

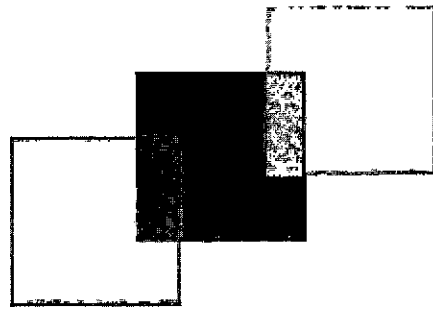


The Writing Anthology

2009

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Dante's Dark Forest

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English 361: World Literature I
Literary Criticism

Traveling through the seventh circle, Dante encounters both those who have violently disregarded themselves and those who have violently consumed their goods. It is Dante's self-slaughterers that form the thick, wild, tormented forest in the second ring of the seventh circle. The poet's punishment and eternal damnation of the suicides becomes a unique and affecting portion of *The Divine Comedy* that divulges much about the author himself. Dante calls on the influence of Virgil's *Aeneid*, borrowing some literary tactics and ideas from his poetic patron, but his adoption also becomes an affirmation of independent literary invention.

Crossing Phlegethon, the boiling river of blood where those having done violence against their neighbors are punished, Dante finds himself confronted with a dreary wood inhabited by Harpies, where the souls of those who have committed violence against themselves are embodied in gnarled and entangled bushes

with dark leaves and poisonous thorns. Of this, Dante writes, "No green leaves... only black; / no branches straight and smooth, but knotted, gnarled; / no fruits were there, but briars bearing poison. / Even those savage beasts that roam between / Cecina and Corneto, beasts that hate / tilled lands, do not have holts so harsh and dense" (*Inferno* XIII.4-9). Encouraged by Virgil to break off one of the limbs, Dante finds that the woeful cries of pain and anguish permeating the wood come not from merely within the grove, but from within the individual bushes. Upon Minos' decree of their eternal fate, the Suicides, having set themselves apart from God's plan, fall at random where they will suffer in torment forever.

The particularities of the eternal torture of the suicides are interesting in conjunction with Dante's punishment of their sin. According to Leo Spitzer, author of "Speech and Language in *Inferno* XIII", "... in Dante, there is no 'development,' properly speaking: the soul itself continues to exist without change, while the life of the body is utterly destroyed... the second body, the plantlike body, has no ties to the first..." (82). Therefore, the soul has been entirely severed from the human body, never to be reunite-

ed. The flesh, not appreciated in life, has been replaced with an artificial and malign body in death, without the possibility of growth or transformation. In addition, communication is only possible through the continuous lacerations from the Harpies with whom they share the wood and serve as a "punitive counterpart of their own act of self-laceration" (Spitzer 91). The tormented spirit of Pier Della Vigna wails of his fate, "When the savage spirit quits / the body from which it has torn itself, /...It rises as a sapling, a wild plant; / and then the Harpies, feeding on its leaves, / cause pain and for that pain provide a vent" (*Inferno* XIII.93-102). The consolation in their ability to express their anguish is only made more brutal because this expression only renews their grief and pain. This seems to be a purposeful component on the part of the author, because their ability to communicate can only be achieved through the act of self-mutilation. This macabre symbolism leaves the self-slaughterers consoled through their expression of pain and misery but constantly berated through the aggravation of their wounds. In life, Dante's suicides were unable to endure the onslaughts of the natural afflictions of life and must, as

a result, suffer through the unnatural punishment for their lack of fortitude in death. It can be assumed that the sin of the suicides is particularly evil in the eyes of the author, the wood becoming not just a place for punishment, but a place that is characterized by the blatant absence of good.

Considering the main motif of the treatment of these sinners who are condemned to adopt the shape of plants, it is possible to see the author's inspiration for such an unrelenting and dissonant penalty. Having chosen Virgil as his character's guide through Hell, the Roman poet's works undoubtedly had a significant effect on Dante. According to the *Encyclopedia of Religion*, while the poet's upbringing exposed him to a great deal of religious orders, he found that theology, philosophy and the work of pagan and classical writers greatly validated the most impressive characteristics of his own work (2170). This influence is particularly evident in Dante's creation of the suicide's punishment. Virgil chides the character of Dante, after he is startled by the result of breaking off a twig from the bush of Pier Delle Vigne, for failure to accredit the *Aeneid*'s account of Polydorus. He lectures him, apologizing to Pier saying, "Wounded soul, if, earlier, / he had been able to believe what he / had only glimpsed within my poetry, / then he would not have set his hand against you" (*Inferno* XIII.46-49). Yet, it is this episode that provides Dante with guidance toward the fate of

his suicides. The poet's conception of his suicides comes directly from the Polydorus material of *Aeneid* III, which Dante's Virgil, in Canto XIII, claims to be true. Virgil writes, as Aeneas attempts to collect greenery for an altar to Venus, "The first bush that I uprooted oozed drops / of black blood that clotted the ground. / ... Still, I pulled up / Another sapling, trying to understand / the mystery within" (*Aeneid* III.32.37). As Aeneas, Dante becomes immovably petrified

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as "from that broken stump issued together / both words and blood" (*Inferno* XIII.43-44). According to Nancy Lindheim, author of "Body, Soul, and Immortality: Some Reading in Dante's *Commedia*," "What is merely the 'accidental' fate of Polydorus in becoming a tree, a fate unrelated to his narrative innocence... becomes in Pier a 'necessary' image or allegory of how Dante understands suicide..." (3). The Polydorus incident implies that this is the foreshadowing of God's judgment of the sinner. Therefore, Dante's Pier becomes a tree, while Virgil's Polydorus merely becomes infused with one.

Key to the penance of these transformed sinners is the presence of the Harpies, creatures of ancient Greek mythology. The function of the Harpies is, as Dante states, to "cause pain and for that pain provide a vent" (*Inferno* XIII.102). Yet, it seems they may have a two-fold purpose within this wood of evil and suffering. First, the harpies can be seen as an allegory for the psychological state of the suicides they torment. They are symbols of despair, serving as a constant reminder of the sinners' deprivations in life and the eternalized anguish they hoped their suicides would put to an end. Second, according to William A. Stephany, author of "Dante's Harpies: 'tristo annunzio di futuro danno'", fourteenth century commentators have shown that the word "harpy" is a derivation of the Greek word for theft or plunder (25). Therefore, according to this interpretation, it can be assumed that their connection to the suicides, who stole their own lives, is appropriate. The dichotomy of their activity becomes symbolic of grief, which is destined to repeat itself, but never find release through its utterance.

The presence of the Harpies, however, also alludes to the Virgilian influence of Dante's work. Of them he writes, "This is the nesting place of the foul Harpies, / who chased the Trojans from the Strophades / with sad foretelling of their future trials" (*Inferno* XIII.10-12). Virgil uses the Harpies' foresight in a somewhat similar way in the *Aeneid* to prophesize the apparent misfortune of the Tro-

jans' journey to Italy. Celaeno, the leader of the Harpies, predicts, "The place you seek is Italy, and you / will go to Italy with winds that you / invoke; you will not be denied its harbors. / But you will not wall in your promised city / until an awful hunger and your wrong / in slaughtering my sisters has compelled / your jaws to gnaw as food your very tables" (*Aeneid* III.253-257). The terrified, exhausted and famished Trojans find this prophecy to be true, but benign as they land at the mouth of the Tiber and devour the wheat cakes that had been serving as their trenchers on the boat. In an unanticipated way, the serendipitous prophecy is fulfilled. Although it initially seemed evil, the

prophecy has a positive effect, implying that the daunting hostility of the unknown future can turn out to be progressive and positive once there. Therefore, Dante's use of the Harpies becomes unique and foretelling of the fate of his suicides, implying that they serve yet another role in the eternal torment of Dante's suicidal sinners.

Overwhelmed by their present circumstances and doubtful that the future could bring them anything different, the suicides abandoned all hope and, in a sense, took the figurative Harpies' prophecy at face value. Of this, Pier della Vigna bemoans, "My mind, because of its disdainful temper, / believing it could flee disdain through death, / made me unjust against

my own just self" (*Inferno* XIII.70-72). Rather than retaining hope for the future, the suicides gave up on any forthcoming prospects and damned themselves to the eternal reminder of this decision. In this way, Dante uses the Harpies, foretellers and seers of the future, as an overpowering and all-encompassing metaphor within the Canto. The suicides suffer through their self-denial of their own futures and are constantly tortured by the very embodiment of that future: the Harpies. As Stephany writes, "In their despair, the Suicides yielded to the kind of self-pity reflected in the strident apologia pro vita sua [apology for their lives] of Pier della Vigna's soliloquy" (26). Unable to with-

stand the torments accorded to them in life, the suicides are damned to endure the agonies of their self-denied futures.

Dante takes his punishment beyond the literary influence of Virgil's Polydorous episode and creates yet another severe punishment for both the suicides and the squanderers who can also call the forest home to their sin. The squanderers, however, are only mentioned briefly in the Canto where Dante writes, "And there upon the left were two who, scratched / and naked, fled so violently that / they tore away each forest bough they passed" (*Inferno* XIII.115-117). Comparatively, the presence of the squanderers is appropriate in relation to their self-slaughtering neighbors and pain inducing Harpy torturers. They, like the suicides, did not recognize the value of their material reality when alive and wasted their worldly goods. Lindheim writes, "Together the two kinds of sin form a parody of Christ's injunction to give away one's worldly possessions because one should despise this life in comparison with the next" (3). Noting this, it is possible to see the focus of the punishments in Canto XIII focus primarily on the body as the squanderers, in their physical bodies, are repeatedly torn apart by dogs and the suicides, believing their body was a thing to destroy, have been denied their bodies and converted into something of pure substance. Bringing to light the ultimate insistence on pain of the body, Dante presents the squanderers' dual nature: to endure the suffering of

their squandering of the material reality presented to them in life and to inflict pain on the suicides as they run through the forest.

An interesting dynamic occurs with language when the squanderers enter the scene. The suicides' speech is characterized by a hissing, fire-log sound which represents the purely physical process of their speech. Of this, Dante writes, "As from a sapling log that catches fire / along one of its ends, while at the other / it drips and hisses with escaping vapor, / so from that broken stump issued together / both words and blood" (*Inferno* XIII.40-44). He is overwhelmed by the sound of disembodied cries, seemingly carried by the wind through the dark forest. As the outlet for Piero's speech begins to coagulate, however, and his speech becomes more forced and difficult, the forest is overtaken "...by a roar, / just as the hunter is aware of chase / and boar as they draw near his post - he hears / the beasts and then the branches as they crack" (*Inferno* XIII.111-114). According to Spitzer, a poetic equation is created within the forest where blood equals sap and words equal wind, but the voices of the squanderers, those who are allowed to exist within their bodies, shatters the equation for a few moments (88). For a moment, human voices dominate the wind-like cries of the plant-voices, reintroducing the memory of normalcy and making the forest of the suicides more frightening in its irregularity.

Equally symbolic is the hy-

bridism at which Dante chose to present the forest of the suicides and its inhabitants, which further implies the poet's abhorrence of these self-slaughterers. As a medieval Christian poet, it can be assumed that the concept of hybridism is offensive and a damnation of God in and of itself (Spitzer 85). As noted in the *Encyclopedia of Religion*, "With regard to the first, dualistic physiology posits a radical distinction between base matter and some nonmaterial life principle which inheres only within certain material aggregates for a period of finite duration" (4158). According to the Christian system, species evolution does not exist and species are permanently established in the hierarchical order of man, animal, plant, and mineral. As Genesis I states, "So God created man in his own image... said unto them, 'Be fruitful, and multiply, and replenish the earth, and subdue it: and have dominion over the fish of the sea, and over the fowl of the air, and over every living thing that moveth upon the earth'" (Holy Bible, Gen. 1.28). Therefore, in a Dantean mind frame, this type of hybrid creation is outside the realm of God and exists rather as the ultimate symbol of sin or "punishment for the 'anti-natural sin' of suicide by which the God-willed connection between body and soul has been broken" (Spitzer 85). The Suicides, and coincidentally the Harpies, exist as human and non-human monsters demonstrating the unmerged gulf between what it means to be man and what it means to be animal or plant according



Lori Ruby, "Landscape"

to the established hierarchical system.

This abhorrence is particularly poignant when comparing the description of the Harpies in both the *Aeneid* III and Canto XIII. Dante's hybrids, in general, are more grotesque and monstrous than the half-breeds encountered in Aeneas' epic accounts. As already noted, Dante simply describes the Harpies infesting the forest of the suicides as "foul" saying, "Their wings are wide, their necks and faces human; / their feet are taloned, their great bellies feathered; / they utter their laments on the strange trees" (*Inferno* XIII.13-15). He does not dwell on their appearance, but rather emphasizes the unnaturalness of their breed and the terrifying aberrancy of their purpose within the wood. In a similar way, the poet degrades Centaurs, who were traditionally regarded as noble beings in ancient literature, in Canto XII and presents them in their bestial form. Virgil, however, maintains the ancient acceptance of hybridism and writes, "These birds have maiden faces, they drop / Foulest excrement, their hands are claws, / And their faces are pale with hunger" (*Aeneid* III.251-253). These Greeks' terror of the bird-women is due not to their apparent hybridism, but rather their synthesis of both extreme beauty and hideousness. To Dante, the Harpies represent perversions, not making note of the beauty of their human faces but simply commenting on the significance of their human and non-human condition.

The suicides, existing in a

state of uncertainty between human and non-human, offer an interesting example of Dante's work to preserve the language of the individual whom he is portraying. Erich Auerbach, author of "Dante: Poet of the Secular World," points out the poet's consistent tendency to ensure his other worldly souls retain some distinctive traits of their character or physical appearance to guarantee that they are recognizable. Because the suicides will possess no physical evidence of their identity until the Judgment when their

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bodies will come and hang from their branches, Dante resorts to language keys that provide adequate confirmation of who these pained souls are. Beginning with Pier della Vigna, the minister to the emperor Frederick II who purportedly denied the existence of life after death, is most identifiable through his account of his history and the language he employs. He recants,

The whore who never
turned her harlot's eyes
Away from Caesar's
dwelling, she who is
The death of all and vice
of every court,
Inflamed the minds of

everyone against me;
And those inflamed,
then so inflamed
Augustus
That my delighted hon-
ors turned to sadness.
(*Inferno* XIII.64-69)

The three-fold purpose of the Harpies is alluded to in this text, while Pier employs powerfully charged language of torture, destruction and grief. This language of Pier becomes the disharmonious language of both Dante and the anonymous suicide he encounters shortly after.

The end of Pier's tortured soliloquy is pertinent when considering the commonalities between the Polydorous episode and Dante's forest of the suicides. He implores, "If one of you returns into the world, / then let him help my memory, which still / lies prone beneath the battering of envy" (*Inferno* XIII. 76-78). Because Dante employs some Virgilian stylistic markers and Virgil adopts some ancient Greek textual tendencies, Pier's request becomes more relevant. As Virgil writes, Polydorous, too, is honorably remembered: "We held a funeral / For Polydorus, heaping the mound high with earth / And erecting to his shade somber altars / ...So we interred his spirit / And called his name for the very last time" (*Aeneid* III.71-79). While stylistically similar, however, the two souls are ultimately requesting completely different things. Virgil, in the style of classic Greek epics chooses to have Polydorous ask for honor merely for consistency and accuracy in his technique. Dante, however, sympa-

thizes with his self-slaughterer who is asking merely that the poet help to clear his slandered name, destroyed by his own envy. According to Leonardo Olschki, author of *The Myth of Felt*,

His [Dante's] sentiment for Pier della Vigna as a fellow-sufferer is confirmed by the similarity of the actual happenings. Both of them... were sentenced for malversation in public office and on like charges... The feeling of companionship in life-experience induced him, again, to pass a self-willed judgment, which might also clear his own self of the suspicions cast upon him by his fellow men. These personal motives gave rise to his conviction, and to the legend, that Pier della Vigna was, blameless, thrown into misery. (52)

Therefore, it can be assumed that Dante's sympathy for the soul of Pier is founded in his own identification with Pier's experience. This is not enough, however, to prevent Dante from condemning the actions of the suicide. The poet's favorable judgment of Pier is, perhaps, motivated by his own grievance against an unjust society in which he cannot, as a medieval Christian, pardon the Italian's suicide but, in clearing Pier's name from his accused crimes, he in turn clears himself (Spitzer 103).

It is the anonymous suicide, however, who provides

the most interesting structural importance. As an individual, he is far less interesting than Piero because he is lacking personal substance, of which the minister to Frederick II has abundance, but he serves a greater metaphorical purpose which is essential to the structure and overall purpose of the Canto. Written of him, "My home was in the city whose first patron / gave way to John the Baptist; for this reason / he'll always use his art to make it sorrow; / ...I made - of my own house - my gallows place" (*Inferno* XIII.143-145 &151). It is his lack of individuality that makes him a critical part of the message of divine justice. Spitzer writes, "The second suicide... has a great role: he is all the Florentines who have slain themselves; he is Florence herself, who is steadily committing suicide by giving herself up to intestinal wars..." (101). He becomes Dante's suicidal "everyman" first as a representation of the author's beloved city and then as a symbol of all self-slaughterers. In his anonymity, he becomes the voice of all who have suffered a similar fate, making him the embodiment of the pain and sorrow all suicides suffer. It is the anonymous suicide's concern rather for his native city than his personal fate and reputation, however, which makes him notably different from Piero. Therefore, it can be argued that Dante does not identify with Piero who he conceivably has more in common with, but rather with the patriotism of the anonymous suicide.

Dante presents this relation

in a simple way, reminiscent of the Polydorous episode once again. At the beginning of the Canto, he tears off a leaf from Piero following Virgil's prompting. At the end of the Canto, however, he gathers up the severed limbs of the anonymous suicide in the aftermath of the squanderers. Dante writes, "Love of our native city overcame me; / I gathered up the scattered boughs and gave / them back to him who voice was spent already" (*Inferno* XVI.1-3). He gathers the dismembered leaves to place them as devotion to his city through which he finds his identification with the suicide rather than the powerful individuality of Piero. Perhaps most interesting, however, is the realism that Dante inserts in regards to the size of both self-slaughterers. Piero, a well-known man of power in life, is a larger bush than the anonymous suicide who is merely a man of Florence. Virgil must bend over to speak to the small suicide who has just suffered the horrible punishment of having Lano of Siena fall onto him. Of his pain and sorrow, Dante writes, "The he who was my escort took my hand; / he led me to the lacerated thorn / that wept in vain where it was bleeding, broken" (*Inferno* XIII.130-132). Yet it is the small, unnamed plant man that incites the most sympathy and emotion from the poet.

Through his divulgence of emotion, the poet reveals much of himself. Drawing on Virgil's influence, he is able to convert his personal, religious impressions into readable, dark and inherently evil imagery. Dante

transforms Virgil's ideas within the Polydorous episode into a forest of pain and torment, where there is a complete absence of good. His adoption of these literary tactics allows him to affirm his own literary independence, leaving a morbid and ominous feeling of apprehension on his readers.

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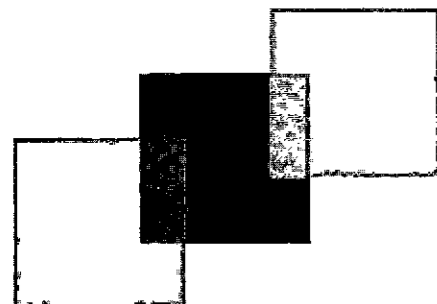
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Dubai and the UAE: A Middle East Anomaly

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*Political Science 231:
 Middle East in World Affairs
 Research Paper*

"Dubai reportedly has more shopping malls per consumer than any other city in the world" (Molavi, 2007). Living in a country that generally views the Middle East region with contempt as the media has bombarded us with images of anti-Americanism, it is easy to ignore the fact that not every country harbors such feelings. The United Arab Emirates, more specifically, the emirate of Dubai (or Dubayy)

is one of those places. Dubai has emerged as a place of economic and social freedom in the region where its neighbors are very much the opposite. It also stands out in its pro-West stance. These factors, along with others, have created a political environment that is unique in the Middle East.

In order to understand how Dubai got to be what it is, the history of the country needs to be examined. For centuries, the part of the Arabian/Persian Gulf coast that is now the United Arab Emirates was made up of tiny fishing villages that were also home to many pirates. The large number of Arab and Eu-

ropean pirates in the area gave it the nickname "The Pirate Coast" with its headquarters in Ras al Khaymah. In the early 1800s, the British, in an effort to protect trade routes, attacked Ras al Khaymah, which culminated in a treaty with the Sheikhs of the region in 1820. Interestingly enough, this treaty was the world's first to formally denounce slavery (Library of Congress-Federal Research Division, 2007). In 1833, about 800 people of the Bani Yas tribe came and settled in the region; their leaders were the Maktoum Family, which still rules today (Government of Dubai/Dubai History, 2008).

Even more significant is how there has never been any sort of popular dissatisfaction with the ruling family; each one has seamlessly transitioned into power despite changing structures and systems of government (Library of Congress, 2007).

By 1853, after many renewals of the previous treaties, a final truce was written; this truce separated Oman from the sheikhdoms which would come to be known as Trucial Oman. The truce put the sheikhdoms under the protection of Britain, and this was the way things stayed—all the way to 1971. On December 2 of that year, six sheikhdoms officially became the United Arab Emirates. A year later, Ras al Khaymah became the seventh emirate (Library of Congress, 2007).

However, the United Arab Emirates was already well on its way to becoming what it is today. In 1959, the Arab leader of Trucial Oman, Sheikh Rashid bin Saeed al Maktoum, decided to make his land great. Using money borrowed from Kuwait, he invested millions to dredge the creek that ran through the area in order to make it suitable for ships. However, he did not stop there. He continued on to build roads, schools, and everything else needed for a strong infrastructure. In 1966, Dubai discovered it had large oil reserves, and the building continued, as it still does today (sudden city). It has been said that one in every three cranes in the world can be found in the UAE (Hanley, 2007).

Today, Dubai is home to the world's tallest and only seven-

star hotel (Library of Congress, 2007), an abundance of high priced, man-made island reality, and a movie studio that when complete, should give Hollywood a run for its money (Hanley, 2007). Needless to say, business is booming. In the years just after the discovery of oil, the UAE "had the highest per capita income of any country in the world" (Melamid, 1997). Since then, it has had a growth rate of sixteen percent—that's twice as much as China (Molavi, 2007).

How is this possible? The government has favored this sort of growth in two ways: giving separate emirates a great deal of power to govern themselves and following liberal economic, political, and social ideas. The constitution of the UAE, which was not made permanent until 1996, is much like that of the United States. Any power that is not explicitly given to the federal government (headquartered in Abu Dhabi) is automatically allocated to the emirates. The government is set up in a similar fashion to most of the other Middle Eastern States. There are separate branches of government, but the lines that separate them are blurry. For instance, there is the Supreme Council of Rulers consisting of the ruler of each of the seven emirates. However, this council—not the people—are in charge of electing the president (which has always been Abu Dhabi's ruler) and the vice president (which has always been Dubai's ruler). This makes sense because of the disproportionate amount

of the economy and population contained in these two emirates. This council oversees all laws, officials, and judges. The federal judicial system is in charge of all the emirates except Dubai and Ras al Khaymah which have their own (Library of Congress, 2007).

Within Dubai, foreign investment makes up a large part of the economy because there are no exchange controls, no trade barriers/quotas, and it boasts cheap labor, energy, and real estate costs. There are also no corporate profit taxes or personal income taxes with

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the notable exceptions of oil companies and foreign banks (Government of Dubai/Dubai Economy, 2008). When you have ten percent of the world's oil, this adds up to a very significant sum. Even with that, tourism exceeds oil as Dubai's main source of income.

However, not everyone benefits from the wealth pouring in. In fact, most do not. With all of the construction happening in the UAE, foreign workers are immigrating hoping to find work. The UAE has become a hotspot for such foreign workers as 2.5 million of the 2.7 million workers are foreign. That is eighty percent of the population (LoC, 2007). Unfortunately, these foreign workers make less than five dollars a day under brutal conditions (sudden

city). Over 500,000 are from South Asia, with the rest coming mostly from India, Yemen, Pakistan, Bangladesh, and Afghanistan. It is hard to believe that a non-Arab state exists in the Gulf region (Melamid, 1997). Recently, it has also received many Iraqi refugees (Hanley, 2007).

Dubai also has very liberal social attitudes, especially in regard to women. While women still wear the black robe and head covering, they are not required to wear veils; they can wear jewelry and makeup as well. Women do not have driving restrictions upon them, and most importantly, they can hold public office. The constitution gives women the "same legal status, claims to titles, access to education, and the right to practice professions as men." Because of these rights, women are taking to the workplace like no other Middle Eastern state. Women make up 41.6 percent of the employees in the education field, 34.2 percent in the health careers, and 19.7 percent of social affairs. In fact, any woman who applies for a government job is guaranteed to get one (Mayers, Sonleitner, & Wooldridge, 2007). What could be most unlike its neighbors is that 23 percent of the Parliament is made up of women (Hanley, 2007).

Religious freedom is also greater in the UAE than it is elsewhere. Even though Islam is the official religion of the state and Sharia is the supreme law, members of other religions are tolerated. Yes, there are restrictions, such as a ban on distributing non-Islamic religious

literature, but the government generally stays out of religion with a few exceptions. One major exception is that as many as 95 percent of Sunni mosques are government subsidized. The religious population is mostly Sunni Muslim, which accounts for about 85 percent of the Muslims. The other fifteen percent is Shi'a (LoC, 2007).

However, not all is well in regard to social freedom. Liberal social policy has led to lax enforcement of many laws. Dubai is considered a hub of black market goods, illegal monetary exchanges, and worst of all, human trafficking. The U.S. State Department says that around 10,000 Emirati women may be sex trafficking victims. The problems do not stop there. The extremely loose banking system was discovered to have been using laundered money that was used in the 9/11 attacks. Most of the hijackers flew from Dubai to America (Davidson, 2008).

This fact had some interesting foreign policy and trade implications. Back in 2006, the Dubai Ports World company bought Peninsular and Oriental Steam Navigation Company, a formerly British company that was in charge of managing six United States ports. Never mind the fact that the Port of Dubai has long been a source of pride for the residents of Dubai and one of the best in the entire Middle East region; U.S. Congressmen running for reelection sought to use this deal for support. They claimed that it was "a threat to national security" (Hanley, 2007). Ironi-

cally though, the Port of Dubai and other UAE ports are host to more United States Navy ships than anywhere in the world—outside of the U.S. (Molavi, 2007). Eventually, Dubai Ports World opted to sell any U.S. interests in the company to an American owner (Hanley, 2007).

Even though the Minister of State for Foreign Affairs Mohammed Hussain Al Sha'ali has made comments such as, "I understand the politics behind

It is important to understand that the Middle East cannot be lumped into one group with one attitude—an understanding that the general American population could use a healthy dose of.

the decision. We decided not to make an issue out of it. Relations between our two countries are more important than the project," the UAE has continued to pursue other deals. The UAE has invested billions into United States government lobbyists and on Wall Street, and the U.S. relies heavily on the UAE as well. The United States exports around twelve billion dollars in goods and services each year to the UAE making the UAE the United States' biggest market in the Middle East (Stone, 2007).

Yet most United States citizens still do not trust people in the Middle East since the September 11th attacks. Sha'ali

has been quoted as saying, "I enjoyed my stay in the U.S., before 9/11. I enjoyed friendship and hospitality when I visited every state including Alaska. At that time it was easy to move and meet people. We looked at the United States as a role model." However, since the attacks, Sha'ali has changed his position, saying, "I personally hesitate to go there myself. I don't want to expose myself to humiliation" (Hanley, 2007). This goes to show how little understanding there is about the United Arab Emirates in America.

Because there is so little understanding, it can be assumed that the United States has not taken into account the effect that a U.S. attack on Iran could have on the UAE. Iran and the UAE have normal relations. In fact, Iran even uses it as a way to export many of its goods. If Iran was to be invaded, trade would probably take a back seat. With Iran being closely linked in this way to the UAE, it too would feel the effects of the U.S. presence. The Emirates do not wish to see Iran acquire nuclear capabilities that could threaten security of the entire region; its leaders also do not wish to see a U.S. military presence. The United Arab Emirates is a small country that is entirely dependent on trade of oil for food and water. This is why it wants to see negotiations or, at the worst, economic sanctions. Again, Sha'ali made a good observation: "No country can live by itself without trade... People forget about politics when there is trade" (Hanley, 2007).

This policy carries over into

the United Arab Emirates' relations with other states in the region. There is virtually no ethnic conflict within the borders of the emirate of Dubai or the country as a whole (sudden city). Even Israel is not barred from working, trading, and doing business in Dubai (Hanley, 2007). Still, its closest allies are the other members of the Gulf Cooperation Council, and within the GCC, its best friend is Oman. Even those states that

may not agree with the UAE's policies regarding religion or Western influence generally try to stay on good terms with them because of the Abu Dhabi Fund for Development, which has given out over fifteen billion dollars worth of aid and loans with almost 81 percent of that going to Arab states (LoC, 2007).

Still, some radical groups such as al Qaeda have not been so inclined to ignore the pro-



Michelle La Plant, acrylic on wood

West stance of the country. Since the 1940s, the UAE, mostly Dubai, has been the target of frequent attacks by extremist organizations that have hijacked planes, blown up ships and buildings, and targeted officials that have a particularly strong pro-West stance. Since September 11, the attacks and threats of attacks have increased along with the severity of the attacks. Most of this is because the UAE allied with the United States in the war on terror. One al Qaeda leader was quoted as saying, "To the brothers of Qatar, Bahrain, Oman, and the Emirates, and to all the lions of jihad in the countries neighboring Iraq, every one of us has to attack what is available in his country of soldiers, vehicles and air bases of the crusaders and the oil allocated for them" (Davidson, 2008). This seems to epitomize another statement made by Sha'ali: "We, your friends, your allies, pay a price for supporting the United States" (Hanley, 2007).

That summarizes the most prominent reason that the United Arab Emirates, mostly the emirate of Dubai, is of such vital significance to world politics. The United States is taking a bigger and bigger role in the affairs of other nations—a strategy that is quickly costing us much needed allies in an increasingly globalized world. The Middle East seems to be the epicenter of problems that have cost us our allies. To have such a strong ally in the UAE is something that the U.S. should not take for granted.

But Dubai and the UAE are

significant for other reasons as well. Oil is one of those reasons. The demand for oil is higher than ever, and countries that have it have been making enormous profits from it. Oil money is the primary way Dubai has financed its grand real estate economy. This has brought in foreign business, foreign workers, and foreign culture.

In an increasingly globalized world of trade and politics, Dubai will have a greater role to play. It is already a hub of

Oil money is the primary way Dubai has financed its grand real estate economy. This has in turn, brought in foreign business, foreign workers, and foreign culture.

international business, a major supplier of oil, and a place of freedom in a region where that is a rarity. It stands out among its neighbors in the way it welcomes Western culture and other cultures that have entered through migrant workers. It is important to understand that the Middle East cannot be lumped into one group with one attitude—an understanding that the general American population could use a healthy dose of. Not every Arab or Muslim is a terrorist. They do not all hate the United States. There are exceptions to every rule.

My research strategy for this paper was very electronically centered. Databases like JSTOR and EBSCOhost are al-

ways my first option, but I was surprised at how little I was able to get from them. Just typing in Dubai returned hundreds of articles about other cities and countries that had mentions of Dubai such as a country's company has an office in Dubai. It also returned lots of articles dealing with court cases from the judiciary of Dubai and the UAE as a whole. Interesting, but not of much use to me. I tried limiting my searches even more, but I met with the same result. Eventually, I found a few good articles to start at least getting ideas from and focusing my paper. Originally, I had wanted to research how Dubai came to be such a unique feature in the Middle East, but I quickly discovered that I was going to have to broaden my search a little bit.

I came to choose researching the United Arab Emirates as a whole with special emphasis on Dubai. At that point I also started getting into Google searching my topic. I found a couple of really good sources that way: the Library of Congress country study and the government website of Dubai. Both of these sources gave me excellent tips to re-focus my EBSCOhost search such as women's rights and terrorism. This is how I finally came to find what would turn out to be my two best sources: Delinda C. Hanley's "UAE Seeks Regional Stability, Warns Against War on Iran" and Afshin Molavi's "Sudden City."

Hanley's article was particularly useful in that it covered a wide variety of topics ranging

from basic geography, religion, and development, but it had the downside of not giving the Dubai focus I was aiming for. Its best feature was that it contained several quotes from the Minister of State for Foreign Affairs Mohammed Hussain Al Sha'ali. These statements gave my paper a voice of someone who has been immersed in UAE-US relations for years and can also give a clearer picture of Emirati thought than American writers and reporters can. He had some very strong opinions regarding Iran, a major player in the foreign policy of the UAE. Despite the fact that it was a relatively short article, I could have potentially used every line.

Molavi's article was also helpful in many of the same ways a Hanley's. It covered a wide array of aspects, but this one did have the Dubai focus. It was also written in a way that I did not have to decipher great amounts of jargon that some of the other articles had used. It was very accessible. This was especially helpful for the Dubai Ports World information. Other articles were so detailed that I ended up not really understanding what happened. This article spelled it out for me in very simple terms. Also especially helpful was the way it described popular culture in Dubai—the shopping malls for example.

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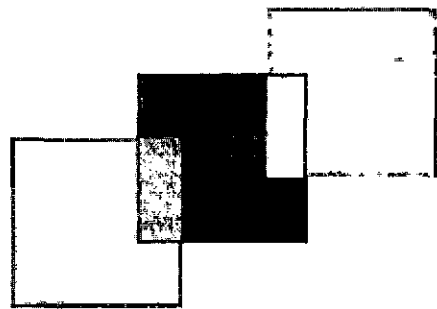
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Nonviolent War Against Violent War

Miranda Munson

Dr. Kim Koza

Enligh 390: Literature of Peace
and Social Justice
Literary Criticism

Through his active use of nonviolence, Mohandas Gandhi has become a symbol for non-violent political defiance and has directly or indirectly influenced modern antiwar writers. Gandhi could be considered "the first person—certainly, he was the most effective and influential—to extend nonviolence from a principle of individual behavior to a concerted strategy grouped in a search for political and social justice" (184). The modern Indian essayist Arundhati Roy and the American poets Michael Gould-Wartofsky and Robert Creeley examine wars, especially the present War on Terror, through the lenses of what could have happened or what should happen instead of subjecting Afghanistan and Iraq to a massive amount of violence. Roy's essay "War is Peace," Wartofsky's poem "A Poetry of Bodies," and Creeley's poem "Ground Zero" are similar to Gandhi's teachings through their theme of active nonviolence and their intent to instruct, question, and provide hope in order to give their readers something to ponder.

Gandhi is universally ac-

knowledged for using nonviolent action to produce results, instead of the opposite tactic of using violence to force results. Gandhi uses the term "ahimsa" to mean "truth and nonviolence" (184). "Ahimsa" demands more than simply refraining from violence. He states "[i]t is nonviolence only when we love those that hate us" (186). Gandhi not only preaches nonviolence, but he lets it consume every area of his life and applied it when demanding independence for India. The biographical article "Mohandas Karamchand Gandhi" affirms that Gandhi was "imprisoned for demanding Indian independence and opposing the British war effort [in] 1942-44" and "helped negotiate Indian independence [in] 1945-47" (2). In his victory, he instilled hope because he proved that one can fight by using love and understanding over violence. Though he promotes hope and love, he claims that "[j]ust as one must learn the art of killing in the training for violence, so one must learn the art of dying in the training for nonviolence" (185). He considers the act of nonviolence to be as challenging as learning to be a violent killing machine. He states that "A man cannot practice *ahimsa* and be a coward at the same time. The practice of *ahimsa* calls forth the greatest courage" (188). Many individu-

als trying to find an alternative to war have been influenced by Gandhi's teaching of finding love for one's enemies and his call for nonviolent action against violent action.

Similarly, Roy, Wartofsky, and Creeley ask their readers to consider alternative nonviolent options to war by using their works as a billboard against the War on Terror. Arundhati Roy's unconventionally titled antiwar article "War is Peace" is a reference to President George H.W. Bush's claim that America is "a peaceful nation" (183). Roy observed the paradox of a nation at war being called a peaceful nation. Roy ironically contradicts Bush by stating "So now we know. Pigs are horses. Girls are boys. War is Peace" (183). Pigs are not horses, girls are not boys, war is not peace; therefore, a nation at war is not a peaceful nation.

Roy defends her blunt statements against the War on Terror by asserting they are "not to suggest that the terrorists who perpetrated the outrage on September 11 should not be hunted down and brought to book. They must be. But is war the best way to track them down? Will burning the haystack find you the needle? Or will it escalate the anger and make the world a living hell for all of us?" (188-189). Though Roy desires the terrorists of

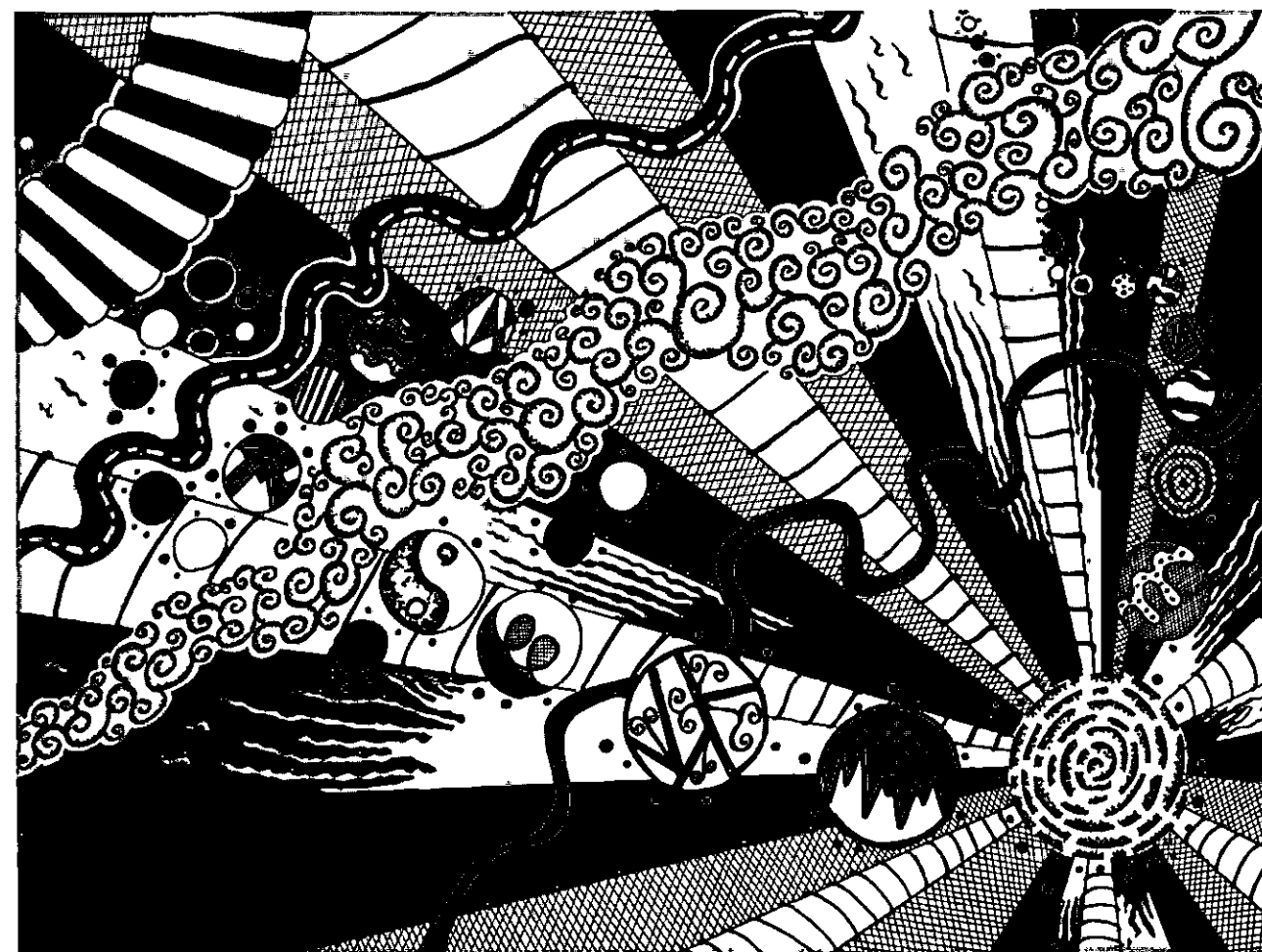
9/11 to be "hunted down," she holds to Gandhi's teaching of finding love for enemies by not desiring the terrorists to be shot down but instead be "brought to book." She promotes nonviolent action to find the terrorists instead of "burning the haystack" of innocent lives of civilians.

Roy writes about the War on Terror in an attempt to alter the American perspective on the lost lives of the enemy. When most Americans think of this war they only consider the lives of the American civilians, fire fighters, and the American soldiers. To Roy, American citizens should also factor the lives of the Afghanistan people into their thoughts. She requests that her readers consider the war against Afghanistan not

as "revenge for New York and Washington. It is yet another act of terror against people of the world. Each innocent person that is killed must be added to, not set off against, the grisly toll of civilians who died in New York and Washington" (Roy 182-183). Americans do not want their soldiers to be set equal to terrorists. However, if viewed through Roy's message, the actions of American soldiers would be acts of terror against Afghanistan. The intent of this passage is not to anger her American audience. It is to instruct the reader to consider both sides of this war. Afghanistan mothers lost their sons, sons lost their fathers, and even the innocent become not a separate group but are included in the general label of enemy.

She ends her article with more questions for the reader: "Will we ever be able to re-imagine beauty? Will it be possible ever again to watch the slow amazed blink of a new-born gecko in the sun, or whisper back to the marmot who has just whispered in your ear—without thinking of the World Trade Center and Afghanistan?" (192). Her questions all ask: why war? Roy wants her readers to "love those that hate us" or at least consider them as equal human beings. Her question "why war?" asks if war is a necessity or if there is another unexplored option like Gandhi's nonviolent methods to solve world problems. She leaves this for the readers to answer.

Gandhi and Roy's perspective on caring for one's en-



Karien Wilson, "Order"

emies corresponds to the line from "A Poetry of Bodies" written by the seventeen year old poet Michael Gould-Wartofsky. Though this poem is not a direct examination of the War on Terror, Wartofsky's poem corresponds to every war that kills innocent people. Wartofsky makes reference to many different wars, literal wars like World War II and metaphorical wars against poverty, hunger, racism, and prejudice in general. He writes of how our "heartless world" allows "boys and girls" to be "starved and naked / Earth scraping for something to stuff emaciated faces with" (lines 3-8). Our "lands are raped" (12) and individuals are "paying death's wages sitting on their ass / complacent" (15). He also describes the atrocity of the Nazi party in World War II because the "mass graves" in that war were astronomical. He ponders how governments today still seem to be employing "Verse[s] taken by the grace of the Master Race when / Stumbling on the seeds of hatred, planted in forsaken places / Leaving generations vacant" (lines 9-11). He seems to be asking: are powerful countries like America becoming the "Master Race?" Is the USA planting "seeds of hatred?" Are countries such as Afghanistan and Iraq the new "forsaken places?" One detail that most would agree with is that the wars are "[l]eaving generations vacant."

Instead of lamenting these facts, there is a shift in Wartofsky's poem when the title's meaning becomes clear. The title refers to Wartofsky's view

that each person's body has its own poetry. In extending the metaphor, if everyone worked to fight for nonviolence, then each person's poetry would intertwine to create a work of art fighting for peace. However, this poetry dies when massive amounts of bodies pile up. He affirms that "There's no poetry in the bodies stacked in mass graves" (line 14). Instead, he wants a "poetry of bodies seeping from the deepest fountain into the streets of our towns / To put down the sweeps of those with skin colored brown and / Drown the beat of the war drum's pound" (lines 22-25). In these lines he is calling for people to join together and find "the heat to surround" (26), meaning to take action. This, similar to Gandhi and Roy, is Wartofsky's contribution to nonviolence since he desires the people of the world to join together against war in order to stop the "mass graves."

Though Wartofsky and Roy's nonviolent message is graphic in describing the horrors of war, Robert Creeley's subtle poem, "Ground Zero," still can be related to what they assert, as well as linked to Gandhi's hopeful perspective of love. Creeley's main point is to assure individuals suffered from the tragedy of war that life still can go on. He claims that:

The street goes by the door
just like it did before,
Years after I am dead,
there will be someone
here instead
perhaps to open it,
look out to see what's
there. (lines 7-12)

Though we should "[p]ersist"

and "go on" (16) after war, he does hope that the next occupant of his house will open the door and examine the world around him or her. This idea is Creeley's message to humanity to investigate what is actually going on in the world. Though life goes on, our past did happen. Creeley would hope that we could learn from our history. This is further revealed in the stanza:

as if there ever could be more
or less of what there is,
a life lived just because
it is a life if nothing more
(lines 3-6).

He asks: why would someone want to live to simply, referencing Wartofsky's verse, "sit on their ass complacent?" This question corresponds to the last stanza. He ends the poem by stating "when all the strife is over, / all the sad battles lost or won, / all turns to dust" (22-24). These verses are Creeley's contribution to the promotion of nonviolent action. Without it, wars will continue to rage and this world will turn to nothing but dust.

Nonviolence demands Gandhi's call for courage in order to live up to Wartofsky's "poetry of bodies," Creeley's hope for individuals "to open the [door]" to the world, and Roy's desire to be able to dream and see beauty without images of war in her head. As Roy's ironic line "Love is hate, north is south, peace is war" (186) affirms, the statement "We're a peaceful nation" made by President George Bush is false. For war to be truly defined as something that instills peace, it must be

a war of non-violence against violence, striving to achieve the true meaning of Gandhi's "ahimsa."

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Obesity: The Bulge in the Healthcare Costs of America's Businesses

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*Business Management 351:
Organizational Behavior
Collaborative Research Paper*

Abstract

Wellness programs aim to promote long term behavioral changes towards healthy lifestyles in order to help reduce obesity, one of America's largest health problems. The results of these programs in the last couple of decades has been positive in the form of increased productivity, efficiency, and reduced turnover. Organizations have been able to implement these programs with the help of incentives which drive employees to participate in the long-term battle over obesity. The purpose of this paper is to share what types of wellness programs companies are implementing to en-

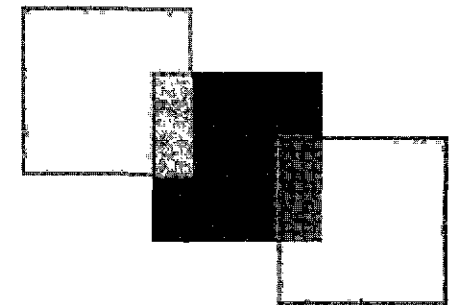
courage employees to become healthier, more productive, and to improve morale. In turn, employers are rewarded with improved sales, reduced turnover, and less absenteeism.

Obesity: The Bulge in the Healthcare Costs of America's Businesses

Obesity is a problem that affects many people throughout the entire world. It directly and negatively affects people's health, but can indirectly affect anyone and everyone around them, including the companies for which they work (Anderson & Kaczmarek, 2004; Ginn & Henry, 2003; Glanz, 1986; Hunt, 2008; Kapp, 2003; Rose, 2006; Strahota, 2008). In the work environment, obesity can have many negative consequences ranging from poor productivity to absenteeism. These effects

can be frustrating for managers and leaders, but to help fix the problem, it is imperative to understand the challenges and complexities surrounding obesity.

The term "obese" is used to describe people whose health is or could be jeopardized because of their excess body fat (Obesity - Overview, 2007). When people's weight is 20 percent or higher than average, relative to their height and age, they are considered obese (Dennison-Haines, 2005). To determine whether or not people are obese or the extent to which people are obese, doctors use a tool called the body mass index (BMI). The BMI is calculated using age, height, and waist size. Some of the other factors used to determine BMI are history of family or personal coronary problems, smoking, high cho-



lesterol, and other disease or lifestyle factors. By considering all of these factors, people's number rating for their body mass index can be determined. If this number is equal to or higher than 30, people are considered at risk for severe health problems ranging from sleep apnea to heart disease to type-2 diabetes (Obesity – Overview, 2007). To further understand the effects of obesity, it is necessary to identify the causes of obesity.

Causes of Obesity

Since it is difficult to pinpoint one main cause of obesity, it is viewed as the combination of many causes. The main reason for weight gain is simply because people consume more calories than they burn off during a day. A poor diet combined with a lack of exercise, stress, or other psychological factors can cause unhealthy eating habits, leading to an increased caloric intake. Smoking, although very unhealthy, is also linked to obesity since quitting the habit could result in weight gain. Along with a smoking habit, a lack of sleep, and environmental pollution has been suspected to contribute to obesity (DeNoon, 2006).

Impact of Obesity

Statistics were released in November 2007 that show the intensity of the impact obesity has on the United States. In a study done by Centers for Disease Control and Prevention (CDC), it was concluded that 64 percent of Americans are overweight and 30 percent are severely overweight or obese (McKenna & Kuchera, 2004).

Over one in three people are currently obese. This may increase in the future since three in five people are rated as overweight. This fact means that not only friends and peers are obese, but coworkers are also likely to be obese. Fortunately, the obesity rate has leveled off in the last few years, but over the last 25 years, the obesity rate has risen substantially.

The purpose of this paper

Over one in three people are currently obese. This may increase in the future since three in five people are rated as overweight. This fact means that not only friends and peers are obese, but coworkers are also like to be obese.

is to inform the reader about the types of wellness programs businesses are implementing to help make their work forces healthier, especially concerning unhealthy weight conditions. Some of these programs include exercise plans, tailored behavior programs, and nutrition education. In addition, incentives and rewards for wellness programs will be discussed, followed by the overall effects for businesses and employees who participate in these programs. But first, since obesity can be expensive to treat or deal with, it is important to analyze the costs related to obesity.

Costs of Obesity in America and Organizations

Since one in three people in the workplace is affected by obesity, the environment may be significantly influenced. Obesity can result in people suffering from heart disease, strokes, diabetes, cancer, sleep apnea, and many other serious health issues (Sims, 2008). When people suffer from heart attacks, there are usually severe enough consequences to cause people to miss work. On average it takes up to three or four months before they are able to return to their job (American, 2000). With strokes, the leave time can be even longer since strokes affect the brain and can leave a person partially paralyzed or even in a comatose state (Sims, 2008).

Absenteeism

Diabetes does not have the immediately apparent effects of a stroke, but it is a disease that can chronically affect people. When people have diabetes, even a cold or the flu can throw their body off and create an infection (American, 2000). The symptoms of diabetes can cause serious problems in the workplace considering the people at risk for the disease make up on average one third of an organization's workers. When a business has people missing work a week every month due to illness, it can have serious implications for the company's production. This poor production costs money to the business through either replacement costs from an employee missing too much work or lack of profit from reduced productivity. By implementing a health

program in the work place, managers hope to help reduce obesity and, in turn, save money (Rose, 2006).

Healthcare Costs

Along with absenteeism, obesity can cost businesses money in other ways. Healthcare costs can be a significant burden to a business. In 2003, it was estimated that approximately 75 billion dollars in healthcare expenses were linked to or related to obesity. In simpler terms, a study done by General Motors in 2003 reported that obese individuals cost businesses \$1500 more per year than healthy people (McKenna & Kuchera, 2004). When considering that three in five people in the workplace are overweight and at risk for health related problems, the \$1500 per overweight worker becomes a substantial amount.

Since healthcare costs are increasingly becoming a burden to businesses and unhealthy employees are so expensive, companies are constantly looking for ways to save money. People are being encouraged to do more activities to increase health. In fact, by going to the gym just once a week, an employee's health can show incredible improvement. Those workers who do visit a gym only one day a week average less than one hour per year of absenteeism; however, those who do not go to a gym average 45 hours of absenteeism annually (Lee, 2008).

Wellness Programs

Wellness programs have been popping up in workplaces

across the United States and have been shown to be effective. Most businesses usually start with minor programs such as awarding employees who use the stairs with a free healthy lunch, or giving people who use their seat belts points towards a personal day (Lee, 2008). When a company starts programs such as these, it demonstrates the company's appreciation for their employees. When employees feel appreciated, it can contribute a great deal to their self-esteem. By offering wellness programs, organizations can increase happiness among employees and can also encourage smart and healthy habits. The number of companies offering these programs is increasing every year. From 2002 to 2007, the number of employer implemented wellness programs increased by 31 percent and will hopefully continue to grow in the future (Lee, 2008).

In order to understand exactly the types of things companies are doing to improve the health of their employees, the next section discusses the types of wellness programs that promote weight monitoring.

Types of Weight-Related Wellness Programs

With America's health insurance premiums rising due to factors such as obesity and depression, employers have stepped in to try to stop this trend. They have done so by implementing workplace wellness programs or health promotion programs within their organizations. These programs are created to target unhealthy

habits and the risks they pose to workers such as excessive stress, substance abuse, poor nutrition, and lack of physical exercise (Hall, 2008). Ginn and Henry (2003) advocate that most health promotion programs are associated into the fitness, health education, demand management, or risk assessment categories.

Primary Design of Programs

When employers develop health promotion programs for their employees, they first focus on the basic needs of employees. They must verify that employees are satisfied with their pay (reward system), trust, and happiness in the organization (Cohen, Fink, Gadon, & Willits, 2001).

Once the basic needs are met with employees, employers should then focus on the factors that motivate employees. In order to encourage employees to participate in health promotion programs, the programs must be designed to coincide with the employees' current goals, values, and beliefs. McKenna and Kuchera (2004) believe that before implementing a proactive obesity program, employers need to address a variety of physiological and emotional factors with their workers. Initially, employers should focus on convincing employees why they should want to lose weight, address their future emotional needs, assess successes and failures with past weight loss attempts, and discuss the impact of weight loss on relationships and family.

If employers want to en-

courage long-term weight loss, they first need to promote long-term behavior change (McKenna & Kuchera, 2004). Hall (2008) claims that with large-scale programs, employers ought to set health goals for the organization as a whole based on the culture of the organization.

Initial Health Screening

In order to validate that employees need to change their lifestyle, organizations have offered an assortment of health and medical screening programs. These health screening programs are used to identify and detect early signs of diseases so that they can be treated in their early stages. Screening programs will often range from basic to comprehensive forms. An example of a basic screening program would include blood pressure tests, blood chemical tests, hearing and vision screening, and urinalysis tests. More comprehensive programs would include cancer and mammography screening (Anderson & Kaczmarek, 2004). Organizations may opt to give health screenings annually in order to compare data from previous years (Kapp, 2003).

Stress Management

Obesity can be caused by not only unhealthy lifestyle habits, but can also be triggered by stress. In order to relieve stress, people may resort to a comfort method such as eating more. Programs aimed toward stress management may include support groups, relaxation tapes, relaxation training, or psychological counselors. Some workplaces have even worked to re-

duce environmental stressors, such as the layout and the organizational culture, which have a great effect on worker productivity (Anderson & Kaczmarek, 2004). If the stressors are removed in an environment, then employees have the ability to be more satisfied and productive. While stress management programs may help employees better control their tension, obesity health promotion takes the second step to encourage employees to work towards better health.

Informational Health Promotion Programs

There are different types of programs relating specifically to obesity that organizations may implement. Educating employees through generic websites and brochures may be one of the first types of health promotion programming that employers may use for obesity awareness (McKenna & Kuchera, 2004). This obesity awareness program requires the least expense and entails little effort, as organizations only have to hand out or post information. However, this method delivers the smallest amount of results. The brochures generally will only tell employees how to eat better and to exercise more. With these types of programs, the information is only suggestive for the average employee. According to McKenna and Kuchera (2004), health brochures "fail to address an individual's unique motivations, lifestyle, barriers, or needs" (p. 10). Rarely are employees motivated by brochure or website information alone.

Employee Exercise Programs

Organizations often choose to offer on-site exercise facilities for their employees and have corporate-sponsored exercise programs (McKenna & Kuchera, 2004). If an organization does not offer an exclusive company gym, they may instead offer reduced-rate or free gym passes to their employees. Outside of the workplace, some organizations sponsor employee sports leagues.

A real world example of employee exercise programs comes from the Dwyer Group based out of Waco, Texas. The company saw an opportunity to increase the health of their employees by developing the Dwyer-Dasher program. The program, which is available to all employees, is specifically targeted at increasing the frequency of individuals' cardiovascular exercise. Some of the exercises that employees perform in the program include running and walking, while some employees choose to use bikes, elliptical machines, and treadmills. Employees go through four steps (with specific goals for each employee) in which their progresses are tracked and recorded. The highest level that employees can reach in the program at the end of six months is 1,080,000 steps or 540 miles of running. Employees take their health so seriously at Dwyer Group that a group of coworkers trained for and ran together in the Marathon de Paris during 2008 (Strahota, 2008).

Nutrition Education

Since nutrition is an impor-

tant factor of weight-loss, employers have made it easier for employees to improve their diets. According to Anderson and Kaczmarek (2004), employers are starting to provide healthier food choices in company vending machines and cafeterias. A specific example of a nutrition program would include a cafeteria point of purchase program (Glanz, 1986). Within this specific program, the cafeterias of workplaces begin to offer healthier menu items for employees. The menus are generally modified to include low sugar, low fat, low calorie, and high fiber foods. Cafeterias may also offer healthier items such as skim milk, decaffeinated coffee, and a salad bar.

The cafeteria staff is trained to prepare more nutritious meals. There are often special prices specifically for workplace employees, and more nutritious foods and information become available (Glanz, 1986). With the point of purchase program, employers have the ability to use bar-code scanning information to find out exactly what foods each employee consumes. The data gathered from the bar-code scanning can be used to determine if changes need to be made in the menu items that are available.

Tailored-Behavior Change Programs

More often today, organizations have been using a tailored behavior change program within their workplaces. McKenna and Kuchera (2004) believe these tailored behavior change programs use custom technology with behavior

science to deliver individual-specific weight loss programs. The program uses the internet to deliver services at a lower cost than other programs, and it gives employees detailed information at any time to fit

with any schedule. When participating in a tailored behavior change program, employees first complete a questionnaire on their personal habits, current health issues, risk factors, and family history. The data



Sarah Hamillton, acrylic on masonite

collected are then used to produce a plan for each individual (Kapp, 2003).

Plans generally consist of suggestions for boosting intrinsic motivation, setting and keeping personal goals, building self-confidence and overcoming personal troubles. The advantage of this specific program is that it is cheaper and more accurate than most typical health promotion programs. Starting employees on these programs is generally the hardest part for employers implementing health promotion programs. For this reason, employers include incentives along with their newly implemented programs.

Incentives for Participating in Wellness Programs

Even when individuals find out that their health conditions are life-threatening, it may be hard to convince them to change their eating or exercising habits. Most people will not make the necessary changes unless the benefits of becoming healthier outweigh the hassle and extra effort of making the needed lifestyle changes. Companies need to understand that before employees are willing to change their habits, they have to be fully ready to do so. Employees may be slightly motivated if they are educated on the dangers of unhealthy habits and are given specific ideas on how to change.

However, most motivation to change comes from incentives and rewards. According to Shelly Wolff, the health and productivity lead at Watson Wyatt, "Three years ago, these

incentives were in very limited use. There's been a significant change in how you design health plans to reinforce behaviors and accountability for decisions you make every day" (Smerd, 2008, p.14). The best incentives will ultimately result in permanent lifestyle changes so that, when the rewards are removed, the employee will be intrinsically motivated to maintain their lifestyle change (Hall, 2008; McKenna & Kuchera, 2004).

The incentives that companies offer their employees can affect both individual employees as well as the organization as a whole. If the desired effects actually occur, the companies will be rewarded through less absenteeism, a more productive workforce, and the improved capability to attract and retain personnel. Employees' incentives are much more specific, are easier to obtain, and usually fall under one of three "A" categories: activities, achievement, and adherence (Hall, 2008).

Activity-Based

The "activity" incentives are ones that require the employees to participate in or complete specified undertakings. Examples of participative activities include attending a health fair, participating in a contest or challenge (Hall, 2008), or competing or coaching a sports activity which is rewarded by paid leave (Finkelstein & Kosa, 2003; O'Connor, 2008). Some companies offer gift certificates or a personal day if individual employees complete a specified number of activities (Finkelstein

& Kosa, 2003).

Another type of participative activity that organizations might offer is a cycle-to-work scheme, which encourages employees to ride their bikes to work (O'Connor, 2008). Activity incentives that employees need to complete include health risk assessments (Finkelstein & Kosa, 2003; Hall, 2008; Lee, 2008), contacting a health coach or advisor, or tracking regular healthy living activities (Hall, 2008). Companies may also ask employees to participate in weekly weigh-ins to track weight loss and help

The best incentives will ultimately result in permanent lifestyle changes so that, when the rewards are removed, the employee will be intrinsically motivated to maintain their lifestyle change.

guide workers towards their weight goals (Widdup, 2008).

Achievement-Oriented

The second type of incentives are achievement-oriented. They include such things as maintaining a certain cholesterol level or body mass index (BMI). Companies may also ask their employees to sustain a certain weight or lose a specified amount of weight. Other at-risk employees may be asked to preserve a healthy blood pressure or glucose level (Hall, 2008). Some companies offer a point-based system where if

employees have less than \$250 worth of medical claims, they receive a certain number of points. These points can then be used to receive prizes ranging from "water bottles, tennis balls, [and] shorts" (p. 53) to clothing items such as t-shirts, sweatshirts, and jackets (Finkelstein & Kosa, 2003).

Adherence-Based

The third type of incentives require an adherence to a health-related goal that has been achieved. For example, employees may need to maintain a certain weight for specified period of time, work for a certain number of months without an unscheduled leave day, or maintain a target BMI for a particular time period (Hall, 2008).

Advantages and Disadvantages of Each Incentive Program

Providing employees incentives for changing their unhealthy habits has both advantages and disadvantages. If the incentive is well designed, it can provoke behavioral changes in a large portion of the target segment of employees. Well-designed incentives are flexible, easy to manage, and simple to understand. Companies can also combine tangible and intangible rewards for a greater incentive (Hall, 2008). For example, a company could offer a tangible cash reward to an individual who loses a certain amount of weight as well as give that employee intangible public recognition.

There are also disadvantages to offering incentives to employees. Some employees may cheat the system by figur-

ing out loopholes in the incentives. The rewards may result in undesired behavior such as unhealthy weight loss or excessive weight loss during a short period of time (Hall, 2008). Some employees may even lie about their exercise routines. In order to alleviate this potential problem, companies may require employees to sign a consent form agreeing to be completely honest about all of their health activities (Shepherd, 2006). Another factor that companies need to be aware of when determining what type of incentive to offer is that the desired behavior may end once the reward ends (Hall, 2008). Therefore, it is important to design wellness programs and their incentives so that in the end, employees participate because they are intrinsically motivated.

Types of Incentives

Experts say that employees tend to stick with the desired behavior once they have reached the 30-day point of the program. While many different types of incentives seem to work to motivate employees, cash seems to be the most effective. "Cash is the most common carrot, with 13% of companies using it, followed by gift certificates and merchandise discounts (10%), days off (7%), lower medical premiums (6%), and FSA or HRA credits (5%)" (Shepherd, 2006, p. 38).

Many professionals also agree that the most effective incentives to getting employees to change their behaviors are ones that are desirable and pleasurable instead of ones that invoke fear. For example,

it would be better to offer a decreased health premium for employees who lose weight than to increase health premiums for overweight workers. It is also important for employers to structure incentives in a way that everyone has a chance to succeed (Hall, 2008). If incentives become too complicated or too difficult, workers may become frustrated and give up on achieving their health goals.

According to Hall (2008), a principal with Buck Consultants, "Incentive rewards are most meaningful and effective when closely tied to the behaviors they intend to reinforce" (p. 15). If an incentive to lose weight is to earn cash, the money may be used for unhealthy items or behaviors such as purchasing beer, pizza, or a television. As an alternative, the money earned by the employee could be put into a benefit or reimbursement account such as flexible spending accounts (FSAs), health reimbursement accounts (HRAs), or health savings accounts (HSAs) (Hall, 2008; Shepherd, 2006).

In addition to offering money to be put into the benefit and reimbursement accounts, companies may also offer reduced co-pay for employees' health care costs (Hall, 2008; Hunt, 2008; Marshall, 2008; Tartar, 2008). Otherwise, organizations may allow workers to earn credits against future scheduled premiums (Hall, 2008; Lamb, 2008). Another incentive option that companies have is to offer reduced monthly dues at health clubs or pay for the entire costs associated with the memberships to gyms

(Marshall, 2008; Tartar, 2008). Companies may also subsidize monthly massages on site for employees who have reached a certain health goal (Lee, 2008).

Not only do employees benefit from the wellness programs, but businesses do as well. After implementing these incentives and finding which will work best for the company culture, there are many effects that may result. If the incentives are used correctly, positive outcomes should result.

Effects of Wellness Programs on Employees and Businesses

Wellness programs have many positive effects on organizations. These effects can range from better productivity and commitment to improved self-esteem and reduced stress. Many wellness programs have a total quality management approach, "which aims to promote effective performance and eliminate problems. It focuses on prevention and tries to elicit total organizational commitment" (Ginn & Henry, 2003, p. 26). Employee commitment towards the organization is essential when trying to better companies' employees and, at the same time, improve the organization as a whole. Becoming healthier is the first step for many organizations.

Food choice is essential for helping employees to become healthier. "Companies that served doughnuts at meetings are setting out bowls or apples instead. They're discounting veggie wraps at the cafeteria while charging extra for pizza, and stocking vending machines with fruits and nuts" (Rose,

2006, p. 1). When healthier foods are readily available, the choice to eat more nutritiously will be an easier decision to make. Making food more or less expensive based on its nutritious value and replacing candy bars with healthy nuts in vending machines also increases the nutritious choices that organizations can give their employees (Rose, 2006). By having these healthy foods readily available, organizations will only aid their employees when it comes to their nutrition and dieting plans. Healthcare costs will also likely decline as a workforce becomes healthier (Slockbower, 2008). The more fit an organization, the less at-risk the company is for future medical costs.

Productivity

High productivity is one of the main goals of organizations. Constant improvement and commitment towards efficiency helps organizations reduce costs and set goals for the future. Many wellness programs affect employees' feelings and emotions, including "reduced stress, improved stamina, mental acuity, and self-esteem" (Ginn & Henry, 2003, p. 26). All of these factors help to increase performance and productivity at work. Stress is one key productivity inhibitor within all types of organizations. Companies are beginning to learn that wellness programs can help to alleviate the factors that induce stress. Enhanced self-esteem can help to increase the confidence and self-motivation of individuals. Employees' self-esteem will also be enhanced as they accomplish their goals of the wellness programs.

It is advantageous for organizations to retain their employees. To do this, companies need to keep their rates of turnover to a minimum. Many wellness programs result in "decreases in absenteeism and reduced turnover" (Slockbower, 2008, p. 2). If helping their employees to become healthier heightens these effects, it should be in the interest of all companies to increase the health of their work forces in order to make their organizations more effective at achieving their goals.

Employee Cohesion

Another productivity enhancer includes increased rates of cohesion among employees. During one weight-focused program, a participant stated, "Being on a team, it really boosts everybody's desire" (Rose, 2006, p. 3). When many people work towards a common goal such as losing weight, the desire to workout is increased which, in turn, helps build morale between employees. Some friendly competition also helps to increase cohesion. If people within an organization can figure out how to work collaboratively towards a weight-loss goal during their programs, they can also find ways to work more effectively with their cohorts as they strive to achieve their company's goals. Working together can be hard at times, but overcoming obstacles during the wellness programs can prepare the employees to overcome future obstacles within their work environment. Office traditions are changing and everyone is striving to help one another complete their goals (Rose, 2006).

Recognition and Awards

Other strategies that have been effective include awards such as the "California Fit Business Award, given annually by a state-led task force that aims to promote wellness in the workplace" (Manley, 2005, p. 1). Awards are given not only within companies, but to companies for their outstanding performance, which helps to motivate other companies to strive for a healthier workplace. These awards can promote conjunctive efforts between employees and help them to feel like they are accomplishing more than just their day to day assignments. Also, many outside organizations may be encouraged to implement wellness programs when they see that awards are given to a company for their improvements towards healthier lifestyles for their employees (Manley, 2005).

Recruitment

Awards that companies receive for their wellness programs can also help stimulate positive public relations and increase employee recruitment (Ginn & Henry, 2003). Future employees want to work for companies that take care of their work force and that help promote a healthy lifestyle. The more an organization is recognized positively in the public realm, the more affirmative organizations will be perceived by potential employees. Public relations can work in an organization's favor by improving relations between the company and outside sources, especially if the company is seen as a pos-

itive model of commitment and hard work.

Increase Efficiency

Bridgefords (2008) believes there are many reasons why wellness programs might not be as effective as hoped. "Some employees may question the organization's motives and refuse to give their information because they doubt it will be kept confidential or they think the employer or the insurance carrier will use it to deny coverage" (p. 1). Trust is an essential element within the workplace, yet employees may not trust their bosses or their companies to keep their information confidential. To reap the full benefits of a wellness program, companies must take into consideration the factor of trust and be open about their motives behind wellness programs with their employees (Bridgefords, 2008). One way to help the employees understand is to plan out the wellness program before implementing it. Discover what needs to change and what can stay the same. Thinking through the wellness program before implementing it is a necessary step for the program to be successful (Cooper, 2008).

Another factor contributing to fewer positive outcomes of wellness programs is selfish behavior on the part of employees. Many workers will not participate in the programs if there are no incentives. To alter this perception, "the companies' messages need to shift from a cost-management focus to one that helps employees understand how improving their health can benefit them,

as well as the company" (Bridgefords, 2008, p. 2). Working as a team is a primary goal for most companies, so employees should strive to work together to accomplish the task of becoming healthier. Wellness programs can increase the positive feelings within organizations. Therefore, employees should realize that they are improving their health not only for themselves but for the organization as a whole (Ginn & Henry, 2003).

Conclusion

In today's workplaces, companies are trying to find ways to reduce costs and increase productivity and efficiency within their organizations. Obesity and healthcare costs are on the rise and organizations are making it a priority to deal with this increasing problem. Wellness programs have become the starting point for many companies and have proven to be effective when implemented for many organizations.

For wellness programs to be successful, incentives ought to be present and should relate to employees' needs. Trust is also a factor when implementing the program given that employees want to know that the company has their interests at heart. It should be noted that when designing a program for employees, their past behavior should be taken into consideration since past behavior can determine future successes or failures. Wellness programs must be designed to help people change not only their current behavior, but to change their behavior for the long-run.

After researching obesity, it is easy to understand the benefits that companies gain from implementing wellness programs. These programs have been proven to decrease absenteeism, increase worker productivity, and boost employee self-esteem. The benefits outweigh the costs, and ultimately, companies are saving money on healthcare costs by implementing these programs. "For every \$1 employers spend on wellness, there is a \$3 savings on health care costs" (Slockbower, 2008, p. 1). By implementing wellness programs, employers are cutting the bulge in their health care costs.

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Fading Barns: The Family Farm in Crisis

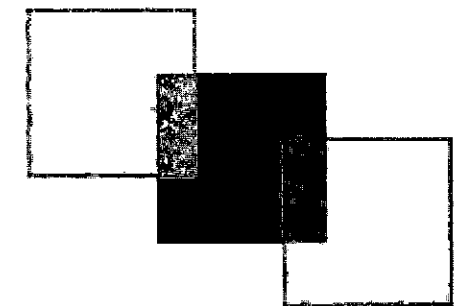
Amanda Whittle

*Dr. Walter Cannon
English 344:
Writing for Not-for-Profit
Organizations
Opinion Essay*

"Go hitch the wagon to the tractor and make sure you lock the tongue in before going to the barn," said my 83-year-old grandpa from the top of the

4020. "Thank God this is the last load of hay for the summer," I mumbled as I let go of the clutch. I took the wagon from the field and gazed at the rolling hills that surrounded our Northeast Iowa farm. I let out a sigh of relief. We made it; one more year of getting in the hay crop. It took my grandpa, dad,

and twin sister most of the summer, but we actually got it in. I parked the last full wagon into the driveway of the barn and hopped off. I climbed the ladder to the hay mow and joined my sister to stack the last 115 bales. My dad slowly unloaded the eight, and last load of the day, from the wag-



on. I looked over at his 50 year old body and it hurts to watch him do the work that a younger man should be doing. My dad hobbles around like an old man. The hard work over the years has taken its toll on his body. I glanced at my grandpa who just came in from the field with the 4020. He's been in the heat all day, and looks as though he's a dead man walking. The farm has been in the family for generations, but its days are numbered.

In the United States, more than 300,000 family farms went broke during the first ten years of NAFTA (1994-2004), and fam-

ily farm income has declined despite promises to the contrary.¹ Under the North American Free Trade Agreement, corporations were given breaks and incentives to increase trade among the participating countries. Agricultural corporations were born and this left many small farmers powerless to participate in the global market. These large corporations bought out many smaller farms, and they can sell their crops at a cheaper rate than independently-owned farms. Over 80% of US corn is exported by three firms: Cargill, Archer Daniels Midland, and Zen Noh.² The 10% of U.S. farms

that are "large" farms (defined as those with gross sales in excess of \$250,000) now produce two-thirds of all agricultural goods on only 32% of agricultural land.³

These large farms also receive the largest portion of farm subsidies; by 2002, the top 10% of subsidy beneficiaries collected 65% of total payments.⁴ Small farms cannot compete with large corporate farms, so the farmer is left to sell out or go broke. A farmer takes pride in what he does, and farmers would rather go broke than sell out. Selling out is not only giving up your job, it is also giving up your lifestyle; your history.

A couple of months ago one of dad's friends came into the barn and broke the news that he sold his hog operation to a corporate buyer. He had sold his soul to the devil that day and never looked back. I can't blame him. He cried that day right in front of my dad; a grown man who was supposed to be tough. "Selling those hogs was like giving up your children," he said. My dad and I did not know what to say, but I knew what we both were thinking. It is only a matter of time before we'll have to sell our souls too. My brothers have already sold their souls, not to farm corporations, but to the world outside the farm.

Years ago, after a boy graduated from high school, he was supposed to farm with his dad. Eventually the farm would be turned over to him and then to his son after that. Today, if a boy stayed on the family farm, he would be looked on as a hero or a fool, but most likely the latter. My eldest brother worked on the farm since child-

hood, but then left after graduation from college. He was the first to graduate from college in all our family's history. It was bitter sweet for our family. We were proud of him, but at the same time, there goes the first generation that moved off the farm. My other brother graduated from high school a year before I did. He never went to college but offered to stay on the farm. My dad needed the help desperately, but dad said that the farm could not support another family. I can still hear the words from my dad. "No you cannot stay on the farm, do you want to starve?" This seemed harsh at the time, but looking back, my dad was only protecting my brother from a life that my dad did not want for his son.

In the early part of the 20th Century, about 3 of every 10 farms in Iowa (approximately 50,000 farms) were operated by persons under the age of 35. At the close of the century, young farmers accounted for fewer than 10 percent of all operators in the state and they operated fewer than 10,000 farms in total.⁵ The average age of an Iowa farmer in 1997 was 52 years old, but that number has risen in the last 10 years. Iowa State University predicts by 2020, the average Iowa farmer will be 71 years old.⁶ The family farm used to maintain itself, and have enough income to pay the next generation of farmers. Today, the older farmer can only support his immediate family and does not have the finances to support his children, if they would want to farm. This means that a young farmer cannot rely on

resources from the farm he grew up in, but has to start on his own.⁷ This is hard to do, if not impossible.

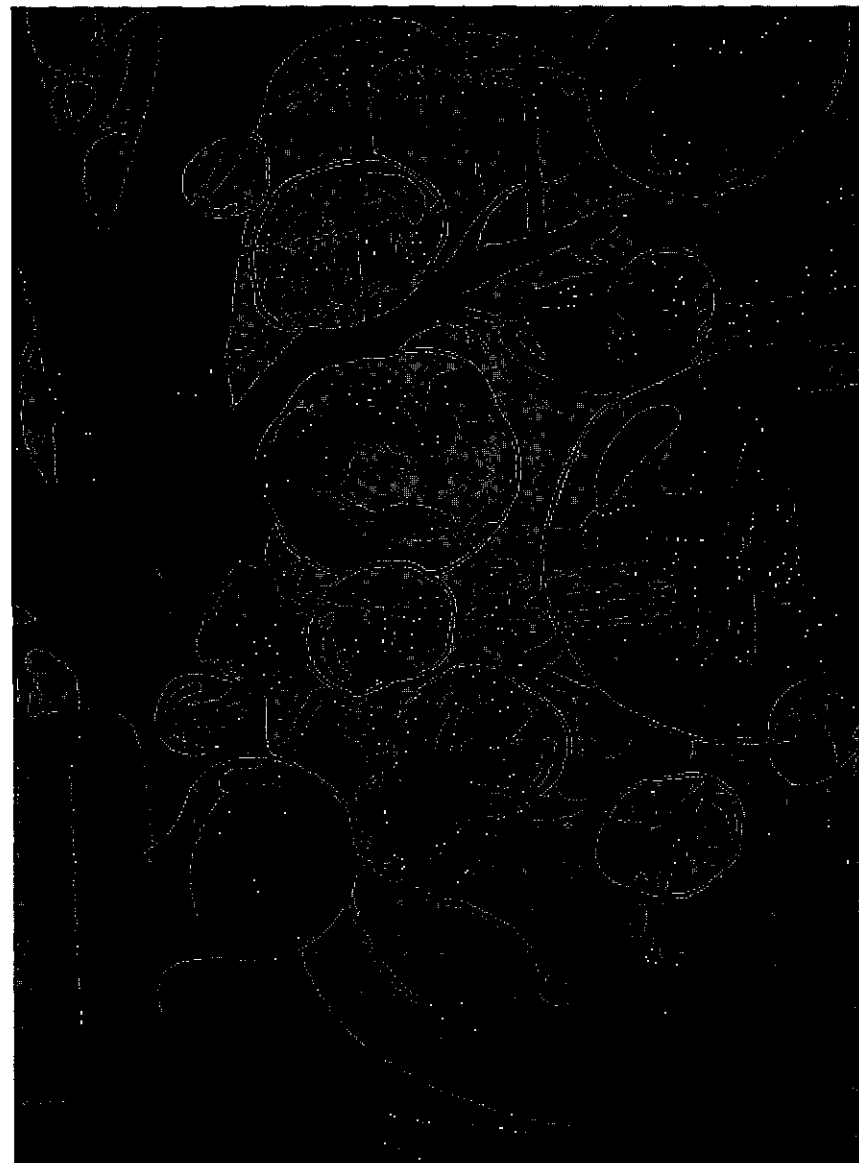
A friend of my brother loved farming so much that he decided to take a risk. His dad could not support him on the family farm, so the son had to go it alone. He was the talk of the community. Farmers in the area gave the little that had to help this young man succeed. They offered him use of equipment, loaned tools, and offered deals on old machinery. My dad even gave five big round bales to his beef cattle when hay was hard to come by in the spring of the year. Many farmers saw themselves in the young man, and wanted him to succeed; they needed him to succeed. If he did not succeed, what would that say for the future of the family farm?

I drove from Elkader to Decorah the other day and noticed the deteriorating barns that dotted the landscape. The roofs were caving in, boards were missing, and the foundations were cracked or off their footing. Some barns were used as decorations by having the side painted as an American flag. Others were used as billboards for neighboring businesses or even a truck dealership that read, "Victory Ford." Another reminded us to vote for Dole.

Barns are the symbol of rural farm life in Middle America. As barns are disappearing, so are the small farms. Since 1993, the number of farms has decreased by at least 1,000 each year. In 2002, there were 92,500 farms, down from 102,000 in 1993.⁸

This means that an average of three family farms sell-out in Iowa every day. Today three family farms lose their history, their lifestyle, their dreams, their sweat, and their tears. Tomorrow it will be three more. Prices paid to U.S. farmers fell 40% from 1995-96 to 2004. Between 1994 and 2001, the total contribution of agriculture to the U.S. economy declined by \$4 billion.⁹ In 2002, net farm income was 16% lower than the average for 1990-95. Total farm business debt rose for the 11th straight year in 2003, for a total increase of almost 50% since before NAFTA.¹⁰

Two years ago I rode with dad to the co-op to pick up some feed and get a check for his corn that he had sold. Dad gave me the check to hold in my hand. "Wow, I am holding 10 grand in my hand," I remember saying. My dad stopped by the bank and said, "Well say goodbye to that 10 grand because I have to pay off the loan for the anhydrous, seed corn, and drying bill and other costs." A few minutes later he got back in the truck with his net gain after repaying the loan: \$120 in cash. He received \$2.20 a bushel for the corn, but he would have received nearly \$3.00 a bushel if this were the early 1980s, and before NAFTA. We had a break last year and received \$3.60 a bushel for corn thanks to the talk of bio-fuels. However, a study came out just last week in TIME magazine that suggested bio-fuels in the US is a bust. My dad was not surprised. He would laugh at the new bio-fuel plants that popped up in the area last summer. "It is cheaper for the US to buy crops from



Amy Schmitt, "Self Portrait"

Brazil for bio-fuel than pay for American corn," I remember him saying.

Twenty years later and we're getting 80 cents less a bushel for corn and that is not even counting inflation. Seed prices, anhydrous, fuel, and nitrogen have risen significantly in 20 years, but the small farmer is expected to survive on the same wages. It is like receiving \$5,000 toward \$10,000 college tuition 10 years ago, and receiving the same \$5,000 toward \$25,000 tuition today. NAFTA may promote free trade, but they do not produce fair trade. Is it fair to force farmers to sell-out to large corporations? Is it fair to give the vast majority of farm subsidies to large corporate farms? Is it fair to destroy the livelihood of thousands of American families? The government needs to make changes to NAFTA in order for small farmers to survive. However, like

Iowa barns, the damage has already been done and new paint will only hide the structure that is about to collapse.

I had just received a call from my mother. She was discussing farm business with me and ended the conversation with, "I don't know what we're going to do, or how much longer we can farm." I said nothing. Anger welled up inside. "I hate the farm anyway," I said, and hung up the phone. I don't really hate the farm. I hate the way large corporate farms are squeezing smaller farms financially; I hate the way small communities are dying; I hate the fact that I won't be able to pass on the family farm tradition; but most of all, I hate to see a country lose its backbone due to corporate greed.

End Notes

¹"The Ten Year Track Record of NAFTA: U.S., Mexican and

Canadian Farmers and Agriculture," Public Citizen fact sheet, accessible at http://www.citizen.org/documents/NAFTA_10_ag.pdf

² Ibid.

³ Ibid.

⁴ Daryll E. Ray, Daniel G. De LA Torre Ugarte and Kelly J Tiller, "Rethinking U.S. Agricultural Policy: Changing Course to Secure Farmer Livelihoods Worldwide," Agricultural Policy Analysis Center, the University of Tennessee, 2003, p12.

⁵"Iowa Family Farm Overview." Iowa State University Extension, 2006. <http://www.extension.iastate.edu/ag/staff/info/ianewfarmfamily.pdf>

⁶ Ibid.

⁷ Ibid.

⁸ Ibid.

⁹ Ibid.

¹⁰ Ibid.

A Cut Above: The Castrato as Operatic Idol

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Music 330: Advanced
Literature Seminar
Critical Essay*

In today's world of higher education, scholars continue to focus on the importance of collaboration between multiple disciplines. It is believed that scholars in one specific

area can help those of another expand upon their knowledge and practices as well as aid in answering questions. Although it was most likely not thought of in the same manner during the early sixteenth century, musicians' desires and the practice of medicine produced what would soon become the idol of the opera world: the castrato.

However, it is believed that the musical abilities of a castrato were not intended but instead were discovered.

The long history of male castration leads scholars to believe this. In the article "Deriving Opera from Operation," Reginald Magee makes it clear that castration has been practiced for as long as medical

records have been kept. The author explains that a strong history of castration existed from the first to third century. It is known that castrated males served as guards of royal quarters and held highly influential social and political positions. It was also common for the men to be castrated to ensure religious celibacy, especially during the third century. It was not until the sixteenth century that historical records indicate that castrated males became known for their musical abilities (672).

The castrati, or castrated males, first began singing in church choirs during the early 1500s. At this point in time, castration was not accepted by the church and anyone who practiced it could rightfully be punished to death. Interestingly enough, in 1599 Pope Clement VIII accepted the first castrato into the Sistine Chapel choir and this practice was continued until it was eradicated in 1878 by Pope Leo XIII. Although several castrati were allowed to be members of the papal choir, it was not considered to be moral by all religious figures. Several individuals were in opposition of the practice of male castration for the sole purpose of music. Therefore, in order to justify the performance of the operation, several excuses ranging from injuries to illnesses were made. Magee writes, "By the mid-19th century all the surviving castrati of the Sistine Chapel choir had in their past apparently fallen victim to pigs" (672).

Because of the wide popularity of the castrato in sacred

music, many operatic European composers began writing secular music for castrati in the late sixteenth and early seventeenth centuries. These composers included Antonio Vivaldi, Giovanni Pergolesi, Alessandro Scarlatti, Domenico Scarlatti, and Luigi Cherubini; however, the composer most widely known for the use of castrati in opera was George Frideric Handel. Such composers were intrigued by the musical abilities of castrati and found it to be to their advantage to use them in their music. In her article "The Fact of the Castrato and the Myth of the Countertenor," Laura DeMarco uses the term "vocal flexibility" (177) to describe the vocal abilities of the castrato and Magee uses the term "vocal acrobatics" (673). When hearing these terms one can only begin to imagine what the voice of a castrato would have sounded like.

Because the last living castrato, Alessandro Moreschi, died in 1922, most of today's generation has not had the opportunity to hear the music of castrati. Therefore, we rely on musical journals to describe to us the abilities of these fine musicians, as well as medical researchers to give possible explanations of why these vocal phenomena occurred. Both DeMarco and Magee give in-depth descriptions of the unforgettable vocal capabilities of the castrati. The most impressive characteristic was the ability of a castrato to sing over the range of three to four octaves with massive amounts of volume and power. Magee explains, "Due to the delay in the

ossification process of the skeleton, the larynx remained cartilaginous for a longer time and did not mutate as in a normal male. [Therefore,] the small and supple larynx and the large lung capacity, allowed the singers to vocalize in a large range" (673). Because the individual's body did not go through puberty, there were several other differences from other male singers. The castrato's rib cage and sternum were not sunken in like those of other males. As a result, the chest tended to be more round, allowing an increase in lung capacity. This explains the ability of castrati to sing long sustained notes for as long as one minute (Magee, 673) and phrases anywhere from 16-32 bars long.

Many of the other vocal qualities of castrati were developed through intensive training, but were made possible by the results of castration. Castrati usually began training as young boys, due to their families' need for money. The boys were sold to music masters, castrated, sent to music conservatories, and involved in daily musical training. This training usually took place over several years and consisted of five to ten hours of daily practice. Training of such intensity was possible because the castrati were not faced with complications related to puberty like other male singers. After extensive training, a castrato was considered to be a master of ornamentation. Castrati were known for their ability to do extended trills, multiple octave leaps, all while producing a rich tone. These were all directly re-

lated to the cartilaginous larynx and air support. These, as well as the obvious feminine physical characteristics, were what made castrati the most qualified to sing this challenging, if not almost impossible, music by operatic composers of the Baroque era.

If the music written for castrati was often challenging for someone who defied the laws of commonality, one may ask who is capable to perform this music today. In the article "The Fact of the Castrato and the Myth of the Countertenor," Laura DeMarco addresses this idea. She begins by comparing

the castrati to the voice classifications of modern Western music. Castrati were divided into soprano and alto castrati. A soprano castrato was much like what it we know of as a soprano, whereas the alto castrato resembles a mezzo-soprano. Overall, the only difference between the two categories was directly related to range. Both the soprano and the alto castrato were equally capable in the areas of volume, stamina, and breath (177).

Today, when music originally written for castrati is performed, countertenors are often used in place of the cas-

trati. DeMarco describes the countertenor as "the extreme of the upper range of a natural male voice" (174), meaning the countertenor has the ability to sing this music. Also, the countertenor is one of the few vocal parts that can cover a three octave range while producing a specific timbre. However, the countertenor does have weaknesses which lead DeMarco, and myself, to believe that a better solution exists to replacing the castrato. Much like the tenor, in the upper part of his range, a countertenor will "finesse his high notes with head tones when those tones should be full-bodied." One may ask what effect this has on the performance of the music. During the Baroque era a "fixation on high-pitched voices for heroic roles" existed (182). Composers would write high climactic tones as a symbol of finality and heroism. If these notes were sung without a full-bodied sound or enough breath support, the original intent of that character being a hero is theoretically disregarded. Also, because of the "fixation on high-pitched voices," this rules out having a bass, a baritone, or an alto sing the piece. If this were done it would be stylistically incorrect.

If all vocal parts are ruled out as a replacement except for the mezzo-soprano and the soprano, then which of these two is the most stylistically capable? Although the soprano is often capable of singing in the mid-alto range, this is not sufficient for alto castratos' roles. Often the music would descend into the lower alto range and it was

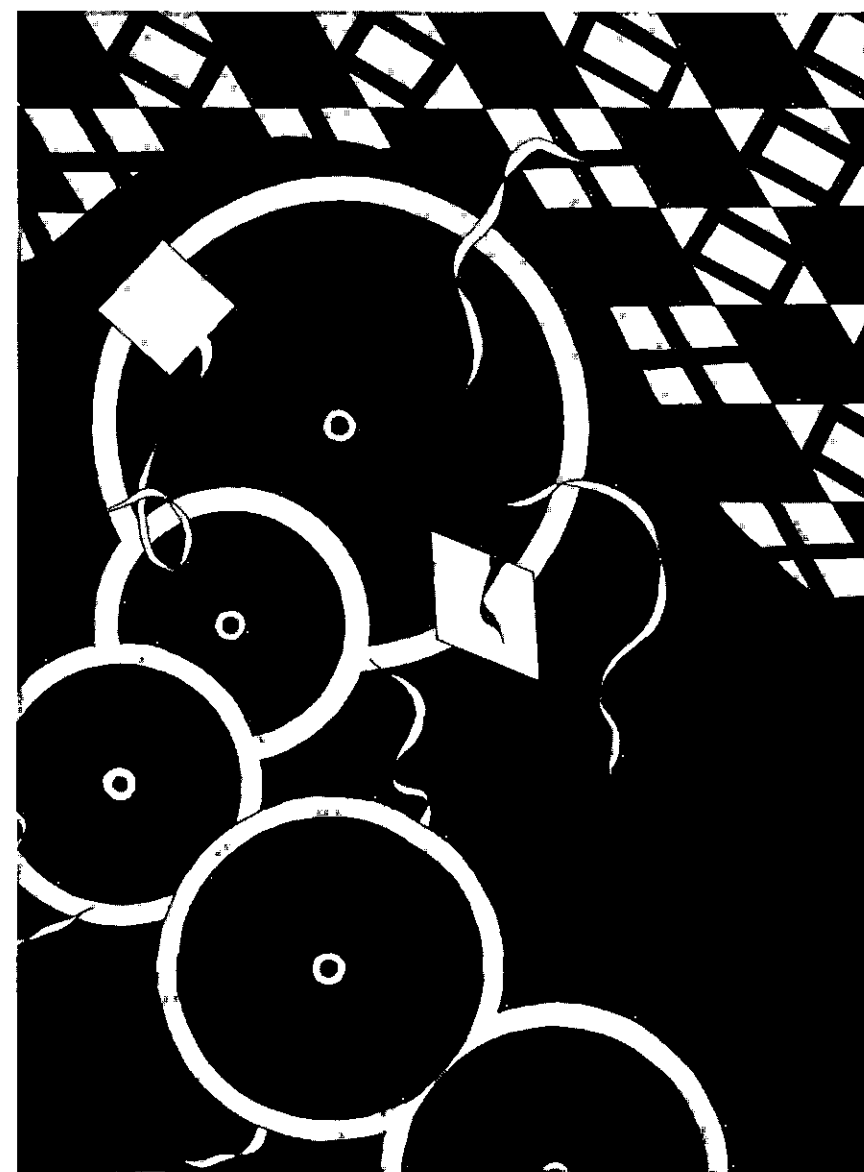
once again crucial that these notes be sung in a full-bodied voice, meaning the soprano is at a disadvantage. The same is true for the mezzo-soprano. In the case of most soprano castratos' roles, a mezzo-soprano can not physically sing the octave above the normal soprano voice. Therefore, the best solution is to replace a soprano castrato with a soprano and an alto castrato with a mezzo-soprano. Both of these voice types have approximately the same range as their respective castrati. DeMarco does note that "once the proper vocal category is selected, the next issue to address is the kind of voice necessary. It must be a large voice" (182). Also, both articles stress that the individual must focus on quality, colour, and most importantly, artistry (DeMarco 182; Magee 674). Today in the opera world, these are the characteristics that are associated with both the soprano and mezzo-soprano.

After reading these articles, I appreciate the fact that both Laura DeMarco and Reginald Magee have taken the time to address the history and the voices of castrati. Like most classical musicians today, I am concerned with maintaining the original dramatic intention of operatic composers and their works. Because there are few living castrati today, it is difficult to hold true to all expectations the composers had when writing the music for castrati. However, the rich history of the castrato in opera is something that needs to be acknowledged. This can be done by finding a replacement that holds similar vocal qualities to a castrato. Laura DeMarco addresses the advantages and disadvantages of different vocal parts, coming to the conclusion that the soprano and mezzo-soprano are the best substitutions. Some individuals may argue that it is more important to cast these roles with a male,

since they were originally performed by a male. I would argue that the changes that must be made to the music, such as transposition and vocal quality, are more damaging to the music than changing the sex of the performer. When I think about classical music I think of tradition. Because the castrato no longer exists, it is by conserving their music that we can carry on the tradition of the highly intense quality of their performances.

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David Ziemann, "Combative"

Deconstructing Citizenship

Emily Ruschill

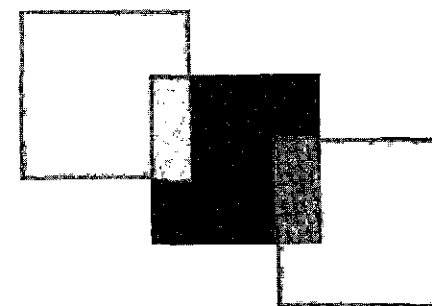
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Computer Science 390: The
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Final Exam Essay*

My definition of citizenship started out as just that: a definition - a tiny, inorganic, rigidly structured box. A citizen had but one obligation, and

that was to follow the rules. In return, the government gave protection and privileges not generally afforded to aliens. Looking at it now, I see that it is indeed a definition, subconsciously taken nearly word for word from a dictionary. Dictionaries are useful things. They take something so abstract as a language and attempt to apply some concreteness to it.

My definition did the same. It helped to make the concept of citizenship concrete enough that I could grasp it. But when we can grasp something, we can shove it in a little box and lock it there.

Throughout the course of Citizen Project my definition of citizenship was challenged. My definition left no room for the questions asked in class,



the what-ifs and whys. So when Thoreau suggested that unjust laws were to be broken (Thoreau 233), when Roosevelt called the educated specifically to a higher standard (Roosevelt 63,64,66), when Lincoln quietly asked that we not allow the government we created to become our master (Lincoln 221), when I read these things and others, it was then that I realized that a definition was too rigid for something so amoebic as citizenship. It needed to be more fluid, like a concept, or idea.

My new concept of citizenship is much broader than my former definition. I still believe that it is a citizen's responsibility to comply with the laws as laid forth by the governing body, but I now see the value of dissent, of speaking out against the unjust laws and actions of that same governing body. I see that if "we the people" were once so bold as to create a new nation founded on justice, then it is the present peoples' responsibility to stay the course, to exercise those rights our fathers saw fit to purchase with their blood. I see that our Constitution grants us a voice and the right to use it.

Part of being a citizen of the United States of America includes the right to elect the officials that govern us. Every four years we elect our most symbolically important official: The President. During these elections, those persons competing for the office launch campaigns to attempt to win over the people. As stated in Chapter 7 of *The Road to the White House*, "candidates for

the presidency must stress their own qualifications for the job and cast doubt on their opponents" (Wayne 227). All too often, this "casting doubt" involves digging up remote and possibly irrelevant tidbits from the opponent's past, hoping that it will be just questionable enough to throw the opponent into a negative light. It is here that I think Roosevelt would call on the educated and the man with means to use our education, to use what means we have available to us, to search

Not only is election our right, it is our responsibility. It is our most opportune moment to let our voice be heard.

out the truth of the matter.

Not only is election our right, it is our responsibility. It is our most opportune moment to let our voice be heard. If a candidate's stance on an issue is not the stance of the people, we have the right and responsibility to elect the candidate that most reflects our opinions. That said, so long as we are human and retain our free will and rights, no single candidate will ever embody all that we would wish. This is a stumbling block for many on their way to the voting booth. I think Roosevelt again speaks rationally when he says that one "must not refuse to do anything because he cannot get everything" (Roosevelt 71).

As for myself, when it comes to politics I tend to fall under the category of those who are

apathetic and ignorant since it seems that there is no candidate who would side with my view. With this class I could not remain as I was. Ignorance was not an option. So I read newspapers and blogs and watched debates and specials. I found that the more you know, the more you care, and the less apathetic you can be. In this class and through the creation of "The Citizen Experiment", I learned about the issues, and I found that there were issues that I cared about. I was not perhaps the most informed person, but I knew enough that when I cast my vote, I felt I was making an informed decision.

"The Citizen Experiment 1.1", our original theatrical production, strove to express our concept of citizenship and to plant the seed of action in the minds of the audience. To this end, we utilized the technological capabilities of Isadora and the revolutionary concepts of Augusto Boal for modern theatre. Isadora is a graphical programming environment geared toward the performing arts that let us bring a more modern feel to the production. With it, the audience knew that this was not traditional theatre but something new and modern, something very "here and now". It became much like Boal's Joker. It allowed us to show one thing on the stage while projecting something different behind. If the audience ever felt like they were receiving two messages at once, it is most likely because they actually were. Another of Boal's concepts that we utilized was his notion that the theatre should not be a means

of catharsis, but a catalyst for action. We attempted to show that even though the election was over and that part of our citizenship was able to rest a while, there was still much more that could and ought to be done.

Not only did "The Citizen Experiment" revolve around the idea of citizenship, the process of creating it let us implement those concepts of citizenship that we were forming. In the classroom and on the stage citizenship was being acted out, though we were hardly aware of it. The professors formed the head of our democratic government. We the students, the citizens of the class, had the power to make changes, to hold our government accountable. Unfortunately, I saw what is seen in a larger scale in our country. There were citizens who wanted change, but were too scared or apathetic to ask for it. There were citizens with ideas and visions who never vocalized them. There were would-be dissenters who never raised their voice, but let things stew in silence because of the mentality of "what good will it do?" There were still others, like myself, who merely watched in confusion and let themselves be pulled along. Then there were those who took their part as citizens, who strove to understand, who asked questions, who expressed their opinions, who asked for change and often received it (or, if not, at least a better explanation of the why and wherefore of things).

Hopefully this production spoke to people. Hopefully it

made them think. Hopefully they left with a thirst for change and a drive to go against the status quo of inaction. Hopefully that is the case for all of us who participated. I know that I walked into class on August 26th with a very different idea of what I would learn as compared to when I walked out on December 11th. I cannot say that I am disappointed by that.

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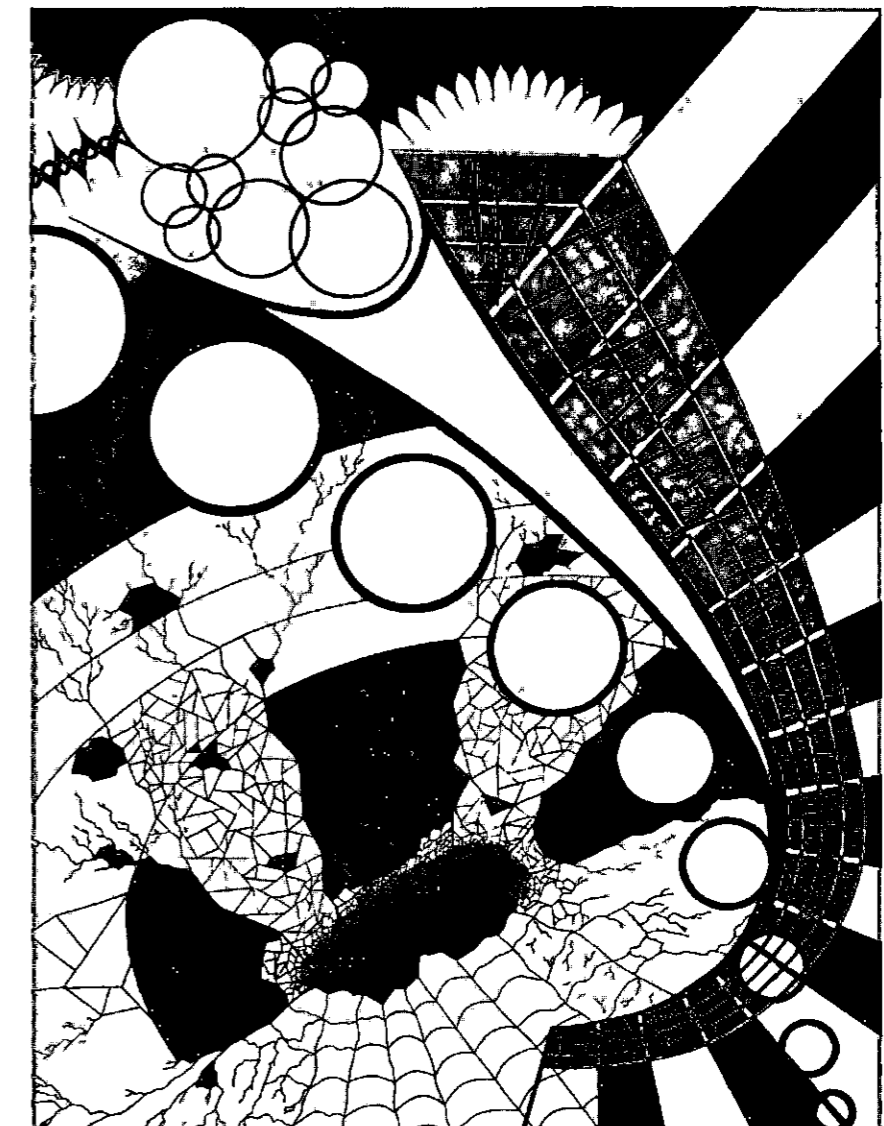
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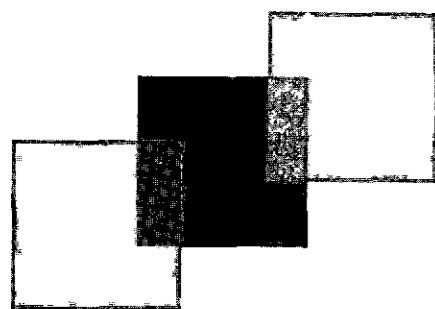
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Kyle Ray, "Noise"



International Financial Reporting: Understanding the Potentials and Limitations of Convergence

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*Accounting 341:
Intermediate Financial
Accounting
Research Paper*

Introduction

The purpose of this paper is to examine the economic benefits and associated costs with the convergence of Generally Accepted Accounting Principles (GAAP) and International Financial Reporting Standards (IFRS). This is an extremely important topic because the Securities and Exchange Commission (SEC) published in August of this year a road map for the public that could lead to the use of IFRS for the United States as early as 2010 for larger multinational companies with full implementation by 2016. This road map emphasizes the likelihood of the SEC's goal to implement IFRS in the near future in hopes of eliminating the differences between two different reporting standards and moving towards a single worldwide set of standards.

The convergence into one internationally accepted set of principles will elevate the levels of transparency and comparability of global markets within the financial statements. The

SEC Chairman, Christopher Cox, believes a set of globally accepted standards are essential with the rapid integration of the worldwide capital markets. Most of the US-based global companies are already required to convert to IFRS (Heffes). One set of international principles would aid the use for financial users if all of the companies' financial statements were reported under one set of standards.

Conversely, IFRS tends to have broader reporting requirements and are more principles based while GAAP entails strict and detailed reporting requirements. As of now, GAAP contains over 200 rules for revenue recognition whereas IFRS only holds a few requirements. This can lead to inconsistencies in profit reporting. A study done by Jack Ciesielski from The Analyst's Accounting Observer discovered that out of the 137 companies that reported earnings under both GAAP and IFRS, 63 percent reported higher earnings using international standards (Henry). Additionally, IFRS do not allow the last-in, first-out (LIFO) method for reporting inventory. Companies reporting under the LIFO meth-

od will experience significant tax increases in order to comply with the new IFRS, which only accepts the first-in, first-out (FIFO) method (Largay).

Although greater transparency and comparability of financial statements are desirable, there is still the question as to whether there can ever be a concrete definition of international rules. Since IFRS is more principles based, there is greater room for different cultural interpretations of the international standards. Business Week published in September of this year said that 29 countries using IFRS added their own exceptions to the rules, which defeats the overall goals towards a single worldwide set of standards (Henry).

A primary finding of this project is that the convergence of the two standards is no longer the primary question because it is almost a certainty that it will be implemented within the near future. The question is how the adoption of the international principles in the United States will affect the companies and whether the benefits will outweigh the costs in the long-run. Also, the benefits and costs realized by

international companies that have already adopted IFRS will be examined.

The international principles will assist in making enhanced economic financial decisions through improved comparability, understandability, relevance, and reliability. Since the capital markets are becoming increasingly global, it is critical to establish an international set of standards that will eliminate the differences in the way financial statements are currently reported. With these improvements, it may be assumed that one accepted international set of reporting standards will provide higher benefits that outweigh the costs.

International and National Standards

The economy is rapidly shifting to an interdependent globalized market system as a result of a growing amount of international acquisitions, mergers, and overall interests towards cross-border expansion. To remain in the competitive global markets, international companies have expanded their operations in various foreign countries. As a result, they have been required to report in compliance with IFRS in addition to reporting under GAAP in the US. This allows for greater comparability amongst countries that have adopted IFRS. Yet it does not increase comparability among companies reporting solely under GAAP. The importance of a globally accepted set of financial reporting standards is essential in the flourishing international markets.

The International Accounting Standards Board (IASB) wants to ensure that the financial statements contain high quality information that will satisfy the information needs for a wide variety of users. The Financial Accounting Standards Board (FASB) Concept Statement 1 identifies a variety of individuals interested in using financial statements to analyze the feasibility of investing in companies. These include: financial analysts, creditors, brokers, customers, taxing authorities and the general public both nationally and internationally (1978, 24).

FASB Concept Statement 2 recognizes that the standard-setting authority must concern itself with the costs and benefits of the standards for the users that will be affected (1980, 133). Reported financial information is valuable for all types of people throughout the world. Yet it is costly to report relevant information for all the various users for GAAP, IFRS, and tax reporting purposes. International Accounting Standards (IAS) 1 states that financial statements need to contain information that is transparent, comparable, and can be generated at a cost that is less than the benefits for users (2001, 1).

The differences in reporting methods for financial information bring a burden on both the company and the users. Interested individuals of a company's economic position are pushing for the convergence of GAAP and IFRS in order to create a seamless global market. Reporting financial information in

accordance with two separate and diverse accounting standards results in inconsistencies. For example, some contingent financial instruments considered equity under GAAP are reported as debt under IFRS. Classifying this as debt will result in higher interest expenses and the associated distributions will no longer qualify as dividends on the balance sheet. They will be reported as a component of interest expense on the income statement (Swyers).

As of now, a global company reporting under both IFRS and GAAP will have conflicting results on all four of the financial statements. It limits the comparability of the same multinational company and the differences may raise suspicion amongst creditors, investors, and the public. A study completed by Citigroup revealed 73 European companies listed on US exchanges discovered reconciling differences with taxes, goodwill, and pensions that were so extreme they caused investors and analysts to reach different conclusions about the financial position and performance of the company (Woolf). This contradicts the overall goal of IFRS.

The Association of Chartered Certified Accountants (ACCA) conducted research that shows economies where equity-based financing and high levels of accounting disclosure are common have benefited the most from IFRS (Thompson). The director of research at ACCA commented that, "The companies with greater foreign capital demand have benefited from the increased cross-border

der comparability that IFRS allows" (Thompson). International companies across the globe have discovered benefits with the adoption of IFRS and have become aware of the cross-border acquisition opportunities (Henry). In addition, it has also improved the functioning of capital markets. International investors have been able to compare trends and evaluate different companies within the same industry.

Decades of detailed financial reporting guidance from multiple US standard-setting bodies make navigating and applying US standards extremely difficult, complex, and burdensome (Levine). GAAP are governed by both the SEC and the FASB. Within these principles are hundreds of FASB Statements, Interpretations, Staff Positions, Accounting Principles Board (APB) Opinions, and Technical Bulletins. The complexities of US GAAP are difficult to comprehend, especially amidst 25,000 pages of strict guidelines. Robert H. Herz, the chairman of FASB states, "Navigating the maze is costly and confusing. We've got something that's suited to a different era, that's not global" (Henry). Furthermore, in order for foreign companies to list on US exchanges, they must conform to GAAP. This results in higher costs to report under two methods and has led to an increasing occurrence of mistakes (Levine).

Also, implementing a common set of standards that all regulating bodies will accept cannot possibly provide all relevant and necessary information for all users. The needs of small

to medium businesses vary greatly compared to the needs of larger multinational organizations and investors. Smaller companies are concerned about solvency and stress the importance of stewardship. Investors within the capital markets on the other hand are concerned about sustainable growth in economic value (Bahlmann). Nonetheless, IASB published in February of 2007 an Exposure Draft allowing investors to compare Small and Medium-sized Entities' (SME) financial performance across international boundaries (IASB). This will eliminate topics that are not typically relevant to SMEs by reducing the methods for recognition (IASB).

A major disadvantage that stems from IFRS being implemented to all companies both nationally and internationally is that all the industries will be reporting under the same set of rules without any regards to their particularities of the industry or company needs. Relevant information that is reported under GAAP for a certain industry may possibly be excluded under IFRS. This method is still relatively new and untested thoroughly for its compatibility for all industries (Largay). In the long-run the company may be negatively affected.

Evaluating the Currently Realized Net Benefits

"The IASB is committed to developing, in the public interest, a single set of high quality global accounting standards that require transparent and comparable information for the general purpose of the finan-

cial statements" (Woolf). When IFRS is implemented, companies will be forced to comply with the new rules and regulations. An area of interest is the amount of costs companies will incur due to new reporting strategies. However, the total economic costs will be complicated to quantify. Comparing opportunities and threats involved with investments in global markets will reduce costs (Woolf).

The IASB and the FASB are currently working collaboratively in order to establish a uniform set of principles. The goals of the two boards are to develop principles that will enhance the relevancy, reliability, comparability, and understandability for investors and other potential users. In December of 2007, the FASB issued FASB Statement 141 (R) entailing the improvement of the convergence for international standards. FASB member Michael Crooch stated, "The new standards represent the completion of the FASB's first major joint project with the IASB (FASB). The new statement will in effect lessen the differentiations between GAAP and IFRS by creating higher levels of comparability and greater consistencies (FASB).

Currently, the SEC has accepted the use of IFRS by foreign companies with some reconciliation to GAAP. This resulted from the European Union (EU) passing a new regulation in 2005 requiring foreign companies to report in compliance with IFRS set by the IASB. Given the size and importance of the EU capital markets, con-

solidating IFRS and GAAP is a key step towards a global set of accounting standards (Woolf). However, the US still requires companies listed on the US exchange to reconcile their financial statements with GAAP. This imposes extra expenses for companies that are listed on both exchanges in the US and other countries.

In October of 2002, the FASB and the IASB agreed to work on eliminating the differences between US and international standards (Abendroth). Although it may seem necessary to implement one set of accounting rules, the task has proved to be strenuous and problematic. This raises concerns for investors in the US when international standards are to be adopted. They believe the comparability of financial statements will decrease since international standards are more flexible (Abendroth).

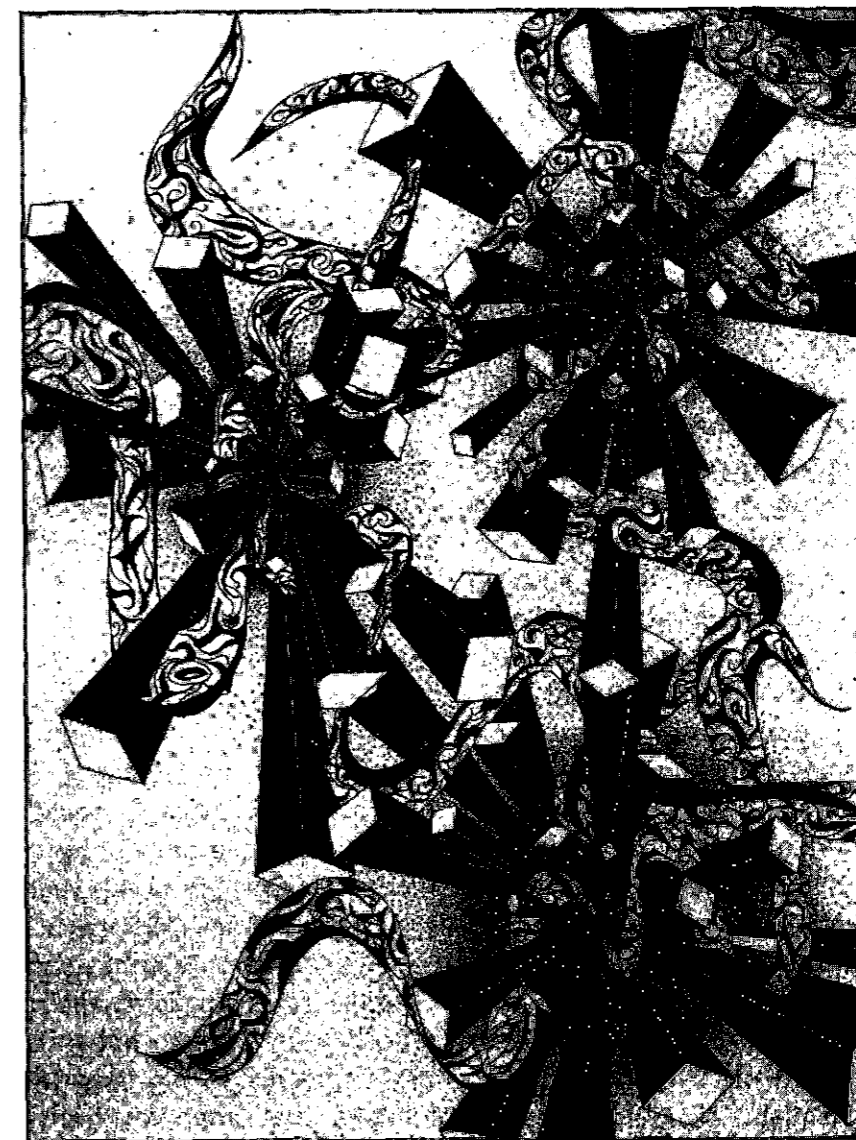
Since the initial compromise to eliminate accounting differences between GAAP and IFRS in 2002, only four new FASB statements have been issued (Abendroth). The progress has been slow and a great number of differences are still present between the standards. James Wong from the Accountancy states, "In the US, the analyst community is arguably even more sensitive to earnings shocks and there are clear dangers for US companies in moving from a highly specified GAAP to a less established and less certain one" (Wong). US companies have not experienced the need to develop detailed accounting policies guaranteeing uniform account-

ing consistencies (Wong). GAAP entails strict guidelines outlining specific accounting procedures. In contrast, IFRS allows companies to decipher their own interpretations. Eventually it will lead to varying income totals, leaving investors highly concerned.

A major weakness concerning investors is the lack of specific regulations outlining the international standards. GAAP contains over 200 rules entailing specific regulations for revenue recognition. International standards are comprised of only a couple requirements (Henry). Inconsistencies in profit are reported given that it is up to the

company's discretion. Furthermore, two substantial differences exist in determining the value of inventory. IFRS prohibits the use of LIFO inventory valuation method. Also, IFRS requires the write-downs under certain conditions whereas reversals under GAAP are prohibited (Henry). Companies switching from LIFO to FIFO will incur significant tax increases.

Another weakness of convergence is the concept of comparability versus relevancy. The principles based IFRS sacrifices relevance in order to have the financial statements more comparable. In order to make a uniform set of accounting



Kayla Schaefer, "Noise"

standards, the particularities of industries are sacrificed for more comparability between companies listed on all global exchanges. This predicament leaves US investors concerned about the economic benefits allegedly associated with the implementation of IFRS for all publicly listed companies on global exchanges.

Although the costs seem to be significantly high, there are a considerable amount of benefits related to the convergence. Investors would benefit considerably if all the global markets followed a uniform set of accounting rules. If the US carries out the road map planned for implementation of IFRS by 2016, the qualitative characteristics will facilitate in the global markets' shift towards fewer discrepancies. This would ultimately give investors higher levels of confidence and comparability of companies in every corner of the world (Fornelli).

In January 2005, the EU mandated that all publicly listed companies on the EU exchange needed to file their financials in accordance with IFRS. Foreign companies listed both on the US and foreign exchanges needed to file their statements with both US GAAP and IFRS. This discourages foreign companies from offering their securities on the US stock markets (Ciesielski). The convergence to a uniform set of rules will eliminate the requirement to file under two separate standards. Companies would be encouraged to list their stocks on not only the US stock market, but potentially all global markets

(Ciesielski). More opportunities would be provided for the company as well as investors. In addition, the costs to report under a single set of standards are considerably lower than the costs of the companies currently reporting in compliance with foreign regulations of IFRS and US regulations of GAAP. Lastly, the EU has experienced the implementation of IFRS since 2005 along with various other countries. Knowledge of IFRS will be prevalent internation-

The convergence to a uniform set of rules will eliminate the requirement to file under two separate standards. Companies would be encouraged to list their stocks on not only the US stock market, but potentially all global markets.

ally and problematic issues will have been identified prior to the United States' adoption of IFRS (Wong).

The mentioned above economic benefits prelude to the IASB and the FASB's reason to form a collaborated international set of standards. The IASB Chairman, Sir David Tweedie, recently commented during a meeting in October of this year that "The FASB and IASB are currently working on emphasizing the role of high quality financial reporting in order to enhance the confidence in the financial markets that improves trans-

parency and provides greater global consistency in financial reporting" (Tweedie).

However, the current reality of differences between cultures poses a potential problem for developing international standards that are relevant to all countries and all industries. The current fourteen IASB members appointed by the Trustees are from a wide variety of countries and it is a relatively new board that was established in 2001 (IASB). This raises concerns that the members of the IASB will develop and implement new standards that are beneficial to the countries' interests represented by the board while the other countries will not have significant involvement in decision making. This contradicts the overall goal of a uniform set of international standards. The IASB framework strives to prepare financial statements to meet the common needs of most users (IASB). Yet a major conversion issue is the cultural interpretations of the principles based international standards that allow for different cultural understandings. The uniformity of one system will be unable to eliminate the exceptions each country adds to the rules.

Conclusion

The implementation of global standards would facilitate the use for investors to determine cross-border acquisitions and increase their confidence in the financial statements of the global markets. Through a uniform set of standards, financial economic decisions will improve through greater comparability, understandability,

relevance, and reliability.

Foreign countries in the EU have already experienced huge economic benefits by adopting IFRS. Investors can analyze industries for companies listed on global exchanges. Also, if the US fails to allow foreign companies to file their financials in compliance with the required IFRS, then it is likely these companies will become discouraged to continue to list their securities on the US stock markets. Today's society is highly political and the accounting standards will affect the entire business industry (Wong).

However, there are several concerns regarding the convergence. A major disadvantage with IFRS is the IASB's decision to sacrifice relevancy in order to gain more comparability. The best interests of the different industries will go unnoticed in order to increase comparability. In addition, principles based rules allow for various cultural interpretations that will vary. This will reduce the comparability of companies if they add their own exceptions.

The intentions of a uniform set of accounting standards are to bring higher quality and trust in the financial statements and should be highly anticipated to achieve the goal of one set of financial reporting rules. As this research has revealed, there are many complications that still need to be fixed. However, the FASB and the IASB are working collaboratively to resolve all problems in order to accommodate to the best interests of the investors. This is an efficient way to reduce the differences amongst reporting

financial statements for multinational, small, and medium sized companies.

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out in search of a restaurant, I tagged along.

Somehow I ended up in the inner city with them. After a long walk that circled and backtracked, they found the restaurant—Café del Europa. It was nice, seemed a bit touristy as well as pricey, probably due to it being almost in the exact center of the city and close to the old shopping district. I felt conspicuous, in my hoodie and with my companion's water bottles next to the fancy plates of food.

It was probably 11:00 by the time we were done. We took the U-bahn (subway) to get us back faster. I remembered subway travel from a four day trip I'd taken to London at the end of my first month in Germany. The first ride had been a rush. The train sped into the station blasting the waiting passengers with a gust of air, and we would step in, minding the gap. I was on the famous London Underground! A few rides later I felt myself already becoming a regular. But I was so glad that it was not part of my everyday life, so glad that in a few days I could leave the Londoners staring at the colored lines of the Underground map. Now I too was trapped in a city with subways, with the blank-faced, zoned out passengers, the constant slowing and speeding up, the fake night under ground. I would have to get used to it. Would I? Would I grow to like it, to miss it when I left?

Back in my room I scribbled in my journal about how much I hated the city: the concrete, the people, the public transport, the hugeness and impos-

sibility of it all; "I fear that I'll hate it and always be miserable. I fear that I'll like it and lose myself." Yet, it was worse being stuck in my room with no clue what was outside, down the street, across town; the whole city was in shadow, it didn't exist yet in my mind. At last, I slept, letting myself drift into the unconsciousness that matched my knowledge of the city.

The next morning, it was my turn to navigate Vienna. I pulled out my map and the directions to my school's study abroad office, where we were all supposed to meet for the city tour. I pulled my courage and hope together and walked out into the sunlit streets of Vienna.

Chapter 2: A New Language

My roommate Lea was the stereotypical blonde-haired blue-eyed Austrian. She dressed up every day as all the Viennese do. She claimed that her nice tops, the plaid and khaki pants, the blue-jean jacket, were all casual wear, but they were not casual. They were not sweatpants, hoodies, or T-shirts with university logos. She never wore sneakers, sweatpants or pajamas outside. When she went out, she was always ready to greet the day. She liked to party—going out nights and coming back at three in the morning, drinking, dancing. She was "cool." Yet we were alike, we came to learn. We could understand each other. We were both perfectionists, very serious about school work and excited about learning languages (German for me, Russian for her). She

was a huge fan of "Friends," we had ten seasons in common already.

She became my benchmark and supporter when it came to living in Vienna. The first week I came back from exploring the city to find her lying in bed watching TV. That was when I learned that Vienna was new to her too. She didn't know her way around and all the new-

She became my benchmark and supporter when it came to living in Vienna. The first week I came back from exploring the city to find her lying in bed watching TV. That was when I learned that Vienna was new to her too.

ness was tiring her out.

When we had an info meeting for the dorm, she translated afterward what was most important, because she knew I couldn't understand much. That was when I learned that she had studied abroad in Macedonia. She knew what I was going through, and advised me to enjoy it, because afterward I would miss it.

Even when I had trouble adjusting, she comforted me. Late one night, when I was crying from being overwhelmed, homesick, and lonely, she talked me through it. She gave me advice several times when I was struggling; she reminded me to

Finding Myself in Vienna

Andrea Montrone

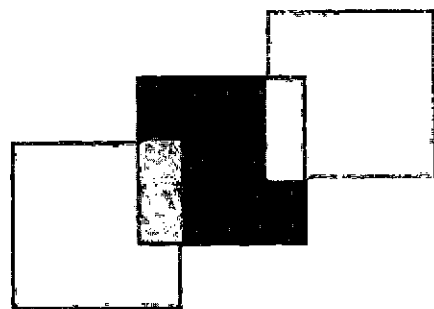
city slammed into me and then rolled away. The only relief I had was that the others were leading the way.

That morning my whole study abroad group had been in Schwäbisch Hall, Germany, where we'd just spent two months getting to know other international students and taking intensive German classes in a town of about 30,000 people. Schwäbisch Hall was small and quaint, a tightly knit downtown surrounded by houses sprawling out into the nearby hills. From my dorm it was just a five-to-ten minute walk to the market in the main square, the grocery store across the Kocher River, the Goethe Institute for classes, and the shops and quiet cafes downtown. It took me just a few days to learn how to get everywhere I needed, yet the town had enough unexplored shops, and beautiful countryside, and small hidden staircases between buildings and under busy streets that the town never lost its secretiveness and charm. Everything was more compact than my hometown

of the same size, and while I missed the strips of grass bordering the sidewalks and the wide open spaces, it was comforting to have in a very small area all the places that I needed. Within the first two weeks, I felt like I knew the city.

That had been my first experience in a foreign country. Now it was time for part two of my study abroad experience: nine months in Vienna, Austria—a new country and my first time living in any city bigger than Schwäbisch Hall. Vienna had 1.7 million people. Looking at the map the day before the move, I was terrified. I was homesick for my family, but instead of going home I was going somewhere huge and overwhelming. What was I thinking when I thought it would be a good idea to come here? I hated concrete and people. I didn't like big cities.

After a day of travel, I was in a temporary dorm room in Vienna. I had no idea where I was in relation to anything else and I was hungry; so when some people from my group headed



Prof. Keith Ratzlaff
English 241:
Personal Essay
Travel Writing

Chapter 1: The Beginning

It is a very strange sensation to inexperienced youth to feel itself quite alone in the world; cut adrift from every connection; uncertain whether the port to which it is bound can be reached, and prevented by many impediments from returning to that it has quitted. The charm of adventure sweetens the sensation, the glow of pride warms it; but then the throb of fear disturbs it. . .

- Jane Eyre, Charlotte Brontë

I followed five of my fellow study abroad students through the foreign mazes of concrete streets and buildings that made up Vienna's inner city. Brightly lit storefronts stood out in the darkness. Besides the walls of long, five-story row houses I couldn't see anything but the dark sky directly overhead. These impressions of

take things step by step and not think about the distance, using the "Friends" analogy of Chandler taking a shower, putting on his tux, and then actually taking on the thought of getting married. Another time we sang the song from Monty Python's "Life of Brian"—always look on the bright side of life! Her cell phone alarm woke me up every morning playing, "Don't worry, be happy."

One day, a couple of months after that first scary day, I was feeling homesick and overwhelmed. This time, Lea seemed frustrated with me when I talked to her about it. I left her alone and went to the kitchen. When I came back, she was on the phone with her mother, speaking Austrian dialect. I sat down at my computer and got online. No new email. I tuned into my roommate's conversation for a moment, curious how my comprehension of dialect was coming along. I began to concentrate really hard—was she talking about me? I felt like a spy. Since most Austrians understood English I had no chance to feel like I knew a secret language, until now.

I concentrated on her words. She was talking about being frustrated with some "she," someone who kept getting upset. "At first I could understand it," she said, "homesickness and all that. But it keeps happening again and again and no matter what I do, it doesn't seem to make a difference." The more I heard, the more I was sure it was me. My face heated. She kept talking with me right next to her! I'd heard enough. I left, feeling defensive and lonely,

my one friend and support was not someone I could rely on.

Weeks later, as we were cooking dinner together, I mentioned to Lea that I was understanding more dialect.

"I'll have to watch what I say around you," she said with a joking lilt in her voice.

How could I fit in here? No matter how much German I learned, it would never be meine Muttersprache, my native tongue. When the Austrians on my floor began yammering in dialect, I would be automatically shut out of the conversation, just because I couldn't understand.

Chapter 3: Tricks of the Toilet

My best friend back home had asked me to check out German toilets for her, because she has a strange fascination with bathroom things. This developed in my head into an unusual fascination for bathrooms myself. I figured I would take her at her word and develop a collection of any oddity in bathrooms that I discovered. Viennese, Austrian, European—there were all kinds of secrets and bathroom rule nuances. I never experienced any hole-in-the-ground toilets, but what I did find was enough to make me homesick for American bathrooms.

The first thing for a would-be toilet goer in unknown territory is finding one. Arriving in Germany I knew the word for bathrooms was Toiletten, yet I searched in vain to find one. Eventually I asked and was pointed to a door that seemed to blend in to the wall like the janitor's room in high school. The door did in fact lead to a

bathroom, and I soon after learned the secret: the letters "WC" (water closet). That's European for bathroom. This came in handy in Slovakia, when I was surrounded by people who knew neither German nor English. In a lightbulb moment, I wrote "WC" on a piece of paper and showed it to a Slovakian. He pointed, and I scampered off to the bathroom, smiling with a pride I had not known since being potty trained.

Another trick I learned was to look in unlikely places. Unlikely, that is, to an American. In Europe, bathrooms tend to be upstairs, downstairs, sometimes outside or in another building. The buildings weren't built with space or convenience in mind, but they do look a lot niftier than American modernity! Even the McDonalds are in fancy old buildings and the Burger King near the Kärtnerstraße has an inlaid ceiling that really belongs in a mansion or museum.

After finding the bathroom, there is more to watch out for. There may be someone loitering around the bathroom or sitting at a table next to a dish. This is the cleaning person and he or she expects payment for the use of the toilet, the usual fare being 50 Euro cents. If there is no person, this function may be taken over by a machine demanding the same. In downtown Vienna there is an Opera toilet that's specially decorated to make the customer feel that they are peeing in style and splendor, with waltzes playing in the background. It's only 10 cents more expensive than the drab bathroom less than three

minutes walk away with the grumpy looking cleaning lady. A toilet without a payment trap may be found in a restaurant or café, but these often demand 50 cents as well, or perhaps a receipt. I once was at a McDonalds that checked for receipts and (though I had one), I was unnecessarily outraged. I am an American; I demand that my McDonalds come with free toilets! And free ketchup, while we're at it!

After getting bathroom access and relief, there comes for most Americans the automatic reaction to reach for the silver handle to flush. In Europe there is no such handle. Instead, there are various mechanisms for flushing, and they change from toilet to toilet, a wonderful game if you care to think about it that way: sometimes you flush by pressing a button on the wall, sometimes a button on the top of tank, then if there is no button there is a chain to pull or one that I have heard best described as a "pull-up flushy apparatus." After figuring out the button on the wall, the next toilet will present you with what looks like a button on the wall, but the actual flushing mechanism is a button on the floor that you press with your foot. One could spend an afternoon searching behind, under, above, and pushing, pulling, kicking, trying to get the darn toilet to flush! I found one in an Italian airport that I spent 10 minutes searching before pronouncing it unflushable, only to find out from a friend later that there was a lever hiding out behind the toilet tank!

The mistake I made the

most often was drinking too much water to begin with. It seemed so natural in the U.S. After all, I learned from my mother and health teacher that it was good for me, and every time I went out to eat I could drink as much water as I wanted—free! Europeans must live in a constant state of dehydration. It's their weapon against the bathroom difficulties. The culture helps them out in that regard. Water fountains are like

Europeans must live in a constant state of dehydration. It's their weapon against the bathroom difficulties. The culture helps them out in that regard. Water fountains are like rare oases in the desert.

rare oases in the desert. Reusable water bottles are almost impossible to find, even in a big city like Vienna. Restaurants charge for bottled water and, though tap water is sometimes available, I was told at least twice that they didn't have tap water. I wanted to ask how they did dishes without it. Other times I got nasty looks for asking. I stopped asking for water and started ordering wine instead—it was cheaper!

I learned to go on the bathroom offensive. I made sure to carry change, or at least extra toilet paper, at all times. They were almost as important as my map, or even the keys to my room; they were like keys to my

bathroom.

Chapter 4: Breaking Point

Just when the caterpillar thought the world was over, it became a butterfly.

- Anonymous

I sat in my Austrian History class one day in the beginning of May, trying to keep control. I wanted to scream. I tried to concentrate as the professor began his lecture in the now well-known classroom in the middle of now well-known Vienna. A battle-worn, scuffed-up veteran, I wore invisible body armor to protect me from whatever foreignness was left in the city, but it had led to an unexpected war inside myself. My armor was also a cage, trapping me with feelings I didn't know I could feel. Inexplicable hatred and rage, sadness, which made my blood grow dense and my whole body constrict.

These feelings had plagued me for weeks, morphing and attacking me in different forms. I thought that the first semester had been hard, but the second semester I would know the city and have friends and could enjoy myself. I did know the city and have friends, but I was more miserable than ever. Why?

One day, a few weeks later, I was in my room, sick with unhappiness. I called the friend I'd planned on meeting that day and told her with a shaking voice on the edge of tears, "I'm sorry; I really don't feel well today."

"What's wrong?"

I floundered in my response. How could I explain the deepest troubles of my

soul and the radioactive nature that had taken over it, breaking me down from the inside? "I don't know. It's a bunch of feelings I can't even identify, that's what's so frustrating," I tried to explain. She paused, and in the silence I feared her thoughts. She must be disappointed; she wanted to have a fun afternoon and I'm canceling on her. Who would want to be friends with someone so chronically miserable? She's going to give up on

me. Like Lea.

She spoke. "You should come anyway, get out of your room. It'll help." I doubted this, but I couldn't stay in my room anymore. I agreed to come.

I stalked down the street toward the nearest subway station. The anger was back, exploding in little bursts that blasted me forward. I wished someone would ask me for money or a cigarette lighter so that I could yell at them, so I

could let it out, "Ich hasse dich! Ich will nach Hause, ich will gar nicht hier sein, lass mich doch endlich Mal in Ruh!" I wanted to tell everyone how unhappy I was. Yet the little voice of reason, clinging to the edge of the steering wheel, feared what would happen afterward when I returned to reality. That was the worst part—not just feeling angry and unhappy, but having to hold it, hide it.

I muttered to myself, letting

the words I wanted to scream at people be at least voiced, taking slight comfort in the one outlet I had developed in the last seven months: thinking aloud. No one knew me, so I could act a little sketchy; I could give my ears a voice to hear so I didn't feel so alone. I could whisper, but no more. Who knows what would happen if I screamed and threw a fit on the streets of Vienna. They might arrest me. Put me in the hospital. In the psych ward. But I wouldn't let them, I wasn't crazy. Or was I?

The culture had entrapped me. The people, so many people, blank and expressionless, the city, so many buildings, so many bars holding me in, letting the pressure build up, and I started to understand how people could go insane. I was scared to let the feelings take control, but wanted less and less to fight them.

I snapped the handle of the U-bahn back and flung myself inside. I got a handle on my anger and turned it into tears. I let my hair dangle in my face and wrapped my arms around myself for comfort. I was in the grip of emotions beyond my understanding, emotions that had begun to erase my self-consciousness as I let the tears fall and began to shake and heave, sobbing, surrounded by strangers; my thoughts fed my tears and the anger behind them, "You don't care do you? I don't exist, you don't see me!" To the man across from me, "Men are supposed to feel uncomfortable when women cry. Am I making you uncomfortable? I hope so!" To the old woman

in the back, "Are you a nice old woman? Are you a mother? Do you feel for me?" A foolish hope arose, the thought that she would actually approach me. If she would, I would hug her, I promised myself. But they were in another world where they couldn't hear me, or they didn't care. They really were hard-hearted. Could that really be true? I didn't want to believe it, but—

"Was ist los?" the man asked me. Someone had asked me what was wrong!

Surprised, I answered in German, "I've been away from home for seven months and I'm homesick."

"Ist es wirklich so schlimm?" he asked. I wasn't sure what to say. No, it wasn't really that bad, but I still felt like it was.

I gave some answer, but what I said did not matter. What mattered was that he asked. His stop was the next one. Before he left I thanked him, wishing I could tell him truly how much it meant to me. I thought about hugging him as I had promised, but reasoned against it. The next stop was mine and I stepped off the train to meet my friend, eyes still swollen, but dry.

After that day, I no longer felt the crazy feelings or the anger; I finally got past the culture shock. I accepted Vienna and the people for what they were: Viennese. Austrian. European. It was one thing to be in class learning about other cultures and how the people at their base level have the same needs as we do, but meeting them and believing it fully and truly was something else. In my time there, I had developed a

separate part of myself who knew how to act Viennese. Deep down, though, I knew I could never be fully Viennese, never be fully Austrian, never know what it was like to grow up there, to belong there, or understand the culture and tradition that they have written in their unconscious. I had thought it ridiculous that, after nine months, I still could not understand or accept the culture. I could accept it now, but I had learned that I could never fully understand or belong. I belonged in a small town like Schwäbisch Hall, but one where people spoke English and there were free bathrooms. I belonged at home in small town Iowa.

Chapter 5: The Foreigner

*If variety is the spice of life,
routine is the bread of it.*

- *The Carousel*,
Richard Paul Evans

May slipped into June and finals, accompanied by the realization that I only had one week left in Vienna. I lounged on a white couch in the room of the study abroad office that I liked to think of as my living room, although it was 20 minutes walk from my bed. Across from me sat Joshua, another student in the program. I was flipping through the notes for my Austrian History final, not really looking at them, thinking how nice the last few weeks had been. It was a good life, filled with the everyday pleasures of going outside without a coat, having a picnic on green grass, seeing tulips in some flower beds, seeing other people in



Nicole Sikkema, black and white paper sculpture

the kitchen, and sitting in Central's office reading Jane Eyre with the quiet company of another American doing sketches for drawing class. The absolute best parts: having friends in Vienna, and having reasons to get out of bed in the morning. My thoughts were startled by an odd sound: a strange woman was knocking at the window. I looked, confused, at Joshua, not sure what to do. He went to answer the window. The woman was from Germany, she said, and didn't know her way around. She wanted directions somewhere and asked if it was

With only one week left, I wanted to spend every spare moment enjoying the city.

on the floor above us.

Joshua answered in German, "No, that's the Sprachzentrum for German language classes." I edged closer to the window, interested in the newcomer.

"I thought it was nearby. I thought I'd look around—" she continued but my mind stopped on the word she had used for look. Gucken. I knew that word, I'd heard it before, but I'd never used it myself. All the Austrians said schauen, and that was what I had learned. It was odd listening to this woman because she spoke High German instead of the Austrian accent or dialect that I had become used to. Although it was easier to understand, it sounded foreign. She used words that I didn't know. Then I realized: this woman was a foreigner. She spoke my lan-

guage, but she was the Britain to my America. The language was essentially the same, but the words and accents betrayed her heritage, her nationality. Ten months ago, Germany had been my Europe home and Austria was foreign. Slowly, subtly, my allegiance had changed. My mind returned to the conversation.

"Oh, I see," she replied. "And what is this here?"

"This is our study abroad office."

"Study abroad? Where are you from?"

"United States," Joshua explained. "We've been here a semester."

"A year for me," I put in. "And we're leaving next week."

"Really? I wouldn't have known." She looked at me, "You look Viennese with that skirt." I flushed with pride. Me, the girl who 9 months ago felt so obviously American in this big city, looking Viennese! "You both have a safe trip home," she said as she left.

Not long after, I left the office myself. It was a beautiful day, as sunny as my very first day of exploring on my own. With only one week left, I wanted to spend every spare moment enjoying the city. I wandered through the park in the courtyard where I'd had my picnic the very first day. I planned to have another picnic there before I left, at the very same table by the playground, where I could watch the children again and this time understand their Austrian German. It would be just like a movie; I loved the symmetry of it, the tradition. Soon I would be home, in my world of

old traditions, but I would bring new traditions with me, such as wearing skirts, asking for directions, and taking pictures of toilets.

The courtyard was green grass speckled with trees and people who liked beautiful sunny days. There were students studying, talking, sharing a beer, reading a book, older people on the benches, chatting, and woman with a headscarf accompanied by a child, wandering among them, asking for money. I followed the sidewalk around the square, passing the Universitätsbräu, the Billa grocery store, and rounding the corner on the far side. I knew it well after nine months; it had become my backyard, though a lot more public than my backyard growing up. It was my special green space, a step beyond my living room, where I could often find other people I knew: my program director on a Billa run, Lea on her way to her Russian class, and my German language instructor from first semester heading off to a coffee house for her last class with her 2nd semester students.

The coffee house that my German class had visited on our last day, the Welt Café, had become my favorite Kaffeehaus. I hoped to make it there once more before I left, as well as to Zanoni and Zanoni's for some gelato. Italian ice cream sounded really good in the heat, especially Haselnuss and Himbeere (hazelnut and raspberry), my favorite flavors. Perhaps I would be able to find a friend interested in ice cream. I turned at the next corner, went through the archway, and out into the sunlight.

Calligraphy in Islamic Culture

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Religion 235: Islam
Exploratory Critical Essay*

Introduction

As Islam spread throughout the Arab world the need for a written form of the Qur'an became apparent. From the beginning, calligraphy emerged as an art form as Muslims wrote down the precious words of the Qur'an. As calligraphy developed into a major art form of Islamic culture many writing styles and systems of writing technique arose. However, the beauty of the script was not the only important aspect that Muslims were concerned with when it came to the transcription of the Qur'an. As calligraphers wrote down the words of the Qur'an they saw it as a way to glorify and praise God: "the consequent pleasure of the achievement is a reflection of our success in understanding God more profoundly, moving in his direction and developing a conception of the deity" (Leaman 73). By transcribing the Qur'an Muslims felt they could grow closer to Allah and that their understanding of them would increase.

The spread of the Qur'an and the Islamic teachings in the Arabian Peninsula lead to the proliferation of the Arabic language in the Arab world.

As the Arabic language moved across the desert the need for a codified standard was recognized (Martin 59-60). The Arabic script that was used, and is still used today, was adopted from the ancient Aramaic script and contains "eighteen letter shapes, and by adding one, two, or three dots to letters with similar phonetic characteristics a total of twenty-eight letters is obtained (Leaman 130). However, for many Arabic letters there is more than one variation of the same letter. The formation of the letter depends on the placement of a specific letter in a word, either at the beginning, middle, or end; it is possible to have a different adaptation of that one letter. With

the adaptation of this standard the first step in the development of the calligraphic art in the Muslim world was born.

The Scripts

In Arabic calligraphy there emerged many different styles and scripts. Kufic was the first of many scripts that were used and it became popular in copying the Qur'an. The Kufic style of calligraphy is geometric, proportional, and angular in its look (Arabic Calligraphy). In the beginnings of Arabic calligraphy it was widely used for many things such as the copying of the Qur'an, and for ornamentation of architectural structures. However, by the thirteenth century Kufic began to

| IPA | Value | Name | Final | Medial | Initial | Isolated | IPA | Value | Name | Final | Medial | Initial | Isolated |
|-----|-------|-------|-------|--------|---------|----------|-----|-------|------|-------|--------|---------|----------|
| [ʔ] | ʔ | ʔād | ض | ض | ض | ض | [ʔ] | ʔ(ʔ) | ʔlif | ا | - | - | ا |
| [b] | b | bāʔ | ب | ب | ب | ب | [b] | b | bāʔ | ب | ب | ب | ب |
| [t] | t | tāʔ | ت | ت | ت | ت | [t] | t | tāʔ | ت | ت | ت | ت |
| [θ] | θ | θayn | ع | ع | ع | ع | [θ] | th | thāʔ | ث | ث | ث | ث |
| [ɣ] | ɣ | ghayn | غ | غ | غ | غ | [ɣ] | l | līm | ج | ج | ج | ج |
| [r] | r | rāʔ | ر | ر | ر | ر | [r] | h | hāʔ | ح | ح | ح | ح |
| [q] | q | qāʔ | ق | ق | ق | ق | [x] | kh | khāʔ | خ | خ | خ | خ |
| [k] | k | kāʔ | ك | ك | ك | ك | [d] | d | dāʔ | د | - | - | د |
| [l] | l | lām | ل | ل | ل | ل | [ð] | dh | dhāʔ | ذ | - | - | ذ |
| [m] | m | mīm | م | م | م | م | [r] | r | rāʔ | ر | - | - | ر |
| [n] | n | nūn | ن | ن | ن | ن | [z] | z | zāʔ | ز | - | - | ز |
| [h] | h | hāʔ | ه | ه | ه | ه | [s] | s | sīm | س | س | س | س |
| [w] | w | wāw | و | - | - | و | [ʃ] | š | shīm | ش | ش | ش | ش |
| [y] | y | yāʔ | ي | ي | ي | ي | [ʕ] | ʕ | ʕād | ص | ص | ص | ص |

Figure 1: Arabic Alphabet

be used less as a Qur'anic script and was then mainly used as a means of decorating important buildings.

With the decline of Kufic calligraphy many other styles started to evolve and become prominent. This appearance of new scripts in Arabic calligraphy was spurred by the discov-



Figure 2: Kufic Calligraphy

ery and expanded use of paper over parchment in the Muslim world. The ability to have access to a larger amount of this type of writing medium allowed for Qur'ans and Qur'anic texts to be more easily copied with more beautiful styles of calligraphy (Schimmel, Annamarie and Rivolta 14). The use of this new innovation by calligraphers allowed for cursive type scripts to be refined and expanded.

Thuluth calligraphy, which is highly ornamental, was formulated during the Umayyad Caliphate in the seventh century (Arabic Calligraphy). This style of calligraphy is characterized by its curved letters that are closely linked or intersecting and its

complex proportions (Arabic Calligraphy). It is a "stately calligraphic style which is often used for titles or epigrams, rather than lengthy texts" (Leaman 134). Thuluth calligraphy was reserved for high state officials and individuals of great importance and was rarely used for the copying of the Qur'an.

Naskh calligraphy, however, was and is the most widely used script for the copying of the Qur'an because of its legibility and easy composition for the general public. This style of calligraphy has simple characteristics that allow for its easy use; the words are usually well spaced and there is equal depth above and below the medial line (Arabic Calligraphy). These characteristics are what make this script so popular for the copying of the Qur'an in the Islamic world.

Over time as calligraphic styles were refined the script of Rika came about. This script evolved from the styles of Thuluth and Naskh and is today the common script for everyday use. It was highly favored during the Ottoman Empire and underwent many modifications. This simple form of Arabic writing is densely structured with short letter which makes it perfect for common use (Arabic Calligraphy).

In the ninth century the Taliq (also known as Farsi) script

was developed by the Persians and is still widely used by the Muslims in this area of the Islamic world today. Taliq, an elegant script in its own right, was modified by taking some Naskh characteristics to form an even more elegant script known as Nasta'ilq (Arabic Calligraphy). Nasta'ilq was a form of calligraphy mainly used in copying "love lyrics and romantic or mystical epics" and is called "the bride among calligraphic styles" (Schimmel, Annamarie and Rivolta 34). Rarely was it ever used to copy the Qur'an.

The last major calligraphic style in Islamic culture is the style of Deewani. This script was developed during the seventeenth century by high officials of the Ottoman Empire. Deewani is an unconventional type of Arabic calligraphy. It is a very cursive style and the letters of the Arabic alphabet remain undotted when written using this form of calligraphy (Arabic Calligraphy).

The Art and Faith of the Calligraphers

All of these different calligraphic styles took a lifetime for a master calligrapher to learn and achieve. Many of these masters began their apprenticeships at young ages because it takes years to learn all the rules and guidelines that have to be adhered to so that



Figure 4: Naskh Calligraphy

they could master the art of calligraphy. Because of calligraphy's importance to the Muslim world there were strict systems that had to be followed when preparing to write, and for the actual act of writing itself.

The process that calligraphers went through in preparing to write was almost as important as the actual formation of the letters when writing. The calligrapher's pen must be cut in a specific way so the letters could be formed in the most beautiful manner according to the certain script that was to be used, but it also had to be cut in such a way so that the flow of ink would be even and regular when writing. Along with the preparation of the writing tools, "one had to sit in the proper way, holding the paper or parchment with the left hand, which rested on the knee so that it could bend slightly under the movement of the pen, for only in this position could the perfect rounds... be achieved" (Schimmel, Annamarie and Rivolta 17). Only after much practice and patience could a calligrapher be able to accomplish a perfect script.

Not only was the procedure for getting the calligrapher ready to write a complicated

شكوة ظلمتِ نبيء تو كهیں بہتر تھا
ابنے حصے کی کوئی نعم جلائے جانے
احمد فراز

Figure 5: Rika Calligraphy

process in itself, but there were specific techniques and guidelines for forming the letters in the art of calligraphy. In the tenth century a system was devised for measuring out the proportions of the letters by using rhomboid dots and triangles, these helped to make sure the letters were of equal width and depth. The letter *alif*, which is the first letter of the Arabic alphabet, is the "measuring stick" that is used to determine the height of the rest of the letters in the Arabic language (Schimmel, Annamarie and Rivolta 15-16). These guidelines were established early on in the calligraphic world of Islam have constantly been improved upon as new styles and scripts came into use. By the thirteenth century the "master calligrapher", Yaqut, had refined the techniques of the cursive writing styles and had set up the rules for these scripts, guidelines that are still in use today by calligraphers of the Muslim world (Schimmel, Annamarie and Rivolta 16).

The reason rigid guidelines must be followed in all these different forms of writing is so the writing can be made as beautiful as possible. The beauty of Arabic calligraphy is an important spiritual matter to Muslims who devote their lives to this art: "the person writing the words of God is naturally expected to use the most beautiful form of script possible, for

the most beautiful test" (Leaman 132). The art of calligraphy is a way to display the word of Allah in the most beautiful way possible; the use of calligraphy is one of the greatest ways to serve Him.

The use of calligraphy in Islamic culture is one of the few ways that artistic talent can be displayed for the world. "According to Islamic tradition..." the use of "icons or figurative images... is prohibited in Islam. Thus the only possibility throughout the Islamic world is that mosques and other re-

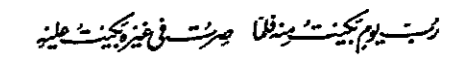


Figure 6: Taliq Calligraphy

ligious buildings are decorated with verse from the Qur'an" (Leaman 133). This is why there are very few images of people or animals in art produced by Muslims.

Also, according to the Qur'an there is a connection between Allah and man relating to the written word. This is mentioned in the Qur'an: "he who taught by the pen taught man which he knew not" (Sura 96:4-5). For Muslims, the art of writing was given to them by Allah so the best way to show their appreciation and praise for Him is by performing that art which God gave them. Many also thought "the copying of the Qur'an would bring blessings on the scribe and the owner. For this reason it was often not copied to be read, but to be cherished as an object of reverence" (Leaman 384). In Islamic culture the Qur'an as God's word is to be treated

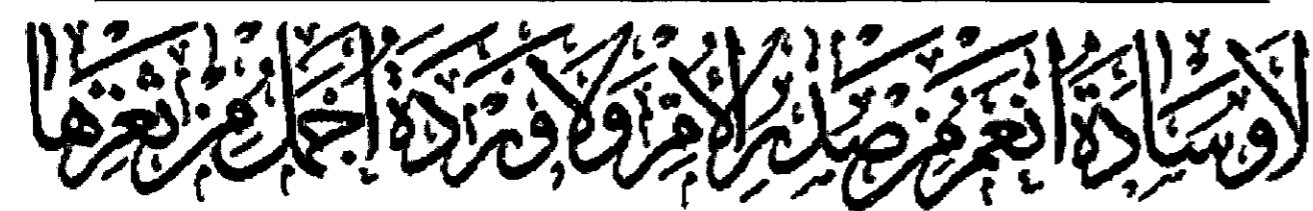


Figure 3: Thuluth Calligraphy



Calligraphy using a particularly decorative version of the Nasta'liq style of Arabic lettering, a style much favored within the Persian

Figure 7: Thuluth Calligraphy

with the up-most respect and there was also a belief that the Arabic letters held certain mystical powers that gave the written word an authority that is beyond a person's comprehension (Schimmel and Annamarie). It is believed that the words of the Qur'an are divine not only in their meaning but in their form and presentation as well. This makes the Arabic language sacred to Muslims who wish to glorify God in this way (Leaman 133).

This sacred aspect of calligraphy was the most important aspect to Baba Shah Isfahani who was a master calligrapher of the Nasta'liq script in the seventeenth century. He wrote a treatise called *Adab al-mashq* which explains the "aesthetic and religious basis of Islamic calligraphy" (Ernst 279). Isfahani was writing this treatise to calligraphers and philosophers who were concerned with the "formal" aspects of calligraphy rather than the concentration on the reasons for performing the art of calligraphy. Isfahani's treatise was addressing the spiritual side of calligraphy that is associated with: "the ability to comprehend the divine message is not merely intellectual, however, but involves the heart as well" (Ernst 282). His treatise is divided into three sections each of which deal with a different aspect of the art of

calligraphy. The first section is where Isfahani sets up the ethical requirements that it takes to be a true master of calligraphy in the Islamic tradition.

According to Isfahani "the practice of the calligraphic art requires moderation and balance in the soul, without which the expression of the divine beauty with pen and ink becomes flawed" (Ernst 283). There is a deep spiritual connection between calligraphy and the contemplation of God, if an individual is not focused or balanced then one cannot reflect upon the divine beauty which is in the copying of the Qur'an and other religious texts. There is a "visual contemplation of God's beauty as conveyed by the intricate shapes of black letters on white paper" (Ernst 283). This goes back to an Arabic saying that "purity of writing is purity of the soul" (Schimmel, Annamarie and Rivolta 3). This notion leads Muslims to realize that without a pure soul then the writing becomes a blemish and in a way is a defiling of Al-

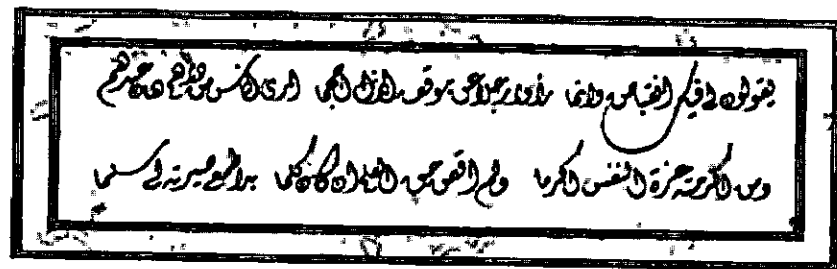


Figure 8: Deewani Calligraphy

lah, the God who gave humanity the gift of writing.

In *Adab al-mashq* the visual connection that is made between calligraphy and God is the closest way for an individual to come see Allah face-to-face. To equate seeing Allah's face in the writing of the Qur'an has a precedent that comes from the mouth of the Prophet Muhammad himself: "do not disfigure the face, for God created Adam in his own image" (Ernst 285). When looking at, and partaking in the art of calligraphy one is gazing at God's creation and beauty because the writing of Arabic letters is seen as the embodiment of Allah and all that is divine about Him. "Like gazing at beautiful human faces, contemplating the beautiful faces of calligraphy is a metaphorical love that can lead to real love" (Ernst 286). The longer one admires the beauty that the calligraphic art is the more one will fall in love with the reason behind that art, which is Allah himself and this is the greatest accomplishment and honor of all. "For the calligrapher of the spirit... the world is a book, and the writing in that book, that is, the manifestation of the divine essence. To understand this writing is to know God, and knowing God is love's passionate recognition of the features

of the beloved" (Ernst 286).

Conclusion

In Islamic culture from the beginnings of the faith to today, the art of calligraphy has been and still is important to the people who wish to reflect the beauty that Allah has given the world. The many different scripts that portray the Qur'an in all its glory allow for many to consider the very essence of who God is. For those, like Baba Shah Isfahani, who feel that calligraphy is a spiritual journey that leads one straight into the presence of God, copying the word of God is the most satisfying and delightful thing one can do with his life.

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Figure 1: Arabic Alphabet UAE Stamps and Postal History <<http://www.emirates-stamps.com/arabic.php>>.

Figure 2: Kufic Calligraphy Caroun.com <<http://www.caroun.com/.../Kufic/Kufic Script.html>>.

Figure 3: Thuluth Calligraphy Salaam <http://www.salaam.co.uk/.../march02_index.php?4>.



Kayla Schaefer, "It's a Circus Out There"

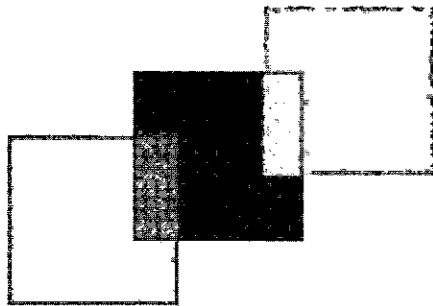
Figure 4: Naskh Calligraphy AdobeCS3ME.com <<http://www.fontworld.com/me/naskhfonts.html>>.

Figure 5: Riqa Calligraphy Center for Research in Urder Language Processing <<http://www.crup.org>>.

Figure 6: Taliq Calligraphy Fact-Archive.com <<http://www.fact-archive.com/encyclopedia/calligraphy>>.

Figure 7: Nasta'liq Calligraphy Lowlands-L <<http://www.lowlands-l.net/anniversary/farsi-info.php>>.

Figure 8: Deewani Calligraphy Sayed Ibrahim Art of Arabic Calligraphy <<http://www.sayedibrahim.com/en/>>.



Social Capital Meets Online Dating

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Intersections
Research Paper

Introduction

More than ever, people have the opportunity to connect to others through technology, and the world of dating has been forever affected by the use of the Internet and computer technology. In fact, online dating is a large and ever-growing business, accounting for one percent of all online transactions in 2005 with over 800 sites, which was a 37% increase from the previous year (Rosen et al. 2125). However, online dating reflects declining trends in social capital, as both a result of low social capital and contributing to it.

Social Capital

First, it is important to establish what social capital means. Witt defines social capital as "the interdependent networks, shared sense of how to act, and trust we have in each other that help us achieve mutual goals" (60). The two key parts of social capital are reciprocity and trust that grow out of connections between people. High social capital makes a society more

productive and efficient than a society that does not value and encourage trust and cooperation between people (Putnam, *Bowling Alone* 19, 21).

In terms of social capital, reciprocity refers to generalized reciprocity. Specific reciprocity means that a person does a favor for someone else in return for a favor. With generalized reciprocity, the people in a society help each other without expecting something back immediately, expecting that others will do the same (Putnam, *Bowling Alone* 20-21).

One issue in the decline of social capital is polarization. It is possible for people to network with others from all over the world and learn about their perspectives, but it is more likely that people will search out those who are similar to themselves. The polarization associated with the Internet is more about ideas than other biases that exist in face-to-face interactions, such as race and class. Furthermore, "single stranded" groups which only share one very specific interest may look down upon any mention of outside topics or even filter them out. This means that people in these groups are not forming the social networks that could help them solve problems outside of the group's focus, cutting down on social capital; in offline

relationships, people see each other in varied aspects of life and can connect through many shared experiences, building the trust which is essential for social capital. Putnam calls this polarization through the Internet "cyberbalkanization" and defines it as "[confining] our communication to people who share precisely our interests" (*Bowling Alone* 177-178).

How Low Social Capital Begets the Practice of Online Dating

People could be turning to online dating because of an already existing decline in social capital. In his article "Bowling Alone," Putnam describes the decline in social capital in the United States, particularly focusing on involvement in local communities and civic organizations. For example, when women joined the work force, their overall participation in civic organizations decreased, showing that working more leads to less community involvement. Without the regular interaction this kind of involvement entails, less trust and reciprocity form, which therefore means a decline in social capital (7-8).

Barraket and Henry-Waring reference many studies on online dating including research by Hardey (2002) and Brym and Lenton (2001), which show that social factors are the pri-

mary reasons that people try online dating, a major one being this issue of work. Barraket and Henry-Waring quote Brym and Lenton's findings in Canada that

Growing pressures of career and time poverty are reducing opportunities for social activity and meeting new people; [and] The increasing mobility of single people in response to labour market demands reduces opportunities to sustain intimate relationships. (155)

Barraket and Henry-Waring's research included similar responses about people's time limitations and moving because of work being problematic for traditional dating. Since peo-

ple are less able to participate in social activities or maintain social networks, online dating provides a means that can let them meet others quickly on their own time.

Lower social capital could be contributing to less success for many people in traditional dating because there is not the trust and reciprocity necessary for them to feel comfortable. "Past success at collaboration, which can serve as a cultural template for future collaboration" is missing (Putnam, *Bowling Alone* 4). For online dating, this means that people have not had much success in the past with finding someone compatible, so there is little incentive to continue traditional dating, so they try online dating instead. This cycle is a problem according to Putnam because

"social capital may turn out to be a prerequisite for, rather than a consequence of, effective computer-mediated communication" (*Bowling Alone* 177).

Why the Technology of Online Dating Lowers Social Capital

Marketers for online dating sites know that the advantages of having a website search for "the perfect match" will sell. Individual users have more possibilities in who they meet, not restricted by proximity or current social circles. Profiles can easily be searched to find individuals with desired characteristics and interests; some sites even provide searches or match users based on these criteria. Online dating is an appreciated resource for many individuals, but it cannot equal the social



Amy Schmitt, "Blind Contour Abstraction"

capital and benefit to society of traditional social settings.

Regarding traditional social settings, Putnam writes that "frequent contact on the Internet is a complement to frequent face-to-face contact, not a substitute for it" (Bowling Alone 179). With online dating, initial impressions and initial contact are not balanced between online and offline interactions. Putnam also cites the argument of Cornell Uni-

In the case of online dating, technology has provided a way to cheat traditional methods of getting to know other people in contexts that are better for social capital, such as civic organizations.

versity's computer science professor Dan Huttenlocher "that digital technologies are adept at maintaining communities already formed. They are less good at making them" (Bowling Alone 180). Something is lost with the decrease in face-to-face interaction. Certainly most Internet users take advantage of networking sites or other computer technology to stay connected to people they already know or to complement their daily interactions as Putnam describes. However, with online dating there is the possibility of actually substituting computer-mediated communication for face-to-face interaction. Mahfouz, Philaretou, and Theocharous describe this,

saying

Such impersonal communicative avenues, however, evolved from being mere means to an end to an end in themselves, where individuals could satisfy their emotional and psychological needs for interpersonal relatedness and sexual desires virtually and sometimes even anonymously somewhere on the web. Here begins the evolution of the culture of online dating with technology as its major determinant. (3017)

In the case of online dating, technology has provided a way to cheat traditional methods of getting to know other people in contexts that are better for social capital, such as civic organizations. The purposeful approach of online dating has a lower possibility of establishing nonromantic but meaningful relationships that could be created in traditional dating or other social situations. Online dating also provides an environment of what Putnam calls "drive-by relationships" saying that when "entry and exit are too easy, commitment, trustworthiness, and reciprocity will not develop" (Bowling Alone 177). Hardey's study found that many participants felt rejection when email exchange was no longer reciprocated without explanation (Barraket and Henry-Waring 159). This created, online world of many potential noncommittal, temporary relationships does not help increase social capital.

In the institutional families in the past, marriage primarily served the purpose of connecting families to gain resources. This has long been pushed aside for romantic love, and online dating furthers the idea that a person can meet and fall in love with his/her own individual choice because there is more choice of potential partners through online dating (Witt 135). In Bellah's words, "romantic love is a quintessential form of expressive individualism" (73). A person's local community and social groups become less important. With the Internet, a user is not dependent on only the resources and opportunities to network in his/her local community (Witt 60). In terms of online dating, this means that romantic relationships can be formed with anyone else who also has an Internet connection. This phenomenon of online dating provides users an efficient connection to personalities similar to themselves but may be contributing to an overall decline in social capital for society as a whole.

Cyberbalkanization is prominent in online dating. Similar to the "single stranded" groups that have an exclusive focus, there are some online dating sites that go beyond providing ways to search for specific characteristics and are specifically for people in particular groups, like members of certain religions or users who are homosexual. While many people "used online dating services to transcend their interpersonal networks," overall they were searching for others like themselves, possibly with more simi-

larities in characteristics and interests than they would find in traditional dating (Barraket and Henry-Waring 158).

While there may be indicators of strong social capital online, such as trust and reciprocity in early self-disclosure, computer-mediated communication may only be speeding up the process of self-disclosure instead of actually increasing social capital. According to Rosen et al., people who meet online will be more open about themselves than people first meeting face-to-face (2127). Speed in initial interaction does not equal high social capital. Rosen et al. proceeds further using Walther's description that quick disclosure online results from the "hyperpersonal" world of the Internet, "where one feels anonymous, distant, and safe" (2128). Putnam's idea of "drive-by relationships" are pertinent here as to why this can happen: a person can detach from someone easier online if that person is not accepting, whereas someone in face-to-face settings may be in the same social circles, therefore creating awkward or embarrassing moments later after self-disclosure.

Walther also established the Hyperpersonal Perspective which says online users make overattributions about their online partners...[and] infer perceived similarity by 'filling in the blanks' in desirable ways in developing impressions of a partner. Then, the reciprocal influences of this idealized perception and selective pre-

sentation creates self-confirming prophecies, which lead to more intimacy. (Rosen et al. 2129)

According to this theory, intimacy is created not by trust or reciprocity, but rather by what one person projects on the other based on what is desired. Social connections cannot survive on imaged perceptions.

The type of media utilized also plays a role in the intimacy of online relationships, with the "richer" media such as audio-visuals like webcams actually slowing intimacy and self-disclosure. Even the presence of a picture hindered the development of emotionally intimate conversation (Pauley and Emmers-Sommer 415). Like feelings of safety in the hyperpersonal world, the media with the largest degree of anonymity is comforting and removes inhibitions. As freeing and adventurous as this might seem, it is unfortunate that people feel it is necessary to keep their full identity hidden in order to reveal their inner selves, instead of feeling that people are not as trustworthy in personal interaction.

Conclusion

It is a concern that while computer-mediated communication may have aspects resembling high social capital, it is separate from life that is lived face-to-face. Online dating lacks the development of interaction with others in person, as similar or different as they may be, and learning to live alongside them instead of passing by their profiles if they have differ-

ent interests or if their pictures are unattractive. Online dating has certainly gained popularity because of its benefits for the individual user, but overall online dating, and the ideas of cyberbalkanization and hyperrealism that accompany it, do not lead to widespread trust and reciprocity, lowering social capital.

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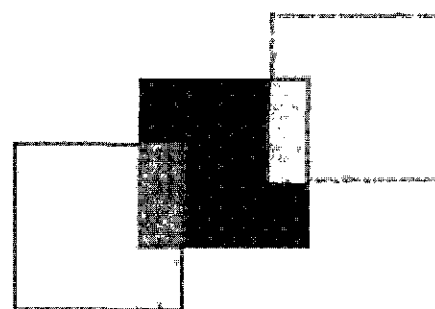
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Nitrating Methyl Benzoate

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Chemistry 235: Organic Chemistry Lab Report

Introduction

Benzene rings are organic molecules that have a set of $4n + 2$ electrons. The six p orbitals overlap to form an aromatic system. Benzene has two resonance forms, as shown in Figure 1. These resonance forms give it aromatic stability and make it more stable than otherwise expected (Vollhardt and Schore, 2007). Benzene rings have a high amount of electron density due to their conjugated systems (Wigal, 1998). Thus, they have the potential to react with electrophilic molecules. The reaction that occurs in this case is called electrophilic aromatic substitution. The general mechanism for this reaction can be found in Figure 2.

The presence of substituents on the benzene ring can affect how the reaction proceeds. An activating group is one that has the ability to donate electrons, such as an oxygen atom attached to a carbon chain/hydrogen or a nitrogen atom attached to two carbon chains. The presence of these groups causes the electrophile to add ortho or para (2 or 4 position) on the benzene ring. A deactivating group is one that withdraws electrons, such as an NO₂ group or an oxygen atom double bonded to a carbon. The presence of these groups causes the electrophile to add meta (3 position) on the ring. The exception is halogen substituents which are weak deactivators but direct electrophiles ortho or para (Wigal, 1998). Resonance structures play an important part in defining the outcome of the reaction. The

best resonance structure dictates the point of addition of the electrophile.

Methyl benzoate is a benzene ring with an ester functional group attached. Its molecular formula is C₈H₈O₂, and it is used in perfumes (Morflex, 2005). The double-bonded oxygen in the ester group creates a deactivating effect through its withdrawal of electrons, thus causing the meta addition of electrophiles. In the case of nitration, the addition of an NO₂ group, the electrophile (NO₂⁺) must first be formed by reacting HNO₃ with H₂SO₄, which acts as the catalyst for the nitration reaction (Clark, 2000). The

Figure 1: Resonance forms for benzene

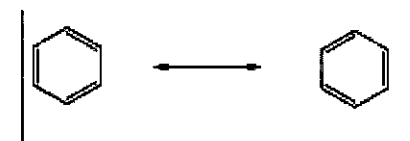
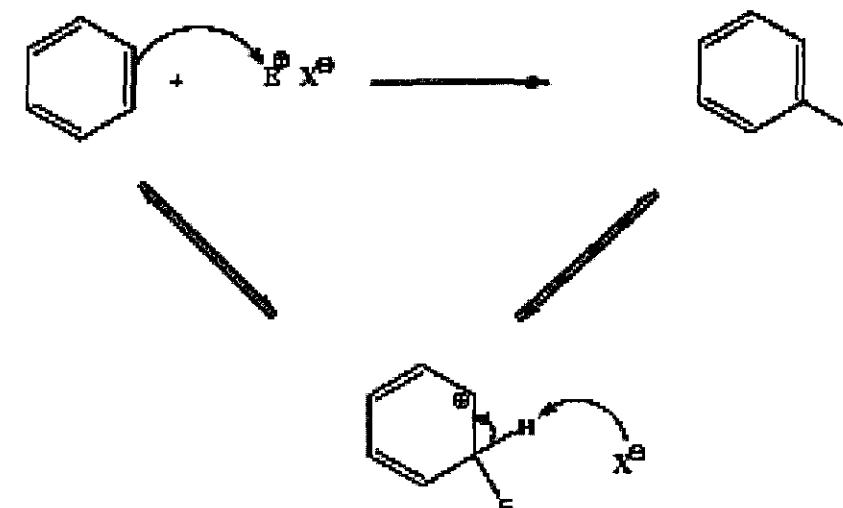


Figure 2: General mechanism for electrophilic aromatic substitution



mechanism for the formation of this nitrosyl cation is shown in Figure 3. The nitration of the methyl benzoate then proceeds as shown in Figure 4 of the appendix to form methyl m-nitrobenzoate. Nitration is a significant and useful reaction in industry. Nitrated aromatic compounds are found in munitions, and they are also formed by pharmaceutical companies in the process of synthesizing other compounds (Wigal, 1998).

Procedure

I followed the procedure outlined in a laboratory manual prepared by Dr. James Shriver (2008). I pipetted 0.6 mL of concentrated sulfuric acid into a reaction tube and added approximately 0.1835 mL, or 0.20 g (density 1.09 g/mL), of methyl benzoate to the reaction tube with a syringe. I mixed the two liquids gently by lightly tapping the reaction tube and stirring with a metal spatula. I placed the reaction tube in a beaker of ice for 15 to 20 minutes to cool it to 0° C. I made a 1/1 (v/v)

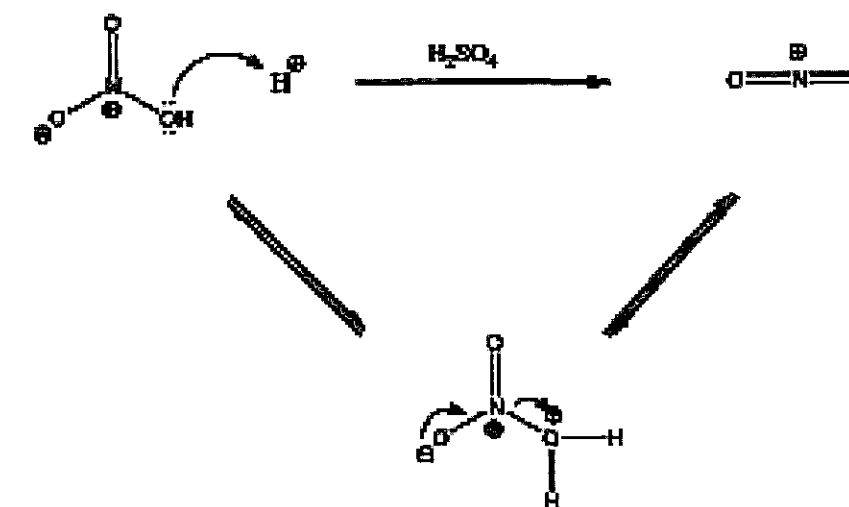


Figure 3: Formation of the nitrosyl cation

ture.

I weighed out 2.4892 g of ice in a beaker and poured the solution from the reaction tube into the beaker and mixed it with the ice. I then filtered the contents of the beaker with a Hirsch filter funnel apparatus. I rinsed the beaker out into the filter several times to ensure that I recovered all of the solution, and I washed the precipitate with about 0.2 mL of methanol made cold by placing it on ice for a few minutes. I measured the mass of the crude product by placing it in a preweighed vial and then obtaining its mass. I used a small portion of the crude product to perform thin layer chromatography using a mixture of hexanes:ethyl acetate 7:3, and I saved another small portion for obtaining the melting point of the crude compound.

I recrystallized the remainder of the crude compound by dissolving it in a small amount of methanol, using heat, adding a few drops of deionized water, and heating it again. I let the flask sit at room tempera-

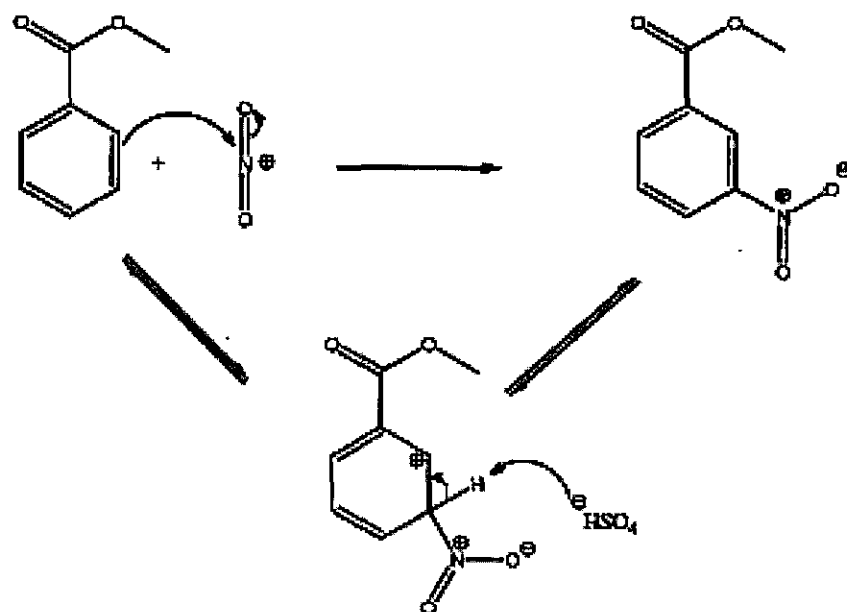


Figure 4: Nitration of methyl benzoate

ture for a few minutes, cooled it on ice for about 15 minutes, and then filtered it again on the Hirsch filter funnel apparatus. I performed a second thin layer chromatography, and I placed the rest of the pure compound in a preweighed vial and allowed it to dry. After three weeks, I weighed the vial with the dry pure compound and recorded its final weight. I then took an infrared (IR) spectrum of my pure product, and I found the melting point range for both the crude and the pure products.

Discussion

My IR spectrum contains peaks marked at 1715.5 cm^{-1} , 1525.9 cm^{-1} , and 1349.7 cm^{-1} . The peak at 1715.5 cm^{-1} is representative of the carbon-oxygen double bond, the peak at 1525.9 cm^{-1} shows the presence of a nitro group, and the peak at 1349.7 cm^{-1} indicates the carbon-oxygen single bond. I also observed small peaks at about 2970 cm^{-1} and 3100 cm^{-1} that represent the satu-

rated carbon-hydrogen bonds and the aromatic bonds of the benzene ring (Vollhardt and Schore, 2007). The IR spectrum confirmed that methyl m-nitrobenzoate was indeed the product of the reaction I performed.

A thin layer chromatography (TLC) plate was run for both the crude and pure samples. Both chromatography results look very similar, containing only one spot. Normally, three spots would have been observed in the chromatography of the crude compound, two spots being impurities. However, mine only showed one spot, indicating that my crude compound was already very pure. I found that the melting point range of my crude product was 77°C to 78°C. The melting point range of my pure product was 78.5°C to 79.5°C. The literature melting point range of methyl m-nitrobenzoate is 76°C to 80°C (Oxford, 2003). In accordance with the results of my TLC, the crude product was already pure, supported by the fact that its melt-

ing point range lies within the range reported by the literature. The pure product was purified a little further, evidenced by the fact that its melting point range is one and one-half degrees higher than that of the crude product.

I began with 0.20 g of methyl benzoate as one of my reactants, and I ended with 0.0074 g of methyl m-nitrobenzoate as my product (the initial weight of the vial was 3.4693 g, and the final weight was 3.4767 g). Since the molar mass of methyl benzoate is 136.14792 g/mol and the molar mass of methyl m-nitrobenzoate is 181.14548 g/mol, and since there is a one-to-one mole ratio between the two compounds, I calculated that my expected yield from 0.20 g of reactant should be 0.27 g. My percent yield was 3.3%.

An ideal yield would be 100%. However, even in comparison with a non-ideal yield, a 3.3% yield is not very high. I had a greater amount of crude product before I recrystallized it, and since my crude product was already very pure, I calculated the percent yield of crude product to see what the yield was without recrystallization. The yield was 12.9%, also noting the fact that when I weighed the vial with my crude product, it may have still contained some moisture because I was not able to allow it to dry for a week. Thus, I lost roughly three-fourths of my product during the recrystallization process. I experienced difficulties trying to make the product recrystallize. I used only a small amount of methanol, about three or

four mm in the bottom of the Erlenmeyer flask, and added a few drops of water afterwards. I let it sit in the ice bath for 15 minutes, longer than usual, because I was waiting for more crystals to form. My professor looked at it finally and said that it was all right. The solution had formed all the crystals that it was going to, and the ones that did form looked very nice; there just weren't very many of them.

The only other thing that could have happened that might have caused the reaction to not work well and give such a low yield is that my mixture of concentrated sulfuric and nitric acids may not have been exactly a 1/1 mixture. I intended to use approximately 4 drops of each acid, as outlined in the manual, but an extra drop or two may have slipped out of the pipette when I was adding the nitric acid. Perhaps this had an effect on how the reaction proceeded. It is entirely possible also that other events occurred that I was not aware of that affected the yield of my reaction. However, I am certain that the reaction did work, and my result was pure methyl m-nitrobenzoate, however small of an amount it was.

Future Directions

There are other ways to

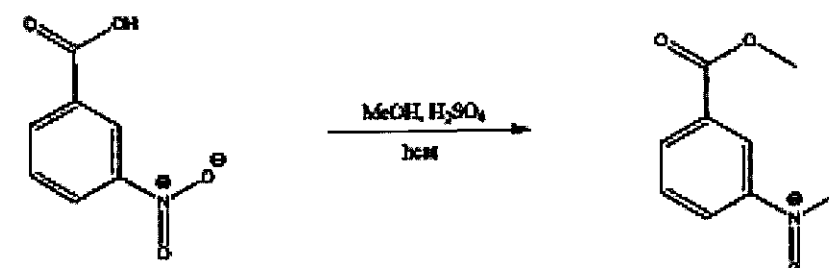


Figure 5: Esterification of m-nitrobenzoic acid

form methyl m-nitrobenzoate in addition to nitration of methyl benzoate. It would be possible to make it by performing a Fischer esterification on m-nitrobenzoic acid shown in Figure 5. Another method for nitration uses fuming nitric acid instead of a mixture of nitric and sulfuric acids as I did. This reaction proceeds, but it is more difficult

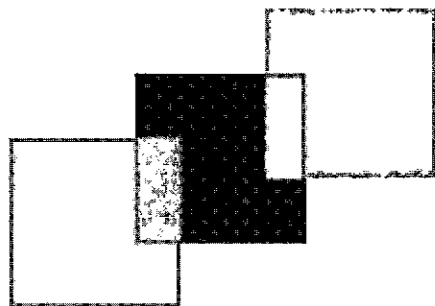
I am certain that the reaction did work, and my result was pure methyl m-nitrobenzoate, however small of an amount it was.

(Kamm and Segur, 2007). There are many possibilities for performing a single reaction, but most of the time, we try to find the one that works the best or that is the most cost-effective. Today, scientists are also investigating nitration reactions that occur in the gas phase. Some nitration reactions can produce intermediates that are harmful for humans and other organisms (Borghesi et al., 2005). The more we learn about chemistry and reactions such as nitrations, the more we can help humanity

and improve the world.

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Research Paper

Después de la Guerra Civil Española, dentro de los años 1939-1975, España experimentó una época de silencio. Bajo el reinado del dictador Franco, expresarse en una manera libre contra las ideologías del régimen resultó en el encarcelamiento, la tortura, las desapariciones y la muerte. La censura era muy estricta, especialmente en el cine, donde las imágenes del NODO presentaron antes de cada película la cara buena de Franco y la propaganda de la dictadura. El régimen existía totalmente en el personaje de Franco y por eso, cuando él se hizo más débil en su edad mayor, la censura también perdió un poco de su fuerza. Era en esta época de los últimos años de la dictadura que algunos directores se atrevieron a criticar el gobierno a través de sus películas (Kinder 87). *El espíritu de la colmena*, dirigida por Víctor Erice, se estrenó en Madrid en 1973 y presenta la vida de una familia, especialmente la de Ana, la niña menor, el año después del final de la guerra (De Ros 27). En su película, Erice usa el silencio, el monstruo de Frankenstein,

Monstruos y memoria: el régimen de Franco en *El espíritu de la colmena* de Víctor Erice

Emily DePenning

y una niña como su protagonista para representar la historia reprimida de los vencidos de la guerra civil y demostrar el impacto de este pasado atormentado en la segunda generación de la posguerra.

Erice no empieza su película con música dramática e imágenes impresionantes, sino que oímos una canción tranquila y casi espeluznante. La canción establece el estado de ánimo de toda la película que continúa con pocos sonidos entre un silencio extraño. El elemento más fuerte de *El espíritu de la colmena* es este silencio pesado que está presente por toda la película. Aunque hay diálogo, el silencio domina todo el filme en una manera en que parece una película muda. En su artículo "Innocence Lost: Sound and Silence in *El espíritu de la colmena*," Xon De Ros nota los elementos de una película muda en el filme de Erice: "the presence of silent cinema is particularly foregrounded in the... almost total absence of speech, or even more in the merely exclamatory form (indicating rather than explaining) in which the little speech there is, appears" (33). De Ros usa como un ejemplo una escena en que vemos a las hermanas, Ana e Isabel, de

la familia principal del filme, al lado de la vía, esperando el tren. No dicen nada durante toda la escena menos "¡Ya viene!" refiriendo al tren, y una exclamación de "¡Ana!" de Isabel cuando su hermana no se mueve de la vía del tren. Estas exclamaciones, junto con el silbido del tren, aumentan el silencio porque añaden tensión a los momentos en que no hay sonido y diálogo.

De Ros dice también que "Not only are the dialogues scarce and laconic but there are also instances of loss of intelligibility either by a lack of voice definition as in the whispered dialogues between the two sisters, or by a proliferation of voices as in the opening sequence where a group of children break into excited uproar at the arrival of the traveling cinema" (33). Los susurros y la canción indescifrables son otros ejemplos de cómo el silencio está presente incluso tras las palabras habladas. En las palabras que los personajes comparten tenemos el sentido, como observadores, que hay cosas que quieren decir, cosas que residen en lo no mencionado y las expresiones de los ojos. Esperamos el diálogo, algún sonido que nunca viene

para aliviar el peso incómodo del silencio.

Este silencio que impregna todo en *El espíritu de la colmena*, representa la represión del régimen de Franco que tenía influencia aún en las vidas diarias de los españoles. Erice, un español quien conocía bien el peso de la dictadura, manifiesta la idea de silencio y la represión de España bajo el poder de Franco con algo personal: una familia. La familia vive en una casa grande que es sugerente de riqueza y esplendor anterior; sin embargo, sólo vemos un hogar lleno de silencio pero casi vacío con pocos muebles como si nadie viviera allí. Esto ejemplifica todo el país de España, que después de la guerra está pobre y rota.

Dentro de la casa, el silencio existe entre las relaciones de la familia. La pareja, Fernando y Teresa, intercambia solamente dos palabras en toda la película. En una escena Teresa está en la cama. Finge que duerme cuando su esposo entra en la habitación para no tener que hablar con él. La cámara se enfoca en la cara de Teresa y solo oímos los movimientos de Fernando en el cuarto. La escena permanece en Teresa por mucho tiempo, un período casi insufrible, como el silencio largo hace que se sienta la incomodidad. La soledad de esta pareja, como en esta escena, es evidente en toda la película. Fernando pasa todo el día solo, ocupándose de sus colmenas, escribiendo en su diario, escuchando la música, o

cualquier cosa le ocupa. De la misma manera, Teresa pasa la mayoría del tiempo en soledad, apareciendo solamente en una escena con Ana en que tiene relación con su familia. En contraste, las hermanas Ana e Isabel pasan mucho tiempo juntas pero sienten la represión también. En la casa, el diálogo entre ellas siempre está en susurros y muchas de estas conversaciones tienen lugar en su cuarto en el secreto de la noche y terminan tan pronto como oyen los pasos de su padre. Quizás la escena con el tren que analiza De Ros representa esta sociedad de silencio también. El tren representa el régimen y la progresión de España franquista. Ana no puede quedarse en la vía sin matarse y sólo puede



Michelle La Plant, acrylic and sand on masonite

observar el paso sin hablar. Una vez, vemos la ruptura de silencio cuando las niñas, saltando en sus camas, riendo y gritando como es normal en los juegos de niños, están silenciadas por la criada que viene inmediatamente para disciplinarlas. Estas relaciones y la manera de vivir en esta casa muestran la vida en general durante aquella época en España cuando todos tenían miedo de hablar del gobierno y el pasado.

El hecho de que Erice quiere identificar a la familia y su casa con el régimen de Franco se ve en el título y el significado de la colmena. Fernando, quien cuida de abejas, escribe de su colmena y dice:

Alguien a quien yo enseñaba últimamente mi colmena de cristal, el movimiento de esa rueda tan visible como la rueda principal de un reloj; Alguien que veía las claras agitaciones innumerables de las panales...la actividad diversa y incesante de la multitud, el esfuerzo despiadado y inútil, las idas y venidas con un ardor febril, el sueño ignorado fuera de las cunas que ya deshecha el trabajo de mañana, el reposo mismo de la muerte,...alguien que miraba esas cosas, una vez pasado el asombro, no tardó en apartar la vista en la que se leía no sé que tristeza y espanto.

Es evidente que se refiere a sí mismo y a su familia porque la escena cambia a mostrar a Fer-

nando mirando a sus hijas durmiendo mientras que todavía oímos estos pensamientos de las vidas tristes de sus abejas. Después, Erice corta a una toma de la casa desde afuera, donde vemos la ventana que parece ser panal, iluminada por una luz dorada. La impresión es claramente que la casa es la colmena y los de adentro son las abejas tristes. La conexión de la colmena con la casa y España en general nos lleva al principio, donde vemos por primera vez a Fernando, trabajando con sus colmenas. Durante esta escena, vemos las abejas pero oímos la voz de Teresa escribiendo una carta. Escribe, "Pero, a veces, cuando miro a mi alrededor y descubro tantas ausencias, tantas cosas destruidas y, al mismo tiempo, tanta tristeza, algo me dice que, quizá con ellas, se fue nuestra capacidad para sentir de verdad la vida." Como ocurren a la vez, su reflexión de la vida en España después de la guerra y la imagen de la colmena están conectadas. Ellos, con toda España, son las abejas atrapadas en la colmena de silencio, en la represión de la memoria dolorosa. Viven sin expresar su dolor y reconocer el pasado hasta el punto en que la maestra pregunta a una niña, "¿Para qué sirve el corazón?" y no sabe la respuesta.

La vida de la colmena no queda tranquila en su silencio. Erice introduce un espíritu que asalta a la familia, especialmente a la niña Ana. El espíritu aparece en la imagen del monstruo de Frankenstein que llega al pueblo de Hoyuelos a través del cine, acompañado por el misterio e incertidumbre

de un mito. Un grupo de niños saludan el camión que lleva la película al pueblo cantando, "Vamos a contar mentiras" (De Ros 36). Ana e Isabel asisten al estreno de la película y un hombre avisa en el prólogo del filme que el público "no lo tomen muy en serio" el cuento de Frankenstein. Sin embargo, Ana no está segura que el monstruo sea un mito aunque su hermana mayor le dice que "todo en el cine es mentira." Isabel, jugando con la credulidad de su hermanita, decide fabricar una historia en la que transforma al monstruo en un espíritu que vio en algunas ruinas en su pueblo. La mentira de Isabel se convierte en realidad cuando Ana descubre a un guerrillero republicano que saltó del tren que pasa por su pueblo y se refugió en las ruinas que Isabel había indicado como la residencia del espíritu. Como Erice intentaba conectar el guerrillero con el espíritu, Ana relaciona al hombre con el monstruo de la película, y como la niña que se hace amiga de la criatura de Frankenstein, Ana acepta la responsabilidad de ayudar al guerrillero. Los dos rechazados por la sociedad, el paralelo entre el mito del monstruo y el guerrillero es todavía más evidente cuando consideramos con De Ros que "the monster which haunts the protagonist comes from James Whale's 1931 film version in which, unlike its literary original, the creature was a silent character, twice a misfit, for his silence in the flourishing World, and for his striking physical appearance" (34). El guerrillero, también, no habla siquiera una

palabra durante toda la película. Además, vemos la conexión entre el monstruo y el guerrillero cuando el soldado muere y su cuerpo está puesto en una mesa debajo de la pantalla donde las imágenes de la película habían aparecido (Labanyi 77).

Con todas estas conexiones, Erice usa el símbolo del espíritu del monstruo para representar la memoria de la guerra que no tiene voz en el presente. Como he explorado antes, España bajo Franco no tenía lugar para las historias de los derrotados. Los guerrilleros, un grupo clandestino de republicanos, eran los únicos que seguían luchando contra la represión del régimen. La respuesta de Franco, sin embargo, era más duro y La Guardia Civil exterminó el movimiento guerrillero con rigurosa eficacia, que Erice demuestra en su filme con el fusilamiento del guerrillero refugiado (12 preguntas). No obstante, la aparición del espíritu en la forma del guerrillero muestra que la historia de los vencidos no se puede ignorar. Jo Labanyi, en su artículo "History and Hauntology; or, What Does One Do with the Ghosts of the Past? Reflections on Spanish Film and Fiction of the Post-Franco Period," explica muy bien la presencia del espíritu en la película de Erice. Labanyi dice que el pasado que no está resuelto aparecerá en el presente como fantasmas de los muertos que asalta a los vivos, insistiendo en el reconocimiento de su memoria (66). Así, en *El espíritu de la colmena*, "the monster stands as the embodiment, which returns to

haunt the present, of a collective living death..." (76). El guerrillero, como uno que no tiene reconocimiento en la sociedad, hace un ejemplo perfecto de un fantasma, "For ghosts, as the traces of those who have not been allowed to leave a trace... are by definition the victims of history who return to demand reparation; that is, that their name, instead of being erased, be honored" (66). Pero el guerrillero no recibe el honor que merece, porque en la España del filme la sociedad acepta las mentiras y propaganda del régimen, viendo la memoria de los derrotados como la leyenda de Frankenstein y su monstruo, algo para no tomar muy en serio.

Erice, sin embargo, no termina su filme sin la esperanza de justicia. La niña Ana, la protagonista, rebela contra las normas de la sociedad. Representa la búsqueda de la verdad y la continuación de la historia a través de las generaciones de la posguerra. Desde el principio vemos el interés especial que Ana tiene para las cosas rodeadas por misterio. Durante la película de Frankenstein, pregunta a su hermana, "¿Porque le ha matado a la chica y porque le han matado a él?" La respuesta a sus preguntas es silencio, aunque le pregunta a Isabel dos veces. Finalmente, Isabel responde que le dirá luego, y a la misma vez oímos en el fondo un hombre en la película gritando, "¡silencio!, ¡silencio!", como si estuviera reprendiendo a Ana por sus inquisiciones. Simbólicamente, Ana choca con el mismo silencio represivo que enfrentó a los

individuales que se atrevieron a cuestionar el régimen o investigar el pasado. A pesar de la resistencia de su hermana, Ana sigue persiguiendo el espíritu del monstruo y cuando cree que lo encuentra en la aparición del soldado, le ofrece su amistad. En una escena Ana ata los zapatos del guerrillero mientras él descansa, un acto en que Ana toma la responsabilidad de cuidarle y simbólicamente, cuidar la continuación de su memoria. Un lazo fuerte forma entre Ana y su "espíritu." Entonces, cuando La Guardia Civil le mata, reacciona con devastación y huye de su familia. En esta acción, Mercedes Camino observa que Ana "...brings home the sense of historical loss of the Civil War, as we share in her devastation and sense of defeat at the death of the *maquis* that she had befriended" (101). Ana siente la tristeza de su familia, y la de toda España después de la guerra, pero trata con el dolor en una manera distinta. En vez de ignorar el dolor, o hacerse obsesionada con el pasado, Ana acepta la verdad de sus experiencias, permitiendo "...an acknowledgement of history, that allows one to live with its traces" (Labanyi 66). Esto se hace evidente cuando vemos a ella perdida, llena de miedo en el bosque durante la noche. Allí tiene una alucinación en que aparece el monstruo de Frankenstein. El monstruo se le acerca y Ana acepta su abrazo antes de que la cámara corte a otra escena. Luego, se puede verificar que la aceptación del abrazo es un símbolo de su decisión de seguir buscando la historia verdadera mientras

que el resto de su familia permanece en el silencio y el olvido. Después de un período de recuperación de las heridas que causaron el horror de sus experiencias, Ana sale de su cama, otra vez por el secreto de la noche, para llamar al espíritu.

Esta escena en que Ana llama al espíritu, la escena final, es tal vez el momento más importante de la película. Vemos cómo los productos de la guerra, como el guerrillero refugiado, han afectado la identidad de Ana, una niña de la generación de la posguerra. En la escena, Ana se despierta en medio de la noche. Como si alguien le llamara, ella va a



Libby Quatier, charcoal

las ventanas que abren al patio mientras que oímos las instrucciones de Isabel a su hermana de cómo llamar al espíritu. Mirando hacia la luna Ana hace el encanto, susurrando "Soy Ana, Soy Ana." Mercedes Camino interpreta este acto como una rendición de su identidad individual para aceptar la historia del guerrillero que tanto le ha impactado. Camino dice, "...at the film's end, Ana is seen to cling to a weakened sense of individual identity to communicate with the 'monster' that she calls by whispering her name..." (102). Lori Hope Lefkowitz, en su artículo, "Inherited Holocaust Memory and the Ethics of Ven-

triloquism," elabora esta idea del impacto del pasado en la identidad de las generaciones siguientes. Describe que, como una hija de padres que sobrevivieron el Holocausto, siente el peso de esta tragedia horribil y la responsabilidad de guardar las historias de su familia para que no sean olvidadas. También sabe que estas historias forman una parte inevitable de su identidad, porque las historias continúan a través de la memoria de los hijos. Lefkowitz dice que este "inner compulsion to repeat the narratives can make one feel like a medium through whom other voices speak, the puppet in a ventriloquist act" (38). Se puede ver a Ana en el rol del títere cuando rinde su nombre para la causa de saber más del espíritu. Y Erice nos indica que el encanto de Ana no sale en vano, porque aunque no vemos el regreso del espíritu en la forma de otro guerrillero, otro monstruo del pasado, "the feeling of its presence is conjured up through sound," cuando el silbido de un tren rompe el silencio, insinuando la llegada de otro guerrillero y presagiando las voces derrotadas superando el silencio represivo del régimen (De Ros 35).

La escena final no sólo es importante por lo que nos dice del personaje de Ana, sino que nos revela el mensaje principal que Erice quería demostrar con su película. La imagen con que Erice termina su filme es de Ana en el patio, entre dos ventanas abiertas decoradas con el diseño de panal. Nos recuerda otra vez la colmena de su padre y nos damos cuenta de que Ana, la abejita, se ha escapado de su prisión. Así vemos la esperanza

de Erice y el propósito de su película. Erice usa a Ana, una niña que representa a los dos grupos, mujeres y niños, que más sintieron la represión del silencio para incorporar "the point of view of the defeated" y con la imagen de Ana entre las ventanas abiertas, demostrar cómo las generaciones después de la muerte de Franco pueden romper este silencio (Camino 102). Mercedes Camino explica este propósito de Erice: "Released in Spain during the last years of Franco's life and dictatorship, the 'Spirit of the Beehive' epitomizes the way the Civil War was internalized by the generation that grew up after Franco's victory. In fact, it can be said that the film has been appropriated in Spain for that end"(94). Todavía atrapado en la colmena que era el régimen, Erice no sólo creó una obra que critica a Franco, sino que su película es en sí misma un espíritu que llama a una generación de Anas a contar la historia escondida en el silencio.

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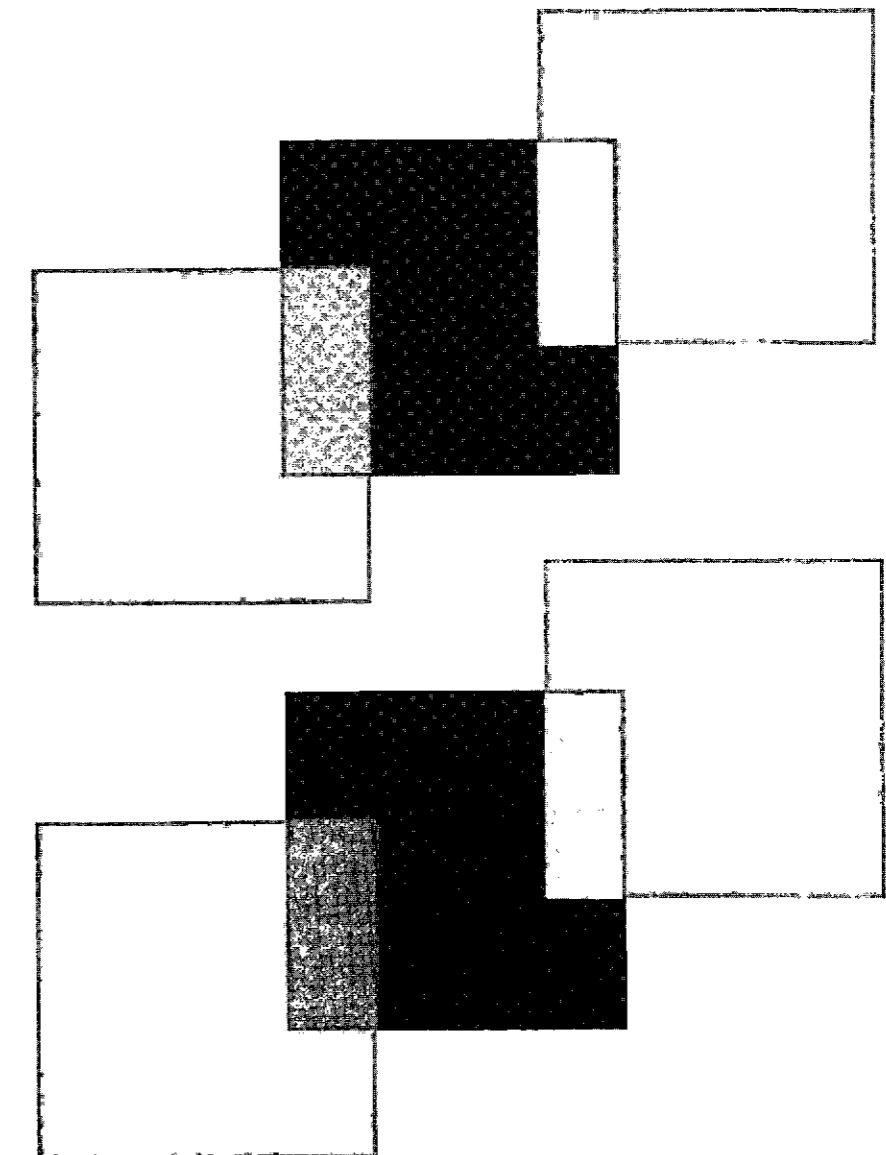
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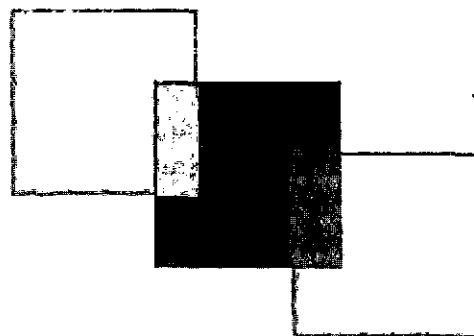
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A Note from the Editors and Illustration Credits



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The editors of *The Writing Anthology* would like to recognize the following artists for the contribution of their artwork:

"Untitled" by Michelle La Plant
Mixed media on wood, cover

"Untitled" by Lori Ruby
Charcoal, page 6

"Untitled" by Michelle La Plant
Acrylic on wood, page 13

"Order" by Karien Wilson
Black marker, page 17

"Untitled" by Sarah Hamilton
Acrylic on masonite, page 23

"Self Portrait" by Amy Schmitt
Graphite and charcoal, page 30

"Combative" by David Ziemann
Black marker, page 34

"Noise" by Kyle Ray
Black and gray marker, page 37

"Noise" by Kayla Schaefer
Black and gray marker, page 41

"Untitled" by Nicole Sikkema
Black and white paper sculpture, page 48

"It's a Circus Out There" by Kayla Schaefer
Acrylic on canvas, page 55

"Blind Contour Abstraction" by Amy Schmitt
Graphite, page 57

"Untitled" by Michelle La Plant
Acrylic and sand on masonite, page 64

"Untitled" by Libby Quatier
Charcoal, page 68

A Note from the Editors

As co-editors of the 2009 edition of *The Central College Writing Anthology*, we would like to note that the talent of the students of Central College has made this year's selection process extremely challenging. Each year, faculty members are asked to nominate students' writing that exhibits excellence and accomplishment in their field of study. After receiving seventy examples of student work from a variety of disciplines and genres, we were able to narrow the selections to what you see included in this anthology. Throughout the selection process, we were repeatedly impressed by the excellence exhibited by Central students.

We would like to thank all of the faculty members for their nominations and congratulate all the nominees on their achievement. Additionally, we would like to thank this year's faculty advisors: Professors Josh Dolezal, Walter Cannon, and Elena Vishnevskaya. We appreciate their insight and support. We would also like to thank Professor Matt Kelly and all the artists who contributed to our publication, especially Michelle La Plant who designed the front and back covers of this year's edition. As always, we could not publish *The Writing Anthology* without the help and guidance of Cyndi Atkins, the director of Central College publications. Her assistance and expertise continues to be appreciated year after year.

Each year, we select an author to receive the John Allen Award for the best example of student writing. This year, we awarded this honor to both Molly Pim's "Dante's Dark Forest" and Kristyn Hill's "Dubai and the UAE: A Middle East Anomaly."

Once again, we offer congratulations to all those that contributed to the publication of the 2009 edition of *The Writing Anthology*.

Stacey Whittle '10
Danielle Jacobson '09