reduction of the being of some commonly accepted entities, the idealism Hegel starts with is rather a hard-to-deny positive thesis" (88). From Espiricueta's viewpoint on dialectic idealism, the usually applied generalization that Hegel's "thesis" must be affirmative, beneficial, or right, and that the antithesis is negative and destructive is completely reversed or even transmuted.

Truth for Espiricueta is subjective. For him, the fact that Morales employs him and might someday receive the benefits of sole ownership of a home and property are, at least from his perspective, negative starting points for a thesis. However, since they are in fact positive, he unintentionally progresses in accordance with Hegelian structure. The same logic, which in fact is ironically irrational, governs his antithesis. The sense of entitlement that he views as a positive element is in fact the antithesis of his perceived dilemma. His conclusion after contemplation is, ultimately, "Why not kill [Morales] and solve the problem once and for all?" (Segovia, 378). If viewed from the perspective of logic, the synthesis of his attempt at dialect, or the process of progression, reveals itself to be as twisted and incoherent as the attributes of his premises.

Espiricueta recognizes his ultimate aufgehoben when he murders Señor Morales. This is evident when the narrator says: “Satisfaction filled Espiricueta’s lungs… As ever he sang the chorus of which he never tired… but in the end he had done it… He would no longer live his life stooping, servile. The day had come when the mule lifted its head and refused to recognize the boss” (Segovia, 376). The reference to “the chorus” not only alludes to the political song concerning “the day…when a mule takes the reins” that Espiricueta is fond of singing to himself but can be viewed as a reference to the thesis that he has been constructing throughout his arrival on the Morales estate (Segovia, 378).

Strikingly, Espiricueta’s murder of Señor Morales personifies the transition from dialectic idealism to dialectic materialism. Building off Hegel, Edmund Husserl (1859-1938) developed the idea that, “form is immanently and intrinsically an ideology in its own right… [and when] reappropriated and refashioned in quite different social and cultural contexts… must be functionally reckoned into the new form” (Jameson, 141). Husserl applies Hegel’s process to Hegel’s epistemology, synthesizing the aufgehoben of Hegel. The claim of the resulting thesis is that if pure ideas can be synthesized, so too might more concrete ideas. Thus this “dialectic idealism” would be redefined into what Marx labels “dialectical materialism,” following the process subscribed by Husserl (Sproul, 136-137). In the life of Espiricueta, Hegel’s processes of the mind, which have cycled through thesis and antithesis, reach their ultimate synthesis when he decides to act empirically upon a thought. Hegelian ideals finally emerge as Husserl’s actions. Espiricueta achieves a conclusion dialectically when he rationally, or in his case irrationally,

decides that Morales must die. He achieves a conclusion materialistically when he murders Morales. In many ways, this process evidenced in Espiricueta is mirrored in the rise of Marxist ideology in the Mexican culture of the early 1900s. Just as Espiricueta evolved from thought into action, so also do Hegelian ideals. This occurs when Marx takes Husserl's suggestion or aufgehoben and applies the processes of Hegel reserved for intellect, or thought, to matter, specifically economics, social-status, and the state.

The epistemology of Karl Marx (1818-1883) came as a response to the industrialism of the late 19th century. Marxist ideology revolves around the definition that man is *homo faber*, "man the maker." However, Marx argues that man has no freedom to be creative since he must work for another. Thus, man as, "the worker… becomes merely a wage-earning *slave*. The worker's labor becomes a means to someone else's end the worker no longer owns either the tools (the means of production) or the fruit of his labor (the product made)" (Sproul, 139-140). This ideal is embraced by Espiricueta, who views himself as having no control over the means of production, namely Señor Morales' land, nor even the product of the land. Others might be content, "with whatever they were given. But Anselmo Espiricueta would not be content with any old handout" (Segovia, 269). Marxism is a philosophy of control and Espiricueta longs for control. For Marx, control must be in the hands of the collective, or workers plural, rather than in the hands of the single employer that profits by them. The only way for Marxist epistemology to flourish is to convince the "worker" that control is a better manner to achieve what he "deserves." Naturally, if approached in terms of Hegelian idealism, the thesis of deserts coupled with an antithesis of dread of social status, which is the status of the employer, leads to the search for equality subscribed by Marxist socialist values. In *Philosophical Approaches to the Study of Literature,* Patrick Hogan notes that: "Such an analysis necessarily leads to an

examination not only of domination itself, but of how domination is maintained" (159). Espiricueta achieves dominance by murder. Though the novel's antagonist might be governed by this yearning for dominance, the focal point of Marx's collective spirit is rejected. Espiricueta does nothing willingly if not for selfish gain. This is evident in his, "lack of commitment to work, his lack of effort…" (Segovia. 110).

The analysis above has shown that, as a *homo faber*, Espiricueta creates his own destiny dialectically through the Hegelianideals and proceeds empirically through Marxist activity. This reading is validated by comparing the ideals of Hegel and Marx. In their method of metaphysics, both Hegel and Marx remain rationalists. However, Marx emerges as a skeptic as he combines a mode of empirical action. Naturally, their rationalism simply emerges as empirical expression, but Marx, influenced by Hegelian idealism, strays from the realms of pure thought, and subtly crosses into the empirical when he applies his reason to action. Stated in another manner, Marx is a rationalist in his manner of obtaining an epistemology, but an empiricist when he develops socio- political/economic thought. In the same manner, Espiricueta's thoughts drive him to action. Espiricueta romantically views himself as the downtrodden and oppressed proletariat conquering the bourgeoisie. It is upon his arrival at an aufgehoben and his response to it that he becomes an empiricist.

The murder of Señor Morales is not Espiricueta's first progression through idealism, but it is his most significant. His murder of Lupita, the Morales' washerwoman, displays a similar progression from dialectic to materialistic idealism. Dialectically, he views his lust for her as his thesis and her rejection of him, perceived by, "that uncaring little roll of her eyes…" as his antithesis (Segovia 269). His resulting synthesis is that she must be punished. Whether or not he intended for her to die, the materialistic expression of his aufgehoben was murder. Again,

Espiricueta's synthesis is always decisive and brutal. He forgets that idealism is a process. He never fully scrutinizes his aufgehoben or applies it to the same process of synthesis and antithesis. His solution to his first problem, the perceived rejection of Lupita, is just as valid a solution to his second problem, the perceived dominance of Morales. It is significant that the antitheses to the syllogisms of both his syntheses are "perceived." Facts play an inconsequential role in Espiricueta's life. He is rationally irrational when he applies the processes of Hegel and Marx to problems that are not reality.

Hegelian idealism, specifically dialectic idealism, is a very prominent philosophy evidenced in Segovia's *The Murmur of Bees*. Not only does the protagonist Anselmo Espiricueta apply this process to respond to his environment, but he also embodies the empirical expression of Husserl's synthesis of Hegel's theory in the form of Marxist behavior. Despite the apparent irrationality of Espiricueta's mode of attaining a thesis and antithesis, he does develop a quite potent synthesis. In many ways, this drives the novel to be a criticism of Marxism and, in a limited sense, Hegelian dialectic idealism. Naturally, the influence of Husserl and his materialistic idealism serves as the bridge between Hegel and Marx. As the antagonist, Espiricueta functions both to criticize the idealism expressed within the philosophies of both Hegel and Marx and acts as a warning against the potential dangers of becoming infatuated with any form of idealism whether it be rational idealism or empirical idealism.

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Finding Solutions to Domestic Violence

Christina Pinkston

Domestic violence is a gender issue that affects both men and women of all sexualities and reports of violence do receive an adequate response from the agencies that are meant to help. It seems to thrive because of the gender roles that exist in society, causing turmoil in the household. Marginalized groups, such as LGBTQ couples' violence, are not represented in media nor in the discussion of what domestic violence is, making them uncomfortable with reporting (Islam 1). There is a repetitive nature to these situations that requires attention from the first report of violence to the last. Abusers tend to exhibit repetitive behaviors, even with police intervention (Manring 779). In this paper, I attempt to find ways to combat domestic violence and the toxic ideas behind them proactively, as well as to improve our response after they happen.

Domestic violence and intimate partner violence occurs due to several factors including increased time at home. In lockdown "during the COVID-19 pandemic, couples tend to spend more time together at home, and marital conflicts and disagreements in this period could increase the risk of domestic violence against women" or for any gender (Yari). Work schedules kept toxic couples apart for eight hours a day. Now that working from home has taken over as the norm, couples spend more time together, increasing the odds of a partner being abused (Yari). This also can be a result of who earns more money in the household. It has been found that:

> "The likelihood of a woman experiencing domestic violence surges by 35 percent when she earns more than her male partner, new Australian research has revealed. Female breadwinners were also 20 per cent more likely to suffer emotional abuse at the hands of their partner, suggesting men are still not comfortable with shifting traditional gender norms. The research, based on more than a decade of de-identified Australian Bureau of Statistics (ABS) surveys, showed an increase in violence when women out earned their partners was common across all ages, incomes, education levels, and cultural backgrounds." (Truu).

Women breaking the gender roles by becoming a breadwinner in the family is not always accepted in relationships. It creates tension by making the male spouse feel like he is not living up to his gender role of being the provider and protector. The idea of genders being able to fit the perfect norms of a relationship is unrealistic and leads to toxic behavior (Saraswati, et al. 45). This should be addressed in combating domestic violence as well as a more preventative measure. Topics could

be taught in school as a part standard curriculum to at least curb some negative ideas before they turn physical.

Gender issues plague this topic but are not always pointed to first in explaining why violence continues between couples. There are “prevailing assumptions guiding [domestic violence] policies, centered on patriarchal social structures and men's motivation to dominate their female partners,” a motivation that is not necessarily innate, but taught through decades of sexist principles (Truu). The blame is usually placed on the individual and not looked at as a cultural problem. Gender expectations tie into this because violence is often blamed on the victim for inciting a “calm and reasonable partner.” The victim is usually the more feminine partner and is abused by the more masculine partner.

With toxic relationships, “when the gender norm is violated, we see an increase in the incidence of physical violence and emotional abuse” in these circumstances (Truu). The boundaries set between what defines a masculine or feminine partner are not the easiest to follow, especially when society has evolved past traditional ideas of what it means to be a man or woman. Gender boundaries limit people’s ability to act how they want in fear of judgement, and this is solidified by the partners disapproval. In some relationships, it does not matter how perfectly one follows a role, there still may be assaults or mental attacks. According to Lisa Davis, those attacks are not always physical punishment for not following the rules but can come in ways such as:

- Calls you names, puts you down, or hurls insults at you.
- Prevents you from going to work or school.
- Keeps you from friends or family.
- Controls how you spend your money or time.
- Accuses you of being unfaithful.
- Threatens you in any way.
- Forces you to do sexual acts that you are not comfortable with.
- Blames you for their abusive behavior or actions.

The onslaught of mental attacks makes it hard to reach out for help. I believe discussing the many forms of domestic violence can keep us all aware of what it looks like and if it occurs within our own relationships.

The masculine norm of being strong sometimes is overrepresented in our culture and can turn into violence to meet the expectation of strength. With this dominance comes unearned trust

from others because masculine representation is viewed as trustworthy and rational, while feminine representation is looked at as emotional and weak. The media we view everyday tends to represent this by "[valuing] men who are big and strong with women who are gentle and feminine. It is easier to depict a strong man abusing a weak woman because this fits traditional gender roles" in our society (Davis). Unfair and inaccurate representations are shown when "TV commercials tell us that women are emotional and men are incompetent at basic household tasks," affirming that women are different from men (Davis). This mindset needs to be actively questioned until it no longer is the norm. Not only do gender expectations hurt women's credibility, but they also hurt men's ability to speak out when women abuse them. They are often told they are not man enough if they do not "handle" the situation.

The way domestic violence cases are reported in the news also does little to end this culture of violence. While there have been steps to remove victim-blaming language from reports, there is still not enough being done to make it clear that there are harsh repercussions and that there are resources. Few "news stories contained some type of mobilizing information such as for hotlines or shelter information" that could help others who are experiencing the same trauma they see on their TV screens (Seely and Riffe 66). There is also an objective viewpoint represented on the news using "police sources—often part of a 'just the facts' narrative—were present in 80% of articles, while victim advocates were cited in 8% of coverage," which creates a cold tone that there is no end in sight for domestic violence (Seely and Riffe 66). By not offering help and actively labeling these situations as unacceptable, news coverage signals that violent partners are a part of life, and that this one victim was unlucky. The media has a responsibility to inform the audience and do no harm, but without mentioning opportunities to get help, it seems like the only important part of the story is the violence, not the recovery and attempts to stop it.

Police practices can sometimes not be enough to stop repeated violent behavior "via a pattern of abusive behaviors that unfolds over time" (Manring 773). The writing of laws does not recognize the pattern and treat the events as "single acts" (Manring 776). Even when an offender goes to jail, the stay is usually not long, and bond is offered. Other countries such as the United Kingdom and Scotland's methods on how to properly deal with this concept is to look at "motivation, history, and context" when reviewing police reports for cases (Manring 779). This tactic is intended to chronicle all the incidents in a way that they can formally punish the abuser rather than wait for the next act to be committed.

Another solution could be creating a specialized department to handle domestic calls that would not involve police officers, but trained professionals in resolving situations like social workers. This might make victims feel a little safer in explaining the situation without feeling that it could result in more violence. Responding to an active scene of partner abuse can be dangerous, which is why this should not be the only method of handling the situation. In 2020, "an FBI report showed 7 [officers] were responding to domestic violence calls" when they died on the job, due to tempers of violent partners spilling to other people outside of their relationship (Moore). That is why it is important to note a domestic violence call for the future, so that officers will know how to better approach the "highly volatile" call (Moore).

In LGBTQ+ couples, this dynamic might be slightly different than the traditional man-abusing-woman violence that is typically depicted as the "normal" domestic violence. Domestic violence is seen among all couple-pairings, age, sexual orientation, marriage status, and all other demographics. This makes combating the issue a bit more difficult because there are co-factors that are not a one-answer solution. For these couples, "domestic violence actually occurs in LGBTQ relationships at similar or higher rates than in the general population," and yet it is not represented this way (Davis). The lack of representation can impact the reporting of crimes in combination with not being taken seriously as a LGBTQ+ person.

Another factor is that "some people will threaten to make another person's sexual orientation or gender identity public to family, friends, or an employer as a means of control," which can push victims into silence (Davis). For lesbian and bisexual couples, they "experience psychological intimate partner violence (IPV) disproportionately more than physical forms and have higher lifetime victimization rates than heterosexual women," which is not often mentioned in the discussion of domestic violence (Islam 1). We can change the trajectory of this by speaking about LGBTQ+ couple abuse more when domestic violence is brought up, using "gender-neutral terms when talking about intimate partner violence," and bringing up "examples for LGBTQ+ and non-LGBTQ+ relationships" (Davis). Being able to relate is crucial in getting victims, as well as their loved ones, to act (Davis).

Society functions on traditional gender roles, with the unfortunate repercussion of abusive partners. Control is a major motivating factor of abuse, which functions within ideas that the spouse is weaker, due to no fault of their own. The approach to how we talk about violence between couples is still slanted towards heterosexual couples, leaving out key portions of the population.

The discussion on heterosexual couple abuse is flawed because the repetitive nature of abuse is not discussed. Domestic violence and intimate partner violence affect all couple types and does not necessarily have to be physical. The solutions to this are not simple, but steps towards a solution can change the frequentness of such violence.

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Crows Like Us

by Karen Aubrey Garrett

The first time I remember seeing crows we lived on 57th street in Milwaukee, Wisconsin. The neighborhood was built after World War II to house returning veterans and their families. Neighborhoods like ours inspired Malvina Reynolds to write the song "Little Boxes" with a second verse that aptly described our houses:

> There's a pink one and a green one
> And a blue one and a yellow one
> And they're all made out of ticky tacky
> And they all look just the same (Smith and Schimmel)

The only difference between our house and our neighbors' houses was the location of the back door. Was it on the back corner on the side of the house or around the corner on the back of the house? However, we had one big advantage. We lived across from Lyons Park which spanned one long city block in length and one short city block in width. From our living room picture window, I could look across the grass and see the woods and the edge of the creek that meandered along our side of the park. I spent lots of time playing there. And that is where I met crows! Every morning when I walked the four blocks to MacArthur Elementary School, I heard the crows high up in the trees greet the day with their familiar *caw-caw*.

Crows create families of up to 15 birds (Holland 2). The young hang around and help raise the next generation. Crows are as smart as monkeys. They can manipulate tools to getfood out of various places and recognize human faces. In 2010, John Marzluff and his studentsfrom the University of Washington, Seattle, wore caveman masks while they captured seven crows and then released them. Every year since then, he and his students have donned their caveman masks and walked around campus. Each time, they are mobbed by crows (Holland 2). Even crows not born at the time of the original experiment continue this aggressiveness when they see someone wearing a caveman mask, indicating that the original seven taught this to their offspring (Holland 2).

Wherever I have lived, crows have been there. For the last 27 years, I have lived on 8+ acres of woods in northeastern Georgia. When their natural feed is available in our neck of the woods, I hear them greet the day from the top of the trees bordering our driveway as I take our two dogs on their morning walk. When the weather gets colder, I hear the crows down by the lake's edge where food is more plentiful. Unlike the little chickadees whose voices only carry several feet, the crows' loud squawking can be heard from acres away as they call out to each

other.

Crows gather in large, noisy social groups. If a predator comes near their group, they will cooperate to mob the invader and scare it off. They even attend funerals, making a cacophony of noises to alert other crows of the presence of a dead member and warn them of potential danger (Holland 2). Crows can live wherever humans live, except Antarctica. They only need grass, trees, and human food waste since they are omnivorous. They can even get high cholesterol from eating too much human junk food (Holland 2). Plus, the dirty environmentthey share with us stresses them as it does us, making them more susceptible to secondary infections like pneumonia, pox, and West Nile virus (Holland 2).

Unlike crows, I find it hard to live in the city. When I was young, I would spend at least a week each summer up in northwestern Wisconsin with my grandparents on their eighty-acre tree farm. The nearest neighbor lived a quarter mile down the road. As I walked to that house to play with the two girls that lived there, I would pick the sweet, wild strawberries along the roadside. Together, the girls and I would walk back to the farm and dig in the sand to build a playhouse that was at least three feet deep. Every day, my grandparents and I would find time to walk in the woods, encased in mosquito netting. Sometimes, near dusk, my grandfather would take my grandmother and me in their red Chevy station wagon bumping along dirt roads,and pretending he was getting lost, only to end up at the dump to watch the bears feeding there. At night, we spent time looking at the stars and marveling at the aurora borealis.

The house was built by a Native American, most likely a member of the Ojibwe tribe. It consisted of two bedrooms with doors leading off a large room that contained a sink in a metal cabinet, a stove, a wood table with four chairs, an old green sofa, and a black potbellied stove, the only source of heat. A set of stairs between the two doors to the bedrooms led to theattic that I used as a play area. A chemical toilet in the attached shed served as our bathroom. We had no distractions besides a little radio that picked up the local station and a deck of cards to play a rousing game of Hearts or double solitaire. While spending time alone with my grandparents at the farm, I learned to love nature and to cherish a simple life shared with the people I love.

I do not remember paying attention to crows, but I am sure they were there. The Ojibwe tell a couple of stories about them. In one of the stories, the Great Spirit gave all the birds and other animals a purpose in life, except the crow. So, the crow flew around to different animals to find his purpose. First, he decided to learn the ways of the bear because the Great Spirit made the bear the chief of medicine. The crow followed the bear around until he got bored and decided the purpose of the bear did not suit him. He did the same thing with the beaver, the loon, the wolf, the coyote, the fish, and any other animal he encountered. None of their purposes suited the

crow. One day he heard the squirrel crying. He flew to the squirrel and asked him why he was crying. The squirrel told the crow that he was feeling sad and drained. The crow advised the squirrel to visit the bear for his medicine, and the turtle because he travels slow and paces his life. After visiting the bear and the turtle, the squirrel felt renewed. Feeling good about how he had helped the squirrel, the crow flew off until he heard another cry. He found the rabbit sobbing. He asked the rabbit what troubled her. She told him that the fox tormented her so much that she wanted to give up and die. The crow reminded herthat she had long ears to hear the fox when he was coming and strong legs to run away from him. The rabbit instantly felt better. After the rabbit thanked the crow for his help, the crow continued his travels, stopping to help anyone who needed it. Word spread across the land thatthe crow, born without a purpose, had found his purpose helping others. According to the Ojibwe, the crow, who travels with us, teaches us that "work and dedication will show the way to the purpose we seek" (Leech Lake).

Crows are so ubiquitous that most of us do not even pay attention to them, let alone learn from them. They have adapted to our way of life. They live in social groups like us. They educate their young like us. They protect their family members like us. They eat like us. And they get sick like us. Unlike us, they cannot take steps to make the world we share with them a better, healthier place. Sherri Mitchell, a Native American sacred activist for environmental protection and human rights, points out, "Human beings are the only species on the planet that has fallen out of step with creation" (Mitchell).

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Experiencing the Liminal Spaces of Death and Dying: The Act of Reading Poetry

Reading Poetry calls for more than just recognizing contexts. It demands careful attention to the elements of craft: poetic form and device, rhyme and meter, words and syntax, figures of speech and symbols, among others. Close reading, the act of "paying attention to techniques of ordering" (Lennard xxii), is a good place to start. Examining the metrical composition of a *line* of a poem, calls for us to analyze the line by breaking the *meter* into *feet*, so that we can clearly discern the rhythmic pattern. This act helps us to explain in concrete terms how the poem creates meaning at the basic level of the sounds we hear.

The three student essays that follow offer a close reading of Emily Dickinson's "Because I could not stop for Death" for a personal response exercise. Listen, as they read the lines repeatedly, examining the rhyme scheme and the metrical measure of the poem. Note how they mark the disruption of the poetic speaker's sense of being at ease, and the heaviness of spirit which the speaker is experiencing. These essays reflect the students' experience of the inner pain out of which the poet wrote, conveyed to us through the poet's careful crafting of the poem. The poem, written in the nineteenth century, still speaks to us today, as the essays show. It is timely, their responses visceral, as these young writers were also responding to the pressure of living with the reminders that death comes to us all, and we all must grapple with the trauma of death and dying that we all are experiencing in this never ending COVID pandemic world.

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Life and Leaving in Little Packages: Symbolism and Form in Emily Dickinson's "Because I could not stop for Death—"

Vanessa Jimison

In "Because I could not stop for Death—," the reader follows the speaker's journey to the grave, witnessing their unremarkable, uncontested departure by carriage. The poem is packed into six quatrains, with Dickinson's characteristic use of the dash and imperfect rhyme seen in each

stanza. Dickinson's packaged verse serves as evidence of the speaker clinging to order in a world where the chaos and inevitability of death are inescapable. The lines are measured, breath by breath, until, at last, there is one final exhale – the last dash which ends the poem. While this paper will focus more on the fifth and sixth stanzas specifically, special attention will be paid to the overall format of the poem and the meaning which the form, rhyme, and meter lend to the piece.

For a subject as intense as death, the poem is very ordered, with the neat quatrains more reminiscent of a childhood rhyme or song than the slower, un-paced or meandering drip of lament, or the long view into a final journey one might expect to discover snaking in longer, disordered lines across the page. A messier format might hint at the destruction and disorder that death leaves behind or might represent the jagged emotional highs and lows someone might experience as they reflect on death. Instead, Dickinson has packaged this last journey into six cubes of verse - boxes of lines; boxes not unlike those we pile our belongings into when we move from one house to another. In this way, the form of this poem is itself a metaphor for that final move, death.

While the imperfect rhymes in most of the early stanzas work to create an uneasy distance between the speaker and the journey with Death, there is still the hint of a comfortable, even expected travel, and the suggestion of a childlike trust in the destination. The speaker has "put away/My labor and my leisure too, /For His civility—/" (ll. 6-8). This stanza utilizes mostly vowel sounds, lending it an almost song-like quality, which helps the reader to see the speaker, riding easily along, done with work, done with play, and secure in where she is headed. There is an absence of fear or regret in this acknowledgement. Remarkably absent, too, is any mention of others in the poem: no missed lovers; no family or friends saying good-byes; no mention of final kisses or clutches; nobody, nothing. This points to an underlying loneliness in the speaker's life and even a (however halting) readiness to depart the earthly world. The hesitations are symbolized in the dashes, which are heavily used in each stanza.

The poem shows the speaker traveling through the stages of life, so while the hesitation might be evident, this death was not entirely unexpected, either. In lines nine through twelve, we are given images as seen from the carriage, of children playing, of a field of grain, and of a setting sun. These are symbolic of youth (the schoolyard with children in the poem), of the ripeness and maturity of middle age (symbolized by the field of grain), and finally, of older age (as in the setting sun). This stanza is the "looking back" of the speaker, which is as close to any sign of sadness or

wistfulness that there is in the poem. It is in the fifth stanza of the poem that a major change in the rhyme pattern occurs:

We PAUSed | before |a HOUSE |that SEEMED
a SWELL | ing OF | the GROUND—
the ROOF | was SCARCE | ly VISible —
the CORNice | — IN | the GROUND — (17-20)

The second and the fourth lines end in auto rhyme, which is a deviation from the slant rhyme in stanzas two, three, four, and six, and different from the perfect rhyme in the first stanza.

The word "ground" is used twice, creating emphasis, and in both lines, the syllabic weight is given to the word. "Ground" in this context is the gravesite itself, the final "house" of the speaker, and that these lines are auto rhymed lends them reinforcement, granting them permanence and a firmness of place; like the ground itself, and like the finality of death. Even the hard, guttural "g" sound feels forced, stopping in the throat, a sound – a life – arrested. Here the speaker acknowledges arriving at their final resting place with the somber and simple assessment that the roof of their new house "was scarcely visible—/The Cornice—in the Ground—/" (ll. 19,20). Notice the dash midline in line twenty. This might be interpreted as a gasp – a rousing shock that, yes, this is really where you are going, life is over, you are dead. The beginning consonant in "cornice," as well as the "f" sound in "roof," are also harder, fully stopped sounds, which work well for expressing the finality of death and the arrival at the body's final resting place.

The last stanza is a reflection on the timelessness of death, of being in that eternal place. The speaker is commenting from that far unknown, speaking in the present tense in the first two lines, and reverting to the almost wistful looking back, as the last two lines revert to the past tense:

since THEN— | tis CEN | turies—| and YET
feels SHOR | ter than | the DAY,
I first | SURmised | the HOR | ses HEADS
were TO | ward ETER | nity—

The fuller end rhyme between the second and last lines in this stanza, while not perfect rhyme, are closer to it than the imperfect rhymes in stanzas two through four, and sound gentler, since they are vowel sounds, than the hard consonants in auto rhyme in the fifth stanza (ground, ground). This airier vowel ending, the "y" sounds in "day" and "eternity," along with their fuller rhyme,

represent ease and lightness, the speaker's quiet acceptance of death, and a reflection on the magnitude, the breadth of eternity.

Read together, the fifth and sixth stanzas of the poem express a life which has come full circle, and which continues to exist in the afterworld. In this way, the poem could have an overarching meaning, one of life after death. The last line delivers the most powerful symbolism. It has seven syllables but just three words: three here representing time itself in all its forms: past, present, and future, eclipsing in eternal rhythm the basic measure and yoke of human earthly life, the seven days of the week.

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Dickinson's "Because I could not stop for Death": A Feminist Exploration of Christian Submission

Teagen McSweeney

Emily Dickinson's "Because I could not stop for Death" is written in stanzas with lines alternating from four and three beats. Hymnal poems have a similar metrical pattern, and given Dickinson's Puritan upbringing, it is unsurprising that aspects of the religious environment in which she was raised would echo in her poetry. Interestingly, her hymn-like quatrains devote themselves not to God but to her own philosophical musings, and often through a committed preoccupation with death.

Much like Walt Whitman, Dickinson writes poetry that departs from the expectations created by her contemporaries, especially published women writers. The women writers of Dickinson's era wrote about submitting to God and this inherently reflects on their submission to men. These works positioned man as God on Earth and woman his unquestioning follower; thereby, woman would be at his mercy, like Christians are at God's mercy ("Emily Dickinson"). In "Because I could not stop for Death," Dickinson rebels against such notions through a sardonic poem about "kindly" Death and the speaker's unquestioning following of his will (Dickinson, line 2).

The rhythmic emphasis of certain words in the first stanza gives rise to a sarcastic tone as the imagery tells of a carriage ride between the speaker and Death. This stanza introduces two

ideas: an open expression of annoyance toward female subordination and skepticism toward Christian teaching.

Because | I COULD | NOT STOP | for DEATH—
HE KIND | ly STOPPED | for ME—
The CAR | riage HELD | but JUST | ourSELVES—
and IM | morTA | liTY. (1-4)

Dickinson emphasizes pronouns in such a way that it burgeons an annoyed feeling but relies on an ironic tone. This pronoun emphasis draws attention to the dynamics between Death and the speaker. The speaker is imposed upon by Death, in much the same way an oblivious man imposes himself onto a disinterested woman. It would seem, then, that Death is not gentlemanly, but the dynamics between men and women have allowed him to place his interests above the speaker and successfully get his way. It was not "kindly" for Death "to stop" and visit the speaker (lines 1-2). The end rhyme couples the words "Me" and "Immortality," this pairing creating another irony. The carriage contains Death, the speaker, and Immortality; all capitalized to delineate them as separate entities. Thus, the speaker is alienated from the idea of immortality. Because Immortality is personified, the speaker cannot be immortal, contrary to the Christian belief of everlasting life after death. Further, the rhythmic beats of the word "Immortality" create a biting sensation that glibly mocks the very notion of the word (lines 2-3).

The second stanza continues the idea of annoyance toward female subordination, as the theme speaks of the speaker being at Death's mercy, at a man's mercy above her own desires.

WE SLOW | ly drove— | HE KNEW | no HASTE
AND I | had PUT | aWAY
MY LA | bor and | MY LEI | sure too,
FOR HIS| civil | iTY— (5-8)

Again, there is an emphasis on pronouns. Unlike the first stanza, the stress on pronouns here creates an exasperated sound. The speaker highlights how she is affected with more emotions than in the first stanza. The crescendo of the pronoun emphasis from the first stanza into the second marks the speaker's increasing frustration. The speaker must set aside her life, her "labor" and "leisure" for the simple gesture of "civility." This results in a metaphorical and literal death since the man the speaker submits to is Death personified. The speaker must submit regardless. "Away" and

"labor," as well as "leisure" and "civility," are connected through assonance, emphasizing the idea that the speaker has set aside her life for a kind gesture (lines 5-8).

The next stanza has an anaphora, the repeating sounds creating a sense that though the stages of life are different, the general feeling is the same, and as the poem progresses, there is more imagery of decay: her gown becomes "gossamer," and her "Tippet—only Tulle" (lines 15-16). The point is that the speaker diminishes as she progresses through time in the carriage with Death. Another irony, considering immortality suggests a state of eternal life, of no decay. Yet, the speaker "surmises the Horse's Heads/Were toward Eternity—" but rather than referencing eternal life, the imagery harkens back to the carriage. "Eternity" refers to the first two stanzas, the beginning of the speaker's journey with Death, and the patriarchal dynamics between them (23-24). For the speaker to submit, something within her must diminish and die. Yet, the speaker does so without question, the stressed beats of certain words alone revealing her annoyance. "Because I could not stop for Death" discloses a subtle skepticism toward Christianity and women's place in society. Like Eternity is for Christians, the only absolute is a bleak future for women setting aside themselves to make themselves subordinate to men.

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Dickinson and Death: He Kindly Stopped for Me.
Olivia Stripling

Emily Dickinson was a nineteenth century poet who contributed to the redefinition of American Poetry. She did not subscribe to the confines of traditional European poetry standards but instead created the groundwork for a fresh style of poetry. Dickinson was in tune with nature and her surroundings though she was mostly withdrawn from society. Rather than drudging through the dreary repetitiousness of life Dickinson escaped into her words. She was especially able to effectively internalize and self-actualize. In her 1862 poem "Because I could not stop for Death," Dickinson wrote about dying, death and the apparent journey to the eternal afterlife. An analysis of her work reveals that there is so much more to the poem based on sound and sense. I will provide a metrical scan of the poem and discuss further elements that lend to the understanding of the poem.

"Because I could not stop for death" opens with an explanation of the event of death. Our daily lives draw on and on with unending monotony. We as humans do not stop usually until we must. Our bodies are fragile, and we underestimate that fact all the while working ourselves to death. We push ourselves to extremes for the sake of success. My grandfather worked right through a heart attack twice. Surviving both times, he worked until he retired and lived well into his nineties, thankfully. When I read Dickinson's words, "he kindly stopped for me" (line 2), this comes to mind. My grandfather was working so hard for his family he could not stop for death. Death, kindly, being such a civil entity, stopped for my grandfather.

There is a saying that there is a season and time for everything. A time or meter signature in music is used to identify how many beats are in each measure. A metrical scan of Dickinson's "Because I could not stop for Death" shows that it was written with a common sense of meter and rhyme, setting a steady pace for the poem. The poem is written in iambic meter. The lines are composed of feet with two syllables in an unstressed then stressed pattern. The poem alternates from tetrameter, or four iambs in a line, to trimeter, three iambs in a line. Listen to the first stanza:

\- / - / - / - /
1 Because | I could | not stop | for Death –
\- / - / - /
2 He kind | ly stopped | for me –
\- / - / - / - /
3 The Car | riage held | but just | Ourselves –
\- / - / - /
4 And Im | morta | lity (1-4)

The rhyming pattern found in "Because I could not stop for Death" is ABCB, with rhymes such as "me" (line 2) and "immortality" in the fourth line. In the second stanza a slant rhyme completes the pattern. This adds to a sense of the speaker's perplexity as the poem continues to carry an uneasy calm.

Dickinson writes with a specific vagueness and a complex simplicity that draws the audience in and makes a curiously easy read. The speaker in the poem describes death in a masculine sense. Dickinson continues the personification of Death as their journey progresses:

“We slowly drove – He knew no haste” (line 5). He is earlier described as patient, kind, and civil. Alliteration is used to assist with setting the rhythm of the poem. In the second stanza “knew” and “no” in line five are the first examples. Following in line seven “labor” and “leisure” are employed. Listening carefully to the alliteration Dickinson encourages the audience to visualize the scene. The details of how the speaker passed are not described, however it is made clear in the following lines that the particulars of everyday life are irrelevant. Dickinson has the speaker describe this release of daily duties: “And I had put away/My labor and my leisure too/For his Civility –” (lines 6-8). Often death and dying carry painful or even gruesome connotations. In this poem, death is described otherwise, and Dickinson provides a peaceful ease to the aftermath of dying. The speaker does not have use for everyday labors nor routine leisure, but she pursues a calming passive journey throughout the poem.

Making effective use of assonance, Dickinson uses the arrangement of words like “held” and “ourselves” (line 3), and “drove,” “slowly,” and “no” (line 5), to give the audience a sense of calm even when facing the experience of death. Looking again at the words “held” and “Ourselves” the “l” sound in both words suggests a clinging unwillingness yet compulsive responsibility of the speaker having to take this journey. The long “o” sounds found in “drove,” “slowly,” and “no” suggest a heavy and dragging weight in the poem. This stresses that Death is in no hurry, and they have all the time in the world. Death had been so respectful and civil to stop for her that, in turn, the speaker politely “put away” her “labor” and her “leisure” (lines 6-7). The earthly things that occupied her days were no longer of consequence.

Many persons do not make the choice to stop for death. The somber and hymn-like feel of many of Dickinson’s poems nod to the mourning that takes place after someone passes. This journey through the poem at length guides me to direct my own life at a slower more intentional pace. The journey the speaker and Death take is quick but feels long, as there were points of reflection and respect for the life that was lived before reaching the destination of the speaker’s eternity. There is no haste as we all advance to the inevitable grave. The scenes the speaker encounters while being escorted by Death are gently remembered at first. Her choice of words at the end of the poem, as in “surmised” (line 23), gives the impression that she was not immediately sure of where this expedition was heading. Nevertheless, the weight of regret is lifted by the odd satisfaction the speaker feels in keeping company with Death as they continue toward eternity. I have always visualized Death as an overly grim character. After reading this poem I am prompted

to shift my perspective of death, and my overall attitude in life. I think to myself that I would enjoy a lively and vivid view down memory lane, with enduring and poignant memories, when death comes.

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