inter-text

[an undergraduate journal for social sciences & humanities]

Volume 2, Spring 2019

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Inter-Text: An Undergraduate Journal for Social Sciences & Humanities, Volume 2
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555 N. Sheridan Road
Lake Forest, IL 60045

ISBN: 978-1-941423-04-2

Printed by Thomson-Shore.

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Dear Reader,

Our second undertaking in our mission to enable scholarly dialogue, diversity, and development among Lake Forest College's humanities and social science students, this volume of *Inter-Text* represents the true spirit of the academic culture the College strives to achieve. It is our deepest wish that this Journal continues to serve as a venue through which our fellow students can share their valuable perspectives. So, to start, we thank you for your continued interest in and support of our endeavor.

With one volume under our belts, we have labored over the past year not only to live up to but also to exceed the success of *Inter-Text* Volume 1. Reflective of this, we were pleased to offer Spanish- and French-speaking students the opportunity to submit. Though no papers written in French were submitted, you will find in our collection two Spanish articles, which each underwent the same rigorous peer review and editorial process as our English submissions. We feel that being able to include scholarship in multiple languages truly embodies the Journal's mission of intertextual dialogue.

In addition to expanding the Journal's linguistic scope, we were able to use last year's experience to strategically improve this year's process in practical ways. Our editorial process this year was much more comprehensive; following the peer review using a new and intuitive rubric, each article was substantively edited, copyedited, and proofread by at least two editors. Through these changes, we hope that contributing to the Journal was more organized and enjoyable for authors and editors alike. We also implemented a new, web-based workflow for content acquisition, which brings us to the articles we have included in *Inter-Text* Volume 2.

Of nearly forty submissions, we present to you the best thirteen. We were once again moved by the response we received from the campus community. We strived to build upon the legacy of last year's volume and to continue to foster evolving thought, vision, and conversation. Our commitment to provide you, the reader, with a cohesive and tangible collection of incredible literature means that we must actively peruse and scrutinize the work of those who are audacious enough to thrust themselves onto the tightrope of academic judgement. We encourage you to take the chance these authors did and submit your own work to next year's volume, for without submissions, our Journal would be substantially shorter. Here, it is fitting to mention the components of our selection process.

The pieces before you were chosen through a meticulous blind peer review process. The exceptional standard of submitted papers made our jobs increasingly difficult due to the quality and uniqueness of the submissions. Every submission we received was assigned to at least three editors for evaluation, and these editors assessed four major elements

that are central to strong papers: clarity of argument, use of evidence, structure, and language and grammar. We discussed each submission in great depth. This collaborative, yet combative process ensured that all submissions were considered equally. The result of this process—the scholarship in the following pages—spans many fields of study in the social sciences and humanities.

The first piece in this collection is “Romance Novels and Higher Education,” in which Rebecca Reitemeier argues that romance novels, which are typically associated with female readers, have the ability to develop readers’ empathy. In line with gender and women’s studies, in the first Spanish article in our collection, Emma Juettner analyzes a Spanish translation of Jeanette Winterson’s *Written on the Body*. This experimental novel, focusing on a character with no identified gender, was problematic to translate into Spanish since most words are constructed as either masculine or feminine.

Ani Karagianis takes a sociological approach to relationships in her article, “Let’s Talk About Sex, Maybe?”, in which she discusses the important issue of consent and its confusing place in the liminal lives of college students. Continuing with this focus on relationships, our other Spanish article, contributed by Stephany Baca, explores how the relationships portrayed in the Spanish translation of the 1959 comedy, *The Complaisant Lover*, were changed to accommodate censorship regulations under the Franco regime in Spain.

Zach Klein expands the Journal’s consideration of topics of government and international relations as he proposes possible reasons why a nuclear weapons program is developing in Saudi Arabia. In line with this study on evolving perspectives, Jennifer Bolek examines different standards of virtue in seventeenth- and eighteenth-century literature. She discusses how Samuel Johnson maintained his virtue in the face of controversy, as well as how a black man was characterized according to European standards of virtue in the novel *Oroonoko*.

We now move from perceptions of virtue and race in literature to cultural relations in art history. Alexis Heredia explores cultural appropriation of European society by American artists in her article “Primitivism Displayed in American Art.”

Both cultural appropriation and expected assimilation are significant issues in American society. Sarah Boomgarden analyzes the history of traditional jobs that Native Americans worked and how these jobs have contributed to their impoverished socioeconomic status. Ridwaan Ismail also evaluates economic conditions in both social and entrepreneurial contexts in his article, which quantitatively examines the variables that impact CEO salaries and company success by completing a statistical examination of a random sample of S&P 500 companies. Matthew

McMahon discusses the economy from a philosophical perspective, considering René Girard's theories to explain why humans desire objects and determine worth.

McMahon also considered human desire for non-material things, including education and career, which brings us to our next essay. As an African American woman, Jarena Lee faced several challenges in her pursuit of becoming a preacher. Emily Dietrich's analysis of Lee's mystical experiences and spiritual journey demonstrates her process of overcoming these obstacles. In "Innate Mysticism," Zoe Walts also explores religious experience through the lens of a new scientific field known as neurotheology.

In our final piece, Bernard Kondenar considers how religious ideologies inform our view of the impending apocalypse and connects this apocalyptic discourse to the larger discussion of environmentalism. Following these pieces from our authors, you will find four feature articles contributed by our editors in which they review books, a film, and a study abroad experience.

Before you begin reading this Journal, we would like to thank you for sharing in our vision. A journal is undeniably incomplete without an audience to read, question, and savor the voices and opinions of our authors. So it might be said that without you, dear reader, our efforts would be meaningless. We hope you enjoy *Inter-Text* Volume 2.

Sincerely,

The Editors

[student essays]

Romance Novels and Higher Education

[Rebecca Reitemeier]

Anyone with any experience around bookish types will have long since picked up on a sense of elitism, especially in academia, when it comes to genre. There are countless biases in the world of literature, but one of the most pervasive prejudices is against popular romance fiction. Eric Selinger pointedly characterizes this particular hierarchy, stating that "disdain for popular romance fiction remains a way to demonstrate one's intelligence, political bona fides, and demanding aesthetic sensibility."[1] As the genre most widely associated with women, popular romance fiction has a long history of contempt, but in recent decades feminist authors and critics have contested the validity of the scorn that romance novels elicit. When considered in an academic setting, the controversy itself stands as a rich opportunity for exploration. More importantly, however, the capacity for the cultivation of empathy through an examination of the emotional lives of women makes the romance novel a valuable resource deserving of academic consideration. Dedicating thoughtful attention to stories that deal intimately with women and their experiences can enrich students' ability to identify with female characters and by extension more empathetically understand and value the experiences of real women. Exploring historic and feminist critiques of romance novels and responses to those critiques from romance novel advocates can reveal where the bias against popular romance fiction comes from, and why, when considered carefully, romance novels have an important role to play in higher education.

The popular romance fictions discussed in this essay are romance novels which the Romance Writers of America define as a narrative in which the plot focuses on the main characters' struggle to make their love story survive against obstacles and includes an "emotionally satisfying

1 Eric Murphy Selinger, "Rereading the Romance," *Contemporary Literature* 48, no. 2 (2007), 308.

and optimistic ending."[2] This type of romance includes a multitude of sub genres (erotic, historical, paranormal, LGBTQ+, inspirational, young adult, and many more), which altogether account for 34 percent of the United States fiction market.[3] Because of the varied subgenres and breadth of authors and readers, it can be deceptively difficult to nail down similarities that unite all romance novels, but one thing that is consistent across the romance genre is the happy ending. As a descendent of the Greek comedy, romance ends with a wedding, or at least the promise of some kind of commitment between the heroine and her hero. This common denominator has been the target of criticism since feminist critique of the genre began, but Pamela Regis, author of *A Natural History of the Romance Novel*, argues that for romance readers, seeing the heroine overcome the barrier is the real draw of the stories, not the wedding at the end. She asserts that "the heroine of the romance novel…overcomes the barrier and is freed from all encumbrances to her union with the hero," and "her choice to marry the hero is just one manifestation of her freedom."[4] Readers value the freedom of their heroine, not just a ring on her finger.

So where did the negative attitude toward these happy tales begin? For that we can blame the British government. The rise of the novel came in eighteenth century England as a result of several factors: an increase in literacy, thanks to the Puritans who valued and promoted the ability of a person to read their own bible; the ability to produce and distribute books as a result of the commercial prosperity which allowed the publishing industry to emerge; and a class of citizens that had, for the first time,[5] spare time for leisure.[6] In contrast to previous forms of fiction and printed storytelling, eighteenth-century novels "represented fictionalized reality, an image of everyday life of the ordinary people."[7] With simple language and familiar characters, settings, and topics, these novels appealed to an audience in a new way. Romance novels allowed for a closer emotional connection, especially through the novel "dealing with the inner life and the individual psychology, creating a bond of intimacy between a reader and a hero as well as the reader and the author, which enabled the process of

2 "About the Romance Genre," *MyRWA*, Romance Writers of America: The Voice of Romance Writers. https://www.rwa.org/Online/Resources/About_Romance_Fiction/Online/Romance_Genre/About_Romance_Genre.aspx?hkey=dc7b967d-d1eb-4101-bb3f-a6cc936b5219.

3 Ibid.

4 Pamela Regis, *A Natural History of the Romance Novel* (Philadelphia: University of Pennsylvania Press, 2003), 15.

5 The new capitalist economy in England made it possible for working citizens to acquire more wealth and the division of work and home (public and private) life created an enrivonment conducive to private leisure.

6 Ana Vogrincic, "The Novel-Reading Panic in 18th-Century in England: An Outline of an Early Moral Media Panic," *Medijska Istraživanja* 14, no. 2 (2008), 106.

7 Ibid., 107.

identification."[8]

At this time, eighteenth-century novels mostly took the shape of what would today be easily recognized as a popular romance; an affair between star-crossed lovers with seemingly inescapable obstacles who miraculously found a happy ending was a classic novel plot.[9] This type of relationship and often class-based drama posed a threat, in the government's eyes, to the wellbeing of the country's citizens, particularly the women who made up most of the readership. This concern for women's well-being led to the equivocation of libraries with brothels and a condemnation of the readers who chose to partake in them. Novel reading was associated with moral shortcomings: "Their regard for such low literature was seen to reflect their own bad taste and dubious personal traits: they were said to be fanciful and superficial, indolent and hasty, incapable of any serious study whatsoever."[10] One disgusted observer shared his distaste for the corruption of Britain's ladies:

> Women, of every age, of every condition, contract and retain a taste for novels […T]he depravity is universal. My sight is every-where offended by these foolish, yet dangerous, books…I have seen a scullion-wench with a dishclout in one hand, and a novel in the other, sobbing o'er the sorrows of *Julia*, or a *Jemima*.[11]

In order to combat the degeneration of the nation's citizens, the British government employed bans on knowledge, limited access to light to retrict the public's consumption of the books, and ultimately used shame campaigns to keep the people down.[12] The government's theory behind these legislations was that if readers were too embarrassed to talk about the books in groups, they could hardly discuss their revolutionary themes and rise against the government. Maria Rodale, a modern champion of the romance novel, asserts that the aspects of romance novels that made them so threatening at the time were choice, adventure, great sex, and love of self. The topics empowered women readers (and all traditionally disempowered people) to think critically about their own lives and opportunities and to strive for better, which remain the same qualities of the genre that make it a positive one for women today.[13]

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8 Ibid.

9 Ibid.

10 Ibid., 110.

11 *Sylph*, no. 5 (October 6, 1796), 36-37, quoted in ibid., 103.

12 Maria Rodale, "How Romance Novels Empower Women," *The Huffington Post,* December 7, 2017, www.huffingtonpost.com/maria-rodale/how-romance-novels-empowe_b_1315986.html.

13 Ibid.

As a huge part of the book market and a genre with a rich and titillating history, it is curious that an entire genre would be so frequently dismissed as a contender for academic consideration, but it is rare to find a formal course featuring such romances at an institution of higher education. Indeed, the eighteenth-century reputation of the romance novel as "low" literature persists, which may account for the absence of romance on college syllabi. Feminists have debated the worthiness of this status for decades, particularly romance's status as either empowering or oppressive toward its women readers.

Feminist criticism of the romance genre as "an enslaver of women" started in the 1970s with Germaine Greer.[14] Most feminist criticisms of the genre followed suit, with the overarching claim that the messages latent in romance novels reinforces passivity in women. Critics take issue with marriage as the ultimate goal of each and every heroine's story because it reinforces patriarchal ideals and domestic stability as a woman's reward for good behavior. Eric Selinger, a defender of romance novels, cites one of the central criticisms he receives as the belief that romance is merely a distraction from the injustices that women face in their lives, like a Band-Aid over a head wound.[15] To this type of critic, romance is an opiate that keeps women from taking action: women readers get a quick fix of a fictional happy ending, which is just enough to keep them from taking real action to change their personal lives in a way that would make their lives more bearable. Janice Radway, a 1980s feminist critic, claims that "the romance continues to justify the social placement of women that has led to the very discontent that is the source of their desire to read romances."[16] Her claim suggests that romances glorify a stifled housewife lifestyle, and women readers subsequently become complicit (or at least complacent) in their own continued oppression without a set of instructions for how to get out of it.

In response to this vein of criticism, romance novel advocates have several approaches: defending the domestic sphere, defending the heroine, defending the audience and author, and defending the genre against poor critical academic technique. In defense of the domestic sphere, Christine Jarvis argues that "romantic fiction challenges the assumption that the public, male-associated sphere is inherently more worthy of reward and commitment than more private or personal achievements often associated with women."[17] This perspective values traditionally feminine traits/activities

14 Regis, 4.

15 Eric Murphy Selinger, "Rereading the Romance," *Contemporary Literature* 48, no. 2 (2007), 310.

16 Janice A. Radway, Reading the Romance: *Women, Patriarchy, and Popular Literature,* 2nd ed. (Chapel Hill: University of North Carolina Press, 1991), 217, quoted in ibid., 25.

17 Christine Jarvis, "Romancing the Curriculum: Empowerment through Popular

and does not rely on downplaying or redefining the domestic betrothal ending as central to the story. Yes, the heroine gets a husband at the end, and no, that doesn't make her a disempowered woman. "Domesticity is not the necessary equivalent of oppression, either externalized or internal, and to dismiss it as such is to undermine a valid aspiration or life choice for women."[18] Just because the heroine is married and happy about it doesn't mean that she is brainwashed or stifled. It means that she values that form of relationship, which is a form and ritual celebration that has been valued for centuries. If a marriage at the end reinforces the value of a domestic choice for readers, then that is not inherently reinforcing patriarchal control over those same readers. Rather, it is mirroring their own priorities and love back to them in a representational and empathetic way.

To defend the heroine, author Jennifer Crusie cites the romance heroine's self-determined value apart from the hero entirely. She states that her heroine "doesn't have to earn her hero's love; she gets it as a freebie, unconditionally, because she's intrinsically worthy of being loved, and her worth is demonstrated to the reader by the way she conducts her quest."[19] This worthwhile heroine is capable of overcoming the obstacles that are put in front of her, and when she does overcome them she gets the rewards of personal growth with a bonus of a loving man at her side to cheer her on. This loved and loving heroine is a representation of victory over challenges, which is also looked down upon as being idealistic and blind to the harsh realities of women's lived experiences. Crusie argues, however, that a happy ending is not naive:

> Romance fiction places women at the center of the story by refusing to pay lip service to the post-modernist view that life is hopeless and we're all victims. Instead, romance fiction almost universally reinforces the healthy human perception that the world is not a vicious tragic place, especially for women. This has often been cited as evidence that romance fiction does indeed dwell in fantasy land, but showing women's victories is not unrealistic, nor is tragedy inherently superior or more realistic than comedy.[20]

Romance heroines reflect the reader's world back to them through complex,

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Culture," *Convergence* 28, no. 3 (1995), 71-77.

18 Janet, "Romance Is Not a Feminist Genre – And That's Okay." *Dear Author,* January 6, 2015, dearauthor.com/features/letters-of-opinion/romance-is-not-a-feminist-genre-and-thats-okay/.

19 Jenny Crusie Smith, "This Is Not Your Mother's Cinderella: The Romance Novel as Feminist Fairy Tale," in *Romantic Conventions*, ed. Anne K. Kaler and Rosemary E. Johnson-Kurek (Bowling Green: Bowling Green State University Popular Press, 1999), 55.

20 "Romancing Reality: The Power of Romance Fiction to Reinforce and Re-Vision the Real," *Paradoxa: Studies in World Literary Genres*, no. 1-2 (1997): 91-92.

valuable characters who apply their skills and are rewarded, which is hardly overstepping reality. These heroines are not all wish-fulfillment—they simply deal in the reality of optimism. Romance authors "are not constructing fantasies, they are reinforcing what women already know: when things get bad, women are often the ones who have the strength to endure and prevail."[21] The novels do not deny that women can face terrible hardships, but persevering fictional heroines represent very real women who withstand and conquer those hardships.

In defense of romance authors and their audiences, Crusie puts her belief succinctly: "Women are not stupid nor are they out of touch with reality."[22] As an author, Crusie trusts her readers to be discerning human beings who can tell the difference between reality and fiction while maintaining the ability to enjoy a story's imaginative gap and apply relevant themes to their own lives, just like the audience of any other genre. She is not alone in this belief. The women who read her books are not homogeneous or stupid audience, and neither are Crusie's fellow authors, who are women of color, lawyers, physicians, and professors.[23] The women writing for women at the top of this genre do not underestimate their audiences or sanitize their experiences. As Crusie articulates, "far from ducking reality, romance novels have dealt with date rape, widowhood, loss of children, alcoholism, AIDS, birth defects, imprisonment, child abuse, breast cancer, racism, and every other major problem women face today."[24] Romances all have happy endings, but they do not all have happy circumstances, and they often explore gritty and intense emotional themes, all of which have been historically taboo. Romance novels have been a reliable outlet for the socially unacknowledged sexual lives and emotional turmoil of women, something no other genre would touch.

Against poor critical academic technique, romance defenders' main grievance is that romance is treated as a homogeneous group and receives criticism for things that other genres that are considered with more nuance do not receive. Many critics try to characterize the whole genre based on "a few texts that a critic mistakes as representative."[25] Because romance is such an expansive genre, using selections from one subgenre as a case study for the genre as a whole is inaccurate. Likewise, picking one book from each subgenre would be similarly one-sided due to variation within subgenres. Sweeping generalizations about romance novels based

21 Ibid, 85.

22 Ibid, 92.

23 Emma Pearse, "Why Can't Romance Novels Get Any Love?" *Smithsonian.com*, Smithsonian Institution, March 12, 2015, www.smithsonianmag.com/arts-culture/why-cant-romance-novels-get-any-love-180954548/.

24 Crusie, "Romancing," 85.

25 Pamela Regis, preface to *A Natural History of the Romance Novel* (Philadelphia: University of Pennsylvania Press, 2003), xii.

on a half dozen gothic romances do not create a complete picture. Another area where romance novels are criticized for not performing beyond the expectations of other genres is in educating women about their individual liberation. A common critique is that romance novels don't give women readers instructions or a "comprehensive program" for reinventing their lives in a more empowered, radical way. Regis responds to this criticism by asking: which novels do?[26] Why should romance novels be held to a standard of social revolution for which no other genre is held responsible?

Another defense for romance novels stems from the criticism that the heroine's marriage at the end stifles her character because she loses her individuality, so that "in this view, the ending in effect cancels out the narrative that has gone before."[27] Because other aspects of the heroine's life are not deeply explored beyond the scope of her romantic relationship, she must be one-dimensional and stifled. Regis's defense against this sort of claim is that romance is being critiqued for things that other genres are equally guilty of but are not criticized for: namely, ending the narrative, which all books must do; and providing a limited exploration of the skills and life of the protagonist. Regis compares this to Moby Dick—the book does not flesh out Captain Ahab's life on land, but that is not a weakness of the story, it is a result of the story's focus, which is necessary especially in genre fiction.[28]

The reception of romance in academia has reflected many of the doubts about romance and few of its defenses. Romance, as "the most female of popular genres" is written predominantly by women, for women, and about women.[29] It is (unfortunately) no wonder, then, that it would become the object of scrutiny. "Sociologists have long recognized a phenomenon called 'feminization'…which means that anything that becomes associated solely with women falls in general esteem."[30] Simply being associated with women is a threat to the legitimacy of any object, and this sexist pattern applies directly to the reception of romance novels. Marketing has also been of no help to romance's public reputation, particularly the marketing of Harlequin romances, which have capitalized heavily on the notion that sex sells, to the detriment of the perceived integrity of the genre: "All those red garters and hint o'dick covers may help boost individual print runs, but at what price?"[31] Unfortunately, because women's sexuality in many ways

26 Regis, *Natural*, 13.

27 Ibid., 10.

28 Ibid., 12.

29 Regis, preface, xii.

30 Jenny Crusie, "Defeating the Critics: What We Can Do About the Anti-Romance Bias," *Romance Writers Report* 18, no. 6 (1998).

31 Candace Proctor, "The Romance Genre Blues, or Why We Don't Get No Respect," in *Empowerment versus Oppression: Twenty First Century Views of Popular Romance Novels*, ed. Sally Goade (Newcastle: Cambridge Scholars Publishing, 2007), 19, quoted in Selinger, 309.

is still taboo, openly acknowledging the sexual themes of some books seems to overshadow the rest of the value of the genre.

Despite these surface-level misunderstandings, and partially because they challenge a student to work past misrepresentation, romance novels should be brought into higher education literature curriculums because they would further a primary goal of liberal arts education: empathy. Empathy, or "the ability to understand and share the feelings of another," allows people to connect with one another despite differences in their lived experiences or beliefs, and this ability to imagine others complexly is a foundational skill toward interpersonal collaboration and respect.[32] Women are taught to identify (or empathize) with men because, as Jane Tompkins points out, "stories about men…function as stories about all people," so "women learn at an early age to identify with male heroes."[33] The same kind of practice in empathy is rarely required or even encouraged in men toward female characters, and this imbalance contributes to the perception that men are standard and women are peripheral. Given that women are not, in fact, side characters in the human story and the continuation of the human world, literature which explores some of their experiences could provide opportunities for all students to see female characters placed front and center and spend time unpacking their stories, encouraging identification with and appreciation for women's experiences. A critical academic consideration of romance novels would help the situation by encouraging a female-centric identification outside of the self in the classroom from a women-written, women-centric area of literature. Surely an area of literature that focuses on the empowerment of the emotional lives of women could generate valuable discussion to an educational setting, especially where curricula still focus predominantly on work by and about dead men. While lack of diversity in the canon has slowly been addressed with gradual adoption of texts written by women and people of color, the addition of romance, which has a largely ignored literary history, would help diversify the canon in a meaningful way.

According to a 2017 survey by the Romance Writers of America, the average readership of romance novels are 82 percent female, 35-39 years old, 73 percent white, and 86 percent heterosexual.[34] The statistics immediately raise the question: can a genre with such a homogenous audience really be empowering or move beyond white feminist concerns and priorities that ignore the needs and perspectives of women of color or LGBTQ+ women? Some scholars think yes. There are romances written

32 Dictionary.com, s.v., "Empathy," accessed February 27, 2019, https://www.dictionary.com/browse/empathy.

33 Jane Tompkins, *West of Everything: The Inner Life of Westerns* (London: Oxford University Press, 1997), 17, quoted in Regis, preface, xii.

34 "About."

by people of color with characters of color, and LGBTQ+ romance has been one of the most steadily growing subgenres since the 1970s.[35] Going beyond the American classroom, Jayashree Kamble argues that romances can be used for bolstering equality in other countries like India. Kamble writes: "When viewed through the lens of a culture that has never experience a feminist movement…romance clearly displays the potential to provide women in other cultures with tactics to recognize and contest patriarchy as it exists in their own contexts."[36] According to Selinger, Juliet Flesch also argues this point, saying that "romance authors in Australia have used the genre for a variety of explicitly nationalist ends... and to weigh in on local issues or race."[37] In addition, Selinger cites Guy Mark Foster, a black author, who says that "'no other literary form has thus far attempted to take up the vexed question of interracial sex as it related to black women' with 'the commitment and purpose' of popular romance."[38] Romance novels can be an instructional tools that serve as model narratives of female characters with agency and the opportunity to navigate complicated relational or cultural circumstances. According to these scholars' testimonies, it does seem that romance fiction has the potential to uplift marginalized groups and has begun doing so, further elevating romance's status as an inclusive and empowering genre.

Empathy is a key tenet of what a liberal arts education is supposed to create and is an essential component of peaceful continued existence on earth in terms of individual relationships and, more significantly, in terms of a global outlook on sustainability and collaboration on a planet with finite resources.[39] The ability to continually learn and apply cross-disciplinary knowledge as the focus of liberal arts education directly serves that necessary cause. "By prioritizing the nurturing of empathy through a liberal education, we can do much to effect positive change. We can help our students understand their connections to other humans, animals, and

35 Christine Grimaldi, "Can LGBTQ Romance Give Happily-Ever-Afters to Identities Beyond Gay and Lesbian?" Slate, October 8, 2015, www.slate.com/blogs/outward/2015/10/08/lgbtq_romance _how_the_genre_is_expanding_happily_ever_afters_to_all_queer.html.

36 Jayashree Kamble, "Female Enfranchisement and the Popular Romance: Employing an Indian Perspective," in *Empowerment versus Oppression: Twenty First Century Views of Popular Romance Novels,* ed. Sally Goade (Newcastle: Cambridge Scholars Publishing, 2007), 162, quoted in Selinger, 317-318.

37 Selinger, 318.

38 Guy Mark Foster, "How Dare a Black Woman Make Love to a White Man! Black Women Romance Novelists and the Taboo of Interracial Desire," in *Empowerment versus Oppression: Twenty First Century Views of Popular Romance Novels*, ed. Sally Goade (Newcastle: Cambridge Scholars Publishing, 2007), 133, quoted in Selinger, 317.

39 Nadine Dolby, "The Decline of Empathy and the Future of Liberal Education," *Association of American Colleges & Universities*, December 18, 2014, www.aacu.org/publications-research/periodicals/decline-empathy-and-future-liberal-education.

the planet—and perhaps, eventually, find their way back to themselves."[40] The cornerstone of the path to meaningful interactions with each other and back to oneself could be romance novels, which have been a foundational tool for exploring emotions and interpersonal relationships in literature since it spooked the British government in the eighteenth century. "A liberal education...educates the whole person," and what better way to round out that whole than by examining the unique and historically suppressed feminine perspective through romance and the exploration of the emotional lives of women, who have traditionally been the locus of empathy?[41]

There are already scholars championing this idea in the academic world. Frantz Lyons and Eric Selinger created the International Association for the Study of Popular Romance, and thanks to their efforts, the association has "injected the genre with legitimacy in the eyes of academic institutions and romance fiction is now being debated and dissected in classrooms from George Mason University to the illustrious classrooms of Princeton."[42] The association's journal, the Journal of Popular Romance Studies, has facilitated scholarly consideration of not just what an uninitiated viewer might expect of mainstream romance, but diverse romance-based topics, like "Sapphic Romance in Mexican Golden Age Filmmaking" and "disability and romance."[43]

Romance also allows students to be introspective. In classrooms where students have already studied romances, the study of the structure of the novels encouraged self-reflection, and "made some students painfully aware that what had appeared to be individual, distinct, personal events, were in fact social and cultural too."[44] First, they discovered the repetitive plot, relationships, and assumptions in romance novels, and then came to recognize the same structures and expectations in their own lives and were forced to reckon with the importance and responsibility of the context in which one chooses (consciously or not) to view one's life.[45]

Romance could be a vehicle to bring discussion of the deep emotional lives of a wide variety of women and their freedom into the classroom and may prompt more personal, emotional discussion and connection rather than objective/analytical dissection of the structure or form (although that is certainly also a valuable part of the academic analysis of the genre). Education through romance could also encourage deeper understanding of one's own emotions, life patterns, and expectations toward the goal of recognizing systematic influences and taking responsibility for addressing

40 Ibid.
41 Jill Tiefenthaler, "The Value of a Liberal-Arts Education," *The Hechinger Report*, April 10, 2013, hechingerreport.org/the-value-of-a-liberal-arts-education/.
42 Pearse.
43 Ibid.
44 Jarvis.
45 Ibid.

those influences. The inner lives of women deserve to be explored and valued in academia. While romance novels are certainly not the only vehicle for that exploration, they do offer a varied and intimate look at women writers' and readers' interests and passions, and a prolific genre with such a rich history and healthy modern debate should be included in an education that values literature and the multidimensionality of human experience.

Ni Narrador Ni Narradora:

La Traducción de Género Ambiguo en Escrito en el Cuerpo

[Emma Juettner]

Abstract

Grammar can reflect our cultural ideas of gender, particularly in a language like Spanish, which categorizes most nouns, adjectives, and pronouns as either masculine or feminine. Thus, it can be a challenge to translate subtle or ambiguous references to gender between a pair of languages such as English and Spanish, which have very different rules for grammatical gender. This paper examines several strategies for translating ambiguous gender through an analysis of Jeanette Winterson's Written on the Body and its Spanish translation by Encarna Castejón. Castejón employs multiple tactics to keep from assigning a binary gender to Winterson's non-gendered protagonist; in particular, she uses non-gendered nouns and adjectives and alters sentence structure to avoid gendered words. However, she also uses a handful of masculine and feminine words to refer to the protagonist, which serves Winterson's original purpose of presenting a character who possesses masculine and feminine qualities yet transcends the gender binary. While this translation strategy is not suitable for all English-to-Spanish translations involving ambiguous gender, in this case it is a clever way of maintaining the author's intentions while taking advantage of the target language's system of grammatical gender.

Ensayo

El género es algo que influye toda nuestra cultura, pero muchas veces no consideramos el impacto de nuestras ideas de género en el lenguaje, o el impacto de nuestro lenguaje en las ideas del género. La académica lingüística Anna Livia dice sobre las categorías lingüísticas de género:

> We are born into a linguistic community whose language we learn as infants, inheriting the categories it uses, perceiving the distinctions it makes, and placing greater value on those distinctions because they are encoded in language than on

> others for which we have no words, or that are unimportant in the grammatical system.[1]

Esta idea se basa en la hipótesis Sapir-Whorf, que dice que el lenguaje influye nuestra percepción del mundo y de la realidad. Livia afirma que, en cuanto al género gramático, esta hipótesis tiene mucha razón.[2] Las categorías de género gramático influyen las ideas que podemos expresar sobre el género y por eso crean desafíos para la traducción. Con una lengua meta en que la mayoría de las palabras son masculinas o femeninas, es más difícil traducir la ambigüedad de género, o la falta de género; con una lengua meta en que las palabras no tienen género, puede ser más difícil traducir referencias sutiles al género que dependen en el género gramático. Por eso, el género gramático es un asunto muy importante para los traductores, y especialmente para los que traducen entre lenguas con diferentes tipos de género gramático. Esta obra analizará la novela *Written on the Body*[3] o *Escrito en el Cuerpo*[4]—escrita por Jeanette Winterson y traducida por Encarna Castejón—para determinar algunas estrategias que se pueden usar para traducir el género entre idiomas y los efectos de estas estrategias.

Para este análisis, es importante distinguir entre género gramático y género cultural. Género gramático tiene que ver con la clasificación lingüística de las palabras; género cultural tiene que ver con las características que asociamos con los hombres y las mujeres. A veces los dos son diferentes, pero en muchos idiomas el género cultural tiene una gran influencia en el género gramático, y viceversa. En inglés, se usa un sistema de género gramático que se llama género semántico; es decir, el género gramático de las palabras viene desde las características intrínsecas. Por ejemplo, en inglés usamos los pronombres “he” o “him” para los hombres porque tienen el género cultural masculino. En cambio, en español se usa un sistema de género gramático que incluye el género semántico y el género formal, que depende en las características lingüísticas de una palabra. Por ejemplo, en español la palabra “mesa” no tiene género cultural, pero el sistema de género formal la clasifica como una palabra femenina. Aún en este sistema, hay palabras que tienen género semántico; por ejemplo, la palabra “amante” es masculino si es un hombre y es femenina si es una mujer. Aunque el género formal no necesariamente indica nada sobre el género cultural de una palabra, las

1 Anna Livia, *Pronoun Envy: Literary Uses of Linguistic Gender* (Oxford: Oxford University Press, 2001), 11.

2 Ibid.

3 Jeanette Winterson, *Written on the Body* (New York: Vintage International, 1994). Hereafter cited as *Written.*

4 Jeanette Winterson, *Escrito en el Cuerpo*, trans. Encarna Castejón (Barcelona: Lumen, 2017), Kindle. Hereafter cited as *Escrito*.

ideas de género cultural y género gramático son muy conectadas.[5]

Por eso, puede ser difícil traducir entre una lengua que sólo tiene género semántico, como inglés, y una lengua que tiene género semántico y formal, como español. En un idioma como inglés, la mayoría de las palabras no tienen género gramático, así que es bastante fácil evitar mencionar el género de algo o alguien. En cambio, cada sustantivo y la mayoría de los adjetivos en español tienen género gramático, así que es mucho más difícil no mencionar el género. Puede ser un desafío para los traductores porque a veces una obra inglesa no menciona el género de un personaje y es difícil reproducir el mismo efecto en español.

Para examinar el papel de género gramático en la traducción, he seleccionado la novela Written on the Body de Jeanette Winterson para un análisis detallado. Esta novela es una historia trágica de amor; el personaje principal nos cuenta sobre muchos de sus pasados novios y novias, pero el foco del libro es su relación con Louise, una mujer casada. Esta novela es muy interesante desde una perspectiva de género porque esta persona principal nunca menciona ni su nombre ni su género; la novela se narra con los pronombres de la primera persona, y Winterson no incluye ningún detalle que revele el género de su protagonista. Esto creó una dificultad para la traductora quien la tradujo al español, Encarna Castejón, porque tuvo que mantener la ambigüedad de género en un idioma que da un género a la mayoría de los sustantivos y adjetivos. Por eso, un análisis de la novela original y la versión traducida nos puede enseñar mucho sobre el género gramático en los dos idiomas y las estrategias posibles para mantener la ambigüedad de género en una obra traducida.

Hay varias estrategias que Castejón usa por la mayoría de las referencias al género. Si hay un buen equivalente para la frase que no indica el género, lo usa. Muchas veces logró mantener la estructura de la frase original por usar un adjetivo o sustantivo que puede ser masculino o femenino. Algunas de las palabras así son “felices,”[6] “amante,”[7] “mi amor,”[8] “fiel,”[9] “idiota,” “dulce,” “flagrantes,” “inocentes,”[10] “ayudante,”[11] “fuertes,”[12] y “culpable.”[13] Cada una de estas palabras refería a la persona principal (a veces en un grupo con otra persona), pero cada una puede referir a un hombre o a una mujer, así que no revela información sobre su género.

En otros lugares donde la autora usa una descripción sobre la

5 Ibid., 14-15.
6 *Escrito*, loc. 85 of 2442.
7 Ibid., loc. 94 of 2442.
8 Ibid., loc. 113 of 2442.
9 Ibid., loc. 143 of 2442.
10 Ibid., loc. 172 of 2442.
11 Ibid., loc. 191 of 2442.
12 Ibid., loc. 320 of 2442.
13 Ibid., loc. 536 of 2442.

persona quien narra la novela, la traductora cambia la estructura de la frase un poco para evitar mencionar el género. Muchas veces usa un sustantivo o un verbo en vez de un adjetivo, por ejemplo, "alone"[14] se traduce como "en completa soledad."[15] Así Castejón puede evitar usar la palabra "solo/a," que indicaría el género de la persona que habla. De la misma manera, traduce "I feel ridiculous"[16] como "tenía sensación de ridículo";[17] "I was rigorous, hard working…"[18] como "Todo en mi vida era rigor, trabajo duro…";[19] y "I am not engaged I am deeply distracted"[20] como "No hay compromiso, sino honda distracción."[21] Estos cambios son muy pequeños, pero son importantes porque evitan que Castejón mencione el género de su protagonista.

De vez en cuando Castejón cambia la frase aún más para mantener la ambigüedad de género. Un buen ejemplo es cuando un hombre pregunta al personaje principal, "You a loony or something?"[22] Castejón lo traduce de esta manera: "¿Te has escapado de un psiquiátrico o qué?"[23] Esta frase no es una traducción directa de la frase inglesa, pero tiene el mismo sentido y el mismo tono informal. Otro ejemplo es cuando el personaje principal está hablando con Louise sobre su relación. Dice, "We made good friends, didn't we?"[24] La traducción dice, "Y fue el comienzo de una buena amistad, ¿no?"[25] En esta frase, Castejón no quiere usar la palabra "amigos" o "amigas" porque esto indicaría el género del personaje.

Otra estrategia que Castejón usa tiene que ver con la forma "nosotros/as." Porque es un libro sobre la relación entre dos personas, y porque se narra en la primera persona, la novela inglesa usa mucho la forma de "we" o "us." Esto es un problema para la traductora, porque este "we" consiste en Louise y su amante, una mujer y una persona de género indeterminado. Por eso, no se puede usar ni "nosotros" ni "nosotras" para referir a la pareja, porque entonces el lector sabría el género del personaje principal. Por lo general en estas situaciones Castejón sólo usa el verbo y no incluye el sujeto, una cosa más fácil en español que en inglés. Pero otras veces, cuando hay que dar énfasis a la relación de las dos personas,

14 *Written*, 9.
15 *Escrito*, loc. 26 of 2442.
16 *Written*, 12.
17 *Escrito*, loc. 56 of 2442.
18 *Written*, 27.
19 *Escrito*, loc. 270 of 2442.
20 *Written*, 10.
21 *Escrito*, loc. 36 of 2442.
22 *Written*, 23.
23 *Escrito*, loc. 211 of 2442.
24 *Written*, 85.
25 *Escrito*, loc. 1093 of 2442.

usa “tú y yo” o “ti y mí” para referir a la pareja.[26] Esto es una solución adecuada, pero tiene un efecto interesante. Cuando habla de su relación con Louise, el personaje principal tiene que separar sus identidades; no son “nosotros” o “nosotras,” sino “tú y yo.” Es una pequeña detalle, pero crea el sentido de distancia entre el personaje principal y su amante. Esto no es necesariamente una mala cosa, porque es un cuento trágico, y durante el libro, el personaje principal toma una decisión que separa la pareja para siempre. Por eso, tal vez es una buena cosa que la traductora tuvo que usar esta forma para referir a la pareja. No obstante, también tiene un efecto un poco extraño—cuando el personaje principal está hablando con Elgin, el marido de Louise, o cuando está cuidando a un gato que encontró en la lluvia, sí puede usar la forma de “nosotros,” porque Elgin y el gato son masculinos. Me parece un poco irónico que no puede usar esta palabra con la mujer a quien ama, pero sí la puede usar con un hombre a quien odia y con un gato que aparece en el cuento sólo por una página. Crea un sentido de que hay una distancia especial entre el personaje principal y su amante porque siempre se separan lingüísticamente de esta manera.

Aunque Castejón usa estas maneras de evitar el género durante la mayoría del libro, hay algunos ejemplos llamativos en que sí refiere al género cuando describe el personaje principal. Cuando esta persona está hablando de una relación que tenía con una mujer que se llamaba Bathsheba, dice “I began to feel as though we were crewing a submarine.”[27] En la traducción, la frase correspondiente es, “Parecía que estábamos enrolados en un submarino.”[28] La palabra “enrolados” es masculino, así que tiene que describir un grupo que tiene por lo menos un hombre, y las únicas personas en este grupo son Bathsheba y el personaje principal. Por eso, el uso de esta palabra implica que la novela tiene un narrador, y no una narradora. Luego en el libro, una cosa similar ocurre en la traducción. El personaje está hablando sobre otra novia, Inge, y dice que Inge le prohibió llamarla por teléfono porque “los teléfonos son para las recepcionistas.”[29] No obstante, Inge deja que su madre la llama por teléfono, y en la novela original el personaje principal piensa, “She never did explain how she would know it was her mother and not a Receptionist. How she would know it was a Receptionist and not me.”[30] Castejón lo traduce así: “Nunca me dijo cómo sabía que llamaba su madre y no una recepcionista. O cómo sabría que era un recepcionista y no yo.”[31] Este ejemplo es menos obvio, pero el cambio de “una” a “un” cuando deja de

26 Ibid., loc. 1709 of 2442.
27 *Written*, 16.
28 *Escrito*, loc. 113 of 2442.
29 Ibid., loc. 212 of 2442.
30 *Written*, 24.
31 *Escrito*, loc. 231 of 2442.

hablar de la madre y empieza a hablar del "yo" del cuento implica que esta persona es masculina. Si fuera mujer, Inge probablemente no pensaría que fuera "un" recepcionista, sino "una" recepcionista. La yuxtaposición de "una" para la madre y "un" para el personaje principal da al lector la impresión que este personaje es un hombre.

Si Castejón sólo hubiera incluido referencias a género masculino en cuanto al personaje principal, yo concluiría que su traducción no representara la ambigüedad de género en la obra inglesa. Pero también hay ejemplos en que la traducción refiere a esta persona con palabras femeninas. En la versión inglesa, cuando el personaje y su amante Louise entran a la casa de Louise, dice "We went down the hall together."[32] Castejón lo traduce, "Entramos juntas."[33] Esto implica que las dos son mujeres, algo que me parece un cambio aún más deliberado que los ejemplos anteriores. En otros lugares donde Winterson usa la palabra "together" para referir a la persona principal y Louise, Castejón encuentra otras maneras de evitar la palabra "junto/as." Por ejemplo, traduce "I don't think we even slept together that night"[34] como "ni siquiera creo que pasara la noche conmigo";[35] traduce "we did it together"[36] como "era cosa de dos";[37] traduce "we were quiet together"[38] como "nos quedamos en calma."[39] Es claro que Castejón ha encontrado otras maneras de evitar la palabra "junto/as" en estas situaciones, así que me parece una decisión deliberada cuando usa "juntas" para referir al personaje principal y a Louise. Una cosa muy parecida ocurre cuando esta persona dice que está "surrounded by my tables and chairs and books,"[40] y Castejón lo traduce "rodeada por mis mesas y sillas y libros."[41] Como en el ejemplo anterior, no necesita usar la palabra "rodeada." Se puede decir "me rodeaban las mesas y sillas y libros" y no cambiaría el sentido de la frase. Pero Castejón decidió usar la palabra "rodeada" que implica que la persona hablando es una mujer.

No podemos estar seguros del motivo de Castejón en incluir estos pequeños usos de género para referir al personaje principal de la novela; nunca dio una entrevista sobre esta traducción, y no incluyó una nota o prefacio en la obra para dar más contexto a su traducción. Tal vez simplemente se equivocó, pero esta explicación no parece adecuada,

32 *Written*, 30.
33 *Escrito*, loc. 310 of 2442.
34 *Written*, 27.
35 *Escrito*, loc. 259 of 2442.
36 *Written*, 45.
37 *Escrito*, loc. 526 of 2442.
38 *Written*, 82.
39 *Escrito*, loc. 1053 of 2442.
40 *Written*, 38.
41 *Escrito*, loc. 433 of 2442.

porque usó tanto cuidado para el género en la mayoría del libro, y los ejemplos en que usa palabras con género parecen deliberados. Tal vez, la característica mejor conocida de este libro es su protagonista sin género, así que la traductora tenía que saber que fue importante preservar esta ambigüedad en la traducción al español. Me interesa que incluye referencias masculinas y femeninas para referir a la persona; esto indica que tal vez intentaba crear más dudas para el lector por usar palabras con diferentes géneros.

Aunque no sabemos la razón con certeza, Castejón no preservó completamente la falta de género en la obra original. Por eso, ¿debemos decir que es una mala traducción? Para contestar esta pregunta, podemos considerar el propósito de Winterson en escribir la novela original. Aunque parece que ni Winterson ni Castejón ha comentado en público sobre la traducción, Winterson dio una entrevista sobre el libro para Bomb Magazine cuando la novela se estrenó en 1993. En cuanto a su protagonista, dice:

> If you could take away all the obvious clues, all the structures and scaffolding around which gender is normally constructed and have a narrative voice which is really powerful and moving but nonetheless is not identified as either male or female, that would be a very liberating thing. So I decided to do it… In *Written on the Body*, it wasn't so much that I wanted to create an androgynous character. I didn't. I wanted to create a character who could act in ways that were stereotypically male or predictably female and have those clues continually undercut one another, so you have a narrator who is soft and will cry or will punch the shit out of somebody on the front doorstep. I don't believe these things are contradictions, I believe they run together.[42]

Para Winterson, fue muy importante que su protagonista no tuviera género porque quería contar una historia de amor que no fuera restringido por los roles de género. La ambigüedad hace posible que cada lector puede leer la novela de una manera diferente y se puede identificar con el personaje principal. Winterson también menciona en la entrevista que, aunque ella misma es lesbiana, no quería que esto influya la percepción del personaje principal. Quería que su protagonista tuviera características masculinas y femeninas y que el lector no pudiera estar seguro del género verdadero de este personaje. Quería romper con el estricto sistema binario que la sociedad impone sobre el género.

42 Catherine Bush and Jeanette Winterson,"Jeanette Winterson by Catherine Bush," *Bomb Magazine*, April 1, 1993, https://www.bombmagazine.org/articles/jeanette-winterson/.

Si consideramos el propósito de Winterson, creo que la traducción de Castejón logra preservar la ambigüedad de género, aunque de una manera no muy obvia. Usa lenguaje neutral durante la mayoría de la novela, y cuando menciona género, usa palabras masculinas y femeninas. Tal vez esta estrategia fue una manera de reflejar la mezcla de características masculinas y femeninas que Winterson quería representar. De una manera, su uso de palabras con género puede hacer la ambigüedad aún más fuerte que en la obra original: en la novela inglesa, se puede leer toda la novela pensando que el personaje principal es un hombre, o pensando que es mujer. No hay evidencia definitiva para refutar cualquiera de estas dos interpretaciones. Pero en la obra de Castejón, si el lector está poniendo atención al género gramático, no es posible pensar que es definitivamente hombre o definitivamente mujer. Al introducir palabras con un género definitivo, Castejón ha hecho que el lector no puede ignorar la ambigüedad de género. Si el personaje principal es masculino en una frase y femenino en otra, el lector no se puede evitar la conclusión que esta persona no tiene un género binario definitivo. Por eso, aunque Castejón usa palabras como "rodeada" o "enrolados" que agregan un género gramático que no ocurre en el original, este cambio refuerza el mensaje original de Winterson.

Como se puede ver, *Written on the Body* y *Escrito en el Cuerpo* son buenos ejemplos de las diversas estrategias que se puede usar para comunicar ambigüedades sobre el género. En su traducción, Castejón usa estrategias simples como usar palabras de género neutro y usar sustantivos o verbos en vez de adjetivos para describir al personaje sin género; pero también usa la estrategia menos obvia de incluir algunas palabras infrecuentes con género para dar énfasis a la ambigüedad del género de su protagonista. Estas estrategias pueden ser muy útiles porque las ambigüedades de género aparecen en todas formas de literatura traducida (aunque por lo general no haya tanta ambigüedad como en esta novela) especialmente entre idiomas como inglés y español que tienen sistemas muy diferentes de género gramático. Además, poco a poco el mundo está aceptando más a la gente que no se identifique ni como hombre ni como mujer, así que las estrategias usadas en *Written on the Body* y la traducción de Castejón tal vez pueden servir como inspiración para futuros traductores de cómo se puede usar el lenguaje para respetar a estos géneros e identidades aún en idiomas como español en que hay un sistema de género gramático muy estricto y muy binario. El estudio de estas estrategias de traducción nos puede enseñar sobre el papel de género gramático en múltiples idiomas, y nos deja examinar el impacto del género gramático en nuestras propias ideas sobre el género cultural.

A Statistical Analysis of CEO Compensation, 2015-2016

[Ridwaan Ismail]

The current age is marked by the expansion and dominance of large corporate entities. Enterprises like financial institutions, technology companies, and retail firms have extended their presence to all parts of the world and have firmly positioned themselves as integral parts of the social, political, and economic make-up of modern civilization. Consequently, information regarding these corporations holds immense credence in assessing the various facets of contemporary society. Whether it be measuring a nation's GDP, or (as demonstrated by the recent Facebook-Cambridge Analytica data scandal) monitoring the degree of personal privacy, information related to these firms is of great value to all members of society.

In particular, the subject of CEO compensation at these companies garners a great deal of interest. The chief executive officer (CEO) is the most senior employer at an organization and is tasked with leading the company's managerial team. The primary goal of the CEO is to maximize shareholder value, which is the value of the company owned by its shareholders. The extensive levels of attention directed towards CEO compensation stem largely from the increasing degree of income inequality in society. Currently, "America's top 10 percent averages more than nine times as much income as the bottom 90 percent."[1] Also, "the gap between worker and CEO pay was eight times larger in 2016 than in 1980."[2] These damning facts provoke several questions about the nature of CEO compensation; particularly, which factors determine compensation levels and, by virtue, whether or not such compensations are justified. Other issues pertaining to the CEO demographic include the unequal representation of women in managerial positions. The purpose of this paper is, beyond all else, not to

1 "Income Inequality," *Inequality.org*, last modified April 21, 2018, https://inequality.org/facts/income-inequality/..

2 Ibid.

provide theoretically-sound answer to these questions; instead, this paper intends to merely explore different factors related to the CEO demographic using various statistical techniques. Specifically, this paper will explore (1) various factors affecting CEO compensation, (2) a comparison between CEO and non-CEO income, (3) issues associated with gender equality, and (4) general performance of companies in the S&P 500, which constitutes a collection of the 500 most valuable companies in the US.

The dataset (see Appendix G) used in this paper was acquired from Equilar—a software company that provides corporate data. Since 2011, Equilar has published an annual CEO Pay Study that details information on CEOs at various companies listed on the S&P 500. This dataset used in this paper includes data on 346 companies for both 2015 and 2016. The analyses in this paper were executed using a combination of the Excel and STATA software packages.The following variables from the study are used:

- Amount: Total financial compensation received by a CEO for the given year.
- Change: The percentage change in compensation between 2015 and 2016.
- Total stock return (from this point forward, tsr): The percentage change in stock price for the company. A popular indicator of a company's and its CEO's annual performance.
- State: The US state which the company is located in.
- Gender: The gender of the CEO.
- Industry: The industry sector that the company belongs to.

First, I test the distribution of the data since the majority of the statistical analyses that are performed are dependent upon the data being normally distributed. I plot the variables: amount, change, and tsr since these are the variables of interest. The histograms (see Appendix A) all demonstrate a bell-shaped curve with one-hump that is typical of a normally distributed set of data. Despite the presence of some outliers, the variables can appropriately be viewed as normally distributed. Additionally, I assume the data was randomly sampled. Indeed, the sample of 346 firms is not entirely random, as they are all obtained from the S&P 500; however, I can assume that the sample of 346 companies is randomly selected from the initial 500 particularly because of how diverse the companies are. To further support this assumption, I narrow the study to solely pertain to CEOs from S&P 500 (S&P) companies.

Income Inequality

A major motivation for this study is to understand the level of income inequality between CEOs and average workers. To test the assertion of

income inequality, I compare the median personal income in the USA with the median income of the data set. I use the median instead of the mean because incomes are traditionally cited using their median values. This is due to the median being a far less sensitive parameter than the mean and therefore less affected by outliers. The range of incomes in the dataset is: ($1, $980,012,344); therefore; using the median is necessary. I perform this analysis using the Wilcoxon Sign Test, the calculation displayed below. This test compares and ranks the medians between two population groups. In 2016, the median personal income in the US was $31,099.[3]

H_0: m = 31,099
H_1: m > 31,099, where m = median CEO compensation
Consequently, $Y_i = x_i - 31{,}099$, where x_i = each individual compensation.

$$W = (-3) + 60028 = 60025$$

Consequently: $$Z = \frac{60025}{\sqrt{\frac{346(347)(693)}{6}}} = 16.119$$

And the subsequent p-value = P (Z ≥ 16.119) ≈ 0. Therefore, there is statistical evidence to reject the null hypothesis (H_0) at every significance level. Essentially, the median S&P CEO income does exceed that of the national median. For interest's sake, the median of the sample is: $11,471,061 which is approximately 368.86 times larger than the national median. Also, the 95 percent CI for the mean income is:

$$\bar{x} \pm (1.96)\frac{8336150}{\sqrt{346}}, \text{ where } \bar{x} = \$12{,}769{,}269.00$$

which equals = ($11,890,886.77; $13,647,651.23); therefore, I can be 95 percent confident that the average value of CEO income is within this range.

Regression

I now wish to test a possible predictor of CEO compensation within the S&P. If, according to theory, a CEO's primary aim is to maximize shareholder value, then annual shareholder return should be a good indicator of CEO performance and thence changes in their annual compensation. Therefore, I perform the following regression:

3 "Real Median Personal Income in the United States," *US Bureau of the Census,* retrieved from Federal Reserve Bank of St Louis, last modified September 13, 2017, https://fred.stlouisfed.org/series/MEPAINUSA672N.

Change in compensation = f(tsr) + μ, where μ ~ N(0, σ^2), I have already confirmed that the variables are random and distributed normally.

Appendix B shows the results. The regression line (Appendix C) is:

Change = 0.876224 + 0.2094612**tsr**

This regression is statistically reasonable because the confidence interval for β (0.0223323,0.3965901) does not include zero at the five-percent significance level. This implies that in 95 percent of cases, tsr has the above impact on changes in compensation. Also, Appendix D shows the various scatterplots of the residuals against tsr and change values. All plots show a random scatter with no discernable pattern about the line y = 0 with most points between y = ± 3; therefore, I can confirm that each data point varies with great similarity from the average effect of tsr, and that there is no autocorrelation with regards to the error terms. I can also ascertain that α and β are distributed normally in accordance with the nature of the linear regression model. The model explains that an increase in tsr of one percent results in an increase of 0.002095 percent in CEO compensation, all else equal. This result makes sense and is significant at the five-percent significance level but not at the one percent level since its p-value is 0.028. The model has a correlation coefficient of 0.0139; therefore, only 1.39 percent of the variation in change is explained by tsr —this is demonstrated by the regression line shown in Appendix C with the data points spread out widely apart from the regression line. This is a low value which implies that other factors aside from shareholder value impact a CEO's compensation.

Industry-Specific

Average S&P CEO income could be affected by the industry that the firm belongs to. The sample includes eight industries: basic materials, consumer goods, financial, healthcare, industrial goods, service, technology, and utilities. To test the relationship between industry and mean income, I utilize a one-factor ANOVA test, which compares the averages across the population groups. I can utilize this test by assuming that incomes across industries (x_i) are distributed normally: $x_i \sim N(\mu_i, \sigma^2)$ and that each x_i is independent of others. For the dataset, it is reasonable to presume independence since there is no reason to believe that the income of one CEO should affect another.

H_0: $\mu_{BM} = \mu_F = \mu_C = \mu_H = \mu_I = \mu_S = \mu_T = \mu_U$
H_1: Not all μ_i's equal

From Appendix E, the F-stat (19.966) > Critical value (3.5) therefore I can reject the null hypothesis at the five percent significance level. The p-value is very small (0.00018); therefore, I can essentially reject the null hypothesis at all significance levels. Hence, mean incomes do vary across industries, implying that CEO compensations are affected by their respective industries.

State-Specific

I perform another one-factor ANOVA test to determine whether location across the US affects mean S&P CEO compensation. The previous assumptions still apply. Thirty-seven states are represented:

H_0: $\mu_{ALABAMA} = \mu_{ARKANSAS} = \ldots = \mu_{WISCONSIN}$
H_1: Not all μ_i's equal

From Appendix F, the F-stat (11.77) > Critical value (1.73) therefore I can reject the null hypothesis at the five percent significance level. The p-value is incredibly small (8.92×10^{-12}); therefore; I can effectively reject the null hypothesis at all significance levels. Hence, mean incomes do vary across states which implies that location does affect CEO compensation.

**Note: I perform two separate one-factor ANOVA tests as opposed to a single two-factor ANOVA test due to a lack of experience/confidence in executing a two-factor test correctly.

Male vs. Female

Another contentious issue currently is the discrepancy in income levels between males and females, as well as the matter of females being underrepresented in senior managerial positions. Consequently, I test these claims.

Representation

To test if females are equally represented in managerial positions, I utilize a population proportion test, which tests if 50 percent of the companies in the dataset have female CEOs. I take p = 0.50, where p = proportion female CEOs to represent equal representation of genders.

H_0: $p = 0.50$
H_1: $p < 0.50$

$$\hat{p} = \frac{21}{346} = 0.06069 \rightarrow$$

$$0.06069 \pm 1.96\sqrt{\frac{0.06069(0.93931)}{346}} = (0.03553;0.08585)$$

Therefore, I can be 95 percent confident that $\hat{p}$ is between 3.55 percent

and 8.585 percent; therefore, there is sufficient evidence to reject the null hypothesis at the five-percent significance level. In sum, women are underrepresented in CEO positions amongst S&P 500 companies.

Income

To test for the gender wage gap and investigate if men earn more, I utilize the following test statistic:

$$\frac{\overline{y}-\overline{x}}{s_p\sqrt{\frac{1}{n}+\frac{1}{m}}} \sim T_{n+m-2}, \text{ where } S_p = \sqrt{\frac{(n-1)s_x^2+(m-1)s_y^2}{n+m-2}}$$

n = number of male CEOs

m= number of female CEOs

I use this test statistic because incomes for both genders can be assumed to be distributed normally. Also, it seems reasonable to presume that compensation levels between male and females CEOs varies equally. Additionally, m is not large which is important for this assumption.

$\bar{x}$ (mean male income) = \$12,648,009.79
$\bar{y}$ (mean female income) = \$14,488,643.29
$s_x^2 = 7.0320 \times 10^{13}$
$s_y^2 = 5.6196 \times 10^{13}$

$H_0: \mu_F = \mu_M$
$H_1: \mu_M > \mu_F$
$t_{0.05}^{344} = 1.649$

T = - 0.981 < 1.649; therefore, there is insufficient evidence to reject the null hypothesis at the five-percent significance level. P-value = $P(t \geq 0.981) = 0.1636 \rightarrow$ It is only possible to reject the null hypothesis at the 17 percent significance level or higher. Thence, I conclude that there does not exist a gender pay gap amongst S&P CEOs; in fact, the sample shows females earning more than males, on average.

Performance

After concluding that I cannot statistically observe any significant discrepancy in incomes between male and female CEOs, I move to determining if there is any significant difference in a company's performance (measured by tsr) between male- and female-led companies. Again, I can

use the following test statistic:

$$\frac{\overline{y}-\overline{x}}{s_p\sqrt{\frac{1}{n}+\frac{1}{m}}} \sim T_{n+m-2} \quad , \text{ where } S_p = \sqrt{\frac{(n-1)s_x^2+(m-1)s_y^2}{n+m-2}}$$

n = number of companies with male CEOs;
m= number of companies with female CEOs
H_0: μF = μM
H_1: μF ≠ μM
t_0.025344 = 1.649

$\bar{x}$ = 0.1599
$\bar{y}$ = 0.2767
s_x^2 = 0.02514
s_y^2= 0.07883

$|T|$ = 3.09 > 1.9669 therefore, there is sufficient evidence to reject the null hypothesis at the five-percent significance level.

P-value = P (t ≥ 3.09) = 0.0022 → It is only possible to reject the null hypothesis at 0.22 percent significance level or higher. Thence, from the test, I can conclude that S&P companies performed differently depending on the gender of the CEO; namely, companies led by male CEOs tended to perform better.

Are Compensations Justified?

Lastly, I turn to a macroeconomic outlook and consider the overall performance of the companies in the dataset. In 2015 and 2016, the S&P 500 stock index grew substantially. Given the large compensations that these CEOs typically received, it is worthwhile to test if their companies performed well in order to evaluate if these large compensations are justified.

H_0: p = 0.5
H_1: p ≠ 0.5 , where $\hat{p}$ = proportion of companies with positive tsr values.

**Note: I use 0.50 due to the zero-sum game nature of the stock market (i.e. for every winner there exists a loser).

$$\hat{p} = \frac{261}{346} = 0.75434$$

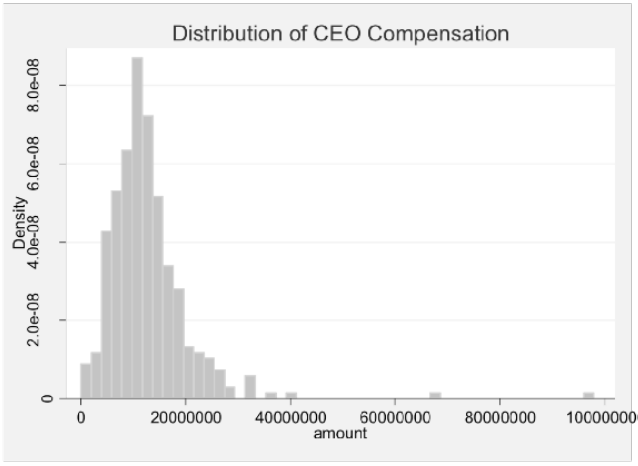
$$0.75434 \pm 1.96\sqrt{\frac{0.75434(0.24566)}{346}} = (0.70898;0.7997)$$

I can be 95 percent confident that 70.9 percent to 79.97 percent of companies in the S&P 500 had positive stock price growth, which ultimately aligns with market trends. Thus, large compensations appear to be justified.

Conclusion

I went through several procedures testing average S&P CEO compensation, essentially testing the basis for their incomes. The results were: CEOs are compensated far more than average workers; some industries and locations are associated with higher compensation packages; women are a minority in CEO positions but they are not underpaid; however, companies with male CEOs seem to have performed better than those with female CEOs. Additionally, I saw that companies performed well during these years, and technology firms seemed to have outperformed service firms by a small margin. It is important to recognize that these conclusions are appropriate for S&P 500 companies, not for all companies. Also, these conclusions are based on statistical analyses that are highly dependent on the sample of data used; therefore, these results are always open to statistical error and bias. Further studies in this area might include firms from outside the S&P 500 and may look at additional factors like CEO experience, age, education, and relation to CEO compensation packages. Lastly, any errors, statistical or otherwise, are my own.

Appendix A


Distribution of CEO Compensation
Density
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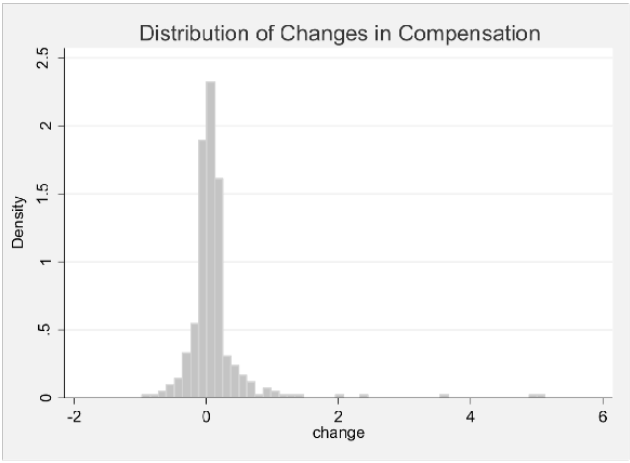
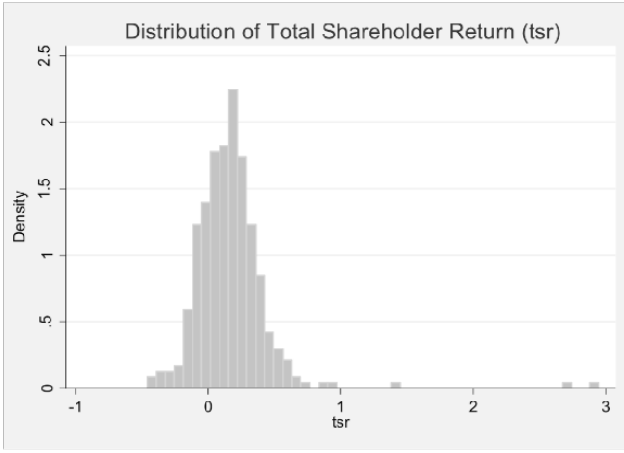
2.0e-08
4.0e-08
6.0e-08
8.0e-08
0
20000000
40000000
60000000
80000000
100000000
amount


Distribution of Changes in Compensation
Density
0
.5
1
1.5
2
2.5
-2
0
2
4
6
change


Distribution of Total Shareholder Return (tsr)
Density
0
.5
1
1.5
2
2.5
-1
0
1
2
3
tsr

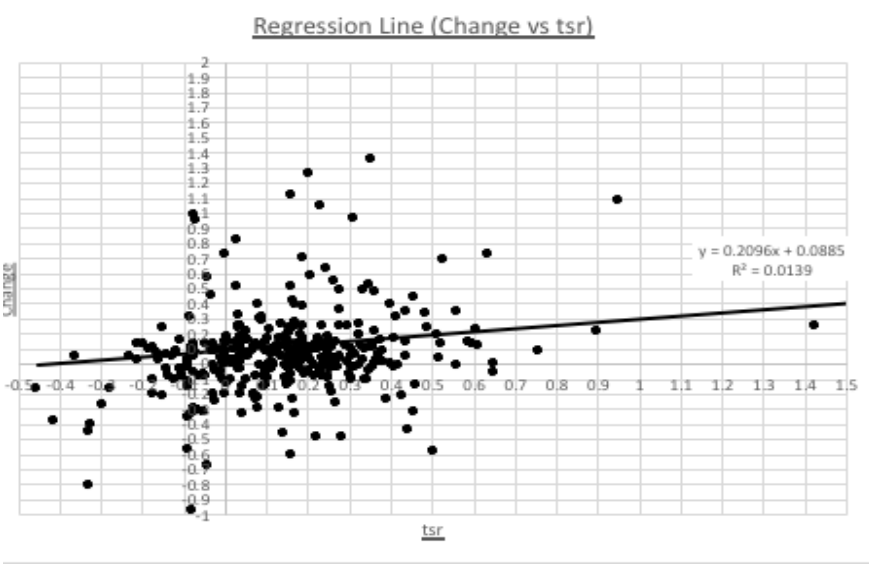
Appendix B

Source	SS	df	MS
Model	1.33586066	1	1.33586066
Residual	94.8061963	344	.275599408
Total	96.142057	345	.27867269

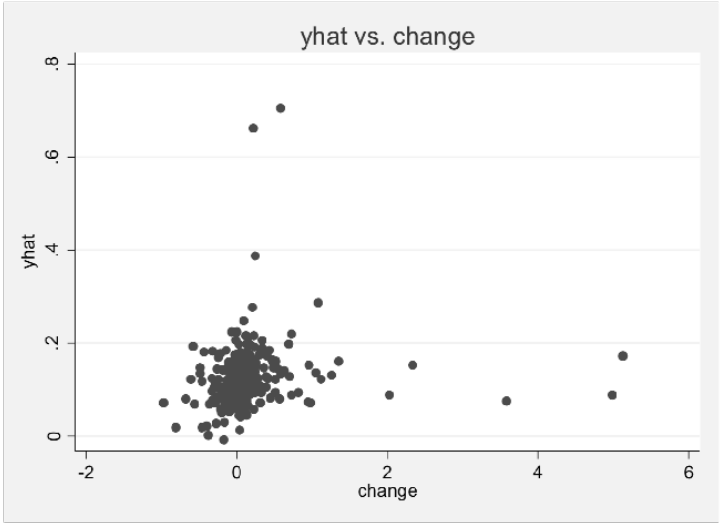
Number of obs	=	346
F(1, 344)	=	4.85
Prob > F	=	0.0284
R-squared	=	0.0139
Adj R-squared	=	0.0110
Root MSE	=	.52498

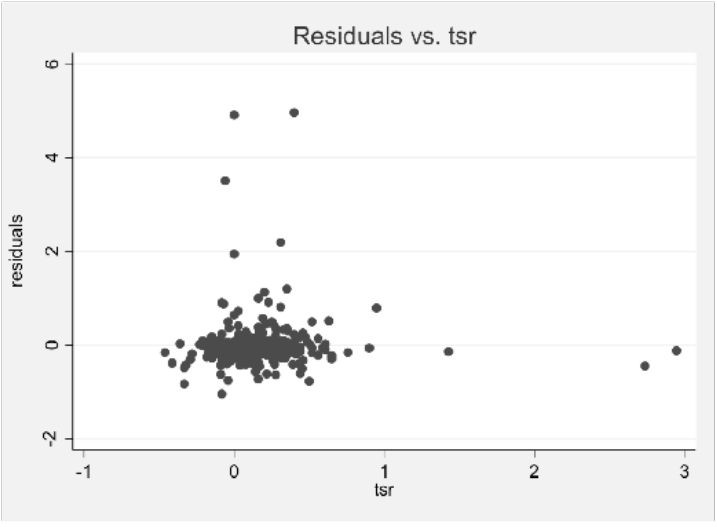
change	Coef.	Std. Err.	t	P > | t |	(95% Conf.	Interval)
tsr	.2094612	.0951398	2.20	0.028	.0223323	.3965901
_cons	.0876224	.0323875	2.71	0.007	.0239198	.1513249

Appendix C



Appendix D


yhat vs. change
yhat
0
.2
.4
.6
.8
-2
0
2
4
6
change


Residuals vs. tsr
residuals
-2
0
2
4
6
-1
0
1
2
3
tsr

Appendix E

Anova: Single Factor

SUMMARY

Groups	*Count*	*Sum*	*Average*	*Variance*
Column 1	2	24823158	12411579	7.26E+10
Column 2	2	24429666	12214833	6.35E+11
Column 3	2	22507948	11253974	2.81E+09
Column 4	2	28527121	14263560	1.34E+11
Column 5	2	26275610	13137805	2.08E+10
Column 6	2	29994439	14997219	3.94E+11
Column 7	2	23905531	11952765	1.06E+12
Column 8	2	18122939	9061470	3.61E+11

ANOVA

Source of Variation	*SS*	*df*	*MS*	*F*	*P-value*	*F crit*
Between Groups	4.69E+13	7	6.7E+12	19.96565	0.00018	3.500464
Within Groups	2.69E+12	8	3.36E+11			
Total	4.96E+13	15				

Appendix F

Anova: Single Factor

SUMMARY

Groups	*Count*	*Sum*	*Average*	*Variance*
Column 1	2	14144160	7072080	5.6E+11
Column 2	2	19342125	9671063	1.43E+13
Column 3	2	20751752	10375876	1.29E+13
Column 4	2	21666706	10833353	3.69E+11
Column 5	2	20418322	10209161	2.44E+12
Column 6	2	21840935	10920467	1.09E+12
Column 7	2	23548090	11774045	2.8E+12
Column 8	2	13119233	6559617	7.47E+11
Column 9	2	21322739	10661370	1.61E+12
Column 10	2	22677373	11338687	2.23E+11
Column 11	2	22587143	11293572	2.18E+12
Column 12	2	26842755	13421378	6.72E+10
Column 13	2	22701544	11350772	1.19E+13
Column 14	2	20781341	10390670	2.45E+12
Column 15	2	23085940	11542970	8.12E+10
Column 16	2	20368623	10184311	1.02E+12
Column 17	2	10631386	5315693	6.01E+11
Column 18	2	25746132	12873066	5.84E+11
Column 19	2	27504894	13752447	1.17E+12
Column 20	2	12254010	6127005	6.36E+08
Column 21	2	23296433	11648217	2.09E+12
Column 22	2	958125	479062.5	1.56E+08
Column 23	2	22486431	11243216	1E+12
Column 24	2	48837376	24418688	2.79E+13
Column 25	2	29734698	14867349	3.35E+11
Column 26	2	22748764	11374382	1.39E+11
Column 27	2	12810603	6405302	1.25E+12
Column 28	2	10881198	5440599	1.84E+11
Column 29	2	22104847	11052424	1.75E+12
Column 30	2	22120313	11060156	4.64E+10
Column 31	2	11194836	5597418	2.68E+10
Column 32	2	18833011	9416506	4.01E+12
Column 33	2	21624019	10812010	1.06E+11
Column 34	2	5791557	2895779	1.11E+10
Column 35	2	22241455	11120728	1.89+12
Column 36	2	11103930	5551965	3.49E+11
Column 37	2	17924238	8962119	3.69E+10

ANOVA

Source of Variation	*SS*	*df*	*MS*	*F*	*P-value*	*F crit*
Between Groups	1.12E+15	36	3.12E+13	11.77135	8.92E-12	1.73416
Within Groups	9.81E+13	37	2.65E+12			
Total	1.22E+15	73				

The Reason for Desire

[Matthew McMahon]

A fundamental pillar of our modern economic systems is the idea that everything has value. Whether it is a small house plant, a wristwatch, or even the naming rights of a fictional character, humans can and do assign prices to every object and concept we create or discover in our world. It can be agreed upon that the value of any given thing comes from its desirability, but what bestows this desirability upon an object or concept? While one might assume that there is some generally accepted characteristic or logical basis for the reason we desire things, this does not appear to be the case. Commonly, it is thought that desire for objects, or concepts, is due to some inherent utility they bestow upon the possessor, but the French philosopher René Girard would instead argue that desire comes from an instinctual urge to imitate others, which he calls "mimetic desire." Through an exploration of mimetic desire, we can realize how this theory applies to our daily lives and discover that by accepting the theory we can begin to alter our behaviors, and those of our societies, for the better.

To begin our exploration of mimetic desire, we must first understand what the theory states. A defining characteristic of the theory of mimetic desire is that desire is not focused on objects or concepts, as is commonly thought. Rather, Girard argues that desire is focused on states of being and that individuals only seek out objects or concepts as a means to achieve these states. In his novel, *Violence and the Sacred*, Girard describes mimetic desire as follows:

> Once his basic needs are satisfied (indeed, sometimes even before), man is subject to intense desires, though he may not know precisely for what. The reason is that he desires being, something he himself lacks and which some other person seems to possess. The subject thus looks to that other person to inform him of what he should desire in order to acquire that being. If the model, who is apparently already endowed with

> superior being, desires some object, that object must surely be capable of conferring an even greater plentitude of being.[1]

Girard starts this passage by explaining that man is often confused by the desires he feels. This confusion, he continues, is caused by the fact that man desires "*being*." As states of being are rather hard to conceptualize from thin air, humans rely on finding examples as seen in other humans, picking out individuals, who are perceived as having a comparatively better state of being, as so-called models. As mimicry is often the simplest way to achieve the same results as another person, individuals then feel an instinctual urge to imitate the models they observe in order to achieve the same higher states of being. This mimicry is what ultimately creates the desire for objects that humans feel, as we project the success of models onto the objects that they possess. Similarly, if a model, who an individual believes possesses a higher state of being, desires something, then that object is also desirable to the individual as it is seen as able to grant even greater success, or as Girard puts it, "an even greater plenitude of being."

To further understand what Girard defines as mimetic desire, consider the following scenario in which two children express desire (or lack thereof) for the same toy. In the example, one child, Child A, is idly sorting through their toy chest, and another child, Child B, enters the room while Child A is holding a specific toy with the intention of putting it off to the side. However, upon seeing Child A hold the toy, Child B begins to feel an intense urge to have it and excitedly asks Child A if they can play with it. Though originally unamused by the toy, Child A, upon seeing Child B's interest in the toy, gains an interest in the toy themselves and refuses to part with it. In this story, the toy originally held no amount of desirability as shown by Child A's intention to put the toy aside. However, once Child B saw Child A holding the toy, and presumably perceived in them some higher state of being, such as feeling a comparatively greater sense of enjoyment, the object gained desirability in the eyes of Child B and therefore they began to desire it. The desire of Child B to have the toy then sparked a desire in Child A to also have the toy. This is because Child A might see Child B as having some higher state of being than themself and therefore may wish to imitate Child B in much the same way that Child B wishes to imitate them. This desire to imitate causes Child A to desire the same things that they perceive Child B as desiring, including the originally uninteresting toy. While it might seem counterintuitive that both children can see each other as models possessing higher states of being, Girard notes that every model, "no matter how self-sufficient he may appear, he invariably assumes the role of disciple," with "disciple" in this case referring

1 René Girard, *Violence and the Sacred* (Baltimore: Johns Hopkins University Press, 1977), 146.

to an individual observing a model.[2] Through this example, we can see the way in which all items gain their desirability through the lens of mimetic desire, both for the individuals who gain the desire to obtain them, and for those who already possess them.

With this idea of mimetic desire in mind, we can reevaluate the reasons that we all desire objects in our daily lives. A common example that we can discuss is the increasingly puzzling—from a purely utilitarian point of view—desire for watches. In many modern societies cell phones are ubiquitous, and on the screen of every cell phone is a digital clock that can tell the time as accurately as any watch one can buy. Despite this, however, it is still a common sight to see individuals buy, or otherwise show desire for, watches. One might argue that watches are still useful, and therefore desirable, as time-telling instruments due to a sense of their increased reliability. (A watch is much less likely to run out of battery over the course of a day than a phone.) However, this argument falls flat when one considers how long a modern phone can run on its battery, compounded by the widespread availability of battery banks that further increase phones' longevity. One might also argue that watches provide utility in the sense that they are attached to one's body, and therefore will always be on one's person when needed. This argument, however, fails to take into account that phones have become quite small and light in recent years, and have also become virtually essential to most peoples' professional and social lives. For these reasons, it is rather unlikely that the average person is ever without their phone, whether it is because they need to be able to speak with business clients at a moment's notice, or because they enjoy sending text messages to their friends throughout the day. A final frequent argument made in defense of watches' utility is that they are fashion accessories, but this argument is, in itself, one that supports the idea of mimetic desire.

In fashion, different styles exist, and each of these styles tends to be connected (or at least perceived as connected) to a certain lifestyle and group of people. A suit and tie combined with an elegant dress watch gives one the appearance of a businessman, while polyester shorts and a shirt paired with a rugged digital watch might give one the appearance as sporty or as an outdoorsman. By adhering to specific styles of fashion, one is matching their appearance to one or more groups of individuals. As individuals dress themselves, there is little reason that one would desire and subsequently choose to appear similar to a group unless they wished to be associated with it. This desired association must itself be due to some positive perceived characteristic—or state of being, present in members of the group—as no logic exists in the idea of an individual wanting to be

2 Ibid, 147.

associated with groups that the same individual perceives as unlikable or lacking virtue. This desire to associate with and be seen as a part of a certain group is in its very essence a desire to imitate the individuals of said group, and therefore fits quite nicely with the idea of mimetic desire. In this way, we can see that mimetic desire offers a perfectly suitable, if not superior, explanation for our material desires.

However, mimetic desire is not limited to objects alone, as even the acquisition of ideas can be conceptualized through this lens. This can be seen through the example of a college student, whose primary purpose for attending their college is to fulfill their desire to obtain new knowledge. While one might struggle to see how imitation plays a role in acquiring new knowledge, as it is rather difficult to consider every student as desiring to imitate their professors, the possessors of the knowledge, one only needs to think further out in time. It can be agreed that the primary goal of attending a college and gaining new knowledge is to find employment in a profession. The profession that one desires to find employment in, however, cannot be just anything. If this was the case there would be little point in continuing one's education, as many jobs can be found without a college diploma. Instead, a student's desired profession must instead be one that they have somehow chosen for themselves. It is in this idea that the theory of mimetic desire can once again be applied. For an individual to want to take up a profession for the rest of their lives they must see that profession in one (or both) of two ways. The first way an individual might choose their desired profession is to pick one that would provide them with a financial abundance that they wish to obtain. If obtaining wealth was the reason behind one's goal, then it can be said that one sees some enviable state of being in the affluent that they wish to experience as well, and therefore act to imitate these individuals. This idea is one that makes a great deal of sense as the wealthy in a society are often championed as the smartest, more athletic, and/or most creative that the society has to offer, and therefore make excellent models. The second way one might choose their profession is to pick one that they admire the concept of, regardless of the financial situation it might bestow upon them. If, for example, an individual wanted desperately to become a nurse because they admired the concept of selflessly helping individuals and saving lives, then it would be rather simple to point out how the individual saw a desirable trait, or state of being, present in nurses and chose to pursue the same profession as a means of imitating them, and therefore obtaining that perceived positive state of being for themself. Thus, we see that desire to obtain non-physical concepts, such as new knowledge, can also be understood as the desire to imitate some group of people, and therefore can be explained using the theory of mimetic desire.

If mimetic desire is then the true driving force behind our behavior,

what are the implications of this conclusion? The answer to this question comes in two parts, the first of which pertains primarily to individuals. By accepting the theory of mimetic desire as an explanation for behavior, individuals would be able to become more consciously aware of their desires to gain states of being through imitation. This greater awareness would allow the individuals, if they chose to do so, to begin to tailor their pursuits to better align with their true goal; that is, achieving the desired state of being. In doing so, rather than pursuing anything and everything possessed by a model, individuals might instead choose to selectively pursue only those things that have a likelihood of actually conferring the desired state of being seen in the model. In this way, individuals might find themselves spending less time and money than they otherwise would, and perhaps they may even gain more satisfaction from the objects and concepts they still choose to pursue. Additionally, by concentrating efforts on the goal of achieving a better state of being, rather than accumulating material and conceptual goods, individuals might find themselves improving their lives more significantly or more efficiently than they otherwise would have. Thus, accepting mimetic desire could bring with it a greater consciousness of the goals of one's behavior and could therefore lead to tangible benefits for individuals.

The second part of the answer to this question considers the consequences of accepting mimetic desire as an explanation for behavior in a broader sense; that is, how it might affect society as a whole. On a societal scale, the implications of acknowledging mimetic desire relies primarily on one idea: the ability to promote positive traits throughout a society. The advent of technologies such as radio, television, and the internet brought with them exponential increases in the amount of human exposure an individual can be subjected to throughout their lives. By removing distance as a barrier, these technologies allow individuals to see, listen to, and even meet countless people that they otherwise might never have known existed. By increasing the number of people that an individual can know of, these technologies also allow for an increase in the number of people that an individual can perceive as possessing higher states of being than themself. In this way, these technologies can cause increases in the number of people individuals desire to imitate, and it is here that we see the potential for societal benefit.

As previously discussed, the theory of mimetic desire can explain desire for material goods as well as concepts, and therefore can be used to explain the desire to adopt character traits or behaviors by individuals. With this idea in mind, if these technologies were used to highlight and bring attention to people who embody characteristics that we as a society see as good and beneficial, then they would represent fantastic opportunities to spread these same characteristics in a natural and self-perpetuating way.

It would be unnecessary to tell people to imitate the traits of those that are highlighted, as the very act of highlighting these individuals would bestow upon them a perceived sense of importance, and therefore a sense of some higher state of being that the general public can feel a desire to achieve. This desire for the higher state of being can then cause individuals to desire, and therefore attempt, to imitate the highlighted models, and therefore the positive traits that these models embody. As individuals attempt to imitate these positive traits, they themselves can become models to others, further spreading the positive characteristics throughout society. Thus, we can see how acceptance of mimetic desire can bring with it realizations regarding our ability to modify societal behaviors that might otherwise go unnoticed.

Through this discussion of mimetic desire, we see that the theory offers us a logical explanation for our worldly desires. We also realize that the ways in which we understand our desires, and therefore behaviors, matter greatly, as the limits of our understanding of behavior so too limit our ability to modify our behaviors for the benefit of all.

The Courtier and the Courteous:

Shifts in Virtue in *Oroonoko* and *Life of Samuel Johnson, LL.D.*

[Jennifer Bolek]

The exploration of the meaning of virtue was a popular theme across the history of English literature. From the late 1600s to the late 1700s, a shift in the meaning of virtue occurred, and was reflected in English literature. Aphra Behn's *Oroonoko: or, the Royal Slave* emphasized the connection between virtue and European perceptions of royalty and strength, whereas James Boswell's *The Life of Samuel Johnson, LL.D.,* highlighted virtue as a demonstration of sociability, integrity, and maintenance of public reputation. Behn's *Oroonoko: or, the Royal Slave* presented the story of Oroonoko, an African prince who is tricked by the captain of a ship and sold into slavery. Behn portrayed virtue through explorations of royalty, strength, and respect for royalty in *Oroonoko*. Despite being treated better than other slaves because of his nobility Oroonoko was captured and killed following an attempted escape but managed to maintain his dignity throughout the experience. Oroonoko's noble characteristics also aligned with Baldassare Castiglione's perceptions of an ideal European man as described in *The Book of the Courtier*, emphasizing Behn's idealization of European traits. In her article "Royalism and Honor in Aphra Behn's *Oroonoko,*" Anita Pacheco examined the impact of Oroonoko's status as royalty—and his European traits—on his treatment as a slave and the impact of his status on readers' perceptions of other characters. A shift to a focus on social aspects as a form of virtue occurred later in the century, as presented through Boswell's account of Samuel Johnson's life. In Boswell's *The Life of Samuel Johnson, LL.D.*, Boswell presented a biography of English author Samuel Johnson that highlighted Johnson's social prowess and manners rather than physical strength and skill. The differences between portrayals of virtue in *Oroonoko: or, the Royal Slave* and *The Life of Samuel Johnson, LL.D.* demonstrate how perceptions of virtue shifted over the course of the century.

Though Aphra Behn's *Oroonoko: or the Royal Slave* is sometimes interpreted as an anti-slavery text due to its "depiction of noble African slaves,"[1] the book has a more central focus on royalty and the treatment of royals. Virtuous traits include, in part, traits which signify Oroonoko's status as a member of royalty. For example, Oroonoko's education and intelligence was a virtue, as it distinguished him from other slaves and was a mark of his royal lineage. Oroonoko spoke French, English, and Spanish, and was taught "morals, language, and science,"[2] which interested both the narrator and Trefry. Oroonoko seemed to have received the education of a royal European man, which earned him the respect of his captors.

As a mark of royalty, Oroonoko's knowledge and education also add to the portrayal of further European virtues in *Oroonoko*. The Europeanization of Oroonoko creates the possibility of gaining sympathy from the readers, as "This double-edged strategy, which endows the African with human stature while simultaneously assuming that human stature is by definition European, makes it possible for a text to establish identification with the 'Other' while at the same time remaining complacently Eurocentric."[3] This Eurocentrism shapes virtue throughout Oroonoko, as the traits that distinguish him as noble and admirable are distinctly European. Eurocentrism is also emphasized through Oroonoko's physical appearance, as he had a nose that was "rising and Roman instead of African and flat," and a mouth that was "the finest shape that could be seen, far from those great turned lips which are so natural to the rest of the Negroes."[4] In fact, the narrator states that he was the most beautiful thing in nature in all aspects but the color of his skin.[5] Behn's emphasis of Oroonoko's European characteristics is further evidence that virtue in *Oroonoko* revolved around European values.

In addition to European physicality, Oroonoko shared virtues with Baldassare Castiglione's ideal courtier, further demonstrating Behn's emphasis on traditionally European virtue. For example, Castiglione idealized warrior characteristics.[6] Oroonoko was clearly a strong warrior, as after learning that Imoinda had supposedly died, he charged into battle and "flew into the thickest of those that were pursuing his men, and being animated with despair, he fought as if he came on purpose to die, and did

1 Anita Pacheco, "Royalism and Honor in Aphra Behn's Oroonoko," *Studies in English Literature, 1500-1900* 34 (1994): 492.

2 Aphra Behn, "Oroonoko: or, the Royal Slave," in *The Norton Anthology of English Literature*, ed. Stephen Greenblatt et al. (New York: W.W. Norton & Co, 2012), 2317.

3 Pacheco, 492.

4 Behn, 2317.

5 Ibid.

6 Baldassare Castiglione, *The Book of the Courtier* (New York: Charles Scribner's Sons, 1903), 29-31.

such things as will not be believed that human strength could perform."[7] It is evident that Oroonoko possessed the warrior virtues Castiglione valued because he battled to defend his people. Castiglione stated that courtiers must not go to battle "except when honour demands it,"[8] which parallels Oroonoko's actions. Oroonoko resorted to revolt and violence only when the honor of his people and his wife were at stake. For example, Oroonoko organized a slave revolt to restore the honor of his people and killed Imoinda honorably rather than leaving her to be raped and killed by captors.[9] When Oroonoko was on the slave ship, he "would engage his honor to behave himself in all friendly order and manner"[10] instead of fighting the captain for better treatment. By emphasizing the virtues of discipline and maintaining honor through battle, Behn portrayed Oroonoko in a manner that aligned him with the European virtue of honorable bravery.

Behn's depiction of Oroonoko also matches Castiglione's description of the courtier in terms of hobbies and strength. Castiglione indicated that activities such as hunting and sports could increase the courtier's ability to be a successful warrior.[11] Oroonoko was renowned for his hunting skills, having killed tigers and catching an electric eel despite it shocking him through the fishing rod.[12] Oroonoko's hunting skills demonstrated that he was the kind of well-rounded individual that Castiglione valued. Additionally, being able to resist the pain of the electric eel shock benefitted Oroonoko as a warrior and also aided him in preserving his honor. In the final scene, Oroonoko smoked a pipe as the executioner cut off his genitals, ears, nose, and arms.[13] This defiance of his captors indicated his efforts to die an honorable death despite being killed in a dishonorable manner. Oroonoko's courtier-esque virtues of strength and honor allowed him to preserve his dignity through his last moments and emphasized his bravery.

Furthermore, Behn's presentation of Oroonoko emphasized social aspects, such as conversational skills, as important virtues. This also parallels Castiglione's description of the ideal courtier's social behavior.[14] Behn emphasized the power of Oroonoko's communication in several instances throughout the text. On the slave ship, Oroonoko verbally convinced the captain of his honesty, leading the captain to unchain him. Oroonoko also convinced the other slaves to remain chained and end their hunger strike.[15] Additionally, on the way back to the plantation, Trefry

7 Behn, 2330.
8 Castiglione, 30.
9 Behn, 2349-50.
10 Ibid, 2333.
11 Castiglione, 29-31.
12 Behn, 2342-4.
13 Ibid, 2358.
14 Castiglione, 38.
15 Behn, 2333-4.

entertained Oroonoko through "art and discourse."[16] Oroonoko's convincing speech and appreciation of language allowed him to converse with his captors, gain authority amongst the slaves, and preserve his dignity. The virtue of refined social skills was vital to Oroonoko's early time as a slave because he earned respect by distinguishing himself as an authority figure amongst the slaves and establishing a bond with some of his captors. Behn insinuated that Oroonoko's superior social skills allowed him to experience better treatment than the rest of the slaves until his death.

Lastly, the virtues emphasized in *Oroonoko* emphasize Aphra Behn's value of royalty. Anita Pacheco examined the royalism present in *Oroonoko*, stating, "…individual value is associated with birth, virtue with an inherited rank which is conceived of as 'natural.'"[17] It is evident that Behn's portrayals of various forms of virtue were tied in with her value of European royalty. Castiglione's views on the ideal courtier supplement Pacheco's claim as well. Castiglione valued noble birth as a virtue of the courtier.[18] This demonstrates that Aphra Behn's portrayal of virtue was rooted in traditional views of royalty, as reflected in Oroonoko's royal status as a distinguishing factor. This is evident not only through Oroonoko's character, but the portrayal of those who treat him with respect compared to those who dishonor him. Pacheco described that Behn's "royalist discourse essentially portrays royal power as a natural law, suffused with divine purpose."[19] In *Oroonoko*, those who respected this "natural law" were portrayed as likeable characters, such as Trefry, who immediately recognized Oroonoko's superiority and became his best friend and looked out for his wellbeing.[20] However, characters who did not respect Oroonoko's status were portrayed as evil. For instance, Byam's humiliating deceit of Oroonoko illustrates Pacheco's claim that "Evil men may violate [the natural order of royalty] but they cannot, at least at this stage in the narrative destroy it."[21] It is clear from Aphra Behn's portrayal of Oroonoko as a figure similar to Castiglione's courtier and her depiction of others' interactions with him that the virtues she promoted within the story reflected royalist ideals, as explored by Anita Pacheco.

In the late 1700s, literature portrayed a shift in virtue away from the heroism and royal characteristics. Virtue no longer revolved around Castiglione's ideal courtier, aside from the importance of conversation. Instead, virtue revolved around social interactions, emphasizing the maintenance of relationships and a dignified public reputation, as evidenced in James Boswell's *The Life of Samuel Johnson, LL.D.* Boswell

16 Ibid, 2335.
17 Pacheco, 494.
18 Castiglione, 22.
19 Pacheco, 495.
20 Behn, 2335-51.
21 Pacheco, 495.

discussed Johnson's Oxford education and religion, but Johnson's social situations were highlighted in his letters and Boswell's own experiences with Johnson and his contemporaries. The letters and anecdotes Boswell included demonstrated Johnson's eloquence and manners, both of which created a respectable public image which Johnson sought to maintain.

The virtues of dignity and integrity were exemplified in Boswell's discussion about Samuel Johnson's letter to Lord Chesterfield. Boswell explained how Chesterfield had offended Johnson past the point of forgiveness by being an unhelpful patron and by forcing Johnson to wait as he met with the poet Cibber, who was the object of ridicule. Boswell stated, "Johnson was so violently provoked when he found for whom he had been so long excluded, that he went away in a passion and never would return."[22] When Chesterfield attempted to remedy the situation, Johnson found no value in Chesterfield's words and wrote him a letter in which he described his displeasure in how he had been treated. Johnson described feeling neglected by Chesterfield, explaining, "Seven years, my Lord, have now passed since I waited in your outward rooms…without one act of assistance, one word of encouragement, or one smile of favor."[23] Though Johnson's words to Chesterfield were quite critical, he maintained a tone of dignity throughout the letter, eloquently expressing his disappointment and frustration rather than using unkindness and threats to express his anger. Johnson's written interaction with Chesterfield demonstrated the virtue of maintaining a dignified reputation because he avoided insults or other forms of his offense in his letter and addressed Chesterfield's behavior instead of allowing Chesterfield to get away with his displeasing actions. By writing to Chesterfield, Johnson respectfully defended himself against what he believed to be unfair treatment, simultaneously maintaining integrity and ensuring that his reputation remained intact.

Boswell also explored virtue as a combination of integrity and sociability through the inclusion of a letter from Johnson to James Macpherson. Macpherson had written a rude letter to Johnson, who responded by stating that he would fight back if he were to be attacked and that Macpherson's skills were "not formidable."[24] He ended the letter by saying "You may print this if you will."[25] This letter was a further example of Johnson's maintenance of integrity. Though Johnson stated that he would fight, his condition that he would fight only if attacked demonstrated his desire to appear morally superior to Macpherson. Like in his letter to Chesterfield, Johnson did not use violence as a threat and

22 James Boswell, "The Life of Samuel Johnson, L.L.D.," in *The Norton Anthology of English Literature*, ed. Stephen Greenblatt et al. (New York: Charles Scribner's Sons, 1903), 2969.

23 Ibid, 2970-1.

24 Ibid, 2980.

25 Ibid.

remained civil in the face of conflict. In contrast to Behn's portrayal of virtue as demonstrations of warrior-like bravery, Boswell's portrayal of virtue involved written confrontation and maintenance of reputation. Integrity was emphasized as a virtue, as Johnson used it to prove his reputation as a respectable man, should the recipient of the letter choose to publish it. Johnson did not use language that could be deemed threatening or rude, instead choosing to address his dissatisfaction in a professional manner. Additionally, by Macpherson, the permission to publish the letter, Johnson enforces his public image. Boswell stated, "[Johnson] feared death, but he feared nothing else"[26] in response to the idea that Macpherson believed that Johnson could be intimidated. This demonstrated that Johnson intended to ensure that no one would believe he could be easily intimidated.

The virtue of reputation maintenance was also evident in Boswell's description of Johnson's concerns regarding being mimicked onstage. When Johnson heard that he was to be mimicked for throwing someone out of a chair, he made it clear that he did not wish to be ridiculed.[27] It is evident that Johnson wanted to uphold a professional reputation, and did not want to be portrayed in an unbecoming manner. Once again, Johnson demonstrated the virtue of having a respectable public image. Like Aphra Behn, Boswell considered honor and dignity to be virtuous traits, but Boswell portrayed these traits through social interactions. Johnson's physical response to someone taking his chair reflected Behn's portrayal of strength as a virtue, but his desire to avoid mockery after this event emphasized the virtue of having a respectable public image. Johnson also expressed a desire to avoid mockery when people laughed at his use of the phrase "a bottom of good sense."[28] His frustration at the laughter of others emphasized that Johnson's pride and image were important virtues.

Additionally, sociability was portrayed as virtuous in Boswell's account of Johnson's life. Johnson made efforts to interact with many individuals, including those who did not share his views. For instance, Johnson did not think highly of Jack Wilkes, to the point where his friend Edward Dilly made it a point to keep them separated at dinner. Boswell inquired as to whether Johnson would dine with Wilkes, and Johnson responded, "…it is treating me strangely to talk to me as if I could not meet with any company whatever, occasionally."[29] Clearly, Johnson prided himself in his social skills, and he demonstrated this at the dinner party by making agreeable small talk with everyone and finding common ground with Wilkes while discussing their mutual dislike of Scotland.[30] Johnson's social skills were

26 Ibid.
27 Ibid, 2981.
28 Ibid, 2987.
29 Ibid, 2982.
30 Ibid, 2984-6.

perceived as virtuous because they allowed him to demonstrate his ability to adapt to various social situations and to be cordial and polite, even to those he did not care for. Once again, Johnson exemplified dignity and social grace because instead of instigating an argument with Wilkes, he remained friendly despite his readily admitted dislike for the man. Boswell portrayed virtue in a manner that emphasized the ability to socialize effectively with all people, as well as the ability to have a dignified presence in all social situations, whether written or in person.

The meaning of virtue shifted dramatically over the course of English literature. In *Oroonoko: or, the Royal Slave*, Behn emphasized European royalist views, as examined by Anita Pacheco. These views led to virtue focusing around traits similar to Baldassare Castiglione's expectations for the ideal courtier, such as warrior prowess, strength, and a royal background. Behn personified these characteristics in the character Oroonoko, portraying him in alignment with European royalty in terms of education and a diverse skillset. In contrast, James Boswell emphasized sociability, integrity, and the maintenance of a dignified reputation as virtuous traits in *The Life of Samuel Johnson, LL.D.* Boswell's description of Johnson's life mostly strayed from Castiglione's ideals and served to exemplify new ideals. Boswell explored virtue through the inclusion of letters from Johnson, as well as accounts of Johnson's social interactions. This shift in the meaning of virtue indicates a change in societal values. Aphra Behn's *Oroonoko* placed value in physical power, whereas James Boswell's *The Life of Samuel Johnson, LL.D.* focused on the power of eloquence and social grace.

Primitivism Displayed in American Art

[Alexis Heredia]

The twentieth-century art world was filled with great achievements and revelations. Many artists, especially those who traveled to foreign countries, influenced the kind of art we see today, for better or for worse. They exposed themselves to different cultures, some more respectfully than others, and painted the world that they saw. One of those artists was John Singer Sargent, an American painter born in Florence, Italy, who traveled abroad his entire life. All this traveling sparked his artistic brain, prompting him to paint in various locations. He visited numerous countries like Italy, Spain, and Morocco in his lifetime. He never became adapted to a single place and instead continued traveling. That being said, it was common for traveling artists to be culturally ignorant to foreign countries. However, it is a completely different situation when artists choose to be oblivious to the people and culture they experience, and painting the country however they see fit. This is where the idea of primitivism comes into view. Primitivism has appeared in many forms, some more subtle than others, and has evolved over the years in the art world, but its main idea has sustained: the artistic embodiment of cultural appropriation and disrespect toward societies exotic to Western eyes. In Venice, Italy, Sargent's *The Rialto* (1911) and Maurice Brazil Prendergast's *Canal* (ca. 1911-12) are discussed regarding how Venice was seen by a Venetian compared to that of a foreigner trying to exploit the city. In Spain, Sargent's *El Jaleo* (1882) and Mary Cassatt's *On the Balcony* (1872) have two different takes on the city, but both artists take advantage of the status of a tourist granted them. Lastly, in Morocco, the discussed works are Sargent's *Fumée d'Ambre Gris* (1880) and Henri Matisse's *View From a Window, Tangiers* (1913), which are two very different takes on the same city, one more respectful of its origins than the other. Although primitivism is not always transparent and recognized, it is still acutely present in pieces of modern art from the early nineteenth and twentieth centuries.

Venice, Italy, is an alluring and unique location that many artists traveled to in an effort to paint a variety of subjects and landscapes. John Singer Sargent frequented Venice throughout his life and produced some of the most captivating landscapes of his career. Sargent's *The Rialto* (Fig. 1) was painted in 1911 in the perspective of a gondolier floating through the canals. As water runs throughout the city, there are many different styles that foreign artists adapted in their work to represent it, detailing a powerful characteristic of Venice. The brushstrokes that are used for the water, consisting of brown, blue, yellow, and orange hues in both the foreground and middle ground, are formed through steady flicks of the wrist, creating a sense of movement.

Fig. 1. John Singer Sargent (American, 1856-1912). *The Rialto, Venice*, 1911, Italy. Oil on canvas, 55.9 x 92.1 cm. (22 × 36 ¼ in.) Philadelphia Museum of Art, The George W. Elkins Collection, E1924-4-28.

A vital aspect of this work is the emphasis on the contrast of light and shadow, a unifying factor that Sargent brings attention to in many of his other paintings. The bottom of the Rialto Bridge is an undeniably large area of darkness that blocks out the sun, creating a divide between the two sections of light. As the sun interacts with the darkness of the water, the contrast of both the color and the brushstrokes becomes more apparent. The light hitting the water creates hues of light blue, brown, yellow, and orange making a beautiful contrast between the two aspects. In the book entitled *John Singer Sargent*, Patricia Hills contributes an essay that expresses how Sargent's Venetian paintings "are neither typically Sargent in technique nor, insofar as artistic tradition is concerned, typically Venetian in subject, but their power and beauty are undeniable."[1] Hills

1 Patricia Hills, *John Singer Sargent* (Whitney Museum of American Art in Association with N. H. Abrams, 1986), 70.

references how Sargent never attaches himself to the ongoing avant-garde movement in Europe and Western countries, and points out that he is not stylistically similar to other artists at the time. An important aspect to note is that Hills points out that the subjects in his works are not similar to what the country of Italy is actually like. This further backs the point that even though Sargent was born in Italy and even studied there, he was not true to Venetian culture when he painted there.

Like Sargent, American artist Maurice Brazil Prendergast was impressed by Venice's appeal, visiting multiple times to paint. On his second trip (ca. 1911-12), he produced the magnificent *Canal* (Fig. 2), painted with watercolors and pencil on paper. This painting

Fig. 2. Maurice Brazil Prendergast (American, 1858-1924), *Canal*, ca. 1911-12, Italy. Watercolor and pencil on paper. *The Art Story*, https://m.theartstory.org/artist-prendergast-maurice-artworks.htm.

is visually quite different to Sargent's *The Rialto* despite it having similar subjects. There is a lot of white space which gives the work an unfinished look. Prendergast utilizes a dissimilar palette to Sargent, as the former employs more conservative colors with an extensive range of shades, using them to their full potential. Additionally, the gondolier in the foreground who is wearing yellow mimics the dull-like colors of the buildings in the background, different to most of the other clothes of the figures in the work. The previously mentioned water brushstrokes in Sargent's painting are pointedly varying to Prendergast's. Prendergast's, as it was done through a post-impressionist eye, around twelve years subsequent to Sargent's

impressionist work, is geometrically produced. One could separate the different shades of blue, green, and brown into rectangle-like shapes.

Most people are under the impression that Venice is a city of color, sun constantly in the sky. However, according to an art review by Sebastian Smee, Venice

> …is a grey and treeless place, which tends to be dominated by glinting silvers and a kind of optical washout...Just why it, then, that Prendergast's views of Venice is are so jewel-like, so crowded and brilliant with color? It's because he had a penchant for crowds. Crowds at the Rialto markets meant tourists, along with lots of fashionable and colorful dresses and hats. Prendergast spent four years in Paris, where, with modernity on the make, urban life was a favored subject of the avant-garde artists he fell to admiring. Prendergast was no [shabby] realist; he was...too much of an aesthete. But he wanted to capture Venice as it was.[2]

Smee's clear admiration for Prendergast's work shines through while remarking how Venice is not what the media jointly describes it to be. It is the people who make it a colorful, striking place. Specifically, in Prendergast's work, the figures on the bridge in the middle of the painting wear vibrant clothing. They wear shades of blue, yellow, orange, red, green, and purple, which enhances the tinge of the water and the lightly hued buildings, making the piece explode with color without actually having a large palette attached. He does not exaggerate the sun's presence on the environment nearly as much as Sargent does. On the contrary, Sargent chose the buildings, though unrealistically, to be much more vibrant shades of yellow and white, placing the subjects in the gondolas in muted clothes (i.e. the women in front wearing dark brown covers); this is the opposite of Prendergast's world. Margaretta M. Lovell, author of *A Visitable Past: Views of Venice by American Artists, 1860-1915*, interestingly studies and contrasts both artists' work against what Venice truly is:

> The microcosm portrayed in both Prendergast and Sargent campi pictures is of a world living more in its memories than in its traditions. It often surprises visitors to find that Venice is basically a pedestrian city. While it is easier to travel to

2 Sebastian Smee, "The Man Who Colored Venice," *The Boston Globe*, Sept.ember 5, 2009, http://archive.boston.com/ae/theater_arts/articles/2009/09/05/prendergast_in_italy_shows_off_the_artists_developing_sense_of_his_talent_with_color/?page=2.

> some destinations by vaporetti, few people hire gondolas and most walk. When one sees in these canal and campi views is a pedestrian's-eye view of a newly discovered realm, one characterized by an extraordinary sense of urban quiet, sudden narrow vistas.[3]

This is an interesting comment as this would imply that both Prendergast and Sargent used their own personal aesthetics, adding elements to the work that were not there. This gave, and still gives, Westerners the false idea that in Venice everyone travels by gondola, when in fact there is more foot traffic around the city than anything else. Just as in primitivism, these two artists fill in the gaps or lack of substantive authenticity by incorporating their own personally pleasing elements to their pieces. This may make these exotic places, in an American's eyes, seem more authentic and attractive than in reality. The false appeal to Western countries is evident in not only The Rialto by Sargent, but in plenty of his other paintings where the sunset or sunrise is constant, giving the idea of an ever-present orange and yellow hue over Venice.

Another frequented art destination that is rife with culture, life, and beauty is the beguiling country of Spain. The work of Spanish artists like Diego Velazquez enticed foreign artists to travel across the globe to experience the country for themselves. John Singer Sargent traveled to Spain to observe and analyze the work of artists that defined the country. Sargent admired Velazquez and, after studying him and his art, incorporated aspects of his style into his own work. An 1882 painting of Sargent's that stands out among the many he produced is *El Jaleo* (Fig. 3), which translates to "The Ruckus." At first glance, there is a lot going on: the vivacious flamenco dancer, the additional dancers to the right, the mariachi band to the left, and the striking contrast of shadow and light. To start, the focus of the painting is the dancer who is the most prominent in the work, aside from the shadows she casts. The shape of the dancer's hands and position of her body indicates the performance involves a lot of movement and energy. Another sign of liveliness is the reactions of those in the background on both sides of the room, the dancers, and the mariachi band, add to and mimic the energy of the dancer in front. Despite the high-spirited atmosphere, there is a dearth of color in the work, just like Sargent's *The Rialto,* except this time the monotonous palette is mostly dark instead of bright and sunset-like. The top half of the dancer's traditional dress is dark red and mostly covered by a black shawl decorated with a blue tinsel or sequin-like material. The blue gives a satisfying contrast to the rest of

3 Margaretta Lovell, *A Visitable Past: Views of Venice by American Artists 1860-1915* (University of Chicago Press, 1989), 69.

the dark clothing that is presented. The bottom half of the dress is quite the opposite, as it displays a distinction between the black shawl on top of the bright white dress. The shadows that are mentioned earlier are a large

Fig. 3. John Singer Sargent (American, 1856-1912), *El Jaleo*, 1882, Spain. Oil on canvas, 232 x 348 cm. (91 5/16 x 137 in.) Isabella Stewart Gardner Museum, Boston (P7sI).

part of this painting, both visually and stylistically. The bold distinction of black shadows, the white of the dress, and the overarching silhouette of the dancer on the back wall take up about one third of the piece: "Sargent had actually originally gone to Spain in order to see and make his own copies of Velazquez's work. Due to his original intent, he studied Velazquez leading his work in *El Jaleo* and his other paintings in Spain which led many critics to draw resemblances between the two artists."[4] Sargent respected and admired the work of Spain's native artists so much that he used aspects of Velazquez's style, like dramatic shadowing, yet also makes it uniquely his with the monochromatic palette.

Another accomplished American artist who was fascinated by Spain and wanted to study the artistic masters of the country was Mary Cassatt. Many of her well-known paintings depict children and the experience of motherhood. However, when she traveled to Spain, "Cassatt was a tourist, a visitor who could watch Spanish society without fully participating in it. Being a tourist seems to have offered her the freedom to move beyond the themes generally deemed suitable for a female painter."[5] Cassatt was not

4 Marc Simpson et. al., *Uncanny Spectacle: The Public Career of the Young John Singer Sargent* (Yale University Press, 1997).

5 M. Elizabeth Boone, "Bullfights and Balconies: Flirtation and Majismo in Mary Cassatt's Spanish Paintings of 1872-73," *American Art* 9, no. 1 (1995) 55.

restricted by American standards and embraced that fact with the artwork she produced in Spain. That said, some were shocked by the art she produced while abroad. This is conclusively evident through her painting *On the Balcony* (also known as *The Flirtation: A Balcony in Seville*) painted

Fig. 4. Mary Cassatt (American, 1844-1926), *On the Balcony*, 1872, Spain; oil on canvas, 101 x 82.5 cm. (39 ¾ x 32 ½ in.) Philadelphia Museum of Art, W. P. Wilstach Collection, W1906-1-7.

in 1872. This work depicts the flirtation between a Spanish woman and man, while another woman is looking down from the balcony, presumably toward people walking by on the street. In Spain, flirtation on balconies was a controversial setting and matter to portray at the time which is further evidence that Cassatt studied Spanish art instead of going into her work blindly.[6] In "Bullfights and Balconies: Flirtation and Majismo in Mary

6 Laura Felleman Fattal and Carol Salus, *Out of Context: American Artists Abroad* (Westport: Praeger, 2004), 26.

Cassatt Paintings of 1872-73," M. Elizabeth Boone shares that "Cassatt's evocative new surroundings undoubtedly fostered her enthusiasm for Spanish life...She noted [her surroundings were] 'full of color, gay lively.'"[7] Cassatt expresses this observation in the palette that she uses. Contrasted to Prendergast and Sargent's Venice artworks, Cassatt's palette is much livelier than Sargent's *El Jaleo*. Her painting is filled with whites, greens, yellows, blacks, and reds. The woman in white has her head tilted back in the direction of the man as she comfortably has her elbow rested on the balcony railing, exuding an equal confidence and power to her counterpart. She is also wearing a light pink flower which prettily contrasts her dark hair. The man behind her is draped in darkness; the only part of him that is exposed by light is his hand on the white material that makes up the wall next to the woman he is flirting with. This woman stands out from the other due to the intricate detail that is placed on her clothing, while the other woman is just wearing a red dress without many details in place. Draped in traditional garb, she is illustrated wearing a lightly colored dress and fancy shawl that is covered in flowers, as well as a shiny, silver pearl necklace around her neck that compliments the rest of the colors in the outfit. The fanciful pieces of clothing help the viewer infer that the subjects could be middle-class.

As Cassatt had complete control over what her subjects wore, she respects Spanish culture by not painting them in a Western view, much like other foreign artists did when in exotic countries. Boone explains how the women in Spain had societal limitations set on their behavior, just as they did in the United States:

> In Spain, as in the United States, a woman's role was in the home, and public activity was generally discouraged. Spanish guides to deportment stressed the importance of 'modesty' in women of the middle and upper classes. The balcony's position allowed it to function as the intersection between public and private space, and its elevated placement removed its occupant from the street while offering her an unobstructed view of the world below.[8]

As Cassatt was restricted as an artist back in the United States, she understood that this constraint on women made life limited at times. Given this, Cassatt demonstrates that she knew of Spain's gender dynamics and how they influenced the population. The private-public balconies served as an escape for women at the time. Flirting was not something that was often publicly displayed in Spanish art because it was considered immoral by some. An article that was published in Cassatt's hometown touches on the

7 Boone, 56.
8 Ibid., 57.

slippery and reckless behavior flirting was considered by its author. Boone responds to the article by stating "Despite its elusiveness, flirting could cross the line between acceptable social behavior and immorality, and the article concluded with an earnest caution to young ladies who chose to flirt with male companions."[9] Cassatt most likely depicted the subjects in this way to take advantage of the fact that she could paint in a more provocative manner as a tourist. Whether she took advantage of this in positive way, to challenge female expectations, or in a negative way, through primitivism, Cassatt places the viewer in a new position than what was typically displayed in Spanish paintings with women, therefore depicting the common balcony painting in her own style.

Just south of Spain is the country of Morocco, which was under French rule when many artist's journeyed there in pursuit of artistic efforts. The piece John Singer Sargent produced while in Morocco in 1880, prior to colonization, is an oil painting titled *Fumée d'Ambre Gris* (Fig. 5), which translates to "Smoke of Ambergris." Carrying on with the theme of monochromatism, Fumée, more than any other painting mentioned, is incredibly monochromatic, being unmistakably white and cream with small hints of yellow, red, black, and silver for the rug and ambergris at the bottom. The woman is wearing a veil which is lifted in order to use to ambergris, an artifact filled with "a resinous substance extracted from whales and considered an aphrodisiac as well as a guard against evil spirits."[10] Though it might be exotic to the American viewer, according to scholar and art curator Trevor J. Fairbrother, this was

> ...probably ordinary act [for her], but Sargent saw great theater in it. Although Sargent captured a place and a way of living that were different from bourgeois Christian life in modern France, the picture's sensualism piqued the desires of fashionable Parisians and echoed the dreamlike, anti-rationalist yearnings of the emergent Symbolist movement in literature and visual arts.[11]

Rather than just appreciating a different culture, when encountered with something exotic in the art world, French artists tried to use this to their advantage and sensualize it for their own art; their personal aesthetic. They saw it as a dream to capitalize on, which is another way of describing cultural appropriation of orientalism and understanding primitivism though

9 Ibid., 62-63.

10 Sue Canterbury and Robert Sterling Clark, "Fumée d'Ambre Gris, 1880" *JSS Gallery*, https://jssgallery.org/Essay/Road_to_Madame_X/Clark_Article.htm.

11 Trevor F. Fairbrother, *John Singer Sargent: The Sensualist* (Seattle Art Museum), 54-56.

the context of North Africa. There are many small, intricate details on the lower half of the work. The woman is wearing a white and cream-colored robe along with Moroccan accessories around her neck. What is interesting, however, is "the details of the costume and setting come from different regions and social classes. The painting is a mélange of Moroccan objects and customs that Sargent encountered in Tangiers and Tétouan. Therefore, the scene must be viewed as an imaginary one."[12] The model that Sargent used was also never even in this backdrop. He had her on a balcony of the place where he was staying, finishing the painting in Paris. Sargent once again exhibits the role of primitivism in his work by using his personal aesthetic to create a western fantasy. Disrespectfully, he aimed to control the formation of this painting by overlapping Moroccan cultures, social classes, artifacts, and customs. Sargent had only captured the aforementioned Spain correctly in *Fumée* because Velazquez was an artist he had admired and studied. With the dearth of that source in Morocco, Sargent was oblivious to the art experience that surrounded him there, neglecting to go further than a surface level understanding of the country.

Fig. 5. John Singer Sargent (American, 1856-1912), *Fumée d'Ambre Gris*, 1880, Morocco. Oil on canvas, 139.1 x. 90.6 cm. (54 3/4 x 35 11/16 in.) Sterling and Francine Clark Art Institute.

The other artist who experienced and depicted Morocco, though in a very differing style and manner, is Henri Matisse. Unlike the other artists previously mentioned, Matisse is the only French artist. His painting, *View From a Window, Tangiers*, was created in 1913 with more color than anything Sargent had done while in the country. Present in the work is a

12 Steven Kern, *The Clark: Selections from the Sterling and Francine Clark Art Institute* (Manchester: Hudson Hills Press, 1996), 116.

limited, although beautifully-used, palette of blues, whites, greens, browns, and yellows. The contrast between the blue hills and environment tastefully clashes with the yellow-tinged road that has three small, distinguishable, figures on its path. Yahya Bensouda praises this simple yet truly authentic work of Morocco for its respect and faithfulness to the culture:

> Matisse intensifies the use of color palettes in most of his works; the only difference in the paintings he made of Morocco is that the final metamorphosis of the original state of people, places, and daily life scenes and routines didn't deviate that much from the country's atmosphere and lifestyle...Matisse gave a fresh insight into Morocco, and North Africa in general, away from the exotic and fantasist vis ion of the Orientalists with their harems and baths, which refers more to dream than to reality. Matisse went to meet the people, so close and personal.[13]

Fig. 6. Henri Matisse (American, 1869-1954), *View From a Window, Tangiers*, 1913, Morocco. Oil on canvas, 115 x 80 cm. (45 ¼ x 31 ½ in.) The Pushkin State Museum of Fine Arts, Ivan Morozov's Collection, Ж-3395.

Contrary to Sargent, Matisse held Morocco in a high enough esteem to be mindful of what he was painting and how he was painting it. The intense blue that covers the whole painting focuses on the light that covers the buildings, the windowsill, and the people on the ground. Henri

13 Yahya Bensouda, "Do You Know That Henri Matisse Actually Came to Morocco?" *DailyArtMagazine.com – Art History Stories*, May 19, 2018, www.dailyartmagazine.com/matisse-actually-came-to-morocco/.

Matisse gives the viewer an artistically fresh view on Morocco that was very much admired in the art world.

Primitivism was an active art form in the twentieth century, taking host in the exotic places that American artists visited. The artwork of John Singer Sargent, Maurice Brazil Prendergast, Mary Cassatt and Henri Matisse has displayed the multiple ways foreign artists have taken on exotic cultures and both successfully and unsuccessfully incorporated their culture into their paintings. John Singer Sargent—with the exception of Spain to some critics—has administered the practice of primitivism to his artwork over the years through his Western fantasy of Venice and his ignorance of Moroccan culture. Other artists like Henri Matisse had taken greater care when artistically taking on a foreign country, like Morocco, by observing the atmosphere and culture around him as well as talking to locals. All things considered, primitivism is a discourteous practice that glorifies Western art forms as superior while ignoring the artistic and cultural beauty that other countries have to offer to the world.

Overcoming Doubt in a Spiritual Narrative:

The Challenges Jarena Lee Faced in Pursuit of Her Callling

[Emily Dietrich]

First published in 1849, *Religious Experience and Journal of Mrs. Jarena Lee* details the spiritual journey of Jarena Lee, the first female preacher of the African Methodist Episcopal Church.[1] A poor black woman, Lee's life is marked by a myriad of difficulties from a lack of education and financial funds, to multiple bouts of physical and (potentially mental) illness. However, in the greater context of Lee's pursuit to preach the gospel, these difficulties pale in comparison to the nontangible challenges she faces over the course of her religious career. Perhaps the most salient of these challenges takes shape as Lee is repeatedly forced to confront both her own self-doubt about her abilities and experiences as well as her doubts about society. Despite wavering under the strain of such trials, Lee perseveres by deferring her judgement to God's greater will and using her own argumentative skills therein making her religious work even more noteworthy.

The first challenge Lee faces in pursuit of her calling to preach the gospel is her internalized sense of self-doubt. From the moment that Lee receives God's mission to "Go preach the Gospel," she is instantly filled with dread and vocalizes her worries to God by replying, "No one will believe."[2] Not only does this exchange reveal the lack of faith Lee has in society to accept her preaching (Lee is aware that a female preacher breaks Christian doctrine and therefore expects society to dismiss her), it also reveals the lack of faith Lee has in her ability to challenge Christian doctrine and effectively communicate God's greatness. This doubt is further reflected when, even after Lee resolves to tell the Reverend Richard Allen

1 Jarena Lee, "Religious Experience and Journal of Jarena Lee, Giving an Account of Her Call to Preach the Gospel," in *Spiritual Narratives*, ed. Henry Louis Gates, Jr., (1836; repr., New York: Oxford University Press, 1988), 97.

2 Ibid., 10.

about her holy duty, her courage fails her multiple times on her journey to meet with him. As Lee relates to readers:

> As I drew near [Reverend Allen's house]…my courage began to fail me; so terrible did the cross appear, it seemed that I should not be able to bear it…so agitated was my mind, that my appetite for my daily food failed me entirely. Several times on my way there, I turned back again.[3]

Despite Lee's trepidation and her repeated attempts to give in to her doubts, Lee eventually finds the courage she needs to overcome her fears by putting her faith solely in the Lord. Similar to how she was previously saved from her suicidal ideation via "the unseen arm of God," she is once more guided by the Lord as she finds solace the closer she comes to Allen's house and fulfilling the first step of her God-given mission.[4] Lee explains that "I soon found that the nearer I approached to the house of the minister, the less was my fear. Accordingly, as soon as I came to the door, my fears subsided, the cross was removed, all things appeared pleasant – I was tranquil."[5] In fully submitting to God's greater will, Lee is able to let go of her doubts in society and herself and begin the pursuit of her calling.

And yet, a lack of faith in society and her abilities isn't the only doubt Lee suffers on her journey to preaching the gospel. Following the Lord's repeated message to preach, Lee begins to worry that the voice she's hearing belongs to Satan instead of God. "At first I supposed that Satan had spoken to me," Lee describes, "for I had read that he could transform himself into an angel of light for the purpose of deception."[6] While at first glance this passage may seem to indicate that Lee lacks faith in God's message, consideration of her previous experiences with Satan suggest that what she actually lacks faith in is herself and her ability to withstand the devil's machinations. Just as Satan nearly drove her to take her own life under the guise of paying for her sins, she now fears that Satan is prompting her to challenge Christian doctrine under the guise of preaching the gospel and spreading Christianity. In an effort to combat this doubt and determine whether or not God wants her to preach the gospel, Lee seeks solace in a "secret place" where she calls "upon the Lord to know if he had called [her] to preach, and whether [she] was deceived or not."[7] In deferring her judgment to God's greater will, Lee receives a vision of, "a pulpit, with a Bible lying thereon," which she interprets as a sign that God

3 Ibid., 11.
4 Ibid., 4.
5 Ibid., 11.
6 Ibid., 10.
7 Ibid.

truly wants her to preach the gospel.[8] Just as she finds reassurance in God when walking to meet with Reverend Allen, Lee also finds reassurance in Him when she fears that Satan is once more manipulating her to meet his devious ends. As such, Lee is freed from her self-doubt and able to progress onward toward achieving her goal.

In addition to facing the internal challenge of self-doubt in pursuit of her calling, Lee also faces the external challenge of society's doubt. This is perhaps best exemplified by Reverend Richard Allen's response to Lee's appeal to preach the gospel when he explains that their religious sect does "not call for women preachers."[9] With this in mind, Lee faces immense bias as the very person she looks up to and seeks guidance from judges her unworthy of preaching the scripture simply because of her sex. For eight years Allen remains steadfast in his bias, barring Lee from her true calling, over the course of which Lee builds up her skillset by exhorting and holding prayer meetings in various residences.[10] However, one day in church, Lee challenges Allen's doubts once and for all when in a religious fervor she spontaneously preaches to the congregation about her mission from God and how she has thus far dallied.[11] In this outburst, Lee demonstrates to Allen her passion for and ability to preach the gospel, finally prompting him to see the fault in his previous judgement of her. Furthermore, by making her desire publicly known, Lee covertly forces Allen's hand as he must either accept her calling in an effort to protect his image or shamefully deny her request in front of the entire congregation. Therefore, it is via her God-inspired passion (and perhaps unintended manipulation of Allen) that Lee triumphs over Allen's sexist doubts and earns the right to preach the gospel in a proper setting.

Nevertheless, Lee, aware that many readers of her text might possess similar biases, is not content in having convinced only Reverend Allen of her worthiness to preach. Although she overcomes Allen's doubts in her abilities, Lee continues to face society's doubts in her authority. Cognizant of her readers, Lee takes full advantage of her journal by transforming it into a mini sermon complete with biblical references that argues in favor of a woman's right to preach the gospel. Carefully designed as a point-by-point argument, Lee addresses the concerns of detractors by conceding that "how careful ought we to be, lest through our by-laws of church government and discipline, we bring into disrepute even the word of life."[12] This is promptly followed by Lee's reasoning that if Mary Magdalene (the first person to preach of Jesus's resurrection) and Jesus's disciples (who

8 Ibid.
9 Ibid., 11.
10 Ibid., 15.
11 Ibid., 17.
12 Ibid., 11.

preached under the authority of inspiration instead of education) were allowed to preach the gospel, she should similarly be allowed to preach the gospel. Further cementing her argument, Lee cites the notion that if men can preach because Jesus died for their sins, women should also be allowed to preach given he died for their sins as well.[13] By structuring her argument in this format, Lee uses her wit, communication skills, and knowledge of Christian canon to make a direct appeal to readers that not only combats society's sexist doubts but also demonstrates her authority.

By detailing and examining the challenges Lee faced in pursuit of her calling, one can better comprehend the authority with which Lee preached. In confiding with readers, the personal doubts she's held about not only herself but society, Lee highlighted her own earthly imperfections making her not only a sympathetic character but also an inspirational one. For, having journeyed from being under Satan's spell to helping others find communion with the Holy Spirit, Lee's journey invites readers to relate to her struggles while demonstrating how anyone can find salvation if they commit their souls to God. As such, Lee's ever-evolving relationship with God and her subsequent perseverance is rendered all the more noteworthy as they paint a realistic portrayal of the struggles of faith—doubts and all.

13 Ibid, 11-12.

Innate Mysticism:

An Argument for Neurotheology

[Zoe Walts]

Cultures around the world have different forms of religion, all with unique forms of religious experience. Western culture considers the religious experiences associated with religion to be incredibly unquantifiable and often beyond measurement. In Judeo-Christian traditions, the focus of this article, religious experience often involves subjective mystical interaction with supernatural powers. Though my sources in this article focus on the Western understanding of religion, mysticism is found universally. For example, the many gods of Hinduism and the rituals that connect practitioners of this religious tradition to the deities of this can constitute a deeply mystical and supernatural experience. A variety of people from anthropologists to deeply atheistic scientists try to explain why and how humanity experiences the universal phenomenon categorized as religion. Neurotheology is a relatively young field which qualifies religion in scientific terms by examining how religion manifests within the brain, placing measurements and specific objective characteristics to what previously has been completely subjective. This is done using various forms of brain scans and measurements of electrical brain activity. In this paper, I will argue that neurotheology uses quantifiable evidence to further previous theories from other disciplines about why religion is universal to definitively prove that humans have an innate capacity for mysticism. First, I will define the concept of religion as a universal aspect of human culture and list the characteristics of religion that are relevant to my article. Next, I will look at unquantifiable theories of why religion seems natural to humanity. Finally, I will discuss recent studies in neurotheology by Eugene D'Aquili and Andrew Newberg and V.S. Ramachandran to explain how findings in the neuroscience of religion, when compounded with these unquantifiable theories, prove humankind's innate capacity for religion.

A large number of cultures around the world involve some sort of mysticism. From the perspective of Jonathan Smith (d. 2017), an American historian of religions, "Religion is thought to be a ubiquitous human phenomenon…'Religion' is an anthropological not a theological

category…It describes human thought and action."[1] The distinction in this quote between the theological and the anthropological furthers the sense of universality. No single religion is superior to any other—merely many versions of mysticism exist. From this point on, I will not define religion by the differences between the theologies of different cultures; instead, I will define religion as the idea that culture involves a connection between humanity and the supernatural. This connection to the supernatural is mysticism. The various roles that mysticism can serve in society is as diverse as the theologies around the world. My goal is not to reduce meaningful religious experience to random brainwaves. I aim to expand religious experience by exploring its physical manifestations.

Theologists and anthropologists vary greatly in their individual definitions of religion. This is evidenced by their varied theories which attempt to justify the existence of religion. The universality of religion means all these theories must acknowledge that religion is a cultural necessity, regardless of the specific religious tradition in any given region. Nancy Ellen Abrams, a religious philosopher, summarizes psychoanalyst Carl Jung's theory of religion as "all people need ideas and convictions that can give meaning to their lives and help them find their 'place in the universe'… we have the *capacity* to satisfy this need symbolically with a god image."[2] This idea that humans have a capacity for religious experience suggests that humans are wired for belief in the supernatural. As interpreted by Abrams, for Jung, religion offers a system for the patterns that humans need and an idea of god who can guide them. Cultures around the world develop different ways to fulfill this capacity.

Even from the perspective of atheists, there are reasons why religion is so universal and necessary. Richard Dawkins, a notoriously anti-religious biologist, wrote a controversial work of non-fiction called *The God Delusion*, in which he describes why he sees all religion as false. He cites fellow atheist Steven Weinberg, who wrote, "Of course, like any other word, the word 'God' can be given any meaning we like. If you want to say that 'God is energy,' then you can find God in a lump of coal."[3] In one interpretation, God, or any other deity which is the object of mystical experience, is just an arbitrary label created by humans. Conversely, it could suggest a natural desire for a higher order. If people assign the name of God to something powerful like "energy," there is a clear desire for an influence greater than themselves. The idea of a "God Capacity," a term coined by Jung and defined here as a natural predisposition for religious thought, is interesting

1 Jonathon Z. Smith, "Religion, Religions, Religious" in *Critical Terms for Religious Studies*, ed. Mark C. Taylor, 269.

2 Nancy Ellen Abrams, *A God that Could Be Real: Spirituality, Science, and the Future of Our Planet* (Boston: Beacon Press, 2015), 84. Emphasis in original.

3 Richard Dawkins, *The God Delusion* (Boston: Houghton Mifflin Co., 2006), 33.

because it implicitly suggests the presence of brain structures prewired for religion.[4] The theories suggested by both the religiously-sympathetic Abrams and by atheist Dawkins suggest a human brain is naturally able to interpret the world around them in a way that connects to the supernatural. The conviction to believe in a religious power is uniquely a human quality. Evidence found by neurotheological studies support these theories, proving humankind's innate mysticism.

These theories, which explain the human need for religion, prove that the phenomenon of religion is pervasive and universal, yet it is still puzzling. Regardless of specific and varying religious beliefs, religion is important to humanity in an amazingly universal way; even a secular scholar like Dawkins can admit this fact.

Humans have gathered an amazing amount of information about how the world around us works, yet our mysticism remains elusive. The definitive answer to why we believe in a god or gods has not yet been found. What is clear is that religion is extremely meaningful to humans as a whole, and this is reflected in brain activity. The relatively new field of neurotheology developed as a response to this. Neurotheology is described as the neuroscience of religion. The goal of neurotheology, as described by its founder Andrew Newberg, is to discover how religion manifests within the brain. Its goal is not to say whether or not religion is real or fabricated.[5] If neurotheologists go into studies believing religion is illegitimate, they must also consider that their studies most likely involve people with strong religious conviction. It is important that neurotheologists respect the people who are helping us learn about the brain.[6] To do this, neurotheologists focus on the systems of the brain instead of on theories about culture. Like the theories presented by Abrams and Jung, Dawkins and Weinberg, and others about the purpose of religion, neurotheology explores the human capacity for religion. One study conducted by neurotheologists Eugene D'Aquili and Andrew Newberg looked at the brains of eight American Buddhists and three Franciscan Nuns engaged in their religious practice, either meditation or intense prayer. Using a SPECT scanner,[7] they discovered that during religious practice, neural activity in the prefrontal cortex increased and neural activity in the superior parietal lobe decreased. Activity in the prefrontal cortex, which is associated with

4 Abrams, 84.

5 Interview with Andrew Newberg, *Neurotheology: Where Religion and Science Collide,* Talk of the Nation, podcast audio, December 15, 2010. http://www.npr.org/2010/12/15/132078267/neurotheology-where-religion-and-science-collide.

6 Ibid.

7 SPECT stands for single-photon emission computed tomography. It uses gamma rays and a radioactive marker administered to the patient to give 3D information about the brain's activity, which is indicated by the presence or absence of the radioactive marker. Anatomical structures are measured along with biological activity.

complex thought and decision making, compounded with activity in the superior parietal lobe, which is associated with touch and vision sensory input, demonstrates that real sensation and thought arises from a religious activity. This study proves that mystical experiences are based on real neurological events, not on delusions.[8]

In his book *Phantoms of the Brain*, V.S. Ramachandran further explores how the human brain evidences religious experience. He discusses the connection between religious experience and temporal lobe epileptics. Ramachandran specifically describes a case study involving a temporal lobe epileptic named Paul. Paul experienced intense religious experience and visits from God, which caused significant lifestyle changes, including losing desire for sex.[9] Dr. Ramachandran establishes the strong connections between the temporal lobe and the amygdala. The temporal lobe is associated with sight, which, because of the fight or flight response, is strongly connected to the amygdala, which controls emotion.[10] Ramachandran hypothesizes that because sight (controlled by the parietal lobe) activates emotional response, and one of Paul's greatest symptoms from his seizures (which activate the parietal lobe) is interaction with God, emotional response prompts religious experience. Emotions originate in the brain; therefore, religious experience can be prompted by brain activity.

D'Aquili and Newberg's study suggests that the brain is affected by religious practice. Ramachadran's findings suggest that brain activity triggers religious experience. In addition, both studies suggest that religion is connected to different systems of the brain, the first to the prefrontal cortex, and the second to the limbic system, which contains the amygdala and controls emotion. These findings show that humans have physical systems which interact with religion, proving humans' capacity for mystical experiences. Some might argue because these studies found two different brain systems, the validity behind the innate mysticism in humanity is undermined; however, I would argue that these studies instead strengthens the idea. The differences in the works of these neurotheologists shows that religion is present across many parts of the brain—not just in one. The fact that mysticism occurs across many parts of the brain and is not just isolated to either system suggested by D'Aquili and Newberg or Ramachandran is significant because it means mysticism is intertwined within different structures of the brain.

Neurotheology legitimizes theories about the cultural necessity of religion by assigning quantitative measurements of brain structures

8 John Horgan, *Rational Mysticism: Dispatches from the Border Between Science and Spirituality* (Boston: Houghton Mifflin Co., 2003), 75.

9 V.S. Ramachandran, Phantoms in the Brain: Probing the Mysteries of the Human Mind (New York: Harper Perennial, 2009), 181.

10 Ibid, 185.

to the phenomena of religion. The pervasive presence of religion in all human cultures strongly suggests that religion comes naturally to humans; therefore, like all of our other behaviors, it must have some origin in our brains. Religious experience has a clear connection, from D'Aquili and Newberg's study, to the posterior superior parietal lobe and the prefrontal cortex. Religious experience was also clearly connected to the limbic system, as Ramachandran demonstrated. The differences between the findings in these studies does not mean the studies are invalid. Instead, it proves that religion is present across multiple parts of the brain. Religion is complex and multi-faceted, and humans are clearly prewired for mystical experience. Neurotheology is an important bridge between religion and science in Western scientific culture, which tends to put itself at odds with religion. Religion is far more complex than the brain activity within one person. Science should not be seen as superior to religion; scientific discovery and religion, while different, are both essential parts of human culture. Only by respecting the diversity of our culture and cultures across the world will progress be made in learning more about what we share as humans.

The Origins of Saudi Arabia's Nuclear Ambitions

[Zach Klein]

The Kingdom of Saudi Arabia has been part of a long chain of monarchies that have periodically ruled over the Arabian Peninsula. However, the House of Saud has not had a long rule over the region. The Kingdom came to existence in 1932 and since the consolidation of power it has encountered a host of problems, from creating a cohesive identity for the country to rally behind to challenging the King's authority to challenging the security of the nation from international actors. The Kingdom itself has historically been reliant upon foreign powers providing military aid to protect the country. However, in recent years, as Western powers have steadily increased and decreased their roles in the region, instability across the Middle East has increased dramatically. Additionally, Iran, the traditional enemy of the Saudi Arabia, has steadily expanded its nuclear weapons program and taken advantage of the retreat of the US to further entrench its power in the Middle East. Thus, the quandary that the Kingdom finds itself in is how to best ensure its security in the face of their enemy becoming a hegemon and a retreat of their western allies from the region. The Kingdom has clear ambitions in its foreign policy that come from a decision-making calculus with plenty of inputs to create a variety of possible decisions about how best to act. Understanding the inputs that go into the decision-making process and which pieces of information are most valued in the decision-making process help the US government to better prepare to deal with the Kingdom. Saudi Arabia's nuclear ambitions are informed by a desire to defend the security interests of the nation in the face of a more powerful Iran rather than looking to defend an acquired identity as leader of the Arab-Muslim world.

Saudi Arabia's desire to become a nuclear power stems from a historical conflict with Iran. Iran has been an enemy of the Kingdom of Saudi Arabia since the revolution of 1979. Before the revolution, the Shah of Iran and the King of Saudi Arabia cooperated on much in regard to

securing the legitimacy of their thrones. “Arab nationalism, born in the era of anti-colonial struggle, often equated the monarchial system with colonial cronyism. Therefore, monarchies such as Iran and Saudi Arabia considered Arab nationalism an immediate danger.”[1] However, in the post-revolution world, Iran attacked the Saudi Kingdom with claims of it being anti-Islamic, which then prompted a war of words between Saudi Arabia and Iran:

> By declaring Islam to be the basis of the Iranian republic and by propagating the establishment of an Islamic state in Iran, the clerical leadership was competing with the Al Sa’ud on their own turf. The claim that they were ruling according to Islamic norms and traditions and looking after the safety of the holy places in Mecca and Medina had been the Al Sa’ud’s most important argument for legitimacy. Furthermore, Ayatollah Ruhollah Khomeini, the leader of the Iranian revolution, propagated the notion that a monarchy was basically non-Islamic and that a republic was the only form of state adequate to Islam. Consequently, a Saudi counter-campaign denounced the insufficiencies of the revolutionary regime in Iran and described it ultimately as “non-Islamic.” By mid-1980 at the latest, all political signals in the Gulf region pointed to confrontation. Iran and Saudi Arabia, allied during the 1970s, had become bitter opponents. For many Saudi princes, the Iranian foreign policy credo of exporting the revolution seemed even more dangerous than the pan-Arabist maneuvers of Iraq, which had been successfully contained during the past decade.[2]

The alliance between the two states was no longer a possibility as the two nations no longer had common ground. Iran was a Persian, Shi‘ite majority country now ruled by a theocratic elite. Saudi Arabia is an Arab, Sunni majority nation ruled by a monarchy that uses Islam as the justification for its rule. From here on, the House of Saud looked to contain the Marxist theocratic Iran and fortunately had an ally in the fight. The US, in the era of the Cold War, looked to restrict the anti-Western sentiments of the Iranian republic so that it may continue to acquire resources from the Middle East. As a result, the US and Saudi Arabia began to foster an alliance. Together they attempted to balance against Iran and keep them contained. However, in recent years the containment of Iran has become more difficult as instability in Iraq, Syria, and Yemen have presented opportunities for Iran

1 Henner Fürtig, “Conflict and Cooperation in the Persian Gulf: The Interregional Order and US Policy,” *Middle East Journal* 61, no. 4 (2007) 627.

2 Ibid., 629.

to entrench its power in the region. To amplify this rise in Iranian power, the US has focused on getting rid of the Iranian nuclear program rather than curbing its influence in other nations.

While the Iranian nuclear program dates back to the Shah, the reactors were exclusively used to generate energy until the late 1980s and early 1990s.[3] Here the leadership of Iran decided to expand their nuclear program to begin to develop weapons and a short nuclear breakout time. This means that Iran is looking to quickly develop nuclear weapons, should it need them, but not necessarily to constantly have nuclear warheads. The US responded swiftly in applying pressure to eliminate those supplying nuclear technology to Iran.[4] The US has since focused on applying sanctions on Iran to cease all nuclear weapons development and submit to international inspections to ensure they are complying with international nuclear energy standards. This stems from the desire to prevent Iran from arming itself with nuclear weapons and enforcing its anti-Western sentiment across the region. Currently, Saudi Arabia has chosen to remain a non-nuclear armed state and to not seek weapons. However, the Kingdom has recently begun to negotiate with the US in an attempt to gain more nuclear reactors and also homegrown uranium enrichment plants.[5] This puts the nation on par with Iran in providing a quick nuclear breakout time. However, there is one thing that Iran has that Saudi Arabia doesn't: the ability to domestically produce ballistic missiles. Iran has had this domestic program for a long time; little open-source information exists about its capabilities, but it is known is that the program is advanced relative to the country's capabilities.[6] This missile program provides a perfect delivery method for any nuclear warhead Iran develops. Thus, the Saudis' fear is that should Iran continue along its path it will have nuclear weapons and the Saudis will have nothing to combat the threat posed to their nation by having a hostile nuclear armed neighbor.

The first interpretation of international relations that can explain the behavior of Saudi Arabia is the realist tradition as pioneered by Hans Morgenthau. To a realist, Saudi Arabia desires a nuclear deterrent to combat Iran's nuclear weapons and ambitions. Realism emerged in the post-World-War world when the global institutions, such as the League of Nations, desired to perfect society and create everlasting peace which utterly failed. After almost 40 years of fighting, which tore the world apart,

3 Robert J. Reardon, "Iran's Nuclear Program: Past, Present, and Future," *Containing Iran: Strategies for Addressing the Iranian Nuclear Challenge* (Santa Monica: RAND Corporation, 2012) 10-11.

4 Ibid., 13.

5 Mahmoud Habboush and Bruce Stanley, "Why Oil-Rich Saudi Arabia is Turning to Nuclear Power," *Bloomberg Businessweek*, March 20, 2018, https://www.bloomberg.com/news/articles/2018-03-20/why-oil-rich-saudi-arabia-is-turning-to-nuclear-power-quicktake.

6 Reardon, 39-40.

international relations theorists began to agree that the world was very similar to a global Machiavellian power struggle or a Hobbesian state of nature. In Hans Morgenthau's book, *Politics Among Nations*, he writes:

> International politics, like all politics, is a struggle for power. Whatever the ultimate aims of international politics, power is always the immediate aim. Statesmen and peoples may ultimately seek freedom, security, prosperity, or power itself. They may define their goals in terms of a religious, philosophic, economic, or social ideal. They may hope that this ideal will materialize through its own inner force, through divine intervention, or through the natural development of human affairs. But whenever they strive to realize their goal by means of international politics, they do so by striving for power.[7]

Rather than a world cooperating on transnational issues, every single interaction is an opportunity in which states may gain greater power or authority over others. Thus, cooperation is limited to times of absolute crisis or necessity. Since states seek survival as much as they seek power, cooperation is also limited to times in which every state that is cooperating in the "alliance" will equally benefit. In his book, Morgenthau also outlines the elements of power, which consist of geography, natural resources, industrial capacity, military preparedness, population, national character, national morale, and quality of diplomacy.[8] Morgenthau's focus is on the ability for a state to translate its "nascent power" into military power.[9] By this, Morgenthau means the ability to mobilize your entire state for a war, or at least appropriate the proper amount of resources required by the military. In this sense, the world is an arms race in which everyone attempts to grab as much nascent power as they can to turn into real military power when the time comes. Considering that every state desires power means that the likelihood of forming alliances is close to none. This is because your ally one day can easily become your enemy the next day if that state now perceives you as a threat to their power.

Given this theoretical paradigm, let's apply it to modern day Saudi Arabia. To fully understand this there are a couple of basic factors relating to Saudi Arabia that have to be understood. In 2015, according to Observatory for Economic Complexity, 55 percent of the 183 billion dollars' worth of exports of the nation of Saudi Arabia came from crude petroleum.[10]

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7 Hans J. Morgenthau, *Politics Among Nations* (New York: Alfred A. Knopf, 1949), 13.
8 Ibid., 80-105.
9 Ibid., 14.
10 Observatory for Economic Complexity (OEC), "Saudi Arabia," accessed May 3, 2018, https://atlas.media.mit.edu/en/profile/country/sau/.

The oil fields that provide the majority of the Kingdom's wealth are located in the Eastern Province of Saudi Arabia that borders the Persian Gulf, Qatar, and Bahrain.[11] This is also one of the least populated provinces of the country with most of the nation's people living on the western coast area near Mecca and Medina.[12] Most of the nation's Shi'ite population lives in the Eastern Province in which the neighboring countries are also Shi'ite majority nations.[13] The Kingdom exports most of its oil through the Strait of Hormuz that links the Persian Gulf with the Indian Ocean.[14] On one side of the Strait is Oman and on the other side is Iran.

Since the 1979 revolution, Iran has been an enemy of the House of Saud. Iran represents a rising regional power capable of challenging Saudi power in the region. Iran has taken advantage instability in the region by expanding its influence across several nations. In Syria, Iran has been able to maintain Assad as leader of the nation by enabling the Ayatollah to continue support of the vast networks of terrorists across the region:

> First, Assad won his war to stay in power. Granted, he rules a challenging, fragile, and fragmented Syria; one where violence will not cease in the coming years nor will efforts to unseat him…Iran, despite profound and persistent domestic political and economic vulnerabilities, has demonstrated an unwavering commitment to its mission in Syria, increasingly purchasing another strategic border with Israel. Working by, with, and through Hezbollah, Iranian power projection across the Middle East has skyrocketed. Both Iran and Hezbollah are entrenched in Syria, which will make any U.S. efforts to counter their regional influence that much harder.[15]

Syria's border with Lebanon allows Iran to provide more material support to Hezbollah as well as continue power projection in the region against Turkey and Israel, both of which were historically major US allies. Iran has also been focusing on other areas closer to Saudi Arabia. In Yemen, the decline of Ali Abdullah Saleh provided Iran a target of opportunity that enabled them to sow instability along the Saudi border.[16] Saudi intervention

11 Stratfor Global Intelligence, *Saudi Arabia's Geographic Challenge*, December 5, 2012, https://www.youtube.com/watch?v=LS4G0bvpwgc, 1:30.

12 Ibid., 1:35.

13 Ibid., 1:40.

14 Ibid., 1:20.

15 Mara Karlin, "After 7 Years of War, Assad Has Won In Syria. What's Next for Washington?" *Brookings*, February 13, 2018, https://www.brookings.edu/blog/order-from-chaos/2018/02/13/after-7-years-of-war-assad-has-won-in-syria-whats-next-for-washington/.

16 Simon Henderson, "How the War in Yemen Explains the Future of Saudi Arabia," November 8, 2017, https://www.theatlantic.com/international/archive/2017/11/saudi-arabia-

in the conflict has only proven to be ineffective. “Despite the Saudi air force’s best efforts, it has failed to dislodge the Houthis. The UAE’s forces have been more successful in the south of the country, around the port city of Aden. But there it is challenged by al-Qaeda types who have turned the Yemeni hinterlands into their sanctuary.”[17] Saudi Arabia’s inability to maintain the Peninsula free of Iranian influence has proven to be a major security risk for the Kingdom. On December 12th, an Iranian-made Burkhan 2 ballistic missile was fired by the Houthi rebels at Riyadh.[18] The missile was intercepted by the cities US-made Patriot missile defense batteries and no casualties or damage was sustained, but it remains a powerful reminder of how far Iran’s reach is.[19]

Additionally, Iraq has become an Iranian puppet thanks to the US’s failed attempt at regime change:

> A new building goes up? It is likely that the cement and bricks came from Iran. And when bored young Iraqi men take pills to get high, the illicit drugs are likely to have been smuggled across the porous Iranian border. And that’s not even the half of it. Across the country, Iranian-sponsored militias are hard at work establishing a corridor to move men and guns to proxy forces in Syria and Lebanon. And in the halls of power in Baghdad, even the most senior Iraqi cabinet officials have been blessed, or bounced out, by Iran’s leadership.[20]

Thanks to the US ousting Saddam Hussein from power and the subsequent attempt to create a Western democracy, modern Iraq has fallen well under Iranian control. Iran is now perched on the northern and southern borders of the Kingdom of Saudi Arabia, posing a real threat to the security of the nation. Qatar, by nature of its shared oilfield with Iran and shared border with Saudi Arabia, has had to maintain good relations with both nations.[21] Saudi Arabia has engaged in an air, sea, and land blockade of Qatar in conjunction with the UAE, Egypt, and Bahrain. This was because of the failure to meet a list of 13 demands, the first of which was to curb its relations with Iran.[22] Saudi Arabia’s desired to prevent what happened in

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iran-yemen-houthi-salman/545336/.

17 Ibid.

18 “Yemen Rebel Ballistic Missile ‘Intercepted Over Riyadh’,” *BBC,* December 19, 201, http://www.bbc.com/news/world-middle-east-42412729.

19 Ibid.

20 Tim Arango, “Iran Dominates In Iraq After U.S. ‘Handed the Country Over’,” *The New York Times,* July 15, 2017, https://www.nytimes.com/2017/07/15/world/middleeast/iran-iraq-iranian-power.html.

21 “Qatar Crisis: What You Need To Know,” *BBC*, July 19, 2017, http://www.bbc.com/news/world-middle-east-40173757.

22 Ibid.

Iraq and Yemen from happening again. So, a blockade of the country came to be in order to forcefully keep Qatar under the Kingdom's control.

On all fronts, Saudi Arabia has lost a lot of ground to Iran. The Kingdom has been looking to increase its defensive capabilities and not make the nation so reliant on oil as the main source of wealth. In the Vision 2030, released by Crown Prince Mohammed bin Salman, it calls for a massive restructuring the economy that calls for 50 percent of all defense expenditures to be spent on domestically produced goods by 2030.[23] A homegrown defense industry is paramount to the defense of a nation, something that Morgenthau finds intrinsic in the calculation of a nation's power.[24] Additionally, the Vision 2030 calls for the Saudi economy to become an investment banking paradise.[25]

Saudi Arabia has been looking to try and stop Iran's growing influence in the region by supporting rebels and NATO in Syria, intervening in Yemen, and blockading Qatar. Currently, Saudi Arabia is finding little success in balancing against Iran; however, as Iranian influence grows, the Kingdom could very well seek a nuclear deterrent to more properly balance against a martially superior Iran with multiple powerful regional allies. The Kingdom's principle enemy in the region has a very capable ballistic missile program, has shown itself to be willing to use it, and is focused on adopting the ability produce nuclear weapons should it decide it needs them. If Iran has all of this and more, Saudi Arabia's security dilemma could very easily be evened out by adopting a similar strategy, especially given the considerable wealth advantage that the Kingdom has over Iran.

The second alternative explanation for Saudi behavior in the international community can be taken from a constructivist viewpoint. Constructivism takes a step back from the normal positivist theories and instead looks at international relations through a more sociological lens:

> Conventional constructivism, which is the school dominant in the US, examines the role of norms and...identity in shaping international political outcomes. These scholars are largely positivist in epistemological orientation and strong advocates of bridge-building among diverse theoretical perspectives; the qualitative, process-tracing case study is their methodological starting point. Sociology and elements of institutional/ organizational theory are sources of theoretical inspiration.[26]

23 Mohammad Bin Salman BIN Abdulaziz Al-Saud, *Vision 2030 Saudi Arabia*, Economic Report, Council of Economic and Development Affairs, Kingdom of Saudi Arabia, Riyadh: Council of Economic and Development Affairs, 48.

24 Ibid.

25 Ibid.

26 Jeffrey T. Checkel, "Social Constructivisms in Global and European Politics: A

Constructivism relies on the premise that "ideas construct realities; and that, all agents and structures are mutually constituted."[27] This means that an agent's actions are based off the system as much as the system reacts to the agent. Or in simpler terms, the system is what states make of it. Scholars across all theoretical paradigms can agree that the system in which states operate is anarchy, where there is no singular sovereign ruling over other states. In this systems states can interpret the meaning of anarchy differently, a state could have a realist, liberal, or entirely unique interpretation of what anarchy means. This means that a state can act in the same system with completely different interpretations of the world. However, states are also influenced by their interactions with other states. For example, the US gained its identity as the preserver of the Western Liberal world during the Cold War against the Soviet Union that sought to end Western liberalism. In this way, states are socialized to act a certain way and thus gain an identity through socialization.

Saudi Arabia's identity is relatively complex due to its complicated relationship with Islam. Saudi Arabia, largely due to its control of the cities of Mecca and Medina, is a deeply religious society. The House of Saud relies on religion as a source of legitimacy for their rule over the nation:

> This sought identity is based primarily on strict observance of Islam and, of course, on loyalty to the House of Saud. The painstaking effort to expand its basis of legitimacy is the Saudi way of coping with whatever threatens the ruling dynasty, be it ambitious neighbors or radical ideologies from the outside, or domestic oppositions: 'revolutionary', anti-royalist, or religious fundamentalist. By employing religion for this purpose, the Saudi monarchy has actually availed itself of Islam to change the situation in which religion constitutes the predominant provider of the regime's legitimacy.[28]

Saudi society has been cultivated around the transcendence of tribal bonds to create loyalty toward the royal family around a single Sunni Muslim Saudi identity. The King of Saudi Arabia is not only the chief executive and sole power of the nation, he is also the Custodian of the Two Holy Mosques: Mecca and Medina.[29] This signifies a greater authority than just

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Review Essay," *Review of International Studies,* 30, no. 2 (2004) 230.

27 Runa Das, "Critical Social Constructivism: 'Culturing' Identity, (In) Security, and the State In International Relations Theory," *The Indian Journal of Political Science,* 70, no. 4 (2009) 962.

28 Joseph Nevo. "Religion and National Identity in Saudi Arabia." *Middle Eastern Studies*, vol. 34, no. 3, 1998, pp. 36.

29 Paul Wood, "Life and legacy of King Fahd," *BBC News*, August 1, 2005..

ruler of a piece of land, but command over a religious identity that over twenty percent of the world's population ascribes to.[30] Islam is also heavily entrenched in Saudi society:

> Saudi Arabia is the most theocratic state in the contemporary Sunni Muslim world. By definition, a non-Muslim cannot be a Saudi citizen. The idea of religious pluralism has neither meaning nor support in many segments of the population, and religious norms and practices are encouraged, promoted and even enforced by the state. The Saudi constitution is the Quran, and the shari'a is the source of its laws. Even the Basic Law of Government (al-nizam al-asasi li'l hukm), issued in 1992, stressed their supremacy. Moreover, in order to underline that there is no other, mundane source of legislation, the use of terms such as qanun (law) and musharr'i (legislator) are practically forbidden as they imply Western-style statutory enactment. They are substituted by nizam (regulation) and marsum (decree), which are supposed to complement the shari'a, not to take its place.[31]

Saudi society is molded almost entirely around the Quran as matter of further entrenching the idea that tribal allegiances do not matter nearly as much as the Islamic identity that all citizens must share in. Without this Islamic identity, it is highly likely that Saudi Arabia would be significantly less stable. However, there is also a distinction to be made about which sect of Islam drives this identity.

The Wahhabi school of Sunni Muslim thought has heavily influenced Saudi society. Wahhabis believe that it is necessary to return to the original ways in which the Prophet Muhammad and his first followers practiced Islam.[32] They also followed a belief called *tawhid*, which translates to the "oneness of God."[33] God is omnipotent and the only being who is all powerful. No object or individual could obtain divinity so no one can mediate between the mortals and God. Anyone who follows someone who is claiming to be an intermediary between God and earth is a polytheist and a heretic.[34] This led to the ostracizing of the chief preacher of Wahhabism, Muhammed Ibn Abd al-Wahhab, until an alliance was formed with the House of Saud.[35]

30 "The Global Religious Landscape." The Pew Forum on Religion & Public Life. *Pew Research Center*. 18 December 2012. Accessed 18 March 2018.
31 Nevo, 40.
32 Ibid., 36.
33 Ibid., 37.
34 Ibid.
35 Ibid.

Muhammed Ibn Saud realized that Wahhabism had additional beneficial factors as developing a strong identity that super cedes tribal identities to be ruled by a central state:

> That bond between umara and ulama (statesmen and divines) marks the modern inception of the use of religion as an instrument for both consolidating a collective identity and legitimizing the ruling family. It served the interests of the two parties, in the spirit of the political writing of Ibn Taymiyya. This scholar, whose most stringent interpretation of the teachings of Ibn Hanbal (founder of the most orthodox of the four Islamic schools) was adopted by Muhammad ibn Abd al-Wahhab, held that religion and state are indissolubly linked. Without the coercive power of the state, religion is in danger, and on the other hand, without the shari'a the state becomes a tyrannical organization.[36]

This is the beginning of the Kingdom of Saudi Arabia. As the King became more and more powerful he spread Wahhabism within the borders of the Kingdom. Thus, the House of Saud found a way to integrate itself with the religion of Islam to secure a tranquil, domestic society. This would form the bedrock of the Saudi identity and is the reason that they are so deeply religious. As a means of generating a cohesive Saudi identity, the Kingdom pushed an Islamic identity. Wahhabism is also the dominant government philosophy as a necessity to fully enforce it throughout the entirety of society.[37] The government using a Wahhabist framework as their state, translated it into a foreign policy.[38] This allowed them to push for legitimacy in dominating the Arabian Peninsula, to be a leader and founder of the Arab League and maintain sovereignty over the two holy cities.

While Saudi Arabia sees itself as the supreme religious authority for Islam, being the caretaker of the two holy Islamic cities and having a strong Wahhabist ideological support, there is a strong challenge from Iran as leader of the Islamic faithful. "Iran, where most citizens are ethnically Persian and not Arab, is the largest Shi'ite country in the world, with over 90 percent of its residents identifying as such."[39] As previously stated earlier,

36 Ibid.

37 Yury Barmin, "Can Mohammed bin Salman Break the Saudi-Wahhabi Pact?" Al Jazeera, January 7, 2018, https://www.aljazeera.com/indepth/opinion/mohammed-bin-salman-break-saudi-wahhabi-pact-180107091158729.html

38 Athina Tzemprin, Jugoslav Jozić, and Henry Lambare, "The Middle East Cold War: Iran-Saudi Arabia and the Way Ahead," *Politička Misao,* 52, nos. 4-5 (2015), 187-202. https://hrcak.srce.hr/159926.

39 Jill Ricotta, "The Arab Shi'a Nexus: Understanding Iran's Influence In the Arab World," *The Washington Quarterly,* 39, no. 2 (2016): 139-154.

Iran not only ideologically challenges the legitimacy of the Saudi monarchy but is also in a struggle for power in the Middle East. Islam in the Iranian context creates a different identity:

> Since the 1979 Revolution in Iran, the country's government has been based on guidance of Shi'i clerics. Founded under the leadership of Ayatollah Khomeini, the Islamic Republic of Iran was born out of a movement among Shi'i clerics (led by Khomeini), started in the 1960s that advocated for an active role of the clerics in politics. Khomeini spoke eloquently about his desire to export the revolution and bring justice through Islam to all. However, many clerics in the Arab world still abide by the more traditional quietist role that only provides clerics the opportunity to involve themselves in politics in the most dire situations.[40]

Since the Revolution, Iran has experienced a gigantic shift in the nature of its government. Rather than being led by a devout Muslim monarch, i.e. the Shah, the nation was to be ruled by the religious leaders themselves. The Ayatollah desired one thing: the end of injustices to Muslims across the world. This was not exclusive to only Shia Muslims but also included Sunnis, and, from the Ayatollah's perspective, there was no greater injustice than the Saudi Monarchy. The Saudi King had supported the oppressive Shah and monarchies across the entire region, something that, according to the Ayatollah, was inherently un-Islamic.[41] To Iranians, the Saudi monarchy is representative of a perversion of the faith that is seeking to use Islam to justify their own personal power rather than adhering to the tenets of the faith.

This conflict of identity has translated across the entire Middle East. Saudi Arabia has seen the physical exportation of the revolution across the region and the inflammation of sectarian tensions as a result. Under Saddam Hussein, Iraq was a secular Sunni-led government that was vehemently anti-Iranian.[42] The regime was very much afraid of an exportation of the Iranian revolution to the majority Shia population and was constantly deporting Shi'ites out of the country to Iran and other nations.[43] This led to uprisings that were violently suppressed by the Iraqi army.[44] The only nation to attempt to support these uprisings and accept these refugees was Iran. As a result, Iran gained an enormous amount of

40 Ibid., 141
41 Fürtig, 629.
42 Ricotta, 139-140.
43 Ibid.
44 Ibid., 142.

soft power and respect for Arab Shi'ites, who have been largely ignored by the larger population of Arab Sunnis.[45] Iran has sought to lead all Shi'ites regardless of their ethnic origin. In the gulf region Iran has been looking to exploit the Arab Shia populations who have experienced similar situations to the Iraqi Shia Arabs:

> The history of both the Saudi and Bahraini communities involves a significant political, cultural, social, and religious repression by the state. In Bahrain, the majority Shi'a population has been ruled by a Sunni dominated monarchy that, similar to Iraq in 1991, during the Arab Spring brutally repressed an uprising demanding equal rights. The Bahraini government received support from its allies in the Gulf, who sent in troops to help quash the movement. The protests originally were not framed as a sectarian battle, but once the state and its allies intervened violently, the Shi'a and outside observers began to question the motives at play.[46]

The leadership of Iran has seen a window of opportunity with the populations and has sought to create more revolutions in the Gulf states to further increase their influence among those they consider the oppressed faithful. Iran willingly lends its support to the oppressed groups in order to gain the ability to project their dominance as the true leader of the faith to the Saudi monarchy:

> Often allegiance to Iran also comes from a misunderstanding of the popular tradition of flying the flags of Lebanese Hezbollah, Iran's most valued proxy, and photos of Khomeini and current Supreme Leader Khamenei, which stand-in as symbols for the broader Shi'a community. Usually, Shi'a are merely expressing pride in and solidarity with Shi'i Islam as a culture rather than politically dedicating themselves to these groups. Nevertheless, it stokes fear in many Sunni onlookers and political elites, who see any relationship with Iran as being nefarious in nature, similar to the Iraqi case.[47]

This is not always a conflict that requires arms to gain power. The image of Saudi citizens hoisting an Iranian flag and a picture of the Ayatollah is a powerful one to the King of Saudi Arabia. It represents not only support for the chief enemy of the state, but also supporting Shia Islam. This is

45 Ibid., 144.
46 Ibid., 142.
47 Ibid., 141.

a direct challenge to the identity of Saudi Arabia and how it sees itself. It challenges the belief that Saudi Arabia is the leader of the Muslim world. With this assault on their identity, Saudi Arabia internalizes it and seeks to show that it is the most powerful Muslim nation on the planet. In doing so, it reflects on its ideology to see what the Kingdom needs in order to further its power. Saudi Arabia recognizes the power of a nuclear weapons program and would seek to start its own in the face of the assault on its core identity by Iran.

Of the two theoretical paradigms, realism explains Saudi Arabia's desire for nuclear weapons better than a constructivist interpretation. This is because the Saudi identity does not necessarily translate well into a foreign policy goal beyond uniting Muslims under a single banner. The Saudi identity is incredibly well crafted to create domestic cohesion and loyalty to the Crown, but not to create foreign policy goals. The King of Saudi Arabia is the protector of the two holy Mosques, not the sword of the righteous. If the threat came from a Western nuclear power, then a counter nuclear deterrent would be more feasible. This is because the King is defending the Holy Land from heretics of a completely different faith, thus justifying more drastic action. While the Saudi identity is under attack from Iran, it does not grant the Kingdom proper provocation to seek a nuclear weapon as a way to protect themselves from a verbal Iranian offensive. However, realism offers a very logical explanation as to why Saudi Arabia desires a nuclear weapon. As Iran gains more power in the region, both militarily and with greater influence over other nations, it provides a serious challenge to the vital avenues of wealth for the Kingdom of Saudi Arabia. As all of the oil wealth of the Kingdom must leave the Persian Gulf via the Strait of Hormuz, which is controlled in part by Iran, or the pipelines through Iraq and Syria, which are both under heavy Iranian influence.[48] In addition, Iran has been a well-known sponsor of terror groups that have carried out attacks in the region and in Saudi Arabia itself.[49] As Iran grows in power it will undoubtedly seek to dominate the peninsula. As Saudi power is unable to keep up it will seek an equalizer to stave off any possible invasion of its sovereignty. A nuclear deterrent very well would be a real addition to the power of Saudi Arabia that would provide it with means of defending itself and surrounding allies in the face of an Iranian threat.

48 Frederick W. Kagan, Kimberly Kagan, and Danielle Pletka, "Research Report: Iranian Influence in the Levant, Iraq, and Afghanistan," *American Enterprise Institute* (2008),

49 Ibid.

La Censura y la Traducción en la Época de Franco

[Stephany Baca]

Abstract

The Franco era emerged in Spain with the dictatorship of Francisco Franco; he adopted a form of fascism and controlled Spain with an iron fist. Franco had strong ties to the Catholic Church and strong military support. Religion and military power were the foundations for his rise. During his dictatorship, many important literary artists were murdered and there was a lot of censorship concerning what the Spanish public could read. *The Complaisant Lover* was translated into Spanish during Franco's era, but it was changed in ways that made a different connection between the characters. Censorship was very limiting, and it made many changes to the way translations were done.

Introducción

La censura durante la época de Franco afectó la traducción, aunque incluían libros que tenían aspectos controversiales, omitía secciones que no querían que el pueblo español leyera. La traducción de *El Amante Complaciente* es un ejemplo de porqué la publicación fue hecha en 1968, durante la época de cambios de censura. La traducción es muy diferente a *The Complaisant Lover*. Franco tenía lazos fuertes con la iglesia católica y con generales militares en la Dirección General de Cinematografía y Teatro del Ministerio de Información y Turismo; esta organización prevenía que ciertos temas fueran publicados en España. Este era el comité que decidió que cambios hacer en los textos y que libros se podían traducir y que no se podía traducir. Este ensayo se enfocará en la traducción durante la época de Franco.

La Dictadura de Franco

La dictadura de Francisco Franco duro cuarenta años, de 1936 a 1975. Francisco Franco entró al poder después de la guerra civil de 1939. España después de la guerra civil adopto un partido político enfocado

en el franquismo. El franquismo es como el fascismo, pero no seguía la misma política. Muchos autores y figuras importantes fueron exiliados o asesinados por la dictadura Franquista. Franco fue un aliado de la iglesia católica. Franco al ser aliado del ejército y la iglesia les dio mucho poder para contralar las pólizas de censura. Los que se enfocaban en censurar literatura era la Dirección General de Cinematografía y Teatro del Ministerio de Información y Turismo.[1] El impacto más grande fue el de la censura en la literatura, la cinematografía, y el teatro. Estas áreas eran las más censuradas porque la audiencia española tenía acceso a todas ellas. Franco valoraba mucho la iglesia católica, sus decisiones eran influidas por su fé. El proceso de la censura se basaba en un criterio el cual se omitían términos en contra de la religión, términos sexuales, políticos, y cualquier otro que fuera contra el régimen de Franco.

El proceso de normalizar a España comenzó en 1937 con la toma de poder de Franco. Él quería eliminar todas las cosas ilícitas que causaban cambios en la sociedad española.[2] Este movimiento fue hecho por el ejército al no permitir ningún libro o texto que pudiera ir contra las ideas del gobierno. Al ser un hombre religioso, Franco no permitía ningún texto que manejara temas sexuales. Varios libros pasaban por este proceso, en el cual si los censores leían algo que no seguía las reglas del gobierno, lo rechazaban o a veces permitían correcciones.[3] El propósito de la censura y el comité de censura fue unir a la nación española y mantener una nación central que leyera lo mismo y nada foráneo afectara sus ideales.

El propósito de la censura era proteger al pueblo español para que no fueran "contaminados" por aspectos controversiales o impuros, como la homosexualidad y el adulterio. Sin embargo, había muchas excepciones a estos casos. En 1960, hubo un cambio al sistema de censura se llamó "apertura," en donde la censura fue más tolerante y menos estricta.[4] La apertura permitió que textos que tenían mucha fama en el extranjero fueran publicados. Varios de estos textos eran sobre temas que anterior mente eran prohibidos como el adulterio, pero con este movimiento pudieron ser publicados, con censuras menos estrictas.

Durante la época de los sesenta hubo muchas discusiones entre el comité de censura sobre qué debería ser censurado. La separación entre la iglesia católica y el estado estaba creciendo, pero todavía tenía un lazo muy fuerte en el comité, especialmente al ser reconocido como

1 Raquel Merino y Rosa Rabadán, "Censored Translations in Franco's Spain: The TRACE Project—Theatre and Fiction (English-Spanish)." *TTR: traduction, terminologie, rédaction* 15, no. 2 (2002), 125, https://doi.org/10.7202/007481ar.

2 Diálogos- Revista do Departamento de Historia e do Program de Pos-Graduacao em Historia, *El Control del Libro Durante el Primer Franquismo* 18, no. 1. (2014), 363.

3 Ibid., 377.

4 Dimitris Asimakoulas and Margaret Rogers, *Translation and Opposition* (Bristol: Multilingual Matters, 2011), 305.

parte fundamental del Franquismo, que era muy católico y fascista.[5] Estos conflictos permitieron la publicación de varios textos con temas controversiales, pero causó mucha inseguridad a causa del conflicto entre los grupos liberales y la iglesia.[6] La iglesia llevaba mucho más tiempo en el comité y mantuvieron el poder más que los liberales. Aunque textos como "El amante complaciente" fueron publicados, tenían mucha censura en fragmentos muy importantes del texto. El amante complaciente fue publicado originalmente en Gran Bretaña, al ser reconocido por varios países, fue traducido al español en España. Esta obra tenía varios aspectos sobre el adulterio y se permitió publicar en España.

TRACE

TRACE, o Traducciones Censuradas, era un proyecto enfocado en investigar los textos que fueron y no fueron traducidos en la época de Franco. Debido a que los textos fueron documentados muy bien, es fácil averiguar cuantas veces se tuvieron que re-escribir los textos.[7] El objetivo de TRACE era investigar cuales textos era traducciones genuinas y cuales eran pseudo-traducciones. El problema con la censura es que aumentó el número de pseudo-traducciones estas traducciones no son hechas por el autor, para satisfacer los reglamentos legales, muchos autores cambiaron cosas. Las traducciones no eran las traducciones originales del texto original.[8]

El proceso de establecer qué texto debería de ser traducidos era muy largo; todos pasaban por un comité de tres personas que leían y "calificaban" el texto.[9] Para determinar si manejaba demasiados temas controversiales y qué cambios necesitaba para poder ser traducido. La iglesia católica también tenía en parte unas cualificaciones, pero enfocadas en ideas morales (Martínez, 145), por ejemplo, el adulterio es una idea inmoral porque va contra la idea del matrimonio como algo sagrado que nunca se debe romper. Por esas razones no se permitiría ser publicada para que el pueblo español lo vea.

5 Jeroen Vandaele, "It Was What It Wasn't: Translation and Francoism," in *Translation Under Fascism*, ed. Christopher Rundle and Kate Sturge (Houndmills, Basingstoke, Hampshire: Palgrave Macmillan, 2010), 84.

6 Asimakoulas, 318.

7 Merino, 127.

8 Rosa Rabadán, "Con Orden y Concierto: La Censura Franquista y las Traducciones Inglés-Español, 1939-1985," in *Traducción y Censura Inglés-Español, 1939-1985: Estudio Preliminar*, ed. Rosa Rabadán (León: Universidad De León, 2000), 19.

9 Raquel Merino Alvarez, "El Teatro Inglés Traducido Desde 1960: Censura, Ordenación, Calificación," in *Traducción y Censura Inglés-Español, 1939-1985: Estudio Preliminar*, ed. Rosa Rabadán (León: Universidad De León, 2000), 129.

El Amante Complaciente

El libro teátrico en el que me enfoqué es *The Complaisant Lover*[10] o *El Amante Complaciente*[11] de Graham Greene. Este texto tiene mucha historia con la censura, en Inglaterra fue sometido a ser censurado por tener temas controversiales. En España también tuvo muchos problemas por tener contenido delicado: el adulterio. El texto teátrico fue rechazado por el comité de censura por hablar del adulterio. Alberto González Vergel fue el traductor encargado de traducir *El Amante Complaciente*. A él le rechazaron su petición, aunque las relaciones eran entre parejas inglesas no españolas. Al ser rechazado Jose Maria Peman otro traductor se encargó de el texto y durante ese tiempo hubo un cambio con el jefe del comité de censura. Se permitió publicar, pero con algunas correcciones al texto original y eso causó que la traducción se separara mucho de la versión inicial. El texto fue publicado entre dos épocas muy complicadas; una en la apertura entre 1963 a 1969, pero entre 1969 y 1975 anos en cuales el mandato de Franco terminaba.[12] Estas dos épocas eran diferentes; la primera se enfocaba en eliminar la censura religiosa y tener más libertad para traducir al español. El último periodo fue la separación completa de la iglesia y la censura. Sin embargo, el amante complaciente fue publicado en 1968 cuando todavía había lazos con la iglesia y esos aspectos de la censura se ven reflejados en el texto.

El problema con este libro es el tema de la infidelidad, en parte por la esposa del protagonista de *El Amante Complaciente*, Víctor Rhodes. Su esposa Mary es amante de un conocido de Víctor llamado Clive, ellos esconden su infidelidad, pero Clive ya tiene un historial muy largo de enamorarse de mujeres casadas. En el texto original en inglés, Mary, Clive, y Víctor hacen un acuerdo que Víctor y Clive compartirán a Mary. Todos ganaban en esa situación Mary y Víctor no se divorciaban ni dañaban la vida de sus hijos; Mary mantienen su amante y el amante puede pasar el tiempo que quiera con Mary. Hay varias escenas que establecen esa infidelidad y durante la época de la dictadura de Franco no era correcto mencionar estas instancias. Sin embargo, el libro fue publicado en 1968 y durante esta década se estaban implementando muchos cambios políticos y sociales en España. Como hemos visto antes, la iglesia y el gobierno estaban perdiendo el poder especialmente en la censura. Los nuevos encargados de la censura eran más liberales y permitían que se publicaran obras extranjeras, aunque hablaran de temas como el adulterio. A pesar de que eran liberales, la iglesia todavía existía y no todo era permitido.

10 Graham Greene, *The Complaisant Lover: A Comedy* (New York: Viking Press, 1961). Hereafter cited as *Complaisant.*

11 Graham Greene, "El Amante Complaciente: Comedia En Dos Actos, Ambos Divididos en Dos Cuadros," trans. José Mariá Pemán, en *Las Que Tienen Que Alternar: Obra En Tres Actos*, ed. Alfonso Paso (Madrid: Escelicer, 1969). Hereafter cited as *Amante.*

12 Rundle, 87.

En estos fragmentos de dialogo se demostrará como la imagen de Mary se ve afectada por la censura en la versión en español comparada con la versión en inglés. También se establece como la iglesia todavía pudo cambiar la traducción de estos textos y de esa forma cambiar el impacto que el adulterio tuvo en la vida de los personajes.

Mary: She's upset. Why did she stay behind, Clive?	M: Mucho Tiempo para hablar de libros...Porque se quedó aquí contigo.
M: It was sweet of you to come.	M: Te he agradecido mucho que hayas venido.
Clive: I didn't want to.	C: Ya sabes que no era mi gusto...tú te empeñaste.
M: It was necessary, Clive. If we are to see more of each other.	M: Era necesario, Clive. Si hemos de vernos más a menudo, tenía que ser así. Víctor no se inquietará si eres un amigo de la casa.
C: Are you so fond of him?	C: ¿Tanto cariño le tienes?
M: Yes. (Pause)	M: Si.
C: When are we going to get some time together, Mary?	C: ¿Cuándo podremos estar juntos Mary?
M: Dear, I promise. Sometime, somehow. But it's difficult. It wouldn't be safe in England.	M: Te lo he prometido, cariño; pero tenemos que esperar la ocasión. Debemos ser prudentes, compréndelo.
C: I don't want to be safe.	C: No quiero ser prudente.
M: You shouldn't have chosen a woman with a family, Clive...[13]	M: ¡Ah, Clive! No deberías haber elegido una mujer con familia.[14]

Este fue el primer momento en el que se ve una relación entre Mary y Clive. En inglés el sentido de la pregunta de Mary es algo simple y general, sin señas de celos o frustración. En español al mencionar el tiempo, Mary está demostrando celos al saber que Clive estaba hablando con Ann. La segunda parte de la pregunta de porque se quedó es una traducción directa, pero al empezar de una manera preocupada en el original y una

13 *Complaisant*, 17-19.
14 *Amante*, 17-23.

manera celosa en el español la pregunta es afectada en español; se incluye el sentido de la infidelidad al demostrar que Mary tiene celos de Ann. En inglés, el comienzo del fragmento es una pregunta simple que demuestra preocupación por el bienestar de Ann. Este es un cambio muy sutil pero importante porque el efecto de la censura en la traducción es evidente; demuestra que la pecadora es Mary, porque ella tiene celos de otra mujer. Todas las emociones vienen de una mujer que engaña a su marido, pero ella es posesiva de su amante. La censura cambió la traducción, e hizo a Mary quedar como la villana celosa.

El dialogo sigue al establecer el plan que tienen Clive y Mary. Clive demuestra el disgusto de estar con la familia de Mary, mientras que en la traducción al usar la palabra "empanaste" Mary se ve como la villana que está haciendo el plan. En el original ella dice que era "necessary," pero Clive no le dice que ella se empeñó en traerlo, sino que él simplemente no quería ir. Este cambio de nuevo demuestra como la censura de la infidelidad escoge una víctima y es Mary, porque en el dialogo Mary es la que manda y le exige a de Clive. Ella demuestra su frustración cuando Clive no entiende, que él se tiene que hacer amigo de la familia para que puedan estar juntos. Además, la hace ver como una mujer egoísta y cínica porque ella admite a su amante que todavía quiere a su esposo. Esta es la motivación por la cual en los dos textos se establece que ella no quiere que su esposo se entere que ella tiene un amante. Ella quiere ser prudente, pero Clive no, y en ambos se admite que Clive es el culpable por a ver escogido a una mujer casada.

Mary: You should have said yes. There wouldn't be any complications with Ann...She's free. Do you think I don't envy her? I even envy her virginity.	M: Debiste haber aceptado su propuesta. Con ella no tendrías complicaciones. Ann es libre. Como la envidio!...Envidio hasta su virginidad.
Clive: I can sleep because you are not with him.	C: Tenerte conmigo..., aunque solo sea para saber que no estas con él.
M: I've told you...I've promised you, we haven't slept together for five years...[15]	M: Te he repetido cien veces...que hace cinco años que Víctor y yo vivimos como dos hermanos. Nada...de nada.[16]

15 *Complaisant*, 22-23.
16 *Amante*, 24-25.

El dialogo sigue entre Clive y Mary, ella se nota frustrada y de nuevo celosa al no tener lo que una mujer joven como Ann tiene y eso es su virginidad. Ella hubiera querido que Clive se fuera con Ann porque ella es "libre," mientras Mary está atada por sus hijos y su matrimonio. Ambas traducciones lograron establecer el mismo sentido en que Mary quiere mantener a su amante, aunque le sugiere que se vaya con una mujer más joven. La censura de nuevo aparece cuando en el texto original se dice "slept together," pero en español "vivimos como dos hermanos. Nada...de nada"; no mencionan que se acostaban juntos o tenían relaciones, sino que vivían como hermanos quienes no tenían nada que ver sexualmente. Este es un aspecto interesante que en la traducción cambió por causa de la censura. Se escribió una frase muy diferente a la que se ve en la versión original.

Clive: Would you tell him how sorry you were and ask to be taken back to the twin bed?	C: Le pedirías tú que te perdonase y te dejara volver a una de esas camas gemelas.
Mary: I'd never say I was sorry. I love you, Clive.	M: Nunca le pediría eso. Te quiero, Clive.
Robin enters as they move towards each other. M: You see what I mean now, don't you? A moment ago, I could have slept with you on the sofa. I don't mean sleep. I wanted to touch you. I wanted your mouth. Now...homework.	M: ¿Comprendes ahora lo que intentaba explicarte antes? Hace un momento me parecía que iba decir que si a todo cuanto querías. Necesitaba besarte, tenerte para mí...Y de pronto esa personita sin importancia basta para recordarme.
M: But love and marriage don't go together. Not our kind of love.[17]	M: Nuestro amor es otra cosa distinta de todo esto.[18]

Sigue el mismo dialogo el cual de nuevo aparece la imagen que Mary es la culpable porque ella llama a su hijo "personita sin importancia," mientras que en inglés no se menciona su hijo. La censura dio a entender que la madre era la culpable de los problemas en la familia porque sus hijos no le importaban, mientras que en inglés no se menciona nada de sus hijos. La traducción la hizo ver como una mujer egoísta al olvidarse de su familia y quererse ir con su amante. En inglés se transmiten

17 *Complaisant*, 22-23.
18 *Amante*, 26.

aspectos similares, pero eran más atribuidos al sexo que a dejar todas sus responsabilidades de madre. Esta es una gran diferencia porque ella todavía piensa en su familia, solo busca satisfacción física, la cual en español la hace ver peor que en inglés. En la cultura latina la mujer no puede tener deseos sexuales porque eso va contra la idea de la mujer como pura. Al empezar a necesitar contacto sexual esto convierte a la mujer en una cualquier que esta pierde el enfoque en vivir para tener hijos y satisfacer a su marido. La censura desde la perspectiva religiosa se ve cuando Clive menciona tener hijos y ella dice que su amor no está para esas cosas, es decir, él no es con quien ella se quiere casar, sino con alguien que la ayude a sentirse mujer. En inglés hay una diferencia clara entre el amor y el matrimonio, se ve que al casarse no es necesario amar a la persona con la que te casas. Esta parte fue censurada ya que la iglesia católica tiene metas de que para tener amor las personas se tienen que casar y el amor crece no desaparece como el texto original menciona. Esta traducción de nuevo hizo que Mary se viera como la villana y Clive como su víctima.

Clive: Victor coming here. Where we made love.[19]	C: De Víctor, que dormirá aquí, donde hemos sido tan felices.[20]

Esta escena fue muy importante, especialmente considerando los cambios respecto a la censura. La relación entre Mary y Clive fue muy diferente. La traducción de “made love,” es hacer el amor, pero el traductor no usé hacer el amor sino “fueron tan felices.” De la misma manera, cuando en la versión original Mary le dice “I love you,” el traductor usó “Te quiero.” una forma de censura porque la iglesia católica enfatiza la importancia de mantener el amor en el matrimonio. Al tener que traducir “made love” a “sido tan felices” el traductor cambio las expresiones de amor para que se viera que la relación de Mary y Clive era más física y sexual que llena de amor. En ingles vemos que la relación es lo opuesto se enfoca en el amor. Nuevamente se indica que la relación entre Mary y Clive es física y que Clive es el que quiere más amor, pero Mary no. Clive es el que menciona “tan felices,” Mary no lo menciona, haciendo a Clive la victima de las pasiones de Mary.

Victor: Mary was Root sleeping with you in Amsterdam?	V: Mary...Me engañabas con Robertson en Ámsterdam?

19 *Complaisant*, 49.
20 *Amante*, 46.

Mary: Yes...I was beastly and clever with my lies. We haven't been married properly for years.[21]	M: Si, Víctor...he estado mintiéndote de una manera despreciable.[22]
V: Oh, yes, we have...you were always quiet when we made love...	V: Deje de ilusionarte. Y cuando eso ocurrió no quise seguir haciéndote el amor.
Mary goes. Victor stands...he collapses and puts his face in his hands.	*Víctor lloro con la cara oculta.*
M: What on earth...? Victor, please, Victor. Be angry. I'm an unfaithful wife. Victor. You have to divorce me. Please do something, Victor. I can't.[23]	M: ¿Pero qué pasa? Víctor por favor...Víctor...! Enfádate di algo te he engañado! ¡Insúltame! ¡Pégame! haz algo por favor haz algo Víctor yo no puedo Víctor![24]

Finalmente se ha descubierto la infidelidad. Estas últimas páginas del libro fueron las más censuradas porque se omitieron algunos fragmentos del original. El adulterio se notó al establecer que Mary y Víctor hacían el amor, pero Clive y Mary solo se divertían. Esto de nuevo es una censura en parte para preservar el matrimonio porque para la iglesia católica el matrimonio es algo pura que es más importante que los encuentros sexuales. Adulterio es un pecado, por lo tanto, no se pude ver amor entre un amante y una mujer casada. El amor entre la pareja debe ser descrito de una manera más razonable en España especialmente porque los traductores querían mantener el matrimonio como algo sagrado. Por estas razones la mujer fue la tentadora y la villana en los aspectos de la infidelidad y ella era la que quería al amante para satisfacer los deseos que su esposo no pudo cumplir. Asi mismo, en la traducción en español se pueden notar aspectos machistas cuando Mary le pide a Víctor que le pegue. En la traducción original Mary le dice a Víctor que la divorcie o que se enoje, pero en el español es mucho más violento: "Insúltame, pégame" Creo que este cambio fue permitido porque las personas que decidieron censurar estas escenas querían que ella se viera como una mujerzuela egoísta, aunque el traductor no incluye el fragmento del divorcio para

21 *Complaisant*, 63.
22 *Amante*, 57.
23 *Complaisant*, 66-68.
24 *Amante*, 59-61.

mantener la pureza y la fuerza del matrimonio al no rendirse y seguir casados.

Victor: If I asked you to give him up, would you do it?	V: ¿Le dejarías si yo te lo pidiera?
Mary: No. Victor be glad you aren't married to a good woman.	M: No... Ahora, no. Alégrate de no estar casado con una buena mujer.
M: I suppose I love you in my own shabby way.	M: Creo que hasta te quiero. A mi manera. De una manera triste, egoísta.
M: I don't know. I don't want to choose. I don't want to leave you and the children., I don't want to leave him.[25]	M: No quiero elegir. No quiero dejaros a ti y a los chicos.[26]

Estos diálogos de Mary son muy importantes porque demuestran como la censura afecta la traducción al representarla como una mujer egoísta y al tener la culpa de que su matrimonio tiene problemas. Ella es egoísta al no querer dejar a su marido ni a su amante, pone sus deseos de mujer antes de su familia. La parte más importante es la imagen que en español se hace de Mary, como "egoísta", pero en ingles ella nada más se dice que es mala o "shabby," no que es egoísta. Ese cambio de nuevo demuestra como la mujer fue la culpada de todo no Clive o Víctor. Todo el problema fue causado por Mary. Al nunca usar la palabra amor, se ve que Mary nada más está interesado en el amor físico, ya que en la versión en español no se dice "te amo," solamente "te quiero." Ella se dejaba llevar por sus deseos sexuales y es vista como una mujer impura por la censura y la traducción española. Mientras en la traducción inglesa ella es una mujer puesta entre la espada y la pared; no quiere perder a su familia, pero está enamorada de otra persona. En ingles se comprende más su dolor al estar atrapada en un matrimonio vacío y querer estar con alguien al que ella ama. En español esto no se ve y ella tiene la culpa de que su matrimonio se esté destruyendo al dejarse controlar por sus ambiciones sexuales.

25 *Complaisant*, 79-81.
26 *Amante*, 70.

Victor: If you'd like to stay for dinner, Clive, there are some cold left-overs. Clive: No, Thank you. I must get back. V: Come on Thursday, no party. Just the three of us. Mary: Yes, please come.	[En español no está ese dialogo.]
V: We will open a bottle of good wine. C: Oh, yes, I'll come, I expect I'll come.[27]	V: Venga el jueves. Saldremos de casa. ¿Vendrá Clive? *Clive mira al matrimonio y tristemente, acepta su destino.* C: Si, vendré, supongo que sí. *Se vuelve y sale. Víctor se derrumba en la botaca; solloza.* V: ¡No me digas nada... no me digas nada! ¡No me digas nada![28]

El final es muy diferente. Se ve puede ver que fue censurado el final porque varias partes fueron omitidas, por ejemplo, cuando Víctor invita a Clive a cenar con la familia. Esta escena fue muy importante en la versión en inglés porque demuestra como Víctor permitió que su esposa tuviera un amante y quiso conocerlo más. También establece que Clive está atrapado entre las reglas que ponen Víctor y Mary; él es el amante complaciente. Esta sección fue censurada, no se agregó esta escena para que las personas en España no pensaran que estas relaciones son aceptables. La traducción sigue, pero no es similar a la versión original, que es mucho más corta por los fragmentos censurados. La traducción agrega una oración para demostrar que no está de acuerdo con el trato que quiere Mary y está dolido por la infidelidad de Mary. La traducción hace que la mujer se vea como la mala, la pecadora. Al final el texto termina con "No me digas," la víctima es Víctor, pero en la traducción en inglés es lo opuesto; él está de acuerdo con el plan que tienen, él no quiere el divorcio, pero quiere todo. Ese final es lo más importante, pero es una diferencia muy clara y demuestra el poder de la censura y el apoyo

27 *Complaisant*, 87.
28 *Amante*, 74.

que la iglesia católica tiene al tener el matrimonio como prioridad y evitar demostrar que parejas pueden seguir con relaciones entre amantes y personas casadas.

Para concluir, aunque el amante complaciente fue publicado en 1968, contenía muchos aspectos inmorales que durante el primer franquismo no hubieran podido ser traducidos. La apertura logro traducir este texto y presentarlo en el teatro. La censura hizo que la traducción no fuera idéntica al original espacialmente al final cuando Víctor sufrió por la infidelidad de su esposa. La iglesia todavía censura este texto, pero permitió que una gran parte de la versión original permaneciera igual. La censura durante la época de Franco logro controlar a España y daño el aspecto creativo del país, al no permitir que autores extranjeros publicaran o tradujeran sus obras al español. La fuerza de la iglesia católica es vista en este libro porque, aunque era un tiempo donde la iglesia ya no tenía mucho poder, todavía se censuraron aspectos de infidelidad, y el acuerdo entre parejas que Mary se podía quedar con su amante. Esto demuestra que el aspecto de la censura afectó mucho las traducciones de libros extranjeros y cambió la forma de traducir al hacer que la versión modificada no fuera tan cercana a la versión original.

Let's Talk About Sex, Maybe?

[Ani Karagianis]

College students often must deal with many different aspects of the transition from high school to college. While there are obvious transitions that we could expect, such as homework, dorm life, relationships, etc., there are other social transitions that are a little bit more unprecedented than the typical college woes. One such transition is the shift to a different culture of sex. Sex is omnipresent in American culture, but college sheds a light on specific aspects of it. This could cause anxiety in students, especially if this confrontation is new. We are in a special liminal state because the topic of sex and consent are widely talked about in the era of Kavanaugh and Trump. I wanted to explore how discussions of sex and consent could cause transition anxiety for college students in their liminal state. After conducting research, I have found that college students who know what to do to gain consent often do not follow through on those ideas because there are instances which reinforce ambiguity about how to obtain consent. These instances do not match a prewritten script that students are aware of, and thus create a liminal state for those involved. Through both qualitative research and the analysis of preexisting literature, I have found that the specific instances that cause liminality in sexual situations include: the presence of the miscommunication hypothesis, the portrayal of sexual permissiveness within the media, and the presence of the "hook-up culture" impacting how students gain consent.

Liminality is an interesting concept because it underlies most aspects of college. Liminality, as defined by Victor Turner, is the idea of being "betwixt and between."[1] College students are straddling two very different life spaces, and often struggle to figure out the world around them. Sex is a liminal concept because there is ambiguity surrounding it, especially now. American culture now is a heavily liminal environment regarding topics of

1 Victor Turner, "Betwixt and Between," in *The Forest of Symbols* (Ithaca: Cornell University Press, 1967), 93.

sex and consent because we have seen and experienced new outlooks on sex. Cultural norms are shifting, and the issue of "boys being boys" both has been focused on in the media and on political platforms. There is an issue of a "gray zone" and the recurring theme of miscommunication with regards to the acquisition of consent.[2] In the age of Kavanaugh, Trump, and movements such as "Me Too," consent is now a highly liminal discussion in American culture. For the purposes of this discussion, I will use Susan E. Hickman's and Charlene L. Muehlenhard's definition of consent as "direct consent signals as signals that are straightforward and unambiguous and indirect consent signals as signals that are ambiguous."[3] Consent, while easily defined, induces stress in many people. This stress is especially emphasized in new students trying to navigate the collegiate sexual culture. Along with consent, I will briefly define "hook up" culture, which will be explained in this paper. It is important to define "hook-up culture" and why it has been a perpetual idea in college. This is not a new concept, but the assumptions surrounding it are integral in how consent is viewed. The assumptions around "hook-up culture" create a belief that hook-up culture does not allow for proper acquisition of consent.

The "hook-up culture" refers to a culture of partying and alcohol. The hook-up culture is linked to a culture of judgment. There is the idea that there is no obligation in the hook-up culture, as "people just want to fuck."[4] The culture is most often characterized as one of drunken debauchery, but it often relies on assumptions. When asked about the sexual culture on campus, a respondent said that "hook-up culture is going to a party and having a one-night stand with somebody and then not talking to them."[5] This respondent most likely did not actually witness the aforementioned hook-up, and instead chose to fill in the blanks with how we have, as a culture, defined "hook-up" culture. This observation is a judgmental one because of how it is phrased. The lack of conversation portrays the hook-up as a quick and unfeeling act. While that may be accurate, it is impossible to accurately assess a situation without actually seeing what happened. This judgment belies the notion that "hook-ups" are not conducive to a safe sexual life. What is interesting to note is that my respondents were quick to deny their involvement in the party culture and the hook-up culture. When prompted about the "hook-up" culture, one respondent said that she didn't get involved, since "it seems like a lot of people go to parties

2 Jessica Bennett and Daniel Jones, "45 Stories of Sex and Consent on Campus," New York Times, May 10, 2018, https://www.nytimes.com/interactive/2018/05/10/style/sexual-consent-college-campus.html.

3 S.E. Hickman and C.L Muehlenhard, "'By the Semi-Mystical Appearance of a Condom': How Young Women and Men Communicate Sexual Consent in Heterosexual Situation," *Journal of Sex Research* 111 no. 3 (1999), 261.

4 Interview with 9B, 2018.

5 Interview with 4A, 2018.

every weekend. People are influenced to go to parties and drink."[6] There is an inherent judgment surrounding parties and what could happen when attending one.

To try and find an answer to the question of consent and transition anxiety, I sent thirty free-lists[7] and conducted eight six-question interviews. There were two different free-lists, with fifteen men and fifteen women between the two. For the interviews, I interviewed four men and four women, talking to two from each free list. My free-lists helped me determine what the respondents believe to be the "scripts" that ought to be followed in society. The first free-list asked the respondents to list all cues that someone would want to "hook up." After doing salience, frequency, and average rank calculations, I found that the recurring answers were: touching, flirting, texting, "they say they want to," eye contact, pick-up lines, and verbal communication. Touching was the most frequently mentioned, while flirting, texting, and verbal communication were the most highly ranked. Touching had the most salience of all the data. This data shows how we, as a culture, have been conditioned to express interest physically above all else.

My second free-list asked the respondents to list all cues that someone would not want to "hook up." The recurring answers for this free list were: say no, uncomfortable, no eye contact, walk away, unconscious, disinterested, and do not talk. Out of these, "say no" was both the most frequent and had the highest average rank. It also had the highest salience. This data provides us the script of how to show when we are not consenting to an encounter. The frequency of these answers reveals there is an educational method of how to gain consent and how to show that consent is not given. The "scripts" of how to show a lack of consent seem to be very clear to my respondents, as they were straightforward in their answers. People have been taught that saying no is the most clear and direct way. Their answers also reflect any prior education that they've had about the topic, including "unconscious." There is a notion of how people who are unconscious are unable to consent to sexual activity, a concept that has been reiterated from sexual education. There is a script that links intoxication and unconsciousness with a lack of consent. Both free-lists show there is a script of how to obtain consent.

While this data is interesting because it reflects how students on this campus view acquiring consent, it is also interesting because it reflects preexisting literature. Jodee M. McCaw and Charlene Y. Senn did a study similar to mine, looking for cues in dating situations. Their data reflects a similar background as mine. Their cues for "interest" (do want to "hook up")

6 Interview with 5A, 2018.

7 Free-lists are lists that are sent around to determine what is most relevant and important in a list of different items.

are: cooperation with a physical move, "not refusing," physical proximity, and "says yes."[8] Although the semantics are different, we see a recurring theme of physicality denoting interest and consent. On the other side, their cues for "refusal" (do not want to "hook up") are: physical noncooperation, physical resistance, and saying no.[9] The similarities denote that there is a script that is prescribed for sexual situations, and both my respondents and those of McCaw and Senn reflect the conditioned learning of that specific script.

While we have outlined that there are scripts that should be followed with regard to acquiring consent, the next question was to ask if college students actually follow through on those principles. College students largely do not follow those scripts because of various instances that make applying those scripts either more difficult or not possible. Issues arise if the scripts that people have been taught do not match the situation presented. While college students have been taught about having open and honest conversations about consent, there are times when that may not be an option, as "there are likely many more differences between a consensual experience and rape than one simple word," with that specific word being "no."[10] The lack of clarity in conversations creates those differences and could possibly muddle the actual conversation about consent. However, it should be acknowledged that conversations about consent may not actually happen. That is a script that is prescribed, but the "in the moment" conversations are certainly dependent on the context, and thus may reveal themselves in different ways.

Consent cannot be adequately obtained when elements of miscommunication are present in a sexual situation. The miscommunication hypothesis presents an instance in which people are often compelled to respond to different situations in ways that they did not want to, and thus do not follow through on the scripts that they understand. This phenomenon creates a culture in which ambiguity is heightened. People know what to do based on education, but "there's a big divide between seeing things on bulletin boards and having actual conversations about the issue," as the advice from the literature and pamphlets may be unheeded.[11]

In the moment, the presented scripts may vary greatly based on

8 Jodee M. McCaw and Charlene Y. Senn, "Perception of Cues in Conflictual Dating Situations: A Test of the Miscommunication Hypothesis," *Violence Against Women*, 4 no.5 (1998), 615.

9 Ibid.

10 Melanie Beres, "Sexual Miscommunication? Untangling Assumptions About Sexual Communication Between Casual Sex Partners," *Culture, Health & Sexuality*, 12 no. 1 (2010), 3.

11 Jessica Underwood, "It's Easy to Ignore There's a Problem: Students Discuss Consent, Trauma, and Kavanaugh," The New York Times, October 2, 2018, https://www.nytimes.com/2018/10/02/smarter-living/the-edit-consent-kavanaugh.html.

social cues or outside pressures. This is where the miscommunication hypothesis muddles the path toward obtaining consent. Furthermore, this explains why college students struggle with having these conversations. The miscommunication hypothesis consists of three different ideas that get enacted in different situations. The first concept presented in the miscommunication hypothesis is the idea of a prevention strategy, which is where "women have been advised to clearly communicate their sexual intentions to prevent being raped."[12] This reflects the scripts of what to do to show a lack of consent, as my female respondents often reiterated the notion of saying no and stepping away from the situation. There is a gendered issue with this, as this strategy does fall onto the woman in this situation to prevent an attack, rather than on their partner to prevent the attack. The second concept presented is the idea of token resistance. Token resistance is "one form of sexual miscommunication of sexual intent [which] is to say no to sexual intercourse while meaning yes."[13] This is a denial of the prescribed script because the response is liminal itself. There is a response, but it does not actually reflect what the person wants, showing a state in which both people involved are unsure of the cue. On the other side, people may consent to unwanted sex, which is "the reverse of token resistance."[14] This can come from outside pressures or an inability to say no when placed in the situation.

I asked my respondents if college students had anxiety about talking about consent. While there were a variety of responses, there was a recurring theme of being anxious because of a lack of knowledge about when and where to say no. This can be linked to the miscommunication hypothesis, because not knowing when to stop/start may lead to one of those tenets of the miscommunication hypothesis being used instead of the straightforward scripts. The idea of bringing up consent elicited some nervous reactions from the respondents, reflecting the anxiety and weirdness surrounding obtaining consent and the discussions around it. One such respondent said that there is anxiety in bringing up consent "because it's a controversial topic."[15] It appears that this topic is controversial because there is a lack of clarity around how to actually gain consent in this situation that deviates from the script. While there is a presumed controversy linked to talking about sex, one respondent noted that "people have built up a resistance and have become blasé about it."[16] This taboo comes from a general squeamishness about sex that has pervaded our

12 Hickman and Muehlenhard, 270.

13 Susan Sprecher, et al., "Token Resistance to Sexual Intercourse and Consent to Unwanted Sexual Intercourse: College Students' Dating Eexperiences in Three Countries." *Journal of Sex Research* 31, no. 2 (1994), 125.

14 Ibid, 126.

15 Interview with 4A, 2018.

16 Interview with 10A, 2018.

culture. The nonchalance toward sex can possibly manifest itself into miscommunication, most likely in the realm of consent to unwanted sex. If people are nonchalant about bringing up sex, the nonchalance could extend itself to the means of acquiring consent. There is an idea that it is uncool to bring up consent which may lead to miscommunication and misinterpreted cues.[17]

While miscommunication can arise from avoiding controversy or being nonchalant, miscommunication can also arise from a lack of experience in knowing when and how to acquire consent when placed in the situation. In the midst of a "hook-up," there is a fear that bringing up the issue can ruin the moment. That fear may lead to the topic either not being brought up or the answer not matching the scripts. One respondent gave a scenario expressing that awkwardness, stating that people might find it "awkward to ask and it ruin the moment if they ask."[18] The scenario presented is a scenario of people kissing, with one person thinking "oh heck I have to ask if they want to do this."[19] This example reflects the potential stiffness that comes from asking about consent. This description does reflect the idea that asking for consent is uncool and almost unsavory to bring up. If it were to disrupt anything, it would ruin the mood. There is an idea that pausing a session to ask about consent is clunky because "people don't know what to talk about and what to expect."[20] The lack of knowledge about what to say and what to expect can create the instance of miscommunication or a complete lack of communication. Either way, it is nearly impossible to acquire consent because the topic is either not brought up or the answers are not exactly clear.

Another instance that impedes how college students negotiate the acquisition of consent is how the media present the acquisition of consent. Media don't show any script with regards to obtaining consent. This is an example of the miscommunication hypothesis that confuses people in real situations, as it has been "pervasive in not only popular understanding and the media but also in much of the psychological and sociological literature on acquaintance rape."[21] The representations from the media reflect onto the viewing public and influence ideas about sex, consent, and relationships. Other than presenting a lack of script about consent, there is also cultural variation that can account for instances than affect the scripts. The cultural variation is best reflected through the media and how films portray love and relationship roles. In the US, we are an individualistic society that values "sexual freedom for men and women and sexual permissiveness."[22]

17 Interview with 3B, 2018.
18 Ibid.
19 Ibid.
20 Interview with 7B, 2018.
21 McCaw and Senn, 610.
22 Elaine Hatfield and Richard L. Rapson, *Love and sex: Cross-cultural perspectives,*

The dominant culture allows for experimentation in both sex and the conversations surrounding it. This idea of sexual permissiveness gives us the gray area in obtaining consent, which is linked to the notion of the miscommunication hypothesis.

Media can also perpetuate how each gender deals with topics of sex and consent. There is a view of what makes good spouses and significant others which does mention how each fulfills roles concerning sex. Much like the miscommunication hypothesis and the idea of prevention strategy, the weight of acquiring consent and the conversations around consent often falls onto the women rather than their partners. There is an idea that "relates to the socialization of girls and women to be responsive to and compliant with male sexual advances."[23] This is where the media can be a negative influence on how we look at acquiring consent. We see in films and other types of media that it is the women that have a role of responsibility with regards to their own safety, as opposed to their partner's role to prevent any injury. This is seen through both film and real-life examples of victim blaming, as opposed to the blaming of the perpetrator themselves.

When asked about how they acquired their scripts, people often responded with a type of medium. One such respondent said "I've seen a lot of movies—romantic comedies are my favorites."[24] This source of the scripts is a common source, but a source that could cause a sense of anxiety. Since the scripts are not straightforward in media, there is a possible lack of education about those scripts. If there is the lack of knowledge, the acquisition of consent can be impacted. The scripts are present in the data, but the question is that if the media actually present those scripts. The literature says no, yet the respondents call on the media as a source for their scripts. This itself is a liminal idea because there is a divide between the source of the scripts and the implementation of the scripts in the source. If it is unclear within the source, it could possibly be unclear when placed in the situation. Movies and media portray a very different romantic perspective than college life. What works within a fabricated construct of a movie does not enmesh itself well into the real world. Movies portray an image, and "social media does portray this image that you have to do these things to be noticed by people."[25] The presentation differs from the reality, yet the scripts seem to come from the same source. The scripts presented in the media and followed by my respondents are most often implemented in what my respondents call the "hook-up culture."

This denial of participation in the hook-up culture reflects the innate

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Allyn & Bacon, 1996, quoted in Sprecher et. al, 126.

23 Laina Y. Bay-Cheng and Rebecca K. Eliseo-Arras, "The Making of Unwanted Sex: Gendered and Neoliberal Norms in College Women's Unwanted Sexual Experiences," *Journal of Sex Research* 45, no. 4 (2008), 391.

24 Interview with 4A, 2018.

25 Interview with 10A, 2018.

fear in it. Parties and hook-up culture act in a way where safety is impeded and there is the idea that all interactions could be negative ones. The literature presents many stories where sexual encounters begin with parties, and there is a sense of regret presented. One story presented in the literature begins with a party and ends with the woman walking out to avoid the sexual encounter.[26] When there is a strong link between the party-oriented hook-up culture and the possibility of muddled consent, there is a cause to argue that these situations are dangerous and are judged to be dangerous that is only solidified when there is concern for others, as an outside view may reveal a possible issue. There is a large cause for anxiety because "people worry about their friends. You need to see if your friends are in the proper state to give consent."[27] When there is the possibility of harm coming to others, it appears that there is more judgment of the situation that they're in.

Partying and alcohol create a setting in which inhibitions are lowered, which makes acquiring consent difficult. This is a big cause of the judgment and fear associated with the hook-up culture. This is a part of the definition of hook-up culture because of how present partying and alcohol are. Hook-up culture was linked to partying in three of my interviews, which is interesting because the mention of partying and hook-up culture were both unprompted. The respondents reached this definition through their own conceptions of what a college sexual culture is. Partying and alcohol help facilitate that culture, which makes the acquisition of consent difficult. Alcohol lowers inhibitions and makes the conversations very difficult to have or does not allow them to be mentioned at all.

Partying and alcohol allow for a laissez-faire view on sex. This brings back the idea of having no obligation or worry associated with sex. There are some people that need the alcohol to provide them with confidence to pursue sex and frees them from the consequences of sex. This creates an "anything goes" view and acts as a "unlimited get-out-of-jail-free card," which can blur the line of how the scripts are followed.[28] If there is a perspective of nonchalance surrounding the encounter, there may also be a nonchalant view about applying the scripts of consent. The lack of obligations and the nonchalance create a way where people can "flirt without repercussion."[29] This is where interpretation can be impacted, and creating a situation where the scripts of consent don't fit the context.

The addition of alcohol as a driving force behind the encounter does create a situation where the scripts do not fit. The scripts presented by the free lists show an idealized conversation about sex, with the respondents

26 Bennet.
27 Interview with 4A, 2018.
28 Bennet.
29 Ibid.

saying yes or no, or physically walking away. However, these responses do not reflect the addition of alcohol. Alcohol can fundamentally change how those scripts are used. Alcohol creates a notion where it cannot be used as an excuse for not using the scripts. Even if we have been taught the idea that alcohol is equivalent to impaired judgment, those placed in the situation often report "never using statements about their level of intoxication or direct refusals to signal their sexual consent; they did, however, frequently convey consent by not resisting."[30] The "not resisting" notion does both support and contradict the scripts set forth by the free lists. My respondents said that a way to convey consent was to say yes in the situation. However, there was no mention of alcohol in my respondent's view, which does impair how effectively someone can say no or yes. There is a lack of resistance presented in the scripts, but the scripts, based on my data, have not explicitly dealt with the introduction of alcohol into the situation.

Alcohol and its impairment create a strong amount of ambiguity and reinforce the liminal state with regards to the scripts. Parties and the consumption of alcohol at those parties are a place where certain actions are heightened. Parties are a place where "people will approach you and start touching you."[31] There is physical contact present at parties that may be supported by alcohol. The use of the scripts is based on the interpretation of the situation. If the situation is muddled based on the presence of alcohol, students may have a difficult time in determining if the script should be used and when it should be used. Alcohol creates a situation where "people take it as anything to interpret, whether it is ambiguous or interpretative, especially if there are substances involved."[32] How the scripts are used is entirely dependent on the person and "if they're inebriated or not."[33] Some people may interpret cues differently based on the consumption of alcohol, as "intoxicated men perceive more sexual intent in women than do sober men, attending more to women's cues of sexual interest and less to their cues of uncertainty or disinterest."[34] If that focus is present, any use of the script may be negatively impacted if those cues are ignored. Inebriation

30 Hickman and Muehlenhard, 268.

31 Interview with 4A, 2018.

32 Interview with 10A, 2018.

33 Interview with 3B, 2018.

34 Antonia Abbey, Tina Zawacki, and Philip O. Buck, "The Effects of Past Sexual Assault Perpetration and Alcohol Consumption on Men's Reactions to Women's Mixed Signals," *Journal of Social and Clinical Psychology* 24, no. 2 (2005), 129-155 and Coreen Farris, Teresa A. Treat, and Richard J. Viken, "Alcohol Alters Men's Perceptual and Decisional Processing of Women's Sexual Interest," *Journal of Abnormal Psychology* 119, no. 2 (2010), 427 quoted in Charlene L. Muehlenhard, Terry P. Humphreys, Kristen N. Jozkowski, and Zoë D. Peterson, "The Complexities of Sexual Consent Among College Students: A Conceptual and Empirical Review." *Journal of Sex Research* 53 no. 4-5 (2016), 461.

creates the ambiguity that does not accurately allow the respondents to enact the scripts that they have been taught.

The miscommunication hypothesis, hook-up culture, the media, and partying all create a liminal period for those involved in sexual activity. There is liminality because people are unsure of how to bring up the conversation, and when they do, there is ambiguity about what to say and what to do. That ambiguity creates transition anxiety as people move from pre-hook-up to the hook-up itself. If there is a lack of clarity surrounding what was said, then there will be both liminal conversations and liminal encounters.

Sex and consent are issues that could be researched more and have wider implications in American culture. I am interested to see how consent is viewed now in a post-Kavanaugh and post-#MeToo movement world. Has there been any significant changes in how we interpret consent? Have we become stricter in the enactment of the scripts? I am also curious to see if there is a belief that the scripts should change. People know what the scripts are, but they are rigid in their approach. There ought to be new scripts that allow for a variation in the situation beyond just a clear ask of consent. We could research how/if technology has changed how people gain consent. It would be interesting to see if there may have been a change in how people gain consent based on the ease of communication. There is a risk with apps such as Tinder that may presume that consent is given and will remain, even if consent is actually revocable.[35] Finally, I would like to see if there is research on if acquiring consent could be made less taboo. There is controversy that surrounds the discussions about sex, which makes the actual implementation of the scripts more difficult because of the stigma surrounding them.

While talking about sex often makes people uneasy or uncomfortable, we are in a liminal state with regards to it. Due to our position in limbo, we are in a time where discussions about sex and consent are at their most relevant and significant. In this research, the students reflect a larger theme about the liminal view of sex. They acknowledge that they know about how to obtain consent but express liminality in how to actually obtain consent. Sex is viewed and talked about sparingly in American culture, which has created a larger liminal state that extends beyond college students.

35 Tom Dougherty, “Fickle Consent.” *Philosophical Studies* 167, no. 1 (2014), 25.

From Farming to Gaming:

How Native Americans Have Been Pushed Into Poverty

[Sarah Boomgarden]

Since the age of discovery, when the first Europeans set foot in North America, the Natives have experienced some of the most extreme forms of marginalization and disenfranchisement. This exploitation includes keeping Native Americans economically vulnerable to the point where they are forced into specific areas of the workforce; before the 1980s they were mostly farmers/ranchers, but after the 1980s, their main industry switched to gambling, or gaming. In this essay, I will argue that Native Americans were forced into the farming/ranching industry by the US government, and that over time gaming became their only economic alternative. In order to explain this situation, I will first analyze laws concerning Native Americans to show how they were systematically marginalized before finally explaining their switch from the industry of farming/ranching to the modern industry of gaming. To support my claims, I will use United States census records from 1920[1] and 1930,[2] as well as *Native Americans*, edited by Donald A. Grinde Jr,[3] and James I. Schaap's "The Growth of the Native American Gaming Industry: What Has the Past Provided, and What Does the Future Hold?"[4]

The disenfranchisement of Native Americans has been an issue since the first Europeans landed in North America, and arguably has worsened as the centuries have worn on. The negative treatment toward Natives grew more serious in 1830 with the institution of the Indian Removal Act: a law put into place allowing the federal government to displace Native Americans from their traditional tribal lands in order to sell the land off to white Americans.[5] While there was a caveat that the Natives had to be

1 *1920, Lower Brule Indian Reservation, Stanley, South Dakota*, Roll T625_1724, P 1A, Enumeration District: 195.

2 *1930, Township 109, Stanley, South Dakota,* Page*: 1B,* Enumeration District*:* 0050; FHL microfilm*:* 2341965*.*

3 *Native Americans*, ed Donald A. Grinde Jr., (Washington D.C.: CQ Press, 2002).

4 James I. Schaap, "The Growth of the Native American Gaming Industry: What the Past Provided, and What Does the Future Hold?" *American Indian Quarterly* 34 (2010): 365-389.

5 "Indian Removal Act, May 28, 1830," *US Statutes at Large*, 4.411-412, quoted in

provided new land to relocate to, this land was often hundreds of miles away from sacred grounds and were hundreds of times smaller than the open areas they used to roam as nomadic peoples. To make things worse, this new land provided as compensation was also the land the US government wanted the least because it was ill-equipped for farming or traditional Western settlements.

Furthermore, on March 3, 1871, Congress passed the Indian Appropriations Act which granted the federal government more power over Native nations, as well as denied them money or services in exchange for lands unless approved by the Department of the Interior.[6] This eventually led into the General Allotment Act of 1887, which carved up reservation land (once held in common by a tribe) into individual plots to be handed out only to Native Americans who had gone through the process of becoming a US citizen.[7] Any land that was not claimed by these Native citizens was sold off to white men as "surplus" land without regard to the Natives who still wished to hold land in common for the sake of better chances of survival.[8] Native American tribes and lifestyles were not equipped to thrive under the European standard of single-person landownership.[9] The original purpose of this allotment of land was to ensure that Natives who had become US citizens could make a living by working the land and creating an agriculturally-based income for themselves while also forcing them to conform to Western ideals of single landownership.[10] By the 1920s, under the Citizenship Act of 1924, many Native Americans who had become citizens through treaties or other means had their citizenship nullified, leaving their tribally-allotted land free to be purchased from under them by white Americans.[11]

Under US law, any Native American not using their land properly could have their citizenship revoked and any property taken from them. The proper use of land in the eyes of the federal and local governments typically meant that the land provided was used for agricultural production. Thus, Native Americans were forced to work in the agricultural industry.

Native Americans, ed Donald A. Grinde Jr., (Washington DC: CQ Press, 2002), 215-216.

6 Donald A. Grinde, Jr., "Native Americans and Civil Rights," in ibid., 60.

7 Ibid., 61.

8 Ibid.

9 Single-person landownership here can be defined as the idea that one person or one family owns a single plot of land and has record of that via a deed or purchase receipt. Furthermore, this person or family can acquire more land for themselves or sell off the land they own if they so choose. This is in direct opposition with how Native tribes once lived. There was one massive chunk of land that was often hundreds of square miles and no one owned it. The whole tribe used the land and may have regarded it as their territory if they came in contact with another tribe, but the land was owned by no individual, no family, or even by the tribe itself.

10 Grinde, "Native Americans," 63.

11 Ibid.

There was no other option provided for them. There was no longer the space for them to reside as nomadic peoples as they had before European settlement, and any occupation other than agriculture could result in the removal of their citizenship. Under this ideology, revoked citizenship meant they were entitled to no rights as an American, and without land ownership, not even tribal laws could truly protect them. They would be homeless and landless in the most devastating way possible.

Through the United States Census of 1920, I studied the Lower Brule Indian Reservation of South Dakota. On this reservation, like many other reservations across the US, the majority of the people living there were employed as farmers or ranchers.[12] One man in particular, a 44-year-old Native American father of three, William Forked Butte, is listed as employed on a "stock ranch," or livestock ranch.[13] Ten years later in 1930, Butte is listed as being employed on a "general farm."[14] The name of the occupation may be different because of how the census taker chose to record it, or Butte may have changed occupations from ranching to farming. Either way, he continued his life working in the agricultural sector. Furthermore, chances are that his sons, John and Finton, and their children, would have also worked in the agricultural field because it was the only option available to them.[15] Butte and his family are only one example of one native family out of thousands of others who continued this employment pattern out of legal necessity, not choice. However, this pattern began to break in the 1980s.

In the 1980s, casinos and other forms of gaming became a marketable industry that helped boost the economies of reservations. In the 1960s, Nevada was the only state to allow casinos.[16] There was a great deal of economic potential in opening a casino in any other part of the country; however, Native Americans were the only people with the ability to build them because they lived outside of state regulation and had their own sovereign governments. In 1987, the Supreme Court upheld the right of Native tribes to have casinos and other gambling facilities on reservations without the intervention of state governments.[17] This was especially helpful in creating jobs for Native Americans as well as bringing in revenue to impoverished reservations. This was important because of the strict laws many states, especially in the midwestern United States, put in place to regulate gaming. In South Dakota, where Butte lived in the 1920s with his family, gambling or owning an establishment that allowed gambling is still a class two misdemeanor today.[18] Furthermore, the state of Illinois

12 *1920, Lower Brule Indian Reservation.*
13 Ibid.
14 *1930, Township 109.*
15 Ibid.
16 Schaap, 365.
17 Ibid.
18 Chuck Humphrey, "South Dakota Gambling Laws," *Gambling-Law-US.com*, last

makes casino ownership and patronage especially difficult—all gambling has to be done on a boat, with a license, in any water that is within the boundaries of Illinois and is not on Lake Michigan.[19] For these reasons, it was especially beneficial for reservations to have a legal monopoly on gambling on solid ground within their state lines.

The gaming industry has been called "the new buffalo" due to its ability to bring $12.8 billion in revenue to destitute reservations across the US by 2001 estimates.[20] With this increase in revenue, 636,000 jobs were created for Native Americans by 2008.[21] Despite this creation of new jobs and an alternative to farming/ranching, jobs in the gaming industry are still low-wage jobs. Native American casinos are more likely to be placed in economically destitute areas; therefore, the average pay for the newly created jobs are lower than they were prior to the arrival of the casino.[22] Native Americans are being pushed into jobs in the gaming industry because it is the only somewhat successful alternative to farming that gives them the potential to break out of poverty. Despite the increased opportunity and prosperity of tribes as a whole, the individuals still suffer.

Native Americans have always been and continue to be the poorest and most disparaged minority group in the United States, regardless of the increased economic activity created by the gaming industry. Native peoples are three times more likely to live below the poverty line than any other group in the United States.[23] Additionally, they are more likely to be homeless than any other group in the US, and many of those who do have homes lack basic everyday amenities, like indoor plumbing, we outside the reservations take for granted.[24] Yet, the most horrifying reality of all is that Native children as young as five years old are considered at high risk for committing suicide.[25]

The argument can be made that if gaming revenue is increasing across tribal governments, then those who work in the gaming industry should have increased wages to support a better standard of living. However, this is not possible because of the basic rules of capitalism. In order to keep tribal income high and increase tribal social services and programs to help its members, wages for the working class must be kept low. If worker wages were increased, the tribe would lose money, making

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modified December 1, 2016, http://www.gambling-law-us.com/State-Laws/South-Dakota/.

19 Illinois General Assembly, "Gaming: (230 ILCS 10/) Riverboat Gambling Act," http://www.ilga.gov/legislation/ilcs/ilcs3.asp?ActID=1399&ChapAct=230%C2%A0ILCS%C2%A010/&ChapterID=25&ChapterName=GAMING&ActName=Riverboat%2BGambling%2BAct.

20 Schaap, 365.

21 Ibid, 369.

22 Ibid, 374.

23 Ibid, 373.

24 Ibid.

25 Ibid.

social services unavailable. Whether employees have an increase in wages or not, either the tribe as a whole and individuals suffer, or the tribe as a whole prospers and individuals suffer. Because of the massive gap in equality between Natives and other American groups, what is considered prosperous for a tribe could be considered scraping by for any other group. The US government needs to take responsibility for its marginalization of its nation's first people and give them adequate resources to help themselves.

Native Americans have been pushed into both the agricultural industry as well as the gaming industry by circumstances created by the United States government. While it is difficult to attempt to make amends with centuries of ill treatment and bad blood, the reality is that if something does not change, the future of Native Americans across the country, as well as the future of the United States, will remain bleak. Native Americans are the foundation of American culture and are at the heart of US history and identity. If the government continues to ignore their despair and cries for help, while continuing to push them into dead-end low-wage industries, what is left of one of the greatest aspects of our country will eventually dwindle and cease to exist.

If Jeremiah Is Going to Stay, He Needs to Change His Tone:

Reframing Apocalyptic Discourse

[Bernard Kondenar]

Coming soon to a neighborhood near you, the main event that is the end of the world has truly become an immanent presence in our modern lives. As calamities go, we have been promised quite the show, and this in spite of the fact that its approach is being heralded by some in a fastidiously mundane fashion—very much unlike the biblical prophet Jerimiah (from whom the term jeremiad derives its namesake), who vehemently warned his fellow citizens that their sins would invoke the wrath of God and assuredly lead to their destruction. Not to be confused with imminent, immanence refers to something that permanently dwells within us, remaining there, while being utterly and without qualification knowable to us as human beings. We blithely regale each other with narratives of our own collapse and extinction to such a degree that many of these tales have become ossified into inflexible fatalistic beliefs. Though usually reserved for more theistic venues, the immanence of the apocalypse has found new purchase in the hearts and minds of the masses. This uptick in a more secular fascination with our perhaps untimely end comes as no great surprise to some. In fact, "Today, about 41 percent of Americans believe that Jesus will either 'definitely' or 'probably' return by 2050, and comparable numbers of Muslims expect the world to end in their lifetimes."[1] While these numbers are stunning, prophecy is no longer relegated to the purely theological. A case in point, there are Singularitarians in Silicon Valley who believe a quasi-utopian state will occur by or before the year 2045, thereby adding their voices to the growing chorus who warn that the singularity (the emergence of self-aware artificial intelligence) may be a greater existential threat than any we have ever faced before.[2] However,

1 Guy P. Harrison, "Exploring Our Endless Obsession With the End," *Psychology Today*, Febuary 17, 2016, https://www.psychologytoday.com/us/blog/about-thinking/201602/exploring-our-endless-obsession-the-end.

2 Ibid.

before we can contend with whatever potential admonitions our fearsome robot overlords might have in store, there is an even more contentious issue to deal with—namely, climate change.

Polluters pollute, environmentalists swoon, and the politicians wail, but still the band plays on. There is certainly no paucity of apocalyptic discourse when it comes to the problematic matter of climate change. On the subject of environmental awareness in particular, we can mark the diaspora of this type of rhetoric—from the pulpit to the public sphere—by looking at one of the most influential environmental writers in recent history: Rachel Carson. Since her jeremiad about the dangers of pesticides, *Silent Spring* (1962), portents of the apocalyptic have served as a common rhetorical foundation for many environmental writers, journalists, scientists, and politicians—purportedly, in order to educate and foment their audiences into repenting of their evil ways and changing their behavior before it is too late. In the case of Carson, her haunting portrayal of a lifeless rural town struck down by the effects of environmental toxins would have made even the most puritanical practitioners of the jeremiad very proud indeed. However, as we will explore, our fascination with our own doom and the powerful rhetoric that goes along with it has its own set of unintended consequences. Nevertheless, we find that this fascination is deeply rooted in the human psyche and, as history will teach us, the jeremiad is very likely here to stay. Ultimately, (and hopefully before The End), what we hope to show is that we need to unreservedly spur people into action concerning the mitigation of climate change. In short, we need to reframe the apocalypse.

While we certainly employ a panacea of apocalyptic rhetoric and imagery in relation to climate change, the question remains: why does it persist? Despite a lack of evidence that it has directly inspired much meaningful action on behalf of the climate, a variety of disciplines have chimed in on why we, as human beings, are still so receptive to it. For example, Stanford political scientist Allison McQueen fully understands the temptation to use this kind of epistemological reductionism when explaining complex events or concepts that stymie a more conventional path of discourse.[3] In her book, *Political Realism in Apocalyptic Times*, McQueen focuses on several centuries of political realists that criticized, but nevertheless to some extent embraced, apocalyptic rhetoric. Drawing on examples from as far back as Machiavelli and writing during the violent political upheavals of sixteenth-century Florence, McQueen builds her case that we use such rhetoric because “we have a need to understand events like war, natural disasters, economic collapse and looming nuclear

3 Kate Chesley, “Stanford Poltical Scientist Studies Apocalyptic Political Rhetoric,” *Stanford News*, December 29, 2017, https://news.stanford.edu/2017/12/29/political-scientist-studies-apocalyptic-political-rhetoric/.

conflagration. The causes of these things are complex. Apocalyptic rhetoric makes them easier to understand."[4] For Machiavelli, the use of apocalyptic rhetoric was a radical departure from an often measured and rules-based analytical style of events, and, in McQueen's estimation, he only resorted to it due to an apparent failure to render the course of those events intelligible under a more conventional framework.

While McQueen chooses to recognize the correlation between turbulent historical events and the pursuant proliferation of apocalyptic rhetoric, she ultimately characterizes it as a dangerous tool, only begrudgingly used in order to help people who are seeking to understand these threats. However, professor of English and South African Studies Michael Titlestad elucidates on a slightly more ignoble motivation. In "The Logic of Apocalypse: A Clerical Rejoinder," he concludes that "The hyperbolic inures us; the rhetoric of extremity, intended to defamiliarize a world obscured by complacency, has become routine. Horror, fear, and repulsion all induce a momentary affective turn, seducing us into longing for their reiteration. The truth of late modernity is that we love the apocalypse."[5] Here, Titlestad is referring to the countless reincarnations of apocalyptic rhetorical themes that have flooded theaters, inundated library shelves, and replaced that Old Testament fire and brimstone with incendiary political critique.[6] Frankly, anyone who dares turn on the television at around five o'clock runs the risk of being habituated into this fantastical world of zombies, war, conquest, and ecological disaster—and that is just the evening news! Both Titlestad and McQueen call into question the efficacy (as a call to action) and warn of the dangers inherent in the usage of apocalyptic language, but they also both recognize a persistent, widespread, and deep-seated psychological affinity for this message.

This apparent need for apocalyptic discourse may indeed go beyond mere information seeking—as suggested by McQueen—or the somewhat lascivious sounding motivations in the diatribe proffered by Titlestad. In fact, writing only days before one of the last prognosticated end of the world events—namely, the much publicized and portentous misreading of the cyclical Mayan calendar ending on December 21, 2012—contributing science writer for Scientific American Daisy Yuhas stated, "It's not the first 'end is nigh' proclamation—and it's unlikely to be the last. That is because, deep down, there's something appealing—at least to some of us—about the end of the world."[7] In her review, Yuhas draws on research

4 Ibid.

5 Michael Titlestad,"The Logic of the Apocalypse: A Clerical Rejoinder," *The Journal of South African and American Studies,* 14 (2013), 14.

6 Ibid.

7 Daisy Yuhas, "Pschology Reveals the Comforts of the Apocalypse," December 18, 2012, https://blogs.scientificamerican.com/observations/psychology-reveals-the-comforts-of-the-apocalypse/.

being conducted in multiple scientific disciplines to back up this statement. One of the works Yuhas uses is by University of Minnesota neuroscientist Shmuel Lissek's work on the human fear system. Lissek links our "moth to the flame" type behavior—in response to doomsday proclamations—to an ancient and obdurate mechanism that has, over our evolutionary history, favored those with a better-safe-than-sorry lifestyle. According to Lissek, our primary and initial response to alarm is fear, simply because "This is the architecture with which we're built."[8] However, instead of avoiding that fear as one might expect, Lissek believes that a measure of comfort can be found, in respect to these built-in mechanisms, through connecting with those intentionally stoking these fears—by, for instance, finding a group of like-minded fatalists; avoiding individual responsibility by attributing doom to some larger cosmic order; or even relieving the (relatively greater) anxiety of uncertainty by knowing exactly when the end will come. Lissek, in collaboration with National Institute of Mental Health neuroscientist Christian Grillon, characterizes this elevated state of anxiety as akin to someone knowing they will receive a painful electric shock at some point in the future, but they have no idea when. Lissek would argue that if that person could be sure that the shock would not come for ten years, ten minutes, or even ten seconds, they would invariably relax. Simply put, any anxiety arising from uncertainty is now gone. Yuhas concludes that "knowing when the end will come doesn't appeal equally to everyone, of course—but for many of us it's paradoxically a reason to stop worrying."[9] This reaction marks a distinct departure from merely communicating the complexities that beguile and entertain our human brains. Masquerading as certainty, and not as some kind of backfiring atavistic coping mechanism run amok, the apocalypse—at least for some—has become therapeutic.

While arguably valuable to our survival up to this point, this evolutionary tendency creates the perfect storm for environmental inaction. In their article, "The Tragedy of Cognition," Dominic Johnson and Simon Levin attribute this lack of responsiveness to "environmental change being largely invisible, very long term, hypothetical, uncertain, and controversial."[10] In fact, because the mechanisms that manifest climate change lie largely outside of our immediate sensory perceptions, the authors suggest the possibility that the threat inherent in climate change could very well lie outside the realm of human comprehension. Compounding the problem is that almost all courses of remedial action require significant additional material and social capital without possessing any immediate sense of tangible returns on that investment. What we begin to realize, as well as

8 Ibid.
9 Ibid.
10 Dominic Johnson and Simon Levin, "The Tragedy of Cognition: Psychological Biases and Environmental Inaction," *Current Science* 97, no. 11 (2009), 1594.

experience for ourselves, is that the salience of an issue is often directly proportional to its degree of palpability to the human senses.[11] Regrettably, we have to ask the question if there could ever be a more poignant irony than the calm and indifferent way we maintain the status quo in the face of certain death? Johnson and Levin are certainly not surprised. They surmise that, despite the outward appearance of a mercurial nature, we are, in actuality, hardwired to respond only to immediate threats that we can see, smell, hear, or touch—and therefore understand.

While enhanced understanding, enjoyment, and psychological wellbeing do seem to share a positive correlation to the profligate use of apocalyptic rhetoric, and while this may seem puzzling to most, according to professor of religion Lorenzo DiTommaso, this is actually a very commonplace contradiction that occurs when people internalize conflicting beliefs.[12] DiTommaso, who has been researching groups of doomsday believers for his book, *The Architecture of Apocalypticism*, asserts that "problems have become so big, with no solutions in sight, that we no longer see ourselves able as human beings to solve these problems."[13] DiTammaso contends that it is precisely this unmanageable complexity and inscrutability of the world's problems the uniting factor among the radically disparate groups that he studies. Identifying these practically universal and difficult-to-reconcile beliefs, DiTommaso states, "the first [belief] is that there is something dreadfully wrong with the world of human existence today. On the other hand, there is a sense that there is a higher good or some purpose for existence, a hope for a better future."[14] Like Yuhas, DiTammaso believes that a certain degree of personal comfort can be achieved when anticipating a cosmic correction of biblical proportions—essentially just wiping the slate clean. This type of apocalyptic discourse identified by professor of communication Michael Salvador as a "flood myth." He estimates that this "largely undermines contemporary environmental discourse that attempts to generate public activism in addressing ecological problems, by replacing an emphasis on human efficacy with symbolic vindication and exchanging collective effort for individual survivalism."[15] Writing for the journal *Ecotheology*, author Catherine Keller states, "These movements, or moods, some cryptoapocalyptic (not acknowledging their roots in biblical mythology), some retroapocalyptic (referring the present moment back to the bible's precise predictions), tremble and trill to the

11 Ibid.

12 Stephanie Pappas, "The Draw of Doomsday: Why People Look Forward to the End," *Live Science,* May 16, 2011, www.livescience.com/14179-doomsday-psychology-21-judgment-day-apocalypse.html.

13 Ibid.

14 Ibid.

15 Michael Salvador and Todd Norton, "The Flood Myth in the Age of Global Climate Change," *Environmental Communication* 5, no. 1 (2011), 47.

prospect of imminent destruction."[16] This common thread, or what Author Phil Torres calls the "clash of eschatologies," sinuously wends its way throughout our entire past; he believes that these disagreements about our collective fate has essentially served as the grist for the dialectical mill which has nourished every major conflict to date.[17] In other words, we can all agree that humans will someday soon cease to exist, but, unfortunately, we forestall any lamentation of that fact in favor of spirited debate about just how it will occur.

Being unable to agree on what should be the correct ending to our story is not the only complication surrounding the use of language imbued with catastrophism. Titlestad argues that Doomsaying has transcended the literalists domain and is now an immanent presence. What this means is that instead of being an eventuality that is merely close at hand, apocalypse has literally become a part of who we are and how we make decisions. Titlestad claims that "we use these ends to make sense of the present. We project catastrophic conclusions, or read any signs of prospective collapse as metonyms in order to regulate or ignore the quotidian (with its complexities of agency, complicity of victims, inscrutable flows of capital and its facile configurations of power)."[18] He also believes that by applying this uncritical rhetorical approach to these problems, we run the risk of compromised thinking, experience a loss of imagination and agency, and become either extremely apathetic or, conversely, violent to an extreme. McQueen echoes this sentiment of peril when she states, "apocalyptic rhetoric creates a false sense of moral clarity," and further that "A doomsday mindset casts political conflicts as battles between 'good' and 'evil,' 'us' and 'them,' and 'salvation' and 'destruction.' Once we see ourselves as engaged in an ultimate battle against evil, we are often more willing to use terrible means—war, torture, genocide, nuclear annihilation- to achieve our ends." [19] This characterization of apocalyptic rhetoric takes us even farther afield from communicating urgency or complexity in colorful and easy to understand language. The implication here—especially with an issue like climate change—is that the things we do are no longer merely affected reactions to an external threat; instead, each thought we have, every decision we make, and each potential war we wage is the result of our interminably reinforced understanding that the apocalypse is decidedly inevitable and, indubitably, someone else's fault.

Eliezer Yudkowsky, of the Machine Intelligence Research Institute, aptly syllogizes the folly of this fatalistic worldview ascribing nefarious and

16 Catherine Keller, "The Heat is On: Apocalyptic Rhetoric and Climate Change," *Ecotheology 7* (1999), 50.

17 Harrison.

18 Titlestad, 8.

19 Chesley.

villainous intent on others—due mostly to an entities' *a priori* need of a place to further exploit—when he states, "If our extinction proceeds slowly enough to allow a moment of horrified realization, the doers of the deed will likely be quite taken aback when realizing that they have actually destroyed the world. Therefore, I suggest that if the Earth is destroyed, it will probably be by mistake."[20] The implication enshrined in Yudkowsky's assertion is that, while most people think that methodologies for expert elicitation, reasonably conducted, will ineluctably arrive at some shared objective truth, and that institutions and individuals will act on rational decisions rooted in factual and scientifically credible information, Yudkowsky would argue, that the reality is faulty heuristics and bias. These biases will invariably intrude on our thinking at all levels of decision making—anywhere from where to get our morning coffee to the potential mass extinction of the human race. Johnson and Levin also address these psychological pitfalls when they point to the systemic deviations from rational choice theory that we see played out on a daily basis. Where rational choice theory assumes that entities will objectively weigh a broad selection of options and pick the best one, what often happens in the case of climate change is that maladaptive behaviors, "well established and widely replicated phenomena that are exhibited by mentally healthy adults," lead people "to downplay the probability and danger of environmental change, and their role in it, while increasing their perceived incentives to maintain the status quo, and to blame problems on others."[21] In fact, when faced with a dizzyingly complex, and disconcertingly fluid, cognitive problem such as climate change, Johnson and Levin assert that "while such biases may have been adaptive heuristics that promoted survival and reproduction in the Pleistocene environment of our evolutionary past, in today's world of technological sophistication, industrial power and mass societies, psychological biases can lead to disasters on an unprecedented scale."[22]

One of the most salient and endemic of our faulty heuristics, that Yudowski discusses, is motivated skepticism, known alternatively as confirmation bias. When confirmation bias latently intrudes upon the investigation of climate change, Yudowski points to two reasons why it can be particularly destructive. First, one that we witness quite often is that, even when given identical evidence, two biased parties will often arrive at completely incongruous conclusions. While this is not inherently a bad thing, it becomes a serious impediment to forward progress when parties only accept evidence that is favorable to their own arguments. Second, and

20 Eliezer Yudkowsky, "Cognitive Biases Potentially Affecting Judgement of Global Risks," in *Global Catastrophic Risks*, ed. Nick Bostrom (New York: Oxford University Press), 1.

21 Johnson, 1593.

22 Ibid.

paradoxically, when parties have an extensive knowledge of logical flaws, they have a tendency to only use that knowledge when critiquing their opponents.[23] This practice of divisiveness has become all too common in politics, media, organizations, and our scientific community as well. The widening gulf delineating contracting groups of 'believers,' and stagnant with the dampening effects of inaction, has many calling for a change. We can see this battle of semantics play out day after day in the discussion on climate change. Especially disconcerting to many is the equal time and weight allotted to virtually anyone who decides to step up to the podium. Our passionate pursuit of impartiality and generous allowances toward freedom of expression has brought us to a point where "It has become exceedingly difficult to distinguish between a legitimate discourse of emergency, and escapist movements which monger fear and misplace hope. In the meantime, the greenhouse skeptics and their conservative allies use 'apocalypse' as the privileged term of denigration, while scientists try to dissociate themselves from its onus of religion and inevitability. In other words, in the civil debates, everyone disowns apocalypse."[24]

As we have seen, "everyone disowns apocalypse," may be the ultimate in hyperbolic misnomers—even outstripping what passes for a 'civil debate' nowadays. Speaking specifically of politics, Titlestad addresses this contradiction when he states,

> [T]here is an uncanny resemblance between the ways in which the left and the right use apocalyptic logic. Both seek opportunity at the limit, whether theoretical or economic. Both advance themselves through catastrophe, and both render the world in hysterical, noisy terms. Both seek, through their jeremiads, to awaken their auditors to the truth and new opportunities. Both trade in a worn currency of myth.[25]

For those with the best intentions at heart, like Rachel Carson, apocalyptic rhetoric was intended to be used as a device to incentivize change in patterns of behavior that needed to be, and could be, changed by mutual agreement—doing so by previewing the potential fruits of inaction.[26] One irreconcilable problem, according to Breton and Hammond (2016), is that "Rather than offering any historic transformation or metaphysical salvation, environmental apocalyptism is an expression of the current post-political and post-democratic condition, in which ideological or disensual contestation and struggles are replaced by techno-managerial planning,

23 Yudkowsky, 9-10.
24 Keller, 49.
25 Titlestad, 13.
26 Salvador, 48.

expert management and administration." Further, "in its insistence that the future human society must be guided by [the science of] climate change, it perforce closes off any space for democratic debate or disagreement."[27] This facts-only approach wholly neglects our social and psychological needs. While economists, politicians, and those in the natural sciences may be loath to relinquish this intentionally (possibly disingenuous) dispassionate approach, the time has come for policy makers to willfully look beyond the data and holistically embrace the prospective solutions.

So, what else lies on the horizon besides our imminent doom? In the words of Keller, "There is no getting out of it. Apocalypse is part of the cultural atmosphere we breathe—thus climate and text heat up together." What we have found is, much like what Foust and Murphy discovered in their critical analysis of US elite and popular press coverage of global warming, where apocalyptic rhetoric overwhelmingly maintained a presence throughout the selections.[28] Also, in the words of Keller, "since we cannot erase the texts, we must not leave its interpretation in the hands of fundamentalists."[29] Fundamentalists, for our purposes here, shall be defined as anyone falling into the first of two camps identified by Foust and Murphy: 1) adherents to a tragic apocalypse who see climate change as nothing short of deterministic, which, as we have seen, has a severe dampening effect on human agency and innovation, and 2) those who are more in alignment with the comic apocalyptic framing, or those who believe it is within our power to alter the course of events and thereby avert disaster. When considering the second group, it begs the question: as we stand little chance of ever escaping the seductive pull of the jeremiad, and—for that matter—slipping from the surly bonds of earth and our primordial connection to it, why not capitalize on our psychological, behavioral, and cognitive needs to regain some semblance of control over our collective fate?

We propose that it is this distinction between the tragic and the comic frames that makes it possible to hope for an overwhelming adoption of the comic apocalyptic frame—a hope we share with Foust and Murphy who expressed it would "inspire approaches to communication about global warming that empower the public to overcome barriers to individual and collective agency, enabling them to become advocates for and participants in, global warming mitigation."[30] A 2005 study that tested the appeal of messages denoting action on climate change showed that respondents

27 Hugh Ortega Breton and Phil Hammond, "Eco-apocalypse: Environmentalism, political alienation and therapeutic agency," in *The Apocalypse in Film*, by Karen Ritzenhoff and Angela Krewani (Lanham: Rowman and Littlefield, 2016), 4.

28 Christina R. Foust and William O'Shannon Murphy, "Revealing and Reframing Apocalyptic Tragedy in Global Warming Discourse," *Environmental Communication* 3 (2009), 151-167.

29 Keller, 57.

30 Foust, 152.

preferred action that would be considered "doing good" over those that appealed to "logic and responsibility." Moser, who cited the study, points to positive psychologists' confirmation that living a meaningful life far outweighs any abstract appeals to logic—a faculty in which we are demonstrably deficient in anyhow.[31] In other words, and contrary to arbiters of doom everywhere, we are not particularly predisposed to sit around resigned on the sidelines, waiting for God, nature, or some event that will wipe the slate clean and allow us a do-over. We are fundamentally social creatures that would do well to remember that we depend on each other for our own physical, psychic, and social survival.

"Apocalypse means unveiling, disclosure. So, we had better tease its contemporary incarnations out of their bitter sense of closure, toward their own disclosing potential."[32] Sounds easy, right? It is not. Setting aside the undesired effects of tragic apocalyptic rhetoric—for instance, a paralyzing sense of apathy, loss of agency, wanting to kill those who disagree with you, etc.—designing a grand positive vision for the future of humankind is definitely no walk in the park. Anyone who has studied the mountains of information out there on the implications of climate change could attest to this fact. Lacking such a vision, we have relied heavily on ancient rhetorical techniques that primarily invoke feelings of division, guilt and fear. One could ask the question, is this really the foundation on which we would like our future to be built? On the other hand, considering the urgency and complexity of the situation, it is difficult to judge too harshly those who have—out of desperation—used apocalyptic rhetoric to reach a world oblivious to its own downward spiral. Moser suggests that "a grand positive vision may well be something that no one creates but eventually emerges out of a myriad of images, stories, and on-the-ground efforts in developing alternatives (lifestyles, technologies, behaviors, environments, communities, institutions, etc.)"[33] Such a compelling vision could better fulfill the utility, entertainment value, and patronage to our savage sides than tragic apocalyptic ever has—and without the embarrassing side-effects of wantonly killing us all. I think if we distill down Moser's last quotation, what she is actually saying is that there is no magic bullet and it is going to require contributions from us all to solve our little problem. However, judging by the comprehensive scope of those who dabble in the end of the world, we may be well on our way to that vision already—we just need to reframe it.

31 Suzanne C. Moser, "More Bad News: The Risk of Neglecting Emotional Responses To Climate Change Information," in *Creating a Climate For Change: Communicating Climate Change and Facilitating Social Change,* ed. Suzanne C. Moser and L. Dilling (New York: Cambridge University Press, 2007), 74-75.

32 Keller, 58.

33 Moser, 75.

[feature articles]

The Buffalo Creek Disaster

Book Review

[Aaron O'Neill]

Buffalo Creek was a quiet mining valley in West Virginia. The people worked hard for everything they had, and because of their constant interaction in the mines, they had become a very tight knit community. However, truth be told, despite their hard work they were not really in control of their valley. Questionable dumping techniques implemented by the Pittston Corporation placed their valley on the constant verge of disaster. The only protection the Buffalo Creek Valley had from a flooding disaster was a huge refuse pile that could fail at any moment. Ultimately it did prove as ineffective as feared and its failure caused not only one of the deadliest disasters in West Virginia history but also resulted in a historical tort (lawsuit dealing with injury) case. *The Buffalo Creek Disaster*[1] is a story of an unfortunate accident that occurred on February 26, 1972 in Buffalo Creek Valley, WV, as a result of the collapse of a coal company's waste refuse pile. This book, written by Gerald Stern, the lead prosecuting attorney in the major lawsuit that resulted from this disaster, does a fantastic job of making the reader understand the challenges of working with 600 plaintiffs to sue the most influential industry in West Virginia. The unique circumstances of this case evoked from me a feeling of empathy, in addition to creating a strong sense of appreciation for the significance of this case.

In my experience of studying tort law, when there is a potential option to conduct the case in federal court, the plaintiff will prefer to stay in state court in order to seek support from people of the community who may find themselves on the jury. However, Stern decided this was not in his best interest. Given the controlling economic influence of the Buffalo Mining Company in West Virginia, specifically the Buffalo Creek area, Stern felt that there was potential for jurors to be associated with the Buffalo Mining Company in some capacity and thus unsympathetic to the plaintiffs for fear that an incorrect (from the company's perspective) verdict could cost them

1 Gerald M. Stern, *The Buffalo Creek Disaster* (New York: Random House, 1976).

their jobs.

In addition to contradicting the normal preference of state court, the case possessed other characteristics that make it one of great significance in legal history. Stern was able to pierce the corporate veil of the Buffalo Mining Company, meaning he was able to sue the company's majority stockholder, Pittston, directly and thus enter federal court.[2] This is an extreme rarity as the law usually protects a company's stockholders from direct lawsuits. However, in this case, Stern was able to show that the Pittston employees were directly involved in managing the Buffalo Creek dam. Also, in his complaint, Stern filed a claim for punitive damages on the basis of nonphysical trauma he called "psychic impairment." Today we know this as post-traumatic stress disorder (PTSD) and it is commonly claimed in lawsuits. However, at this time in the early 1970s PTSD had never been cited in a lawsuit. This phenomenon by itself was enough to make this case one of substantial weight.

The claim of psychic impairment played a significant role in the legal proceedings besides simply making this the first case to cite the claim. It allowed for a demand of considerable punitive damages by the plaintiffs. West Virginia law only allowed for minimal personal recovery damages, capping them at $120,000. Citing psychic impairment allowed Stern to file suit against Pittston for $64 million. As you can imagine this significantly boosted the notoriety of the case, the potential reparations that the survivors would be able to collect, and the influence the case would have on regulation within the mining industry.

As a pre-law student, stories like this one present me with a moral issue. On the one hand it is easy to become wrapped up in the numbers and the significance of the case strictly from a legal standpoint. As someone who studies cases frequently, I often immediately put on my legal cap and ask questions such as: How can the survivors claim punitive damages? How can they sue Pittston instead of the Buffalo Mining Company? In doing that, I feel as though I lose some of the real meaning of this case as well as my empathy for the people that were involved in this tragic event. I lose sight of the struggle that the victims faced. Their town was completely destroyed; they lost their houses, their jobs, and loved ones all without any sort of warning. Even so, this information gets pushed to the back and I potentially try to discredit them or argue against their request for compensation. At the end of the day isn't this case about the survivors being compensated as "fairly" as possible by a company who, through an act of negligence, impacted their lives in an unfixable way? In the text, Stern discusses his own battle with this dilemma saying that, "I knew there were some major disadvantages to the plaintiffs in having to go

2 Pittston's headquarters are in New York, thus making this case between parties from different states and allowing the case to enter federal court.

through a lengthy and harrowing trial. Still, I couldn't help dreaming about the personal publicity I'd get as the lead counsel in a trial which would be covered daily by the national news media."[3] As an individual strongly ingrained in a certain discipline, I believe it is easy to view a situation from the perspective you have been taught (legal view, historical view, etc.), and this lends itself to losing sight of the humanity of a situation. The fact that Mr. Stern explained to me, the reader, how he found himself succumbing to this view is fascinating. Through a majority of the book, given the way he describes the survivors and their stories, one gets a sense that he does have the utmost respect for what these victims have gone through. The fact that he reveals his own personal, and potentially politically incorrect, feelings toward the case demonstrates to me that anyone is susceptible to this conflict and that it is something I should strive to be aware of in my own academic life.

I've talked about how this case matters from a legal aspect—it established historical precedent and sued for astronomical punitive damages—but as was just discussed, this case may be even more significant to society in general because the "good" people won. This was a victory for humanity. People were compensated, at least in the eyes of the law, for the ineptness of an influential company. We've seen this song and dance many times. The little people are overpowered by companies who act with complete disregard for the well-being of the community. Accusations are dropped, or an insufficient sum is paid to the victim to make the case go away. Here we do not see that. We have the privilege of observing the law functioning as it is supposed to by holding people, or corporations, accountable for their actions.

Fortunately this execution of justice caused minimal additional pain to the survivors and resulted in a favorable outcome. I really appreciate Mr. Stern taking the time to tell this story because I believe it is an important one for people to hear for two reasons: first, it is an emotional and thought-provoking story filled with drama that is simply fascinating to read from an entertainment perspective. Second, this is a tremendously influential case that altered the landscape of how tort cases were argued. It allowed psychic impairment to be considered a damage that could be claimed as the result of the defendant's action, which had never successfully been done before. This book does involve legal strategy and jargon that some people may find unattractive, but it also conveys the struggle the victims faced to obtain what was rightfully theirs. Most importantly, Stern provides the reader with an example of the legal system getting it "right." Stern's description of how the survivors were able to rebuild their lives based on his ability to shape the legal landscape provides some relief to the moral dilemma he and I shared given the magnitude of this case. This relief

3 Stern, 194.

provides a sense of wholeness and allows the reader to enjoy watching the court get it right. I feel as though this is especially relevant at this time when people constantly hear story after story of the courts getting it wrong. In this way the story transcends its generation and provides lessons to those who are far removed from the time of the event. To me, that is that true mark of an influential book.

Herding on the Steppe:

A Study Abroad Experience in Mongolia

[Richard Biggio-Gottsclich]

The vast open steppe of Mongolia zoomed by as my father and I raced across on a motorcycle toward our Ger for the first time. It was the beginning of a great adventure among the Dugarjav family of Delgerkhaan. I lived, herded, and learned among the community of herders who called this steppe their home. My countryside adventure spanned two weeks in September and October during my four months of traveling Mongolia. Studying abroad with the School for International Training in fall of 2017 allowed me to immerse in Mongolian culture. Since oral communication was difficult, I learned by doing how to herd and help my family and neighbors. Mongolian culture changed my life by enriching it with herding and learning by doing.

During my travels, I engaged in many activities of labor and exploration that expanded my study abroad experience. During the first ride to my home Ger we stopped by an animal pen where four other herders were, and I immediately jumped into working with the goats and sheep. I followed my father, Zulzaga, around and he would point out a sheep, or goat which I would have to chase and grab, either by its leg or skin, and wrestle it toward a door to an internal room. We then sent the animals to graze upon the open steppe. The steppe was a large dry grassland owned by the government with only a few wooden public pens and the nomads' Ger tents. Many families' herds had grouped together so we had to divide them up by family color. Typically, a day would only require four to six hours of individual working out of 12 workable hours during the day. But when you had finished these working hours you didn't just sit around; instead this time was used to visit neighbors, see how they were, and help them herd their animals. I lived in a family with my mother and father in a small Ger. They had children, but they went to school in the Aimag center and did not live with us. My Mongolian and my parents' English were both very weak, making complex spoken communication difficult, so *instead we* used gestures as they taught me more Mongolian. I helped my father to prepare goat and sheep meat. My job was to hold the legs at the knee and

mold the body to his needs. My father demonstrated his skill by finishing his work without spilling a drop of blood on the ground.

One of the major events that occurred among the steppe families was a horse branding ceremony. My family and two others went to the

Fig. 1. My host parents during my homestay. I am wearing a traditional Mongolian Deel.

horses' Ger to brand horses that day. Our family brand had three circles over a line. The ceremony was taken very seriously and took many men to wrestle and hold the animal as one heated the brand and applied it. After the work, the horses were let free, and the brands dipped in *arrig* (fermented horse milk), then *arrig* was offered to branders to drink before a night of celebration. My adventure on the steppe was mainly with my family but SIT also brought me to the town.

Working with SIT in Delgerhaan Soum offered cultural immersion in the countryside. We visited the Soum center to visit the school and teach English to middle schoolers. I was teaching eighth graders about the words for family. I started off with a family tree project, but the students ended up copying mine. I realized that they are learning English, just like I was learning Mongolian, so I found that I needed to change tactics. This helped me to slow down and focus on giving the example of the family tree to each table. By the end of the experience I was able to teach them "mother" and "father" by saying the Mongolian Ээж (Ed-ge), meaning mother, and then in English, "mother," and working slowly doing the same with аав (Aav) for father. The students all seemed to love that I was an American. All the students wanted a picture with me after class, so it seemed like I was a celebrity. This was similar to my experiences with nomads who all seemed very interested in me and America, and many wanted to try me in Mongolian wrestling. Though I could never beat their wrestling skills, I still impressed them by surviving well.

SIT also brought us students to an important historical and religious

site: a local ovoo, which is a large rock structure forming a circle with several smaller pillars surrounding it connected to the large center by banner of flags. Our teacher, Ouyuka, explained that these were created when soldiers stacked rocks for war and then removed them on the return if they

Fig. 2. Upon a hillside that oversees the steppe, the Mongolian Ovoo with sacred blue fabric.

survived. This meant the dead were memorialized, and borders were marked in a dual political meaning. We also visited and climbed in the mountains and saw the expanse of the steppe in all directions. These peaks were so close, but also far from my position on the steppe allowing me to put the distance traveled into perspective. My reflection in the Mongolian countryside also lead to an interview with my host father on oral tradition.

My father and I shared an interview on his family and life as a herder involving politics and the environment. This strengthened our bond and improved our understanding of each other by our communication translated by Ouyuka. We started talking about family history and how it was recorded, and he answered that he knew his lineage about three generations back and told me a story about his great grandmother who was an important figure in the community but he wasn't sure exactly what. He was the only one of five children who continued to herd while the others moved to cities like UlaanBaatar. When he was done herding his son would take over. He had started in his own herd at the age of 21 with a little over 100 animals, while his current herd had over 700 goats and sheep. His children started to help him with the work when they turned six years old. He also educated me on when animals were sold, butchered, and gave birth, each happening at a precise time. Animals were sold early in fall, would get pregnant in October/November and birthing happened in the spring. He said that the most important thing to know about herding was "*Mam yxoom*" (the philosophy of herding). He said that there were many

new families and animals entering the land and it was causing stress on the land. Despite this, there were no coordinated projects in the area or attempts to educate herders on the effects of overgrazing. He did believe that politicians were doing things to help herders, but he was unable to name these efforts. One of the most touching experiences came during my ending interview when I asked if he had any questions or comments for me. He remarked on what a good son I was, and how it was so nice to have someone to help him with the work. This was really touching to me, and my eyes were a bit watery. Interviewing facilitated a good way of learning and after my interview my father told me I would learn by doing.

Learning by doing was the philosophy that I followed while herding in the field. My first method of grabbing the sheep by their wool worked, but it was tiring and still allowed the sheep a large range of movement. Observing the herders, who grabbed the sheep by the hind leg and dragged them to the desired location, I discovered imitating this that it was far more effective as the sheep could not struggle. As my father and I herded in the field, I began to learn how the sheep and goats would move and how to flank them to force them in the desired direction. I used this learning method to break through the cultural iceberg and learn about what occurs in a horse branding ceremony and how everyone plays a special part. Some of this learning is like what my father expressed during interviews: that you eventually understand it but cannot communicate it. You can do it and learn from that, but there is no other way to achieve this knowledge from a human or book.

As the van arrived at my family Ger to take me away the contrast in life was clear one last time as we made tearful hugs goodbye. I was unsure if I would ever have the fortune of seeing them again, but my memories of our work reassure me of a place in my heart and mind where I can find them again and remember the steppe. Through herding I felt my connection, experience, and knowledge grow remarkably fast. This has created stories that will last a lifetime and have strengthened me into being a more resilient person, able to understand different cultures. Remember to learn by doing!

Mercury 13

Movie Review

[Emma Baumgartel]

An all-true and richly detailed historical documentary about the 1960s Space Race and thirteen American women, *Mercury 13*[1] exposes the oppression and discrimination these hopeful pilots faced when trying to earn their place on Project Mercury, the first human spaceflight program in the United States. Though these women were well-qualified to join the male astronauts and to fly a spacecraft solo, the prejudice against women becoming pilots during this time was so intense that it would take a little less than a decade for a woman (Valentina Tereshova of Russia) to make it to space. The film itself is seamlessly explained and well-documented through the present-day narration of each of the women describing their experience during the Space Race. Combined with stunning imagery, such as depictions of the women flying classic 50s airplanes over stunning views in the opening scenes, the film captures the passion the women held about flying. The film delves into the perspectives of each of the thirteen pilots, who describe their long and, at times, frustrating struggle to be accepted into the space program, having to undergo intense endurance tests while dealing with sexism from both the space administration and the public. As a viewer, I enjoyed the breathtaking imagery of the film and how I was able to get to know the women on a more personal level. I understood both their hope and courage to prove their abilities as equal (and at times better) than the male astronauts, and their disappointment and outrage when they were ultimately excluded from the missions.

The film is mainly organized around in-person interviews and narration from the time of the space race, which creates a clear depiction of the mood and atmosphere during the 50s and 60s, a time filled with anticipation and determination for America to beat Russia to the moon, though also explains the sexist attitude toward women at the time. In the beginning of the film, one of the thirteen women pilots narrates how “at that time,

1 *Mercury 13*, film, dir. David Sington and Heather Walsh (Boise: Fine Point Films, 2018). All quotes from this source.

there was a lot of prejudice. Women astronauts. What a ridiculous idea." Paired with this narration, we see documentation of male flight controllers directing the iconic and exciting Apollo missions, which gives the viewer an idea of how momentous spaceflight was at the time, as well as how male-dominated the field was. As Gena Jesson, one of the pilots, states, "There was a certain amount of prejudice about women getting into the "men's fields." These pilots had to work extremely hard in order to prove to the space administration and the public that they were just as mentally and physically capable as men to be astronauts. As the film depicts, the women had to undergo the same rigorous physical and mental examinations as the male astronauts in order to judge whether their abilities were sufficient. From having ice water shot into their ears to induce vertigo in order to test their recovery time to floating in sensory deprivation tanks for hours (Wally Funk, one of the women, beat the male record time at 10 hours and 35 minutes), the physical and mental strain of these tests was astounding. What was even more noteworthy, however, was the women's willingness and enthusiasm to participate in them, reflecting their determination to go to space. Funk recalls her spirited determination to reach this dream: "floating amongst the stars. That was my objective."

In the womens' appeal to Congress, Funk reiterates the powerful statement made by Julie Cobb, the frontrunner of the women hoping to make it to space: "we women pilots…are not trying to join in a battle of the sexes…We seek, only, in our Nation's space a future without discrimination." The truly moving and memorable aspect of the film is seen in the harsh dismissal of the women-in-space operation, especially after stating their reasonable appeals and undergoing the extensive tests. The thirteen pilots had proven they were, without a doubt, ready and willing to become astronauts alongside men, but Lyndon B. Johnson's letter ultimately rejected them. Ratley, another of the pilots, expresses that "it was very disappointing for me. I wanted to go on and pursue this."

The small amount of backlash the space program received for denying the women was, unfortunately, ineffective. The little criticism there was for the president's decision was overshadowed by the biases of well-respected figures within the space administration. One of these figures was John Glenn, who was selected to be on the team of first-time astronauts, and became the first American to orbit the Earth in 1962. We see Glenn answering questions during the astronauts' press panel about his stance on whether the women should be allowed to join the mission. He replied, "Men go off and fight the wars and fly the planes, and women stay home. It's part of our social order." Similar, shocking comments abound throughout the film, such as an interviewer asking the public whether women should be astronauts. One interviewee responds "I don't, because men are more mature than women." Others reasoned that "men are more

physically and mentally fit than women." These responses showcase the discriminatory mindset the public held about women in the 50s and 60s, especially surrounding their place within math and science fields.

The film reveals other clear examples of injustice the women faced, especially after Tereshkova, the female Russian astronaut, was allowed to go to space before any of the thirteen American women. When confronted with this fact, Gordon Cooper, one of the Mercury astronauts, replies, "Well, I suppose we could have used a woman in space…during the second orbital, and flown her instead of sending the chimpanzee." Followed by a burst of laughter from this audience, this statement, and many others displayed throughout the film, exposes the blatant injustice and sexism the women experienced as the space program continued.

Though the thirteen women pilots were never included on the Mercury missions, the film does reveal the rise of feminism and mobilization for gender-equality after the Space Race. The ending depicts modern-day footage of women and people of different ethnic backgrounds in space. However, the ending also suggests that there is still a need for women in the math and science fields, and the women of Project Mercury encourage women to strive for these types of career goals. A woman still has yet to walk on the moon, and, as a whole, the majority of astronauts have still been men. *Mercury 13* is both an illuminating and moving film in its exposure of gender inequality within the space program, and sheds light on a different and often overlooked side of the traditional story of the Space Race.

Narratives of Mexican American Women: Emergent Identities of the Second Generation

Book Review

[Alex Soriano]

"[Mexican American women] live in a second-generation borderland of identity in which boundaries are fluid, highly nuanced, and always emergent."[1]

Identity studies of immigrant populations abound in academia. In *Narratives of Mexican American Women*, Alma García approaches this topic in a variety of unique ways. One of the way she does this is by focusing on a very specific population: second-generation Mexican American women in college. Focusing on a specific ethnic group—Mexicans—instead of Hispanics or Latinas/os adds validity to the research. Latinx/Hispanic is an umbrella term that can ignore significant differences between people from different Latin American and Spanish-speaking countries. The intersecting identities of the women in the book are intricately woven into an analytic fabric of nationality, ethnicity, immigrant generation, gender, and class. García effectively portrays the struggle associated with occupying a multiplicity of complex identities, and how that leads to a process of constant recreation and reinvention of the personal meanings attached to those identities.

García also uses the powerful methodology of personal narratives in her study of Mexican American women. Personal narrative interviews, when utilized by minority populations, can be called counterstories because they give underrepresented communities a voice to defy the dominant narrative that permeates academia. Counterstories are also a powerful way to tell the unique stories of internal battles and intersecting identities—as is the case in García's research—which are often difficult to document through objective research instruments. García established rapport with her study

1 Alma M. García, *Narratives of Mexican American Women: Emergent Identities of the Second Generation* (Walnut Creek: AltaMira Press, 2004), 70.

participants and consequently induced organic, heart-felt responses, contributing to the book's ability to provide readers with an inside look into the lives of second-generation women.

Identity can be a difficult subject to study, and even define, but García does an exceptional job at helping her readers understand the complex identity of the population in question. The main research objective is to explore ethnic identity in second-generation Mexican women. Participants are asked to tell their stories of living in America, adapting to the culture, fitting in, and defining themselves. To the women García interviewed, identity is a labored process of frequent contestations and navigations between the dominant white American culture and their own marginal identities. Identity is fluid, dynamic and perpetually in flux. Mexican American women "(re)create," "(re)invent," and "(re)imagine" themselves as they combine elements from their parents' identities, Mexico, US society, their communities, and their own experiences into their identities. García also found that although the second-generation women were born and raised in the US, their Mexican ethnic identities are very salient. The persistence of a foreign Mexican culture is partially to blame for their identity struggles; it leads to the creation of a unique limbo ethnic identity between being Mexican and being American.

The struggle of in-betweenness is reflected in a popular phrase used by Latin Americans to describe their ethnic identities: *ni de aqui ni de alla* (not from here or there). This phrase is often used as a response to the questions "what are you?" or "but besides American, where are you really from?" asked to people of distinct cultural backgrounds. I must also add that there is a racialized component to these questions because it is usually inflicted on people who fail to fit standard phenotypical appearances. This question may evoke apprehension from Latinx individuals or require intense and deep self-examination to find a concrete response. The answer of ethnic identification not only creates dissonance due to potential rejection from foreign countries over too much Americanization, but also rejection from America due to phenotypical, cultural, language, or occupational difference from the mainstream. Still, the answer may change contextually depending on whether one is surrounded by in-group members (other Mexicans), or out-group members (non-Mexicans). The basis for the problem of having a nuanced identity is studied in *N*arratives of Mexican American Women.

The stories of the women in the book begin with the stories of their parents. The Mexican American women in the study's ethnic identities are largely informed by their parents' ethnic identification; they carry the anguish, battles, dreams, memories, and immigrant stories of their parents as a part of their own ethnic identity. Mexican immigrant parents are attached to the culture of the countries they grew up in and raise their children with the nostalgic renditions of their home countries they held on

to over time. They keep Mexico alive through stories and memories, rituals, distribution of popular culture symbols, religion, and visits to Mexico. Thus, the participants' attachments to Mexico are mostly symbolic because they are passed on to them by their parents. What's also passed on is parents' aspirations for success, education, and a better future. The daughters can't help but feel a connection to their parents' culture. Yet they simultaneously carry an allegiance to America, resulting in a blended Mexican-American ethnic identification.

The Mexican American women in this study specifically identify with their mom's identities because they also internalize their mothers' confrontation with gender roles. Mexican immigrant mothers challenge traditional gender roles because of lifestyle difference in the US, and the confrontation process—which is arduous and often times resisted by the family patriarch—becomes a part of the women's ethnic identities. Mexican American women in the study also experience a personal conflict with patriarchal gender norms at home and liberal feminism at their universities. Conflicts at home were often with their fathers.

The underlying purpose of the book is to call attention to educational reform. Mexican American women are underrepresented in higher education, partially due to a lack of navigational capital (knowledge of how to navigate college and university) and conflicting messages received about themselves from educational institutions. In the book, college is a setting where Mexican American women had to, again, redefine themselves and where they questioned their identity. The university incorporated understandings of social power dynamics into the women's identities. García calls for improvements to the educational setting for Mexican American women as the educational gap still exists today. However, identity struggles and the university setting, as portrayed in the book, originally published in 2003, must be reexamined due large sociopolitical landscape transformations in the US, including the effects of the 2016 election. It would be interesting to replicate this study in the present day.

García portrays the internal struggles of college-aged Mexican women in a very succinct and comprehensible way. She penetrates the inside world of these women in a way that outsiders can understand but that also resonates with insiders who identify personally with the stories told. It must be stated that the experiences of the women in the book are not reflective of all second-generation Mexican American woman in university from working class backgrounds. Furthermore, although slightly outdated (three-year study conducted between 1997 and 1999) many will find that they still identify with the topics, themes and stories discussed in the book, appropriately branding it a classic. And those who do identify with the content will find this book cathartic.

[contributors]

The Authors

Stephany Baca '19
"La Censura y la Traducción en la Época de Franco"

Stephany is a senior at Lake Forest College. She is majoring in Spanish and psychology with a minor in history. Stephany is a member of the United Black Association as well as a member of the Academic Advisory Committee for the Modern Language department. This paper was written for Professor Kripper's SPAN 315: Introduction to Translation Studies.

Jennifer Bolek '20
"The Courtier and the Courteous: Shifts in Virtue in Oroonoko and Life of Samuel Johnson"

Jennifer is a junior at Lake Forest College. She is majoring in English literature and Spanish and is also studying secondary education. Jennifer is a member of the Cross Country and Track teams, Alpha Phi Omega, and the school orchestra. During the summer, she works as a Residential Mentor at the Lake Forest College Writing and Thinking Workshop. This paper was written for Professor Archambeau's class ENGL 211: English Literature I.

Sarah Boomgarden '19
"From Farming to Gaming: How Native Americans Have Been Pushed Into Poverty"

Sarah Boomgarden is a Senior at Lake Forest College, Graduating as part of the Class of 2019. She is a History and Religion major with a concentration in Medieval and Ancient History. She is an active member of PRIDE, is Vice President and a founding member of The Clio Society: A Club for History Students, and the Social Media Ambassador for the History Department. She is also an inducted member of the National Residence Hall Honorary and Theta Alpha Kappa (Honor Society for Religion and Theology students) and is a student worker in the campus archives and student art gallery. This paper was written for Professor Groeger's class HIST 312: Immigration in US History.

Emily Dietrich '20
"Overcoming Doubt in a Spiritual Narrative: The Challenges Jarena Lee Faced in Pursuit of Her Calling"

Emily is a junior at Lake Forest College, majoring in English literature and minoring in cinema studies. She is involved in *Tusitala*, Lake

Forest College's literary arts publication, and works for the Center for Academic Success as a peer note-taker. Her paper was written for Professor R. L. Watson's course ENGL 216: African American Literature I.

Alexis Heredia '22
"Primitivism Displayed in American Art"

Alexis is finishing her freshman year at Lake Forest College. Her major is still undecided, but she is interested in film and music. She has a radio show on campus and works with the music department. This paper was originally written for ARTH 218: Twentieth-Century Art with Professor Miguel de Baca.

Ridwaan Ismail '19
"A Statistical Analysis of CEO Compensation for 2015-16"

Ridwaan is a senior with a double major in economics and mathematics. He was inducted into Phi Beta Kappa in his junior year. He is the senior lead tutor at the College's Quantitative Resource Center where he tutors students in mathematics and economics. He has also served as a teaching assistant in both the economics and mathematics departments. This paper was written for MATH 351: Mathematical Statistics, taught by Dr. DeJuran Richardson.

Emma Juettner '20
"Ni Narrador Ni Narradora: La Traducción de Género Ambiguo en Escrito en el Cuerpo"

Emma is a junior who is double majoring in mathematics and computer science with a minor in Spanish. Emma is involved in Computer Science Club, PRIDE, and Chamber Orchestra. This paper was written for Professor Denise Kripper's course SPAN 315: Introduction to Translation Studies.

Ani Karagianis '20
"Let's Talk about Sex, Maybe?"

Ani is a junior who is a double major in history and sociology/anthropology. She is a member of the Varsity Swim and Dive team, a Writing Center tutor, and a member of Delta Delta Delta. She wrote this paper for Professor Holly Swyers's course SOAN 320: Qualitative Methods.

Zach Klein '21
"The Origin of Saudi Arabia's Nuclear Ambitions"

Zach is a sophomore majoring in international relations and

economics at Lake Forest College. He is a member of Model United Nations, Debate, Lambda Chi Alpha, and *Demos: Undergraduates Journal of Politics, Economics, and International Relations*, and works at the Writing Center on campus. Zach wants to continue to study Middle Eastern politics and hopes to work as an analyst for the State Department. This paper was written for Professor Cohen's IREL 140: Introduction to Global Politics.

Bernard Kondenar '21

"If Jeremiah is Going to Stay, He Needs to Change His Tone: Reframing Apocalyptic Discourse"

Bernard is a third-year transfer student majoring in environmental studies. A Hites Scholar and member of the All USA Academic Team, he is currently on exchange pursuing his interests in environmental policy via a US State Department Grant at Thammasat University in Bangkok Thailand. This paper was written for Professor Brian J. McCammack's environmental studies course ES 363: Apocalypse in Post WWII American Environment.

Matthew McMahon '21

"The Reason for Desire"

Matthew is a sophomore at Lake Forest College. He is currently double majoring in neuroscience and biochemistry and molecular biology. This paper was written for PHIL 296: Neurophilosophy with Professor Daniel DeFranco.

Rebecca Reitemeier '20

"Romance Novels and Higher Education"

Rebecca is a junior pursuing a major in English with a writing concentration and a minor in print and digital publishing. She is a lead tutor at the Writing Center and a member of the campus literary magazine, *Tusitala*. This paper was written for GSWS 300: Topics: Feminist Controversies with Professor Tracy McCabe.

Zoe Walts '21

"Innate Mysticism: An Argument for Neurotheology"

Zoe is a sophomore at Lake Forest College majoring in neuroscience and minoring in French. She is a member of the Women's Rugby Club and is a cellist in the orchestra. She is also a member of the Lake Forest College chapters of both the Alpha Phi Omega service fraternity and of the Tri Delta sorority. This paper was originally written for RELG 241: Religion & Science with Professor Ben Zeller.

The Editors

Ervina Ajkic ’20

Ervina is a junior at Lake Forest College. She is a psychology major with minors in sociology and anthropology and gender, sexuality and women’s studies. In addition to *Inter-Text*, Ervina also attends It’s On Us and takes an internship at a juvenile detention center.

Yessenia Alvarado-Vasquez ’20

Yessenia is a junior at Lake Forest College, double majoring in education and Spanish. She is an active member of Modern Language Club Psi, Latinos Unidos, Student for Women’s Awareness Network, Vice President of Phi Sigma Iota, and Historian of Kappa Delta Pi, and serves on the Modern Languages Student Advisory Committee. Yessenia is also a Graduate School Exploration Fellow, which means she will complete research at a Big Ten University in the summer of 2019. She intends to pursue a graduate degree either in education or linguistics.

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Michelle is a junior at Lake Forest College. She is a double major in communication and French. She serves on the Modern Languages Student Advisory Committee. She is also a student worker on campus at the library.

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Stephany is a graduating senior at Lake Forest College. She is a psychology and Spanish major with a history minor. Stephany is also part of the United Black Association and the Student Academic Advisory Committee for Modern Languages.

Emma Baumgartel ’21

Emma is a sophomore majoring in psychology with a minor in English. With a passion for both writing and psychology, she decided to join *Inter-Text* as a way to combine both of these interests. She hopes to pursue a career in counseling or clinical psychology. Emma is also a tutor at the Writing Center and is on the club water polo team.

Belinda Beaver ’22

Belinda is a freshman pursuing a major in English and minor in print and digital publishing, with a possible double major in communications.

She hopes to pursue a career in editing or publishing. Belinda is also a member of Student Programming Board on campus.

Richard Biggio-Gottschlich ’19

A senior in the Lake Forest College political science/international relations program with minors in history and environmental studies, Richard works as a leader around campus working as the assistant technical director for the theater department and the president of Garrick Players. He lead the refounding of Model United Nations and works with Scouts BSA to enrich the lives of youth. He is an Eagle Scout. Richard has presented three times at the college symposium to enrich his fellows with learning. He had the honor of being the first Lake Forest College Student to study abroad in Mongolia.

Sarah Boomgarden ’19

Sarah is a senior at Lake Forest College, graduating as part of the class of 2019. She is a history and religion major with a concentration in medieval and ancient history. She is an active member of PRIDE, Vice President and a founding member of The Clio Society: A Club for History Students, and the Social Media Ambassador for the history department. She is also an inducted member of the National Residence Hall Honorary and Theta Alpha Kappa (honor society for religion and theology students) and is a student worker in the campus archives and student art gallery.

Sarah Coffman ’21

Sarah is a sophomore studying history, African American studies, and education. Besides training to manage *Inter-Text* next year, Sarah is currently a member of Alpha Phi Omega, the Humanities Ambassador Program, and the History Student Advisory Committee. She tutors in the Writing Center and is co-authoring a research article with history professor Rudi Batzell on infanticide in Chicago from 1870-1910. Sarah is also a Graduate School Exploration Fellow, which means she will complete research at a Big Ten university in the summer of 2020. She intends to pursue graduate studies at a historically black college or university after graduation.

Kayla Goelz ’21

Kayla is a sophomore pursuing a major in business. Aside from working on *Inter-Text*, Kayla was a part of the Richter Scholar Research Program last summer.

Aleko Jgarkava ’21

Aleko is a sophomore majoring in international relations and economics. He is from Tbilisi, Georgia. Last summer he conducted a research project with Professor Glenn Adelson titled “Differences Between Christianity and Buddhism in Their Use of Floral Symbolism” for the Richter Scholar Program. In addition to *Inter-Text*, Aleko is part of Lake Forest College debate club.

Zach Klein ’21

Zach is a sophomore majoring in international relations and economics at Lake Forest College. He is a member of Model United Nations, Debate, Lambda Chi Alpha, and *Demos: Undergraduates Journal of Politics, Economics, and International Relations*, and works at the Writing Center on campus. Zach wants to continue to study Middle Eastern politics and hopes to work as an analyst for the State Department.

Margo La Clair ’19

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Aaron is sophomore double majoring in political science and economics with a minor in legal studies. He is a resident assistant on campus in addition to being involved with the admissions office through the Gummere Fellows program. Last summer Aaron participated in the Richter Scholars program and conducted research with Dr. Flavia Barbosa, a professor of biology. Aaron is also a member of the men’s hockey team.

Emma G. Overton ’22

Emma is a freshman who plans to pursue a major in environmental studies with minors in legal studies and journalism. In addition to editing for *Inter-Text*, she is the News Section Editor for the College’s newspaper, *The Stentor*, and she is a member of the League for Environmental Awareness and Protection (LEAP). In the summer of 2019, Emma will participate in the Richter Scholars program, conducting research with Dr. Desmond Odugu on housing discrimination and educational disparities in the Chicagoland area. Emma plans to attend law school and hopes to pursue a career as an environmental attorney while advocating for those living in underserved communities affected by pollution.

Kristin Rawlings ’19

After realizing during freshman year that she probably needed a more practical career than “aspiring best-selling author,” Kristin discovered her passion for editing. Now a senior, Kristin is completing a double major in writing and religion, minoring in print & digital publishing, and excited for a career in publishing. In addition to managing *Inter-Text*, Kristin is finishing her senior thesis on Milton’s *Paradise Lost* and Islam. She also freelance edits at a content marketing company; is a member of Phi Beta Kappa, Omicron Delta Kappa, Theta Alpha Kappa, and the Religion Department Student Advisory Committee; and sings with the Women’s Choir.

Pouriya Soltani ’22

Pouriya is a freshman majoring in economics. Curious about the world of publishing, he joined *Inter-Text* as a way to satisfy his desires. He is the current Treasurer for Model United Nations. He also engages with United Asia. His plans for the future include working at a major Thinktank utilizing his schooling and skills or one day being the Chairman of the Federal Reserve.

Alex Soriano ’19

Alex is a senior. She is double majoring in psychology and sociology & anthropology, and completed a research fellowship at University of Illinois Urbana-Champaign last summer.

Jennifer Valdés del Valle ’21

Jennifer is a sophomore double majoring in international relations and French, with a minor in Latin American studies. During her free time, Jennifer takes part in Phi Sigma Lota, the Grace Elizabeth Groner Foundation, the International Relations Student Advisory Committee, Student Government College Life Committee, and International Student Organization. She is also the director of *Collage Magazine*, a literary platform that celebrates cultural diversity in Lake Forest College. Interested in advocating for social justice within the Latin American region, Jennifer is looking forward to a career in diplomacy.

Dr. Rudi Batzell

Inter-Text Faculty Adviser

Dr. Batzell is an Assistant Professor of History, teaching courses on the United States, global economic and social history, and the history of protest and policing. His research is on the history of inequality, state formation, and politics.

The Theta of Illinois chapter of Phi Beta Kappa honors excellence in the liberal arts and sciences within the Lake Forest College community.

Congratulations to the 2019 Phi Beta Kappa Electees.

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Mary Becker
Patrick Biewald
Cade Brittain
Alexa Bruni
Drew Cleereman
Louis De Courcy
Zoe Darlington
Phillip Freund
Christina Gimondo
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Melissa Kahn
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Fillip Komornik
Ryan Kruss
Margo La Clair
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Eliska Mrackova
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Rhyan Shanker
Rebecca Shoup
Emily Staufer
Brian Valerio
Zachary Wade
Kaylene Williamson

Elected as Juniors

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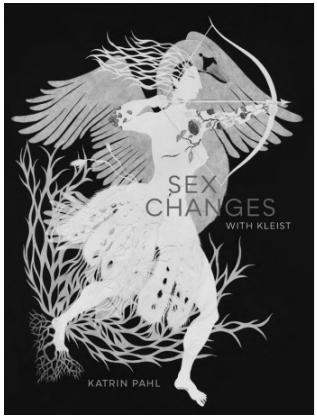

Sex Changes with Kleist
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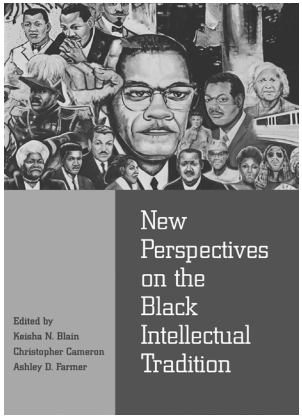

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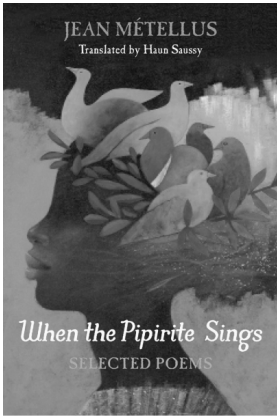

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