

The Writing Anthology



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Dear Readers,

Welcome to the 39th edition of *The Writing Anthology*.

Founded in 1981 by now-retired Central College professor Dr. Walter Cannon, *The Writing Anthology* is a compendium of exceptional student work from across the liberal arts curriculum. After reviewing dozens of submissions, we selected the following eleven pieces for inclusion in this year's anthology. The difficulty of this selection process is a testament to the excellent quality of student writing at Central College, and we are proud to see all the hard work put in by our peers.

There are an unlimited number of perspectives a person can use to examine a single topic. When we consider something assumedly familiar in a new context, we not only expand our personal mindset, but also create the opportunity for deeper conversation between individuals. The pieces in this year's anthology are dedicated to exploring unique contexts of well-known topics, such as the Vietnam War, the pop culture phenomenon *Game of Thrones*, and one of the Midwest's most celebrated writers—Willa Cather. Considered as a whole, we believe this anthology develops a compelling statement about the importance of reading authors, literature, and experiences in their proper context.

Each year, the John Allen Award is granted to the author of the highest quality student writing. This year, we are pleased to announce that Marina Paul will receive this honor. Marina's essay "Teaching Elementary Mathematics to Students with Disabilities" is a persuasive call-to-action which highlights the lived experiences of students with disabilities in considering alternative strategies for mathematics instruction. Marina's attention to a context which is so often overlooked shows her dedication not only as a writer and a researcher, but also as a developing educator.

We would like to congratulate all of the student authors on their accomplishments and for producing such excellent work. Additionally, we thank the professors who took notice and submitted these essays to *The Writing Anthology*. Thanks also to Professor Mat Kelly for his discerning eye and for again agreeing to design this year's cover, and to all of the talented artists for their outstanding contributions which make *The Writing Anthology* a well-rounded and visually-interesting publication. We would particularly like to recognize Sheridan LaCoste for producing this year's cover art. Finally, we offer our thanks to Steffanie Bonnstetter for her expertise, and to Jordan Bohr and the student workers of Central College Communications for their outstanding work in bringing *The Writing Anthology's* website to life.

Most importantly, we acknowledge our faculty advisors, Dr. Valerie Billing and Dr. Michael Harris. Thank you for your contributions and willingness to step into this role in such a pivotal year.

Again, thank you to all who made this year's publication possible, and please enjoy the 2019 Writing Anthology!

K.E. Daft '19
Marin Harrington '21

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Literary Style in *Nervous Conditions*

Brandon Rosas

ENGL-212: African and Caribbean Literature

“One of the most infuriating habits of these people was their love of superfluous words.” – Chinua Achebe, Things Fall Apart

Tsitsi Dangarembga writes her debut novel, *Nervous Conditions*, with a liberatingly dense style. Unlike that of many other African writers, Dangarembga’s periphrastic, prolix prose harkens back more to that of Charles Dickens than to that of Chinua Achebe. In *Nervous Conditions*, Dangarembga’s writing style paces her narrative and characterizes her narrator, Tambu. Dangarembga’s writing style separates *Nervous Conditions* from the majority of its fellow entries into the Postcolonial African novel genre.

Dangarembga’s writing style in *Nervous Conditions* might be termed baroque. Accordingly, the author’s prose strikes the reader as circumlocutory, cerebral and clever. For example, Dangarembga writes, in the voice of her narrator, Tambudzai:

And although the stretch of road between the fields and the terminus was exposed to the sun and was, from September to April, except when it rained, harsh and scorching so that the

I was impressed by the boldness of Brandon’s analysis of Tsitsi Dangarembga’s “baroque style” in *Nervous Conditions*. He demonstrates how her distinctive literary style is an essential aspect of her remarkable *Bildungsroman*. In doing so, Brandon helped me understand why I’ve always enjoyed this novel so much.

- Michael Harris

glare from the sand scratched at your eyes, there was always shade by the fields where clumps of trees were deliberately left standing to shelter us when we ate our meals or rested between cultivating strips of the land. (2)

Dangarembga’s sentence above spans seven lines of text (in the book), two miles of road, and eight months, while taking the reader from a leisurely walk to exhausting work in the fields. Punctuation interrupts thoughts, such as the nature of the expanse of road that Tambu describes, with not only supplementary but also restrictive statements. As such, the descriptive focus of Dangarembga’s text wanders, just as her narrator recounts doing across the hills of her homeland. However, the author uses this sentence structure not only for detailed description of scenery, but also for rapid analysis of anything which Tambu deems worthy of reporting to her reader. For this reason, *Nervous Conditions* is markedly distinct from other Postcolonial African novels, such as Yaa Gyasi’s *Homegoing*, Dinaw

Mengestu’s *All our Names*, and Helon Habila’s *Waiting for an Angel*.

Dangarembga’s superabundant style stands in stark contrast to that used by her African forebear, Chinua Achebe, in his novel *Things Fall Apart*, but is perhaps similar to that of her contemporary, Ta-Nehisi Coates. Whereas Dangarembga writes sentences like the one in the above paragraph, Achebe lets shorter sentences suffice: “The night was very quiet. It was always very quiet, except on moonlit nights. Darkness held a vague terror for these people, even the bravest among them” (9). Dangarembga’s style is closer to that used by the African-American author Ta-Nehisi Coates in his essay, “The Case for Reparations”: “If we conclude that the conditions in North Lawndale and black America are not inexplicable but are instead precisely what you’d expect of a community that for centuries has lived in America’s crosshairs, then what are we to make of the world’s oldest democracy?”

Writers are often encouraged to “show, not tell,” but Achebe has already done a stellar job of “showing” what Frantz Fanon calls the “nervous condition” of Africans (v), so modern African writers, like Dangarembga, and writers of African-American descent, like Coates, are able to engage more actively in “telling” modes of writing.

First, Dangarembga’s baroque writing style paces her novel. The slower rate at which Dangarembga presents her story allows the reader to slow down and digest each image or idea at her or his leisure. The punctuation of the baroque style allows Dangarembga to almost “freeze time” and present the pictures that she creates like a series of tableaux:

The bus terminus – which is also the market, with pale dirty tuckshops, dark and dingy inside, which we call magrosa, and women under msasa trees selling hard-boiled eggs, vegetables, seasonal fruit, boiled chicken which is sometimes curried and sometimes not, and anything else that the villagers or travelers might like to buy – is at least two miles’ distance from our homestead. (2)

With each appositive, it is as if the narrator leads us to step into an Umtali tuckshop, sniff a merchant’s fruit, or sample her chicken, without sacrificing any time in the narrative.

Second, Dangarembga’s long, descriptive sentences with frequent pockets for

commentary allow her novel to focus on the psychology of her characters. The author allows readers to get a sense of the idiosyncratic personality of Tambu through the narrator’s lengthy commentaries on what she observes and feels: “I was not sorry when my brother died. Nor am I apologizing for my callousness, as you may define it, my lack of feeling” (1). From Tambu, the reader also receives insight into the working of the minds of the novel’s other characters: “Thus my uncle’s gesture

The careful crafting of the right expository buildup creates a “kairotic moment,” or “the right time” (rhetorically) in which to say “the right thing”...

was oceanic, and my father, who liked hyperbole, did not need much persuading to see the sense of this plan” (4). Not all of Dangarembga’s sentences are long, however; she purposefully varies their length.

Dangarembga’s variation of the length of her sentences creates a rhythm in the novel. We see this rhythm even in the span of a single sentence, with dependent clauses adding the additional measures that shape that sentence into music: “There

was swaying of hips, stamping of feet to the pulse of these social facts” (4). Because rhythm is highly valued in African society, it is likely that rhythmic writing comes naturally to Dangarembga, and it evokes a feeling of “African-ness” that distinguishes *Nervous Conditions* from many Western novels that are also written in English and some of which are also set in Africa. Besides imparting an authentic African flavor to her novel, Dangarembga’s rhythm also lays the foundation for Tambu’s witty barbs to snag the reader’s attention.

Dangarembga’s style helps Tambu divulge her feelings in a rhetorically-impactful manner. She comments continuously on a character or situation, attempting to evaluate her subject fairly, and then bites with an unexpectedly bitter observation:

Perhaps I am being unfair to [my brother], laying all this blame on him posthumously, when he cannot defend himself and when I have seen enough to know that blame does not come in neatly packaged parcels....Thinking about it, feeling the injustice of it, this is how I came to dislike my brother, and not only my brother, my father, my mother – in fact everybody. (12)

The careful crafting of the right expository buildup creates a “kairotic moment,” or “the right time” (rhetorically) in which to say “the right thing,” for each of Tambu’s scathing declamations. It is this viperous voicing of her

thoughts that reveals not only Tambu's intelligence and acculturation, but especially the acrimony that she feels about the injustice embedded in her experiences. While the facilitation of these statements' rhetorical power completes the effects of the pacing of *Nervous Conditions* by Dangarembga's style, the resulting characterization of Tambu is this style's second major effect.

Beyond pacing her novel, Dangarembga's baroque writing style reveals the character of her narrator and protagonist, Tambu. Tambu tells the story of *Nervous Conditions* as an adult looking back on her youth with a more informed perspective. The baroque voice that the elder Tambu inherits from Dangarembga first sets her apart from almost all the other characters in her novel and secondly reveals the sort of person that she has become as a result of the transformation that she undergoes between the events of this novel and her telling of them.

Principally, Dangarembga's style becomes Tambu's narratorial voice and separates the protagonist from her supporting characters. Though this sophisticated voice belongs to the elder Tambu, her ability to recount so much detail and to make such keen observations about other characters shows the curiosity that carried her to the top of her class and set the stage for her transformation. Unlike other observant narrators, however, Tambu not

only describes her subjects at length, but also analyzes them from multiple angles: "I could not cold-bloodedly inform my sisters that I had been thinking of how much I disliked our brother. I felt guilty about it. As he was our brother, he ought to be liked, which made disliking him all the more difficult. That I still managed to do so meant I must dislike him very much indeed!" (65). Tambu is highly self-aware,

Dangarembga's style gives Tambu the opportunity to tell her audience a great many more things than are appropriate to say aloud.

and her constant analysis of herself and others sets her apart from all of the other characters—with the possible exception of her anglicized cousin, Nyasha. In fact, Tambu's erudite discourses make the precocious Nyasha seem less out of place in her family. Dangarembga's style gives Tambu the opportunity to tell her audience a great many more things than are appropriate to say aloud. This feature makes Tambu herself appear perhaps precocious toward her elders, and judgmental towards her peers. The sheer volume of Tambu's insights also foregrounds her

as one of the primary actors in her story, despite her relatively limited scope of action as a young girl in Rhodesia. Tambu's commentary also makes her sound decidedly more "English" than most of her compatriots.

Dangarembga's baroque style gives the elder Tambu what the protagonist's mother calls "Englishness." Tambu frequently uses formal register and dry humor: "[The story of my family] was truly a romantic story to my ears, a fairy-tale of reward and punishment, of cause and effect. It had a moral too, a tantalising moral that increased your aspirations, but not beyond a manageable level" (19). Tambu's discursive narration harkens back to the writing of the English authors Charles Dickens, J.R.R. Tolkien, and C.S. Lewis, and therefore not only makes Tambu sound English herself, but also implies that she has studied these (or similar) authors at length. The pragmatism that underlies the aforementioned quote is also characteristically English.

The formality that Dangarembga's style imparts to Tambu imbues her with reliability as a narrator. The adult Tambu's observations bely a sharp mind that appears to distinguish her as a superior candidate for schooling to her brother Nhamo, and also shows that she has achieved her mission of becoming a "wom[a]n of the world" (134). The reader is inclined to consider and trust Tambu's many words because she or

he can sense that Tambu has given considerable thought to them. The fact that Tambu has so much to say about her experiences shows us that she does, indeed, “feel many things these days, much more than [she] was able to feel when [she] was young and [her] brother died” (1). However, Tambu’s critical perspective also suggests a maturation process that has involved more than just intellectual development; for example: “That first impression of [the house’s] grandeur was too exotic ever to fade, but I have learnt, in the years that have passed since then, to curb excesses and flights of fancy. The point has been made: I can now refer to my uncle’s house as no more than that—a house” (62). This makes the reader curious about what Tambu calls the “reasons for [her feelings] more than the mere consequence of age” (1), for though Tambu strikes the reader as a reliable narrator, she is not a conventional one.

An unconventional dynamic facilitated in *Nervous Conditions* by Dangarembga’s literary style is the duality of its narrator. Tambu exists in the novel as two temporally-distinct iterations of herself: the older, psychologically-contorted self that directly narrates the story, and the younger, unexamined self that takes part in the events that are narrated. Normally, Tambu comments on the experiences of her younger self with the wisdom of her older self, saying things like:

Whereas before I had believed with childlike confidence that burdens were only burdens in so far as you chose to bear them, now I began to see that the disappointing events surrounding Babamukuru’s return were the serious consequences of the same general laws that had almost brought my education to an abrupt, predictable end (38).

At other times, however, Tambu voices the comparatively simpler inner thoughts of her younger self directly, such as when Anna allays her fears of being attacked by Babamukuru’s dogs: “Tied...tied...ah, yes, they were tied!” (26). Though these inclusions provide color to her older self’s analytical narrative, they also constitute an attempt by the mature Tambu to validate her younger, more innocent self. Tambu’s older self has contorted to deal with the way of the world, but still believes that her younger self is worthy of the world’s interest and affection. Although the older Tambu’s scholarly self-analysis is intensely cerebral, perhaps laboriously so for some readers, what she does with all of these words and all this wit is *play*: “Excitement. Anticipation. Elation and exultation...[T]here should have been trumpets, truly there should have been.” The older Tambu plays with her words to engage her readers in the sort of play that was systematically denied to her, first by her cousins, then by her mission school classmates, and presumably later in life by the adult world. Dangarembga’s

style not only makes Tambu sound more mature, but also allows her to stay young.

Dangarembga’s literary style also reveals a related aspect of Tambu’s character that has developed since her sober-minded youth: a sense of humor. The author’s style establishes the rhythm that allows the older Tambu to express a wry, ironic sense of humor that pokes fun at the inequities of her experiences. By going so slowly, Dangarembga builds a foundation for the “sudden perception of incongruity” on which the joke proper “turns,” in the words of C.S. Lewis in *The Screwtape Letters* (58). Tambu’s erudite elocution lures her reader into a gently undulating current of commentary, then dashes her or him against the rocks of unexpected frankness: “A marvellous chicken lunch had been prepared in my honour, with chocolate cake afterwards so deliciously rich and sticky that even Nyasha had forgotten her figure long enough to put away two slices of it” (195). The humor that Dangarembga imparts to Tambu becomes a tool for her protagonist to criticize prevailing hierarchies, as Pauline Ada Uwakweh suggests in her essay, “Debunking Patriarchy: the liberational quality of voicing in Tsitsi Dangarembga’s *Nervous Conditions*”: “[The missionaries’ coming to Africa] was a sacrifice that made us grateful to them, a sacrifice that made them not only superior to us but to those other whites as well who were

here for adventure and to help themselves to our emeralds” (Dangarembga 105). Tambu’s sense of humor reveals that she is conscious of and perhaps complicit in the incongruity that she observes in the world: “The discussion [of my future] took place in the house. I was obliged to eavesdrop” (180). Tambu uses humor to show not only when something is cause for laughter, but also when something is cause for concern.

Significantly, Dangarembga’s baroque style shows the psychological contortion that she attributes to Tambu in Seal Press, USA’s interview with her: “[T]hough Tambu may not have been psychologically contorted when she was fourteen, she definitely is now” (209). The term “psychological contortion” is described by psychoanalyst R.D. Hinshelwood as “an extreme distortion and cleavage in the self” (151), such as is required of a psychiatrist to remain outwardly serene when dealing with psychotic patients. At the close of her novel, Tambu writes, “Quietly, unobtrusively and extremely

fitfully, something in my mind began to assert itself, to question things and refuse to be brainwashed...It was a long and painful process for me” (208). Dangarembga’s use of the term “psychological contortion” implies that Tambu has made major and perhaps unhealthy changes to her understanding of herself in order to accommodate the difficult things that she has learned about the world. These changes, which include lowered expectation of her value in society, raised personal standards of approval, and a hardening of her heart, are the “reasons for [Tambu’s feelings] more than the mere consequence of age” (1). As an expression of her psychological contortion, Tambu frames the story of *Nervous Conditions* using some loaded, as well as circuitous, language: “My story is not after all about death, but about my escape and Lucia’s; about my mother’s and Maiguru’s entrapment; and about Nyasha’s rebellion – Nyasha, far-minded and isolated, my uncle’s daughter, whose rebellion may not in the end have been successful” (1). This sort of language suggests

that Tambu has emerged from her experiences with a defensive mentality that causes her to encode her potentially unpopular ideas in cryptic circumlocutions. Thus, Tambu does not express herself in such a complex way by choice, but rather does so out of necessity.

In sum, Tsitsi Dangarembga’s baroque writing style in *Nervous Conditions* powerfully shapes her novel. The author’s winding, wordy, and witty prose paces the novel and, as Tambu’s inherited voice, characterizes its narrator. This style allows readers to appreciate each image and moment in the story, creates rhythm, sets up humor, distinguishes Tambu from other characters, simultaneously distinguishes and connects her younger and older selves, anglicizes her, sets up her socially-charged quips, evinces her psychological contortion. Dangarembga’s baroque style makes *Nervous Conditions* a unique and memorable addition to the Postcolonial African novel genre.

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Dionysian and Apollonian Elements in David's *The Tennis Court Oath*



PHIL-290: Philosophy of Art

Christian Warner

Jacques-Louis David's *Le Serment du Jeu de Paume*, or *The Tennis Court Oath* presents us with a chaotic scene. In this unfinished painting, there are hundreds of people clustered together, seemingly in a frenzy. Yet, there is no physical violence in the painting. Although there is a sense of chaos from the sheer volume of people crammed in the tennis court, there is also a sense of communion—communion in the sense that all the people in the painting are together and regard each other as brothers or allies. In the front center of the painting, we see men of three different social groups: a priest, a merchant, and another man of some other class standing. These men, even though they come from different classes, are shaking hands and embracing each other. When we look to the left and right of the painting, we see that both sides are pointed towards a common middle. The people on both the left and the right seem to be possessed, stricken, or in awe of the person who is in the dead center of the painting. The person in the middle is standing on a table holding a piece of paper, which is certainly the paper on which

This assignment required that the students describe in detail some work of art, analyze a short philosophical text relevant to the work, and show how the ideas in the text apply to the work they described. For his essay, Christian chose Jacques-Louis David's unfinished painting, *The Tennis Court Oath*. After giving a brief analysis of the Apollonian and Dionysian forces in Nietzsche's *The Birth of Tragedy*, Christian shows how these forces are in play in David's painting.

- Mark Thomas

the Tennis Court Oath was written. The man holding the Tennis Court Oath seems to be in the process of reading it: his arm is outstretched, with his palm facing outward towards the viewer. We see that this gesture is repeated amongst the many people inside the painting. When someone stands with palm faced outward, it is a symbolic gesture showing that the person has nothing to hide. When we look to what is behind the man in the center, we see more or less the same as we see in the front—except that individual elements become much more difficult to identify. There is an impression that the people in the back have all morphed into a single element.

After observing the bottom part of the painting, where most of the action is located, we notice a very empty top half of the painting.

Why the painting is so empty in the middle requires further examination, but the emptiness leads the eyes to seek more detail, and the eyes find it on the top left and right of the painting. On the left, we notice a lot of movement. The curtains and umbrella are being violently pulled by wind. Looking more closely, we notice that there is even lightning present. Outside, there is a violent storm that is sweeping into the tennis court. In a sense, the storm fills the empty space that was left by the painter. In the top right, we notice less movement. Things are more orderly and there is less happening. While there are people still celebrating what has happened in the middle, we also notice that there are people casually observing. What is it that these people are thinking as they observe the storm that is happening outside as well as inside? Overall,

the movement of the painting all points to the middle, and the middle leads us to realize the emptiness of the top. Yet, the storm from the outside seems to fill the empty space in the middle. Although it is empty, it is charged with the unstoppable forces of nature. Perhaps David is implying that whatever is possessing the top of the painting is also possessing the people in the bottom of the painting: some inevitable force of nature.

How do we further understand the essence of this work? Nietzsche proposes a metaphysics of art in *The Birth of Tragedy*, and this metaphysics of art can help us ‘fill in the space’ that David leaves empty in his painting. According to Nietzsche, the gods Apollo and Dionysus symbolize opposite realities. The Apollonian is analogous to illusion, and the Dionysian is analogous to intoxication. Nietzsche further develops the essence of the Apollonian by describing a “frail bark” that protects the individual from the vastness of the sea, which otherwise would swallow him whole:

Just as in a stormy sea that, unbounded in all directions, raises and drops mountainous waves, howling, a sailor sits in a boat and trusts in his frail bark: so in the midst of a world of torments the individual human being sits quietly, supported by and trusting in the *principium individuationis* (Nietzsche 36)

This frail bark is Apollo, who embodies order, surety, and the principle of

individuation. The individual is necessarily an abstraction from the whole—human beings, believing in nothing but themselves, in their own project, can take comfort in the beautiful illusion that nothing is beyond them. Hence, they can take shelter from the terror of an inconceivable whole. Dionysus, on the other hand, embodies the opposite characteristics:

Under the charm of the Dionysian not only is the union between man and man reaffirmed, but nature which has become alienated, hostile, or subjugated, celebrates once more her reconciliation with her lost son, man. Freely, the earth proffers her gifts, and peacefully the beasts of prey of the rocks and desert approach. The chariot of Dionysus is covered with flowers and garlands; panthers and tigers walk under its yoke. Transform Beethoven’s “Hymn to Joy” into a painting; let your imagination conceive the multitude bowing to the dust, awestruck—then you will approach the Dionysian. (Nietzsche 37)

In Dionysus we find revelry, the melting of the individual, intoxication, and chaos. While the Apollonian art is symbolized in the intelligible images of forms and shapes, the chaotic essence of Dionysian art is portrayed in music. This is not to say that a painting cannot be Dionysian, or a piece of music Apollonian; it is instead the case that the Apollonian and Dionysian interact with each other to create art. It is analogous to any heroic story: the hero embodies the intelligible, the

good, and must venture forth on a quest to slay some sort of beast that is causing problems. We are quick to think that the beast is unequivocally evil, yet the hero has no quest and has no journey unless there is some beast to slay. The hero’s quest, which is the quest for creating order, is symbolized by Apollo, while the beast that must be slayed is symbolic of Dionysus, the unknown, the thing of nature. It is also not necessarily Apollo defeating Dionysus, but the battle between the two that creates art.

To further understand Apollo and Dionysus, we must understand a little bit about Schopenhauer, who greatly influenced Nietzsche’s early philosophy. In his

In Apollo, we take enjoyment out of the intelligibility of the appearances that we see, while in Dionysus, we take part in something underneath the appearance.

magnum opus, *World as Will and Representation*, Schopenhauer divides mere appearance and ultimate reality. Ultimate reality is the will underneath appearance, while what we see in appearances is representation. In Apollo we take enjoyment out of the intelligibility of

the appearances that we see, while in Dionysus, we take part in something underneath the appearance. Describing the Dionysian is elusive, because conceiving it requires a state of mind that is inherently difficult to describe; only when in the drunken state and when our individuality is melted away can we start to perceive the things underneath the mere appearance, but when these things happen it becomes difficult to remember or describe in orderly terms what actually occurred.

If we return to Jacques-Louis David's painting, *Le Serment du Jeu de Paum*, what elements of the Apollonian and Dionysian can be identified? In the middle front of the painting, Apollo is embodied. We have a man in the center with his piece of parchment, and there is nothing that is unintelligible. His own identity can be readily identified. Also, to the left of the man holding parchment we have three individuals who embrace each other, apparently from different walks of life. They are not blended together in any way, despite them embracing each other. Their appearances can be identified, and they seem to be in a happy disposition. To the left

of them we even have a man who is writing, completely entranced in his work. He does not notice the chaos that is going around him. This man is entranced in his own veil of *māyā*: his frail bark, represented by the act of writing, keeps him assured in the midst of the hundreds who



Brandon Rosas, "Enigma," graphite

are possessed by something. In the top right of the painting, we again have mostly Apollonian elements. We have people observing the action of the floor: they are detached because of their vantage point. The very act of being placed higher has both a symbolic and a literal effect. It was often the case that, whenever kings wanted to see the state of their city, they would place themselves at a higher point. From this higher point in the painting, the people in

the painting can observe the action on the ground. They can perceive more, and at times, can perceive the whole of what is happening at the ground. Naturally, they are also detached from the action of the ground. While they are still in danger of being possessed by the spirit of the ground, if they

wish, they can simply detach themselves from the action, still enjoying their own spirit, their *principium individuationis*. This vantage point serves as their frail bark—and frail indeed is their bark, for if they are not careful, they will be swallowed up in the sea of the action on the ground.

These are the Apollonian elements, and it is important to note that these are not exhaustive. The Dionysian elements can be most easily identified in the background. In the front, we have easily perceivable individuals, but in the back, we have a sea of people, melted and possessed: they are many but one—a single blob of chaos. Nature also is reconciled with the men in the painting. From the Apollonian perspective, nature is something to be manipulated, turned into art or to into tools. It is principally

a detachment from nature, and often degenerates into viewing nature as *standing-reserve* (a term from Heidegger). The Dionysian, however, is the celebration, the joining and embracement of nature's pleasures. At the top left of the painting, we have a violent storm that can be seen through the windows. The movement of the curtains shows that the storm has swept into the building. It fills the emptiness of the top half of the painting, and more importantly, it takes part in the central action of the painting. It dances and rejoices with men.

While I have at length described Apollonian and Dionysian elements in the painting, I have not mentioned a *what for*. What are these men possessed by, and what does the storm represent? The storm is the inevitable force of democracy which seeps into the ground and possesses the men. This painting was created in 1791, in the midst of the French Revolution, and it was David's way of commemorating the pivotal

Tennis Court Oath, where the Third Estate, the commoners of France's *Ancien Régime*, took a defiant stand against the First and Second Estates, the clergy

One cannot control the storm of democracy, one must simply take shelter in some form. Democracy is inherently Dionysian: where the egalitarian principle exists, the distinguishing of higher and lower is reduced.

and nobility respectively. One cannot control the storm of democracy, one must simply take shelter in some form. Democracy is inherently Dionysian: where

the egalitarian principle exists, the distinguishing of higher and lower is reduced. All men are equal, and all men can sing and dance together. It is this equality that reconciles nature with man, for no man is above nature; no man is above man. However, even in this storm some are able to hold on to their individuality. They partake in a practice—either writing, doing history, or taking shelter in solitude. All these things are Apollonian. The Dionysian needs the Apollonian, for it is the Apollonian that writes and records, and in turn immortalizes the principles of democracy. It is often the case that the spirit of Dionysus gets out of hand, and it needs Apollo to bring forth an individual who will bring order so that the drunken festival does not extinguish itself through orgiastic frenzy. And that is *The Tennis Court Oath*: the inevitable storm of democracy must be preserved by the individual, it must be ordered, or else that violent spirit will extinguish itself.

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The Man in the Wagon

Delanie Donovan

ENGL-343: Travel Writing

The Irish Sea breeze blew my hair, tickling my face and ears as it danced in the wind and I swore I could taste the sea salt on my lips. I blame my favorite childhood novel, *Anne of Green Gables* by L.M. Montgomery for making me fall in love with the outdoors. Although her novels are based on the eastern coast of Canada, *Anne of Green Gables* described the world I imagined Ireland to be. To my left stood a cottage with smoke curling out of the chimney. A single dirt track led up to the front of the house and a stone fence separated the yard from the road I was on.

At the mouth of the Galway Bay, the western most of Ireland's Aran Islands, sits Inishmore. A mostly Gaelic speaking community, the Aran Islands are popular for their sweaters, although I wasn't incredibly impressed with the nearly 200 euro price tags. I was more impressed with the quaint village and prehistoric cliff-top fort I was biking towards. The cliff-top fort, named Dún Aonghasa was only a thirty-minute bike

This was an open essay assignment in ENG 343, "Travel Writing." In "the Man in the Wagon," Delanie bikes across one of Ireland's Aran Islands. It's a lyric meditation on books, landscape, prayer, and a traveler's ability to see even the most mundane things with new eyes.

-Keith Ratzlaff

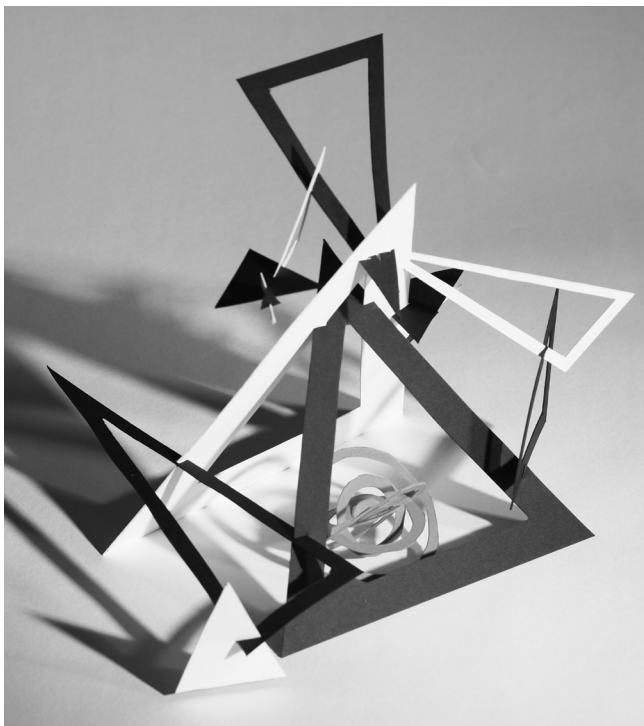
ride from the pier across the island, but I was in no rush to get there. I figured, if the fort had stood for this many

wasn't pavement either. Tiny rocks kicked up and kissed my calves. A man riding in a wagon behind a horse tipped his hat as our paths crossed. I was sure he was used to seeing tourists in his village. I wondered if our marvel for the beauty of his home made him more appreciative of it. Instead of the "same old view" day in and day out, I hoped he woke each morning and saw something through the eyes of a newcomer.

My wandering eyes couldn't decide if they wanted to gaze at the sea or country side, so they darted back and forth.

I pondered the man

in the wagon. What did he do, every day, on this small island? It was completely surrounded by water and had taken me nearly an hour to get here by ferry. I hadn't heard him talk but knowing that the majority of the islands' population spoke Gaelic, I



Tim Brunnert, paper

centuries, it could stand for another hour while I made my way across the island.

My feet pumped up and down on the pedals, but my legs felt no burn as my bike glided on the road. It wasn't quite cobblestone but it



wondered if he would have understood me if I tried to express my appreciation for his home.

But more than that, I wondered what he saw. What did he see when he woke up every morning, with the sound of the waves crashing against the rocks? Was he seeing everything like me, in this moment, or was he taking in the scenery with a seasoned eye? What I saw as a perfectly quaint cottage could really be in desperate need of repair.

There is comfort in the familiar and awe in the new. Both are good, none above the other, and each has its place. Since stepping foot in Ireland, I had been completely awestruck. I felt as if all of my favorite childhood authors, L.M. Montgomery, Jane Austen, C.S. Lewis and Laura Ingalls Wilder had captured my wonder of new, glorious, and simple things and put it all into one place. Every girlhood dream to have ever crossed my mind, no matter how silly, felt as if they could come true. This was the land of leprechauns and fairies, of wonderful accents and kind eyes.

On the other hand, I loved the comfort and familiarity of home, as I'm sure this man did as well. Jane Austen's character Emma understood perfectly well that there is nothing like staying at home for real comfort. He looked quite content up on his wagon, tipping his suede hat with his blue eyes twinkling. Anne of Green Gables always

said that traveling marks an epoch in life, but the best part of all is coming home. Coming home to a quaint cottage, sheep grazing in the yard and the sunset over the sea is likely all this man had known. I bet he fell asleep every night with the sunset stuck in his mind and that he rose every morning in anticipation for the routine he had built for himself after so many years on the island.

**“Dear old world,”
I muttered, pulling from my collection of favorite L.M. Montgomery quotes, “you are very lovely and I am glad to be alive in you”**

“Dear old world,” I muttered, pulling from my collection of favorite L.M. Montgomery quotes, “you are very lovely and I am glad to be alive in you.” I angled the front of my bike to prepare for a bend in the road. A sheep grazing to my left lazily nibbled grass as I peddled passed. If reincarnation is real and I had lived a different life, I hoped it involved this island with grazing sheep and the pebbly shores of the Irish Sea.

The sun broke through the clouds and I pulled off to the side to remove a few layers of clothing. I was still getting used to the United Kingdom and its seemingly never-ending

rainy season. I stuffed my raincoat into my backpack and took a swig of water, relishing the soft sunshine that rested gently on the surface of my sweatshirt. The wind tugged at my hair; I had gotten it cut right before leaving America and it was in its beginning stages of growing back out. My heart pounded, not because of the physical toll of biking but because I was truly convinced I had never seen anything more beautiful.

With the countryside at my back, the sea swallowed me. I had never felt so small, so insignificant, and yet so completely whole and understood at the same time. I imagined the man pulling his wagon off to the side to breathe in the scenery. I hoped this was a view he never tired of – how could you? Waves crashed against the beach, its pebbles dancing in and out with the tide. They clicked together in a sing-song way. Standing on the rocky shore, I was reminded of C.S. Lewis describing God as flowing into us from the blue of the sky. I had never understood what he meant until that moment.

I wish I had seen what the man had in the back of his wagon. The romantic part of me, the part who was obsessed with Laura Ingalls Wilder and *Little House on the Prairie*, imagined a wagon full of fabric parcels to turn into beautiful dresses, but I knew that wasn't logical. Irish people wore normal clothes, not dresses from the 1800's. Perhaps it was timber or stones for a fence. I couldn't imagine

it being food for sheep, since it appeared to me that all they needed was a pasture of grass and Lord knew Ireland had plenty of that.

I knew I was ending the trail when up ahead I saw several buildings with bike racks and signs for sandwiches. I highly doubted the man in the wagon ate here; it had the look of a tourist shop as opposed to a local deli. Where would he go for lunch today?

As excited as I was to get to the fort, I wasn't quite ready for the bike ride to end. From the corner of my eye, I saw a black *swish*, and it caused me to swerve on the road. The trail had led me to an open field of cows. This made me pause – there were cows in Ireland? They moseyed their way around, noses shoved to the ground. Their tails whipped back and forth and they kicked their hooves against the dirt. Their dung stung my nose the same way it does when at home, and that's when I realized that cows are cows no matter what country you find yourself in. I got as close to the stone fence separating us as I dared and stared. A cow came up to me, sloshing his food around in his mouth with drool sliding out of his lip.

Where could the man on the wagon have

come from? I had ridden the length of the island and had no indication of where he had come from or where he was going. Maybe he was unloading his wagon onto a ferry. That's what Laura Ingalls Wilder's father did, only he loaded it onto trains.



Ryan Berg, "Escape," graphite
Icon image

Upon parking my bike, stone steps were carved into the earth that led me through a countryside where the wind whistled freely and smelled of sea. I brushed my hair out of my eyes again, reveling in the wide-open meadow surrounding the path. Around me I heard a variety of accents but recognized none as what I imagined the man on the wagon to have. Surely, he had been up to this cliff before.

All my life, I had heard people say they preferred to pray in nature rather than in church. I had never understood that, until this moment. My arms erupted in what I've

always called Holy Spirit Goosebumps. I thought of Laura Ingalls Wilder, how she believed that old fashioned things like air and sunshine are hard to beat. I thought of L.M. Montgomery's description of Anne, who said she would pray by going into a great big

field all alone or into the deep, deep woods and look up into the lovely blue sky and just feel a prayer. My footsteps sounded steady against the rocks. I looked up to the sky, remembering C.S. Lewis saying that proud men never see God because they were always looking down.

God was in his heaven, as Anne would say, I was sure of it.

God was probably really close friends with the man in the wagon. I bet they went on walks together along the coast every night. I wondered what God and the man talked about, or if they even talked at all. After their walk, the man probably went home to his cottage, stopping momentarily at the fields with his cattle and sheep as the sun slowly inched its way under the horizon. Once home, he would unload his wagon full of bags and retire to his cottage where he would kiss his wife goodnight before they fell asleep.



Last Refuge: The Escape from Violence in *Kafka on the Shore*

ENGL-375: 20th Century
Literature

Bailey Anderson

Postmodernist novels famously defy convention and resist unifying theories or ideologies. They lack conclusionary details and the most bizarre occurrences are often left “up in the air.” Even in the novels themselves, readers are sometimes advised against trying to make too much out of the stories they tell. Haruki Murakami, in his novel *Kafka on the Shore*, writes a character who decides “Better not to try to make sense...of what basically doesn’t make any” (344). Despite the author’s own embedded warning, readers are compelled to rise to the challenge, creating a meaning from the book by noticing patterns in the narrative. After all, nothing is truly random. Murakami must have a process and purpose behind what he writes. Knowledge in other areas of interests, like psychology, explains these patterns. One such pattern, and its accompanying explanation, is the use of dissociation by characters like Nakata, Kafka Tamura, and Miss Saeki, in order to escape from the violence of their realities, and the use of a separate otherworldly physical space as a refuge.

In her essay, Bailey brings together Japanese history during World War II, the psychological condition known as dissociation, and the characters’ response to traumatic violence in their lives. It is a rich and compelling reading of a fascinating novel. I also enjoy Bailey’s referencing of the Japanese literary tradition of “living spirits” to probe the elusive meaning of Haruki Murakami’s *Kafka on the Shore*.

-Michael Harris

Nakata, one of the protagonists in *Kafka on the Shore*, grows up with the violence of World War II, as is clear in the papers surrounding Nakata’s period of unconsciousness. In the interview with Nakata’s school teacher, she speculates about the purpose of a military plane’s flight overhead in the moments before the children’s collapse. She thinks it was “on its way to bomb some large city somewhere, or maybe on its way back from a raid” (Murakami 14). The ease with which she discusses bombs and raids indicates the normalcy of violence during this time in Japanese history. She does not at all seem alarmed at the proximity to the war, and in fact muses it “seemed like something in a faraway land that had nothing to do with us” (Murakami 16). Given these reflections upon the impact of the war, it might be tempting to understand the war as an

inconsequential detail, or merely something Murakami had to address due to the setting of the event.

However, in a letter the same teacher later writes to a psychiatrist investigating Nakata’s case, she reveals her own violence toward Nakata in this moment by admitting that she slapped him, even though “I’d never, ever struck one of the children before”

**For the teacher,
the barbarity of
war muddles her
own sense of ethics,
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between good and
evil...**

(Murakami 100). She connects both scales of violence when she reasons, “Just over the

horizon the violence of the war went on, with countless people dying. I no longer had any idea what was right and what was wrong” (Murakami 101). For the teacher, the barbarity of the war muddles her own sense of ethics, blurring the lines between good and evil, which, she seems to suggest here, contributed to her violence toward Nakata. In Ian Buruma’s article “Becoming Japanese” in which he interviews Haruki Murakami, Murakami himself addresses his awareness of violence in Japanese history. Buruma narrates: “He could no longer escape from something he had always feared: the capacity for irrational violence in Japanese society” (Buruma 61). Nakata’s teacher also realizes the capacity for “irrational violence,” as is revealed in the text of *Kafka on the Shore*, but at the same time participates in an act of violence herself when she slaps him as a child. The setting of violence in Nakata’s childhood is therefore purposeful and reflects Murakami’s own interest in Japan’s role in World War II and the capacity for violence it indicates (*New York Times*). This violence, especially as it is exposed to Nakata through his educator, in part explains the phenomenon of his unconsciousness.

It is alongside the violence of World War II and the slap delivered to Nakata that he enters a dissociative state as a child. After the unnamed schoolteacher slaps him, the entire class falls unconscious. For Nakata, the

comatose state lasts for weeks, and is investigated by the American military because it may have a connection to the war. In the transcript of an interview with the psychiatrist Doctor Shigenori Tsukayama, he observes “It seemed like the real Nakata had gone off somewhere, leaving behind for a time the fleshly container, which in his absence kept all his bodily functions going at the minimum level needed to preserve itself” (Murakami 67). The psychiatrist introduces the idea of potential separation of the self, although he does not yet have a word to describe it. Sigmund Freud and Josef Breuer, as they studied dissociation in 1955, described dissociation as a “splitting of the consciousness” in moments that “are to be described as ‘traumatic’” (Spiegel 126). Although the psychiatrist does not explicitly use the word “dissociation” to describe Nakata’s state at this time, because Freud and Breuer had not yet studied it in those terms, the dissociative state would have existed before the word for it did, so Dr. Tsukayama seems especially attuned to it. Matthew Strecher, in his book *The Forbidden Worlds of Haruki Murakami*, hypothesizes that Nakata “entered the ‘other world’ as a child” perhaps in order “to escape the rampant violence that surrounded him in his own world” (Strecher 51). The retreat of part of Nakata’s self into another world to escape violence is Freud and Breuer’s definition of dissociation. At the time

of his unconsciousness, the name for his state did not exist, but that does not mean the phenomenon itself did not exist, and Murakami certainly was aware of dissociation as he wrote the scene.

Apart from the splitting of the self in Nakata’s character in *Kafka on the Shore*, he also displays other symptoms of a “fugue state,” or a state in which a person dissociates from her or his surroundings and her or himself, according to the interview with Dr. Tsukayama (Goldberg). Upon awakening from his comatose state, Nakata forgets everything about his previous life: names of family and friends, reading and writing skills, and even which planet he inhabits; in essence, he loses much of his identity. The psychiatrist in the interview conjectures, “rather than a memory loss, it was more a memory *lack*” (Murakami 63). Nakata’s memory “lack” hints at an answer to his condition, for which the phrasing would not emerge until later in the development of psychological theory. In “Hypnosis, Dissociation, and Trauma,” David Spiegel explains, “a person in a fugue [state] functions as an individual who *lacks memory* or his usual personal identity” (127, emphasis added). The psychiatrist’s observation of Nakata’s memory lack is an obvious display of the symptoms described by Spiegel of a dissociative or “fugue” state, but Spiegel’s addition regarding the loss of

identity can also be applied to Nakata's recovery from unconsciousness. When Nakata awakes, he refers to himself in the third person, a trend which continues for the rest of his life. He did lose aspects of his identity, which he reiterates into adulthood.

The aspects of Nakata's personality which were lost during this childhood traumatic event are apparently never recovered, at least according to Nakata himself. He repeatedly alludes to feeling "empty" as the book progresses. As Nakata recovers some of his memory, at least enough to remember what his life was like before his fugue state, he confides to truck driver Hoshino:

Nakata's *empty* inside...Nakata's like a library without a single book. It wasn't always like that. I used to have books inside me. For a long time I couldn't remember, but now I can. I used to be normal, just like everybody else. But something happened and I ended up like a container with nothing inside. (Murakami 306)

The emptiness felt by Nakata in the entirety of his adult life, especially in comparison with his sparse memory of childhood, indicates that the part of him which left while he was in the hospital has never returned. There are even visible signs of Nakata's emptiness. Mr. Otsuka, a name given to a neighborhood cat with whom Nakata can speak, tells him, "The shadow you cast on the ground is only half as dark as that of ordinary people" (Murakami 51). There

is, quite literally, something missing from Nakata's life, which contributes to his being "empty." According to psychiatrists Bessel van der Kolk, Onno van der Hart, and Charles R. Marmar, dissociation can occur in moments of trauma and "as a long-term consequence of traumatic exposure" (306). It is not far-fetched to assert, therefore, that Nakata's dissociation has been ongoing since his teacher slapped him. In reality, it does not necessitate the desaturation of Nakata's shadow, but since the book itself does not claim to be entirely based upon natural law, the two can, and should, be connected. Later in the novel, dissociation and violence intersect for Nakata once again.

When Nakata meets a figure who calls himself Johnnie Walker, violence and the mind/body separation in his life intersect, meaning that he yet again shows symptoms of dissociation. Johnnie Walker reveals his plan to bait Nakata into killing him: he will cut out the hearts of live cats and eat them (in order to extract the souls), cut off the heads, and discard the bodies. Johnnie Walker uses war-like language in describing the plan, and Nakata's role in it. He tells Nakata, "This is *war*. You're a soldier, and you have to make a decision. Either I kill the cats or you kill me" (Murakami 143). The call-back to war is significant because it connects Johnnie Walker's actions to World War II during Nakata's childhood and clarifies the role

of violence in the scene.

Johnnie Walker commits violence against the cats, certainly, but Nakata himself must participate in the violence in order to save his cat friends. As Nakata gets angrier at Johnnie Walker's actions, he begs, "*Please*, stop it. If you don't, Nakata's going to go crazy. I don't feel like myself anymore" (Murakami 148). Nakata here hints at his use of dissociation in order to cope with violence or anger by warning he does not "feel like [himself] anymore." Nakata is experiencing a negotiation between an "emotional" personality, which surfaces as a result of traumatic events in patients with post-traumatic stress disorder, and an "apparently normal" personality (Van der Hart and Marmar 317). As a result of the trauma Nakata has experienced as a child, for which the "emotional" personality serves as a container, he can more easily separate himself from his experience, and does so during the cat-killing scene with Johnnie Walker. Matthew Strecher agrees, but classifies Nakata's two personalities differently. Of Nakata in this scene, Strecher asserts, "His darker inner self rises to the surface, forcing his surface persona into a subordinate position, and let loose its destructive urges" (103). The "darker" self is, in the terms used by psychiatrists, the "emotional self." Dissociation as studied by psychiatrists, and the state in which Nakata finds himself upon witnessing

violence or experiencing anger, are described in the same terms. Nakata has employed dissociation since childhood in order to cope with the violence of his world, and his experiences serve as a benchmark for understanding the events surrounding Kafka Tamura, *Kafka on the Shore*'s second protagonist.

Just as Nakata's body becomes separated from his spirit as a child, as a result of a dissociative or fugue state, Kafka Tamura, the fifteen-year-old runaway seems aware of the potential for separation of the spirit and the body. The chapters in which Kafka serves the narrator are rife with impersonal references to the body. At times, Kafka's body and his spirit align with each other. Early in the book, Kafka feels "safe inside this container called me. With a little click, the outlines of this being--me--fit right inside and are locked neatly away. Just the way I like it. I'm where I belong" (Murakami 55). Kafka understands his body to be detachable from the essence of him--his personality, his identity--and in this moment, he is content with their position together. He feels whole. Only pages later, though, after Kafka wakes up in an unfamiliar place covered in blood, he suffers the opposite

sensation: like his body and his spirit have become separated. In this moment, he must "pick up the scattered pieces of me lying all around" (Murakami 69). His essence has become fragmented due to an occurrence during his unconscious state, which he cannot remember. The sense of separation from one's body



Raigen Furness, "Occupied," graphite

is referred to by psychologists as "depersonalization" and is a symptom of dissociation (McNally 172). Kafka's predisposition for understanding his body and his spirit as separate makes it easier for him to dissociate in psychologically traumatic moments.

Kafka, as becomes clear throughout Murakami's novel, uses dissociation to separate himself from violent acts when his body commits them. After waking up in an unfamiliar location, covered

in blood, he tells Oshima, a librarian and ally for Kafka, he does not mean to be violent, "but it's like there's somebody else living inside me. And when I come to, I find out I've hurt somebody" (Murakami 266). Kafka's inability to remember the violence his body has committed aligns with the symptoms Nakata displays after an act of violence is committed against him. Both the experience and enactment of violence qualify as "traumatic." Kafka lacks the memory of committing the act, and blames any actions on "somebody else living inside me."

Additionally, Kafka Tamura rapes Sakura, who he and readers believe could be his sister, in a dream. During the act, he insists, "Actually I haven't made up my mind about anything. Making up your mind means you have a choice, and I don't" (Murakami 370). Kafka is unable to control his actions in the dream, but is composed enough to respond to Sakura and remember the events later. His insistence that he has no choice except to rape Sakura is a deferral of blame from himself onto whoever *does* have the choice (who is unspecified). Dissociation, according to David Spiegel, is a "model of defense" against the mediation of "incompatible

mental contents,” which would include Kafka’s perception of himself as incapable of violence (126). In order to avoid the task of reevaluating his assessment of his identity in the moment, he distances himself from unsavory acts entirely. Compartmentalization of the self in Kafka’s character requires that “two or more parts of the personality and the associated actions” remain “relatively divided” (Nijenhuis and Van der Hart 422). Kafka certainly achieves this in the moment violent actions are taken against others. Readers question Kafka as his “true identity grows less and less clear” (Strecher 96). Kafka associates himself with a character who helps him understand the separation between the spirit and the body, which he has always perceived.

Kafka Tamura enters a sexual relationship with Miss Saeki, a middle-aged librarian whose dissociated fifteen-year-old self visits him every night, and who readers and Kafka himself believe might indeed be his mother. Miss Saeki, much like Nakata, casts only half of a shadow, indicating that she too, experiences the same emptiness as Nakata does, but in her case it manifests itself differently. Instead of losing her ability to read and write, she loses her vitality. Miss Saeki’s dissociation has occurred because of the death of her long-time boyfriend, who was killed by a group of vigilante student protestors by mistake. Readers’ knowledge

of Nakata’s childhood means that they can connect the two, and understand the reasons for Miss Saeki’s dissociated self more than the characters themselves can. Kafka, in discussing the appearance of Miss Saeki’s younger apparition, asks Oshima, “Do you think it’s possible for someone to become a ghost while they’re still alive?” (Murakami 224). Oshima is not so sure, while Kafka remains convinced that “while they’re still alive, people can become ghosts” (Murakami 224). Because of the knowledge lent to readers through Nakata’s character, his assessment at first seems correct. As the novel progresses, though, it becomes less convincing. Instead, another interpretation emerges through other characters.

Oshima and other characters in the novel are more persuasive in their hypothesis that characters like Miss Saeki and Nakata are actually participating in the tradition of spirits, established culturally in Japan as separate from the body, and a logical connection to the process of dissociation. Dr. Shigenori Tsukayama, the psychiatrist who described Nakata’s symptoms in alignment with the definition of dissociation, alludes to spirits in his interview. He reminds his interviewer, Lieutenant Robert O’Connor, that Japanese folktales are full of “spirit projections,” in which “the soul temporarily leaves the body and goes off a great distance to take

care of some vital task and then returns to reunite with the body” (Murakami 67). At such an early point in the novel, the acknowledgement of spirits in Japanese culture might be easy to overlook. As the novel proceeds, the same explanation is given for Miss Saeki’s younger apparition, again connecting the situations of Nakata and Miss Saeki for the audience. Oshima, after Kafka asks if it is possible to become a ghost while alive, in reference to Miss Saeki’s apparition, instead connects it to Japanese literature:

That’s what’s called a ‘living spirit.’ I don’t know about in foreign countries, but that kind of thing appears a lot in Japanese literature. *The Tale of Genji*, for instance, is filled with living spirits. In the Heian period--or at least in its psychological realm--on occasion people could become living spirits and travel through space to carry out whatever desires they had. (Murakami 225)

Oshima’s explanation bears resemblance to that of the psychiatrist at the beginning of the novel. The psychiatrist makes a comparison between his sense that the real Nakata had gone away, a sign of dissociation, and the cultural establishment of spirits in Japan. Oshima, on the other hand, is not using spirits in Japanese literature to compare with Kafka’s experiences; he is instead transferring literary concepts to real life. In this book, it is not illogical to do so. Some scholars might argue that Haruki Murakami has never been a “Japanese”

writer, and is in fact more fascinated with US-American and European cultures. However, he did include these references to Japanese literature willingly and purposefully, and according to Buruma, this book was written as Murakami embraced his own heritage (Buruma). In his novel *Kafka on the Shore*, Japanese literature aids in the understanding the events of the book, especially in combination with the psychological concept of dissociation.

In *Kafka on the Shore*, the world is continually portrayed as having no escape from violence, which informs the audience about the separate world discovered in the forest. The Boy Named Crow, Kafka Tamura's alter ego and companion, enlightens him: "There's no war that will end all wars...War breeds war. Lapping up the blood shed by violence, feeding on wounded flesh. War is a perfect, self-contained being" (Murakami 387). The Boy Named Crow understands Kafka's world to be inherently dangerous because of the pervasiveness of war and violence. It would follow, then, that it is impossible to escape from violence. Even as the novel begins, Mimi, a cat who has befriended Nakata, philosophizes, "This world is a terribly violent place. And nobody can escape the violence" (Murakami 83). Many of the events in the novel are connected in one way or another to violence, and this fact only proves the

point that both Mimi and The Boy Named Crow are making in these passages. Violence, and war, are simply a part of their world.

The forest, a major setting in the final chapters of the book narrated by Kafka, is the otherworldly escape from violence in the novel's reality. Kafka's own reason for retreating into the forest is the police's pursuit of him in the murder of his father. While they cannot prove he committed the crime, and wish to question him on the matter in hopes of finding the real killer, he cannot prove that he

The Boy Named Crow understands Kafka's world to be inherently dangerous because of the pervasiveness of war and violence. It would follow, then, that it is impossible to escape from violence.

did not do it. To escape from their grasp he is smuggled to a cabin in the forest. Matthew Strecher in *The Forbidden Worlds of Haruki Murakami* recognizes that each character who ventures into the other world (Nakata, Kafka, and Miss Saeki) does so in a "moment of chaos and fear"

(97). These characters enter the forest under the influence of violence, trauma, or personal crisis. The impact of violence on the existence of the other world is highlighted by Kafka himself. As he wanders farther into forest, he begins to contemplate war, wondering "Why do people wage war? Why do hundreds of thousands, even millions of people group together and try to annihilate each other? Do people start wars out of anger? Or fear? Or are anger and fear just two aspects of the same spirit?" (Murakami 386). The story Oshima told him about the World War II soldiers who got lost in the forest while practicing military drills leads logically to his considerations of war in general. However, it is no coincidence that these reflections occur as he delves deeper into the forest. Through Kafka's purpose of escaping from a personal crisis and the connection he draws between the forest and violence, he understands the forest as a refuge from violence.

Kafka's understanding of the woodland is affirmed when he meets the World War II soldiers who went missing during their military training. The two men, one "brawny one" and another "tall one," meet Kafka on the outskirts of the other world, where they permit him entrance and acquaint him with its rules. He recognizes them as the soldiers from Oshima's story, and when he asks them why they escaped, the "brawny soldier" reasons "neither one of us wants to kill anybody. And

being killed's even worse" (Murakami 401). His brief response is later expanded upon by the "tall soldier," who adds:

I don't care who the enemy is--Chinese soldiers, Russians, Americans. I never wanted to rip open their guts. But that's the kind of world we lived in, and that's why we ran away. Don't get me wrong, the two of us weren't cowards. We were actually pretty good soldiers. We just couldn't put up with that rush to violence. (Murakami 415)

Rather than fear, as the brawny soldier's confession might suggest, the tall soldier reveals they were actually motivated by an opposition to violence. Although they were, by their own account, not cowards, they wanted to escape what they saw as pointless violence. Laura Miller, New York Times book reviewer, interprets the soldiers as choosing "suspended animation over suffering the depredations of time and loss." Miller alludes to their choice to participate in the "other world," where they do not age but also do not participate in life, but does not reveal their motivations for doing so in her short review. The other world as they describe it is actually devoid of any kind of violence--war, certainly, but also natural. The tall soldier, as he leads Kafka through the forest, explains to him, "no *other* here--poisonous snakes or mushrooms, venomous spiders or insects--is going to do you any harm" (Murakami 414). Even nature has bent to the rules of this

other world to exclude the possibility of brutality of any kind. Clearly, from their statements to Kafka while they lead him into the heart of their realm, the forest is the soldiers' escape.

Johnnie Walker, who baited Nakata into stabbing him earlier in the book, returns in order to offer yet another interpretation of the forest's purpose. Johnnie Walker makes an appearance later in the novel when he battles with The Boy Named Crow while Kafka is exploring the other world found in the forest. Johnnie Walker asks him, "Do you know what limbo is?" and then explains, "It's the neutral point between life and death. A kind of sad, gloomy place" (Murakami 433). This is how Johnnie Walker understands the forest. It may at first seem in opposition to the earlier perception of the forest, but in reality, it can be both a neutral point between life and death, and an escape from violence. Dissociation helps these theories work together to fully explain the forest's purpose.

The qualities of the forest as expressed earlier by the World War II soldiers and later by Miss Saeki's fifteen-year-old apparition, is a type of "limbo" in which the spirits of those in dissociative states can escape from violence. Kafka reunites with Miss Saeki's younger spirit during his stay in the other world at the center of the forest. The audience already knows that "mindless violence severed" the love between herself and her boyfriend at the same age

her spirit projects (Murakami 229). The apparition which appears to be Miss Saeki at the time of her heartbreak can most accurately be described as the spirit she lost through dissociation as a result of such "mindless violence." Her body has separated from her spirit, and while her body continues living in the "real" world, her spirit waits in the forest to meet it again, protected from such cruelty. The disconnection between the fifteen-year-old spirit who tends to Kafka during his stay in the forest and the corresponding middle-aged body is proven when the young Miss Saeki herself informs Kafka, "Folks here often go a whole day without eating, no problem. They actually forget to eat, sometimes for days at a time" (Murakami 436). The only one living in the forest who has a need for food is Kafka, because he is the only being in the forest whose body is still attached to his spirit. The rest of the inhabitants of the other world are spirits without bodies, who therefore experience no bodily need, like food or water. During Kafka's stay, Miss Saeki's spirit does reunite with her body and move past this limbo-like state.

A middle-aged Miss Saeki appears to Kafka later in the book. She implores him to remain whole and return to the "real" world in order to avoid the emptiness she has experienced as a result of her dissociation (Murakami 438). The moment in which she appears is the moment of her death at the Komura Memorial

Library, when her younger spirit and her older body reunify. In *The Forbidden Worlds of Haruki Murakami*, Matthew Strecher describes Miss Saeki as sustained by her memories, which she writes in a notebook throughout her life and instructs Nakata to burn before her demise (Murakami 51). It is these memories, apparently essential to her ability to remember anything at all, that she says “went up in smoke and disappeared into the air. So I won’t be able to remember things for very long. All sorts of things--including my time with you” (Murakami 439). The memories as they are written is another separation of Miss Saeki’s self, and the elimination of that piece of herself means her death because, as Strecher establishes, these memories sustain her and make up her identity.

The ability for the

pieces of Miss Saeki’s self--her spirit, her memories, and her body--to operate independently is not rare for those who suffer from dissociative tendencies. In fact, a version of dissociation theory called “neodissociation theory” suggests “subunits of the whole can function semi-autonomously rather than requiring the whole structure for any one piece to manifest its meaning” (Spiegel 134). For Miss Saeki, this is certainly the case; her body is able to accomplish tasks and perpetuate itself while her spirit is away, and her spirit experiences a certain amount of autonomy, too, evidenced by the spirit’s care of Kafka while he is accommodated in the forest. The forest, then, is a refuge for the dissociated spirits of characters in the novel who wish to separate from the inescapable violence of their world.

The other world in the depths of the forest is a refuge from the violence of the real world for the spirits of those who have experienced trauma. Three major characters in the book--Nakata, Kafka Tamura, and Miss Saeki--utilize dissociative techniques in order to cope with traumatic events and personal crisis, and in some cases even retreat into this other world as a result. The knowledge of psychological concepts like dissociation helps to make sense of patterns within a plot that at first appear to resist explanation. Even as Haruki Murakami himself warns readers against trying to tie up the novel’s ending--and indeed through this lens the novel still does not entirely conclude--they can begin to glean a meaning, and perhaps even a process, from a novel that rejects unifying ideologies and techniques.

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La casa y la identidad en *La casa en Mango Street*

Molly Timmerman

SPAN-487: Senior Seminar in Hispanic Literature and Culture

La Casa en Mango Street de Sandra Cisneros es narrada por una joven chicana llamada Esperanza. Durante la historia, Esperanza tiene doce o trece años y vive en Chicago, en un barrio pobre con muchos otros latinos. Además, Esperanza es una estadounidense de primera generación, cuyos padres vinieron de México (Cisneros 28). A lo largo de la historia, Esperanza siente una sensación de desconexión entre su realidad y sus metas en la vida. Esta desconexión se simboliza en *La Casa en Mango Street* por la casa de sus sueños y su situación real en Mango Street.

Cisneros utiliza el contraste entre la realidad y la idealización del hogar para desarrollar el sentido de pertenencia de Esperanza en el barrio y formular la identidad de Esperanza. Además, Cisneros usa la identidad cambiante de Esperanza para demostrar la marginación que muchos chicanos de primera generación enfrentan en los Estados Unidos. Por último, la educación es la opción más viable para que Esperanza haga realidad sus sueños; Cisneros ofrece la educación como la solución al ciclo de la

Frecuentemente incluido en secondary Spanish and English language curricula, Sandra Cisneros' short novel *The House on Mango Street* centers on a young Chicana protagonist who narrates the day-to-day happenings of her Chicago neighborhood. Molly's analysis tackles the relationship between home and belonging in the work, with a particularly sustained focus on the role education plays in breaking the cycle of poverty, especially for women. Molly's critical reading of the work contextualizes it properly in a United States of the 1980s, while attempting to trace its trajectory to the present as well. Her overall organization, development of supporting paragraphs, seamless use of primary and secondary sources and appeal to humanities and social science research amplifies her argument and helps us see the enduring relevance of this work.

- Kathy Korcheck

pobreza en los Estados Unidos, especialmente en la comunidad latina.

Aunque *La Casa en Mango Street* fue escrita en la década de los 80, los latinos de primera generación se enfrentan a muchos de los mismos problemas que tenían cuando salió la novela. En la década de los 80, la tasa de graduación de la escuela secundaria para los latinos era solo alrededor de 40%, mientras que hoy esa tasa ha aumentado a aproximadamente 73% en 2013, pero sigue siendo la más baja entre los grupos demográficos. También el ingreso familiar promedio aumentó de \$36,751 en 1980 a \$44,800 en 2015 (Flores, et. al). Por último, la tasa de pobreza de los latinos se redujo del 23.2% en 1980 al 21.9% (Flores et al.). Tanto la tasa de graduación de la

escuela secundaria como el ingreso familiar medio están por debajo del promedio nacional. Estas cifras no parecen ser significativas, pero muestran que los latinos están en desventaja en los Estados Unidos. Con menos educación, los latinos ganan menos dinero en promedio y trabajan en empleos que tienen menos beneficios. Los latinos también se instalan a menudo en vecindarios de bajos ingresos como el barrio en *La Casa en Mango Street*.

Antes de que comience la novela, la infancia de Esperanza se caracterizó por mudarse de hogares. Esperanza comenta, "No siempre hemos vivido en Mango Street. Antes vivimos en el tercer piso de Loomis, y antes de allí vivimos en Keeler. Antes de Keeler fue en Paulina y de más antes ni me acuerdo" (6).

Esperanza explica que la casa en Mango Street “es nuestra y no tenemos que pagarle renta a nadie,” pero la casa está muy lejos de las que Esperanza había imaginado, incluso si su familia es dueño de la propiedad. La casa en Mango Street está en un mal barrio. Esperanza comenta que “los que no saben llegan a nuestro barrio asustados. Creen que somos peligrosos” (15). Además, la casa “es pequeña y roja... y los ladrillos se hacen pedazos en algunas partes” y se convierte en una fuente de vergüenza para Esperanza cuando una monja le pregunta dónde vive y la monja responde “¿Vives *allí*?” (6-7). La combinación de la fealdad de la casa con la reputación del barrio crea una sensación de vergüenza en Esperanza.

Esperanza se avergüenza cada vez más de su hogar real y comienza a soñar con “una casa que sea mía. Con mi porche y mi almohada, mis bonitas petunias” (47). La casa de los sueños de Esperanza es modesta para la mayoría de los estadounidenses, pero para ella, es un hogar con “agua corriente y tubos que sirvieran, Y escaleras interiores propias, como las casas de la tele” es una enorme mejora de su situación actual (6). Tener una bonita casa se convierte en un símbolo de éxito en los Estados Unidos para Esperanza.

A medida que avanza la historia, queda claro que Esperanza no encaja en su vecindario. Ella comienza a sentirse como una extraña

en su propio barrio con otros chicanos (Betz 22). Esperanza tiene grandes expectativas y necesita salir de Mango Street para lograr esos objetivos. Para Esperanza, lograr la casa de sus sueños es la máxima señal de independencia. Muestra que obtuvo un trabajo estable y una buena educación (Martin 62-3). Además, revela que no tuvo que depender de un hombre para lograr sus objetivos.

Al comienzo de la historia, Esperanza es una chicana joven que acaba de mudarse a un barrio mayormente latino. Ella lucha por encajar, pero finalmente se hace amiga de otros niños. Sin embargo, a medida que Esperanza crece, descubre que no es similar a otras personas de su edad. Otros jóvenes latinos de su barrio, especialmente mujeres, parecen renunciar a su destino, sus sueños y sus metas cuando no pueden escaparse de la realidad. Sin embargo, lo opuesto es cierto para Esperanza. En lugar de renunciar a sus sueños para sí misma, como una casa bonita y un futuro estable, y convertirse en esposa, madre, o trabajadora doméstica, Esperanza se da cuenta de que debe cambiar su realidad para alcanzar su futuro.

A pesar de haber compartido experiencias culturales de su infancia con muchas personas en su barrio, Esperanza se siente como una extraña. Ella continuamente se siente dividida entre las raíces chicanas y americanas (Betz 24). Esperanza menciona

que ella heredó el nombre de su abuela y que “En inglés mi nombre quiere decir esperanza. En español tiene muchas letras. Quiere decir tristeza, decir espera. Como el número nueve” (Cisneros 8). Sin embargo, Esperanza está decidida a no “heredar su lugar junto a la ventana” (9). De esta manera, Esperanza se separa inmediatamente del típico ejemplo de modelos femeninos disponibles para Esperanza.

A lo largo de la historia hay muy pocos modelos femeninos para Esperanza. Dentro de su vecindario hay un camino claramente definido para las mujeres. Típicamente, las chicas en el barrio de Esperanza están “atrapadas” por ser esposas y madres como la abuela de Esperanza y Minerva, la vecina cuyo marido la abusa y la abandona (Roszak 63). Además, muchas de las chicas a las que conoce Esperanza pasan de tener un padre abusivo y controlador a tener el mismo tipo de marido o novio como Sally. Esperanza se da cuenta desde el principio de que no quiere tener que depender de un hombre para tener éxito y comienza a identificarse como una protectora para sus amigas. Cuando Esperanza encuentra a Sally siendo acosada por los chicos para un beso, Esperanza intenta detenerlos hasta que se da cuenta de que Sally no quiere ser salvada (43-4). Este momento es importante para el desarrollo de la identidad de Esperanza. Esta es la primera

vez que Esperanza realmente siente que no pertenece o no comprende a las personas que la rodean. Esperanza se da cuenta de que debe mirar más allá de su pequeño mundo para la inspiración.

Además, muchas mujeres del barrio lamentan haberse resignado en lugar de perseguir sus sueños cuando eran jóvenes.

La madre de Esperanza en particular parece arrepentirse de no haber intentado en la escuela porque “pued[e] haber sido alguien, ¿sabes?” (41). Mientras

que la madre de Esperanza no está tan atrapada como otras mujeres en el barrio, reconoce que no ha estado a la altura de su potencial. En muchos sentidos, la madre de

Esperanza enfrenta los mismos desafíos que Esperanza. Su mamá dejó la escuela porque “no tenía ropa bonita” y sabe que “la vergüenza es mala cosa” (41). De manera similar, Esperanza tiene el mismo obstáculo porque está avergonzada de vivir en Mango Street, pero Esperanza acepta la vergüenza para alcanzar sus metas en lugar de permitir que la vergüenza la frene.

En la historia, hay otra mujer que se escapa de Mango Street. Alicia es una joven que

asiste a la universidad y vive en Mango Street. Siempre le parece cansada a Esperanza porque viaja a clases al otro lado de la ciudad y hace los quehaceres con su tarea regular. Alicia se mantiene sola, lo que hace que las otras personas del barrio la vean como “esnob,” pero Esperanza ve la situación como si Alicia

mientras que las probabilidades están en contra de Alicia en la universidad, donde debe lidiar con tener poco en común con sus compañeros y tener quehaceres y responsabilidades familiares además de la tarea regular. Esperanza se da cuenta de que la vida de Alicia es difícil, pero la inspira en lugar de asustar a Esperanza (15).

A medida que avanza la historia, está claro que no hay modelos de rol perfectos para Esperanza y reconoce que debe ser la primera. Esperanza entiende que tiene que salir de Mango Street para alcanzar sus objetivos. No hay casas bonitas en Mango Street, así que debe irse literal y figuradamente para obtener la casa de sus sueños (Roszak

70-1).

Otras personas en el barrio comienzan a darse cuenta del potencial de Esperanza también. Mientras Esperanza lee su propio poema a su tía enferma, Lupe, esta última comienza a llorar al ver el potencial de Esperanza y le susurra “deb[e] continuar escribiendo. Te hará libre” (30). Además, cuando Esperanza comienza a ver su propio potencial, otras personas comienzan a verlo también en ella. Alicia y las tres hermanas le aseguran a



Jaden Culbertson, paper

estuviera haciendo el trabajo necesario porque “no quiere pasar su vida en una fábrica o tras un rodillo de amasar” (16).

Esperanza enfrentará un dilema similar como Alicia. Ella está dividida entre dos mundos: un mundo donde va a la universidad y tiene éxito y otro en el que ha crecido. Para empeorar las cosas, ambos mundos parecen estar en desacuerdo. La gente de Mango Street lamenta que Alicia se avergüence de su comunidad y rompa normas,

Esperanza que tendrá éxito, pero también la advierten a Esperanza que no olvide su tiempo en Mango Street o la gente que está allí.

Durante la historia, Esperanza menciona que le gusta escribir historias y poemas. Su tía Lupe la insta a seguir escribiendo. Su madre le dice que “ve a la escuela, Esperanza. Estudia macizo” (42). Su padre la hace conseguir un trabajo para ayudar a su familia a pagar una educación privada en una escuela católica en lugar de asistir a una escuela secundaria pública porque “Papá dijo que nadie iba a la escuela el gobierno a menos que quisiera salir mal” (26). De esta manera, Cisneros ofrece una solución al ciclo de pobreza que enfrentan las personas en Mango Street y la pobreza en general en los Estados Unidos.

Aunque hay pocos modelos positivos para Esperanza, los modelos más notables son Alicia, la tía Lupe, y su madre y su padre. El único aspecto que estos personajes tienen en común es su aprecio para la educación. A medida que Esperanza comienza a darse cuenta de que no será feliz de establecerse en un lugar como Mango Street, estos personajes la animan a continuar su educación. Además, cuando Esperanza se convierte en su propia persona, se vuelve más ambiciosa en su búsqueda de sus objetivos. Los amigos que no tienen ambiciones similares en la vida desaparecen a medida que avanza la historia.

Sally no puede ser salvada por Esperanza, se va, y se casa, mientras que las Vargas, Lucy, Rachel, y, hasta cierto punto, Nenny se mencionan cada vez menos hasta que se desvanecen de las viñetas.

Se puede suponer que los personajes que se van de la vida de Esperanza continúan el ciclo de la pobreza en Mango Street, sin importar sus intenciones originales. De esta manera, Cisneros utiliza la identidad de Esperanza para sugerir que la mejor y posiblemente la única forma de terminar el ciclo es a través de la educación. En promedio en el año 2015, un graduado de la escuela secundaria en los Estados Unidos gana alrededor de \$10,386 menos que aquellos que no se graduaron de la escuela secundaria como Sally. También, aquellos que abandonan la escuela secundaria experimentan la pobreza a una tasa de 30.8% mientras que aquellos con al menos un diploma escolar tienen una tasa de pobreza de 13.5% (Flores, et al). Las estadísticas continúan, mostrando que aquellos con más educación, de cualquier grupo demográfico, tienen mejores porvenires en la vida. En general, mientras más educación, mayor es el ingreso, mejor seguridad en el empleo, y más larga es la vida.

Al final de la historia, la cuestión no es si Esperanza logrará sus objetivos, sino lo que hará una vez que alcance. La respuesta a esta pregunta también cambia a lo largo de la historia. Al principio, Esperanza solo sueña con su

casa perfecta. Ella quiere un hogar modesto, tranquilidad, y un hogar funcional para su familia (Cisneros 4-5). En el medio de la historia, Esperanza quiere escaparse de Mango Street a una casa con “nadie a quien amenazar con un palo. Nada que recogerle a nadie” (49). A medida que la identidad de Esperanza continúa desarrollándose, se siente más compasiva con quienes la rodean. Esperanza fantasea sueños infantiles acerca de tener “vagabundos en el ático” (41). Después de que Esperanza se da cuenta que no puede proteger a todos, Alicia le dice a Esperanza que tiene la responsabilidad de regresar por la gente que dejó atrás porque “te guste o no, tú eres Mango Street” (49). Aunque a Esperanza no le gusta la idea de regresar, reconoce que debe regresar por el bien de los demás.

El sentido de responsabilidad por los demás siempre era parte del carácter de Esperanza, que comenzó con la protección de su hermana menor, Nenny, para tratar de salvar a Sally. Naturalmente, la naturaleza protectora de Esperanza se aplica a Mango Street una vez que Esperanza madure. Siente la necesidad de ayudar a la gente porque “¿Quién lo va a hacer? No el alcalde” (49). Finalmente, al final de la historia, la misma pasión que llevó a Esperanza a poder partir de Mango Street, la obliga a regresar y ayudar a todos a subir con ella. Además, las tres hermanas instan a Esperanza, “cuando

te vayas tienes que acordarte de regresar por los demás. Un círculo, ¿comprendes? Tú siempre serás Esperanza. Tú siempre serás Mango Street. No puedes borrar lo que sabes. No puedes olvidar quién eres” (48). La identidad de Esperanza ha cerrado el círculo. Es la forma de su identidad lo que lleva a Esperanza a irse, pero la autoconciencia que adquirió mientras vivía en Mango Street causa que Esperanza regrese.

La forma en que Mango Street ayudó a modelar la identidad de Esperanza es atípica en realidad. La mayoría

de los estadounidenses de primera generación que crecen en barrios pobres como Mango Street no tienen éxito en el juego de la vida. Sin embargo, Sandra Cisneros diseñó cuidadosamente a Esperanza y Mango Street para la lucha que muchos latinos enfrentan en los Estados Unidos y dirigió la novela a lectores no latinos, así como ofrecer esperanza a lectores en una situación similar a la de Esperanza. Además, Cisneros utiliza a Esperanza para revelar que la mejor solución para terminar con el ciclo de la pobreza es la educación. Los personajes

más fuertes y exitosos de *La Casa en Mango Street* le dan un alto valor a la educación y las estadísticas muestran que una mayor educación se correlaciona con una mejor calidad de vida. Finalmente, Cisneros utiliza la resolución de Esperanza para argumentar que las personas tienen la responsabilidad moral de ayudar a aquellos que no pueden ayudarse a sí mismos tan fácilmente como nosotros. Para Cisneros, no es suficiente que una persona escape de la pobreza. Las personas no deberían estar satisfechas hasta que todo el ciclo se detenga.

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Presidential Case Study: Lyndon B. Johnson and the Vietnam War



Amelia Howard

POLS-235: U.S. in World Affairs

What exactly is foreign policy and why does it matter? How has American foreign policy been conducted in the past and what is its historical legacy? What policies define American presidents, for better or for worse? For the purpose of this case study, foreign policy will be defined as “the pursuit of a country’s vital national interests beyond its borders.”¹ The case that will be examined will be that of Lyndon B. Johnson and how his Vietnam War policies aimed to protect U.S. interests. He was handcuffed by the numerous commitments the presidents that preceded him had made to contain communism and tyranny. He inherited the Vietnam quagmire from his predecessors Dwight Eisenhower and John F. Kennedy. He also inherited many of JFK’s advisers after JFK’s assassination and they played a crucial role in shaping LBJ’s foreign policy. These advisers included people such as the Secretary of Defense Robert McNamara, Secretary of State Dean Rusk, and the Under Secretary of State George Ball. Rusk’s role in LBJ’s inner circle

This assignment calls upon students to select a president from McKinley-Obama and then decide upon what they consider to be the most significant foreign policy issue or problem of their administration. It lays out a specific agenda of issues they must research and analyze, particularly tracing who were significant providers of information and advice from the top advisors in government, such as Secretary of State. To successfully build and write these case studies they must undertake detailed primary and secondary research in order to uncover and incorporate high quality documentary evidence into the analysis. Amelia’s paper accomplishes this brilliantly, with a degree of care for organization, detail, and accuracy rarely seen in undergraduate research. All of it is then written in elegant, clear prose, a pure joy to read for novice or specialist.

-Jim Zaffiro

was limited at best, while McNamara was incredibly involved in not only advising policy but also in executing it. He was one of the main coordinators of U.S. troops throughout the war. George Ball represented the lone dissenter within both the JFK and LBJ administrations and opposed most, if not all, of the decisions that were made by those two presidents in regards to Vietnam. He argued that the U.S. should not have increased its military commitment in Vietnam and by and large, his suggestions were ultimately ignored. In the end, LBJ’s decision to increase U.S. involvement in Vietnam was the defining foreign policy issue of his presidency. It was the culmination of decades’ worth underlying American

political philosophy. It was also the issue that ended LBJ’s political career and led him to decide that he would not seek reelection in 1968.

The U.S. practiced policies of containment and global intervention long before the Johnson presidency and even longer before the commencement of the Cold War against the Soviet Union. It began with the Monroe Doctrine, a policy President James Monroe outlined in his eighth annual address to Congress on December 2, 1823. He stated in that speech that “we owe it, therefore, to candor and to the amicable relations existing between the United States and those [European] powers to declare that we should consider any attempt on their part to extend

¹ Jim Zaffiro, “POLS-235-A: U.S. in World Affairs” (lecture, Roe Center, Pella, IA, August 24, 2018).

their system to any portion of this hemisphere as dangerous to our peace and safety.”² By declaring so, Monroe made a commitment that the U.S. would intervene if any outside powers made attempts to take over territory in the Western Hemisphere. Thus,

Monroe made a commitment that the U.S. would intervene if any outside powers made attempts to take over territory in the Western Hemisphere. Thus, in a seemingly insignificant speech, Monroe initiated a pact of U.S. military protectionism.

in a seemingly insignificant speech, Monroe initiated a pact of U.S. military protectionism. The scope of this pact has been continuously expanded since its declaration. Indeed, the Monroe Doctrine itself was

enlarged by President Theodore Roosevelt during his fourth annual message to Congress on December 6, 1904. He stated in that speech that “in the Western Hemisphere the adherence of the United States to the Monroe Doctrine may force the United States, however reluctantly, in flagrant cases of such wrongdoing or impotence, to the exercise of an international police power.”³ This assertion added the explicit threat of military force towards any nation that attempted to interfere in the Americas.

Even after Franklin Delano Roosevelt pledged to be a “good neighbor” to those nations in his inaugural address in 1933, he too succumbed to the pressure of expansive interventionism as WWII came to a close in 1945. On August 14, 1941, he issued a joint declaration with the United Kingdom’s Prime Minister, Winston Churchill. In which, both countries pledged to “respect the right of all peoples to choose the form of government under which they will live; and [sic] wish to see sovereign rights and self-government restored to those who have been forcibly deprived of them.”⁴ Despite denouncing the use of force later in the document, this clause is relevant to the topic

at hand in numerous ways. One, it expanded the U.S.’s commitment of interventionism from the Western Hemisphere to the entire world. Two, it established the philosophical precedent of “self-determination.” While this seems noble and just in theory, in practice, it was not. It was later used as a thinly veiled commitment to oppose communism on a global scale. This was because many Americans believed that communism was a tyrannical monolith whose governments were taking away people’s rights and freedoms.

That brings us to the U.S.’s Cold War policy of global communist containment. One of the first major step taken by the United States to lay the philosophical precedent for this policy was the Truman Doctrine. This was a speech given by President Harry Truman on March 12, 1947, to a joint session of Congress. In the speech, Truman asked Congress to extend economic aid to the countries of Greece and Turkey to secure the futures of both Europe and the Middle East. However, he then went on to echo sentiments previously highlighted in the Atlantic Charter by saying the following: “[There is a] way of life that relies upon terror and oppression, a controlled press

² James Monroe, “Seventh Annual Message to Congress” (address, Joint Session of Congress, U.S. Congress, Washington D.C., December 2, 1823), accessed December 3, 2018, <https://www.ourdocuments.gov/doc.php?flash=false&doc=23&page=transcript>.

³ Theodore Roosevelt, “Fourth Annual Message to Congress” (address, Joint Session of Congress, U.S. Congress, Washington D.C., December 6, 1904), accessed December 3, 2018, <https://www.ourdocuments.gov/doc.php?flash=false&doc=56&page=transcript>.

⁴ United States & United Kingdom, Atlantic Charter, by Winston Churchill and Franklin D. Roosevelt (Newfoundland, Canada: NATO, 1941), accessed December 3, 2018, https://www.nato.int/cps/en/natohq/official_texts_16912.htm.

⁵ Harry Truman, “Third Annual Address to Congress” (address, Joint Session of Congress, U.S. Congress, Washington D.C., March 12, 1947), accessed December 3, 2018, http://avalon.law.yale.edu/20th_century/trudoc.asp.

and radio; fixed elections, and the suppression of personal freedoms. I believe that it must be the policy of the United States to support free peoples who are resisting attempted subjugation by armed minorities or by outside pressures.”⁵ This pledge was solidified not only by the creation of the United Nations in 1945 but also by the creation of the North Atlantic Treaty Organization on April 4, 1949. In the language of its establishing treaty, NATO asserted that:

The Parties agree that an armed attack against one or more of them in Europe or North America shall be considered an attack against them all and consequently they agree that, if such an armed attack occurs, each of them [...] will assist the Party or Parties so attacked by taking forthwith, individually and in concert with the other Parties, such action as it deems necessary, including the use of armed force, to restore and maintain the security of the North Atlantic area.⁶

Essentially, through the signage of this treaty, the U.S. expanded its pledge of global military interventionism even further. It would now intervene not only in the case of a direct military attack on the United States but also in cases of military attacks against other member nations.

All of this language

was well and good, but there needed to be concrete domestic policy and federal funding to support the broad promises that the United States had made. To address this issue, National Security Council Paper 68 (more commonly known as NSC-68) was published on April 7, 1950. It outlined specific budgetary requests and also described the nature of the perceived threats that the U.S. was facing. The document characterized the USSR as follows:

The design, therefore, calls for the complete subversion or forcible destruction of the machinery of government and structure of society in the countries of the non-Soviet world and their replacement by an apparatus and structure subservient to and controlled from the Kremlin. To that end Soviet efforts are now directed toward the domination of the Eurasian land mass. The United States, as the principal center of power in the non-Soviet world and the bulwark of opposition to Soviet expansion, is the principal enemy whose integrity and vitality must be subverted or destroyed by one means or another if the Kremlin is to achieve its fundamental design.⁷

The U.S. believed that it was under direct attack by the USSR, for the USSR’s primary mission was to destroy the U.S. and take over the world. They believed

that the USSR would not hesitate to use military force. Therefore, the U.S. needed to be prepared to use military force in return. It is stated in the document that “one of the most important ingredients of power is military strength. In the concept of ‘containment,’ the maintenance of a strong military posture is deemed to be essential for two reasons: (1) as an ultimate guarantee of our national security and (2) as an indispensable backdrop to the conduct of the policy of ‘containment.’”⁸

It was ultimately concluded that the U.S. must “develop a level of military readiness which can be maintained as long as necessary as a deterrent to Soviet aggression, as indispensable support to our political attitude toward the USSR, as a source of encouragement to nations resisting Soviet political aggression, and as an adequate basis for immediate military commitments and for rapid mobilization should war prove unavoidable.”⁹ This policy was put into practice through both the Korean War and also numerous covert operations during the Truman, Eisenhower, and JFK administrations. This was the philosophical framework that LBJ inherited after JFK’s assassination elevated him from Vice President to President.

⁶ NATO, The North Atlantic Treaty, by NATO (Washington D.C.: NATO, 1949), accessed December 3, 2018, https://www.nato.int/cps/ie/natohq/official_texts_17120.htm.

⁷ United States, National Security Council, NSC 68: United States Objectives and Programs for National Security (Washington D.C., 1950), accessed December 3, 2018, <https://www.citizensource.com/History/20thCen/NSC68.PDF>, 3-4.

⁸ Ibid., 15

⁹ Ibid., 44

The practical situation that LBJ inherited in Vietnam was a complex one that was haunted by the legacy of French colonialism. From the 1860s to the 1950s the French had held Vietnam and three other countries as a protectorate known as “Indochina.” Under the leadership of Ho Chi Minh, the Vietnamese communists were able to overthrow French rule. They then declared Vietnam to be an independent nation in 1954. They were able to do so even though the United States had backed the French during the Indochina War. After the French lost in 1954, Dwight Eisenhower sent U.S. troops to continue fighting against the communists. Continuation and escalation of this fighting continued throughout the JFK administration and into the LBJ administration. LBJ elected to retain almost all of JFK’s foreign policy advisers after his assassination and relied upon them heavily. This was because LBJ had spent most of his political career focusing on domestic policy, not foreign policy and was abruptly thrown into the role of the military’s commander in chief after

Kennedy’s death. All of these advisers, save for George Ball, said the same thing: continue to maintain U.S. military presence in Vietnam. At the time, Vietnam was considered a crucial strategic point for communist containment in Asia. American foreign policy advisers feared that if Vietnam fell, it would lead to a “domino effect,” causing the other countries of Southeast Asia to become communist



Max Barkalow, acrylic on paper

nations that would be in the pockets of the Soviets or the Chinese.

Lyndon B. Johnson wanted to avoid the Vietnam War as much as possible and focus on his domestic agenda, the Great Society. This is what he ran his 1964 presidential campaign on. When Vietnam was brought up, Johnson attempted to paint himself as a more peace-oriented candidate

than his Republican opponent, Senator Barry Goldwater of Arizona. Goldwater had made numerous off-the-cuff comments about using nuclear weapons in Southeast Asia, alarming many. LBJ capitalized on these fears during the race by running anti-nuclear television ads, the most notable of which being his “ice cream” ad and his “daisy” ad. The first portrayed a small girl eating an ice

cream cone, with a woman’s voice narrating in the background. She states:

Know what people used to do? They used to explode bombs in the air. You know children should have lots of vitamin A and calcium. But they shouldn’t have strontium 90 or cesium 137. These things come from atomic bombs, and they’re radioactive.

They make you die. Do you know what people finally did? They got together and signed a nuclear test ban treaty. And then the radioactive poison started to go away. But now there’s a man who wants to be President of the United States, and he doesn’t like this treaty. He fought against it. He even voted against it. He wants to go on testing more bombs. His name is Barry Goldwater. If he’s elected, they might start testing all over again.¹⁰

¹⁰ Democratic Party, “Girl With Ice Cream Cone,” advertisement, 1964, <https://www.youtube.com/watch?v=ty4T5MuYRZw>.

¹¹ Ibid.

¹² Democratic Party, “Daisy,” advertisement, 1964, <https://www.youtube.com/watch?v=2cwqHB6QeUw>.

A male voice then says “vote for President Johnson on November 3rd, the stakes are too high for you to stay home.”¹¹ In the second ad, another small girl is shown, this time picking a daisy. A loud countdown from ten starts and the camera begins to zoom in on one of the girl’s eyes. As the countdown reaches zero and finishes zooming into her pupil, a nuclear explosion goes off. Then Johnson’s voice is heard saying “these are the stakes: to make a world in which all of God’s children can live, or go into the dark. We must either love each other or we must die.”¹² Then the same male voice from the ice cream ad again says “vote for President Johnson on November 3rd, the stakes are too high for you to stay home.”¹³ This ad was officially run only once, but TV news stations ran it over and over again on their evening broadcasts so that by the time of the election in November, almost every American had seen it.

Johnson’s 1964 peace platform was oddly juxtaposed against the Gulf of Tonkin incident, which occurred in August of 1964, three months before the election took place. Allegedly, the North Vietnamese attacked the USS Maddox on August 2 while it was moored in the Gulf of

Tonkin. Retrospectively, some have come to believe that the attack did not occur the way the U.S. government said it did, or may not have even occurred at all. There were no U.S. military casualties or injuries and minimal damage was done to the Maddox itself. However, this alleged incident was interpreted by the Americans as an act of war. It opened the door for reinvigorated U.S. escalation in Vietnam. On August 4, LBJ appeared before Congress and delivered a speech in which he implored them to pass a resolution in response to the attack. In that speech, he stated that “the determination of all Americans to carry out our full commitment to the people and to the government of South Viet-Nam will be redoubled by this outrage. Yet our response, for the present, will be limited and fitting. We Americans know, although others appear to forget, the risks of spreading conflict. We still seek no wider war.”¹⁴ However, the resolution passed by Congress on August 10 gave Johnson the legal authority to “take all necessary measures to repel any armed attack against the forces of the United States and to prevent further aggression.”¹⁵ This blanket authorization was later used to justify the administration’s escalation of the war in

Vietnam in the years that followed.

After the Gulf of Tonkin Resolution was passed, American bombings and troop deployment into Southeast Asia rapidly expanded. Operation Rolling Thunder commenced in February of 1965 and concluded in November of 1968 at the end of Johnson’s term. Operation Rolling Thunder was implemented at urging of most of LBJ’s foreign policy advisers, especially the Secretary of Defense, Robert McNamara. McNamara was the adviser who Johnson looked to the most for foreign policy advice. Every one of LBJ’s advisers except George Ball generally agreed with McNamara’s positions. People like Dean Rusk took a backseat to McNamara, despite their positions being historically more significant in foreign affairs than McNamara’s. Between 1964 and 1968, millions of tons of weapons were rained down upon the North Vietnamese at the urging of these advisers. George Ball wrote a memorandum to the president in July of 1965 in which he argued that there was no evidence to suggest that there was any way that the U.S. could win the war in Vietnam, especially with the tactics that were currently being utilized.

¹³ Ibid.

¹⁴ Lyndon B. Johnson, “The Gulf of Tonkin Incident” (address, Joint Session of Congress, U.S. Congress, Washington D.C., August 4, 1964), accessed December 3, 2018, <https://usa.usembassy.de/etexts/speeches/rhetoric/lbjgulf.htm>.

¹⁵ Gulf of Tonkin Resolution, 88th Cong., Second Session (1964) (enacted).

¹⁶ United States, Department of Defense, The Pentagon, Memorandum for the President from George Ball, “A Compromise Solution in South Vietnam,” 1 July 1965, by George Ball (Washington D.C., 1965), accessed December 3, 2018, <https://www.mtholyoke.edu/acad/intrel/pentagon4/doc260.htm>.

He also believed that if the United States continued upon its set trajectory that the result would be “almost certainly a protracted war involving an open-ended commitment of U.S. forces, mounting U.S. casualties, no assurance of a satisfactory solution, and a serious danger of escalation at the end of the road.”¹⁶

As time went on, Ball proved to be correct. As U.S. commitment increased, the war’s popularity—and Johnson’s along with it—began to decrease. Limited progress was being made, despite assertions from U.S. officials that the turning point of the war was just around the corner. The American people were growing weary of what seemed to be an elective, yet unwinnable war. The bloody Tet Offensive that was launched by the North Vietnamese in early January of 1968 seemed to only reinforce the thought that Johnson’s policies were failing. Johnson found himself in a terrible predicament. Spending on the military had rapidly derailed his Great Society programs and forced his attention to foreign policy. The country seemed to be descending into chaos as the anti-war movement gained momentum. Another ominous prediction that George Ball made came true: “Once we suffer large casualties, we will have started a well-nigh irreversible process. Our involvement will be so great that we cannot—without national humiliation—

stop short of achieving our complete objectives. Out of the two possibilities, I think humiliation would be more likely than the achievement of our objectives—even after we have paid terrible costs.”¹⁷

So humiliated and defeated was Johnson, that he famously declared that he would not be seeking reelection in 1968. He was only the third president in U.S. history to decide not to pursue reelection when constitutionally authorized to do so. The toll Vietnam took on him personally and publicly was the main factor

The political giant who had thirsted for the presidency his entire political life stepped down and opened the Democratic primary to a host of other candidates.

that led to this decision. The political giant who had thirsted for the presidency his entire political life stepped down and opened the Democratic primary to a host of other candidates. Eventually, the party settled on Vice President Hubert Humphrey as their gubernatorial candidate. Humphrey went on to lose the 1968 election to Richard

Nixon, overshadowed by his deep attachments to the Johnson administration. Nixon, on the other hand, seemed to offer an alternative to the Democrat’s strategy. He believed that the policies of “peace with honor” and “Vietnamization” would allow the United States to withdraw from the war with minimal casualties. His promises swayed the American people to vote for him during the election, but in reality, more U.S. soldiers died during the Nixon administrations than during the rest of the wartime administrations combined. When a peace agreement was finally met and the U.S. fully withdrew from Vietnam in 1975, South Vietnam quickly fell to the communists. The country was reunified under the communist government that has remained in power to this day.

Even after their defeat in Vietnam, the United States firmly adhered to its ideological philosophy of containment and universal opposition to communism. The U.S. continued to engage in anti-communist interventions throughout the rest of the twentieth century until a deep economic recession caused the USSR to collapse in December of 1991. It could be argued that the previously cited charters, doctrines, and reports show that the United States would have continued down the path of containment indefinitely until the USSR

was defeated. Even after the fall of the USSR, the U.S. has continued to practice military interventionism across the globe. There have been numerous military conflicts across the world that have been either fought by or funded by the United

States government. The U.S. continues to actively deploy combat troops to the Middle East. The war in Afghanistan initiated by George W. Bush in 2001 continues to this day, with no real end in sight. Interventionism has been strongly rooted in American

political affairs since the 19th century; it does not seem to be going anywhere any time soon. Vietnam was a painful manifestation of these policies that defined—and ultimately ended—Lyndon B. Johnson’s presidency.

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The Bohemian Problem: A Sociological and Literary Examination of Willa Cather's Fraught Relationship with Czech Culture

ENGL-425: Seminar in Literary Studies

K.E. Daft

Willa Cather has been hailed, for decades, as an advocate for Bohemian culture. Many of Cather's novels and short stories feature immigrants and their struggle for self-actualization in a foreign climate, and Bohemian immigrants are not excluded from these literary portraits. As news writers of Cather's time noted, the inclusion of Bohemian characters in Cather's published work was uncommon for her era: "The Russians or the Norwegians might have selected such a woman and such a struggle for the subject of a story [My *Ántonia*], but there are few Americans who would have ventured to do so" (Peattie). Cather herself played no small role in perpetuating the image of herself as a proponent for immigrants, writing in an anonymously-published 1926 biography that "Willa Cather did not go to school. She had a pony and spent her time riding about the country and getting acquainted with the neighbors, whose foreign speech and customs she found intensely interesting" (Cather qtd. in

Each year I teach the senior seminar, I challenge students to make an original contribution to Cather criticism, not merely parroting what other scholars have said, but staking out their own territory: remedying inaccurate or partial representations of Cather's fiction in earlier scholarship and offering a substantially new reading of one or two of her novels or stories. K.E. situates herself clearly within existing discourse and reveals surprising gaps in previous readings of Cather. K.E. tackles one of the most accepted pillars of Cather criticism: that Cather was a great champion of Czech culture in her work. I'll admit that I found K.E.'s hypothesis absurd when they first proposed it, but I think they have marshalled some very compelling evidence for their groundbreaking thesis.

-Joshua Doležal

Porter 17).¹ One particularly bold newspaper writer even went so far as to suggest that Annie Pavelka – the prototype for *Ántonia* Shimerda in *My Ántonia* – was someone with whom Cather was "more than half in love," indicating that Cather may have found Bohemians and their culture more than merely "interesting" (Rowse).

Despite Cather's proclaimed interest in Bohemian culture, though, Cather's literary representations of the immigrants she claimed

to love often fall short of adulation, and into the realm of blatant stereotyping – especially with regard to the beloved Bohemian characters in *My Ántonia*, who are frequently portrayed as animalistic, infantile, and rash. In consideration of these portrayals, a problem arises regarding how to interpret these flawed characters in relation to Cather's supposed respect for Czech immigrants and their culture.

In recent years, the implicit criticism of Cather inherent in such statements

¹ In fact, the suggestion in this autobiographical account that Cather did not go to school is erroneous – likely fabricated to amplify the notion of her 'humble' origins, and calling into question what else in the account might be invented or exaggerated (Porter 20).

has been warned against by scholars such as Joan Acocella, who writes, “Is this the most important question we can ask artists of the past: whether their politics agree with ours? The idea that people from societies widely different from one’s own should be regarded with respect did not come in until Montaigne and was probably not shared by more than a few eccentrics and intellectuals...until the rise of anthropology,” insinuating that any critique of Cather’s prejudices is irrelevant to her published work (67). Critics closer to Cather’s own time, too, held similar convictions. Theatre critic Brooks Atkinson, for example, wrote that some scholars’s contentions with Willa Cather’s work were “based on the assumption that she should have had a total vision of life—without blind-spots, prejudices, or crochets. This is asking for the impossible; if it were possible, it would eliminate the tone and color of art” (Atkinson). Where my argument differs from those criticized by Acocella and Atkinson is that what I am asking for is not impossible. I am not attempting to ‘take Cather to task’ for holding prejudices common among her contemporaries; I am merely intending to resolve a discrepancy in her accepted biography, and to circulate the awareness that Cather’s ‘revolutionary’ attitudes regarding Bohemians did not instantaneously appear with her first published

story, nor culminate with the publication of *My Ántonia*. In fact, though Cather’s earlier works fall incredibly short of demonstrating this social consciousness, Cather herself proved, in her later work, that she was capable of having this “total vision of life.”

I. Historical Context

Before moving into analysis of Cather’s textual representations of Bohemian culture, it is first necessary to contextualize her cultural and racial biases within the framework of the prevailing sociological and anthropological attitudes about Bohemians during the early 20th century. After all, it is only through this contextualization that one can determine the extent to which Cather and her work adhere to or diverge from her contemporaries’s attitudes toward Czech immigrants.

In modern sociological discussion, debate continues about the appropriate way to categorize Czech immigrant status in the mid-1900s, with factions arguing that Bohemians were considered anything from white to nonwhite to an inferior white race to something “murky” in between these categorizations (Fox and Guglielmo 328). Regardless of the divergence in scholarly opinion regarding the color status of Bohemians, though, it is generally agreed upon by sociological scholars that even though a “bright social boundary” – defined by Fox and Guglielmo as

“widely recognized, widely institutionalized, and monumentally significant” – distinguished Northwestern European immigrants (i.e. Swedes or Norwegians) from Southeastern European immigrants (i.e. Bohemians) in the 20th century, no discernible racial boundary existed between Southeastern European immigrants and whites (331, 342).

This is not to say, though, that biases against Bohemian immigrants were nonexistent – during this era, it was possible to be both ‘white,’ and still ‘racially inferior,’ due to the competing statuses of color classification and racial hierarchy (Fox and Guglielmo 334). As Fox and Guglielmo note:

There is evidence, to be sure, of individuals, and even an occasional institution, challenging SEEs’ [Southeastern European immigrants’] categorization as white: explicitly calling them or treating them as not white or not fully white; describing them as “swarthy,” “dark,” and “dark complected”; and comparing them to blacks and Asians... [But] most striking is how *rarely any Americans—individually or institutionally—ever placed SEEs beyond the boundaries of whiteness.* (343, emphasis added)

Thus, Bohemian immigrants – considered white by all mainstream American academics of the 20th century – experienced racial discrimination due to their status as a “lesser” white race,

but rarely were placed beyond the boundaries of whiteness during the era in which Cather lived.

What does this mean for Cather's work, then? As it was not common practice to make color-based distinctions between Northwestern European immigrants and Southeastern European immigrants, Cather's insistence upon establishing a bright boundary between Bohemians and whites through her repeated references to Bohemians's "dark" or "brown" skin (especially in texts like *My Ántonia* and *O Pioneers!*) was, in fact, uncommon for her time; not reflective of the actions and attitudes of her contemporaries. Therefore, it is not possible to attribute this short-sidedness, as Mike Fischer suggests, to the "cultural limitations" of Cather's era (qtd. in Laegreid 102).

In spite of this, many literary scholars are quick to defend Cather when accusations of her cultural insensitivity toward Bohemians arise. Tim Prchal, in fact, takes a more positive view of Cather's work than Fischer in his article, "The Bohemian Paradox: *My Ántonia* and Popular Images of Czech Immigrants," going so far as to say that "positioning Cather with other writers who contributed to the popular image of Czech immigrants reveals that she did not outright contradict this image

so much as mold it into a more favorable form," suggesting not only that Cather was not subject to these "cultural limitations" Fischer claims, but beyond them entirely (4). In his article, Prchal attempts to make this point through the inclusion of a racially charged article by Elizabeth Shepley Sergeant published in a 1910 issue of McClure's, during the time in which Cather was an editor for the magazine. The column reads:

During the last thirty years seventeen millions of foreigners have poured into our midst from central and southern Europe and Asia Minor: Italians, Hebrews, Poles, Russians, Bohemians, Rumanians, Greeks, Syrians, and many other races – most of them, except in the case of the Hebrews, passive, inarticulate, and illiterate, agriculturists by inheritance. These people differ fundamentally from the more intelligent and efficient Northern races that preceded them hither before 1880 – the English, Scotch, Irish, Germans, and Scandinavians, who, as we know, not only made their fortunes in our cities, but dared to become also the hardy and successful settlers of our distant Western plains. (Sergeant, qtd. in Prchal 6)

Prchal does not use this excerpt, though, as evidence that Cather may also have held prejudiced attitudes toward these racial groups. In fact, he writes against this notion, arguing, "It is tempting to speculate about how [Cather] might have reacted to Sergeant's inclusion of Czechs with the races of

supposedly passive, illiterate farmers standing in stark contrast to those bright and capable Scandinavians and other groups who tamed the plains" (Prchal 6). Further, he interprets the publication of *My Ántonia* as an indirect response to the content of Sergeant's article; written not to reinforce negative associations with Bohemian identity, but to reshape them (Prchal). In his limited argument, however, Prchal neglects to consider how Jim Burden's characterization of Ántonia and the Shimerdas so often reinforces this pattern of simplifying and stereotyping Bohemian identity, and thus the ways this text falls short of subverting, or even positively altering such attitudes.

Prchal's position, however, is understandable, and hardly unique: Cather has been considered an advocate for Czech immigrants for years, and it is true – as Peattie notes – that other writers during Cather's time period neglected to include Bohemians in their work, with virtually none making Bohemians the main subject of a novel, as Cather did with *My Ántonia*. What scholars like Prchal (and writers like Peattie) fail to take into consideration, though, in their reflections on Cather's work, are the ways in which Cather was not only providing visibility for Bohemian immigrants, but negatively reshaping the discourse about their identity. This negative

² After all, the article appeared in the magazine during Cather's stint as an editor, suggesting that the content of Shepley's article might not be completely antithetical to Cather's own views of immigrant life.

reformation takes, in Cather's work, the form of reinforcing or creating stereotypes about Bohemians such as the categorization of Bohemians as reckless drunkards, hot-headed lovers, and even as infantile and animalistic individuals.

The best that can be said of Cather's early depictions, then, is that they aligned with her contemporaries' negative ideology of difference, as demonstrated in Sergeant's article. Despite Cather's presumed intentions to elevate Bohemians and their culture, the reality of her literary constructions is still negative.

II. The Hot-Headed, Unfaithful, and Alcoholic: Bohemian Typecasting in "The Diamond Mine" and *O Pioneers!*

My Ántonia, as Cather's perhaps best-loved Bohemian-centered novel, would seem a logical place to begin a critique of her Czech portrayals; however, to gain a complete understanding of Cather's complicated relationship with the Bohemian characters she depicts, it is essential to analyze the development of these portrayals not only across the length of *My Ántonia*, but within the complex framework of Cather's other published novels and short fiction.

The first thread within this framework of Czech

immigrant mistreatment is undoubtedly Cather's 1916 story, "The Diamond Mine," wherein the stereotype of Bohemians as fickle lovers initially surfaces. The only Bohemian character in this story, Blasius Bouchalka, is described as being "a tall, gaunt young man, big-boned and rugged, in skin-tight clothes. His high forehead had a kind of luminous pallor

The best that can be said of Cather's early depictions, then, is that they aligned with her contemporaries' negative ideology of difference...

and his hair was jet black and somewhat stringy" with a "deeply lined forehead" and "red under-lip" (91, 95, 96). In this description, the most exaggerated portrait any character in the story is given, Bouchalka takes on caricatured attributes which indicate to the reader that Bouchalka is not to be taken seriously: either as a character or as a prospective match for Cressida Garnet.

This idea is further exemplified by descriptions of Bouchalka as "flighty and perverse," and reaches consummation later on in the story, when the narrator

reveals that Bouchalka was caught in sexual congress with Cressida's maid, Ruzenka (112).³ Bouchalka, then, embodies two of the most prominent stereotypes of Bohemian immigrants: he is an alcoholic, and an impulsive lover incapable of fidelity.⁴ To add injury upon insult, Bouchalka is additionally described as having "the desperation which the tamest animals exhibit when they are tortured or terrorized" and calls himself a "mongrel man" – moments of animalization which, in conjunction with discussion of Bohemian dehumanization in *My Ántonia*, take on additional significance (110, 114). Taken alone, these instances hardly constitute a case against Cather's reputation for celebrating Bohemian culture; however, when one views the depictions of characters like Bouchalka within the context of Cather's entire series of fiction, it becomes one of the "two or three human stories...repeating themselves"; one instance in a larger pattern of Bohemian misrepresentation (Cather *O Pioneers!* 110).

In Cather's longer works, negative Bohemian stereotypes surface in the second of her "first novels," *O Pioneers!*, with the character of Marie. Much like Bouchalka, Marie struggles to be faithful to her husband, Frank, telling Alexandra: "The trouble is you almost have to marry a man before

³ Though it is suggested with the line, "Ruzenka was sent away in the morning, and the other two maids as well," that these other maids may have also been involved (112).

⁴ After all, Bouchalka's excuse for his sexual digression is that "he had been drinking too much" (112).

you can find out the sort of wife he needs, and usually it's exactly the sort you are not. Then what are you going to do about it?," and suggesting that her marriage was doomed by its temerarious nature (178). To compensate for her lack of satisfaction with her hurried match, Marie pursues an ill-fated relationship with Alexandra's brother Emil. In the novel's climactic fourth section, Marie's husband Frank – always the type to jump rashly into action, be it marriage or murder – finds the two lovers entangled beneath the white mulberry tree and, in a burst of rage, kills both, "[knowing] that he had murdered somebody...but [not realizing] before that it was his wife" (236). The problematic nature of this passage is two-fold: Frank is presented as jealous and brutish, yet also as lacking the foresight to determine who he was killing before the deed was done. As Frank himself notes in the moments prior to killing Marie and Emil, "The woman lying in the shadow might so easily be one of the Bergson's farm-girls"; yet, in order to fulfill the Czech stereotype laid out for him by Cather, Frank acts incongruously with his thoughts in this sequence, killing a woman whose identity he cannot ascertain, for a reason he only later

becomes aware of (235).

This section from *O Pioneers!* does more than affirm Frank's hot-headedness, though; it also establishes what will be made explicitly known to the reader later on: Marie has 'corrupted' Emil. In a scene near the conclusion of the novel, Alexandra visits Frank Shabata in the penitentiary, and the notion of Marie's corrupting influence is established when Frank



Sarahi Ledesma, acrylic on paper

remarks, "You know, I most forgit dat woman's name. She ain't got no name for me no more. I never hate my wife, but dat woman what make me do dat – Honest to God, but I hate her!...I not care how many men she take under dat tree. I not care for not'ing but dat fine boy I kill, Alexandra Bergson," placing the whole of the blame on Marie for her tryst with Emil, and exonerating Alexandra's brother for his transgression (262). Though Emil was equally responsible for the affair, neither character in this scene demonstrates awareness of this fact. Alexandra, for

her own part, "blamed Marie bitterly. And why, with her happy, affectionate nature, should [Marie] have brought destruction and sorrow to all who had loved her...?" reinforcing the suggestion that Emil, as a wholesome, Northeastern European immigrant must have been less at fault than Marie, a tempestuous, Southeastern European immigrant (263). Laegreid argues this same

point in her article "The Good, The Bad, and the Ignored: Immigrants in Willa Cather's *O Pioneers!*," insisting that this skewing of blame is due to Bohemian settlers' classification in the "bad immigrant" category: "Emil... had been exposed to Bohemians,

a less civilized group of immigrants. He had let their exotic ways blind him... predictably, tragedy ensued" (110). Though socially-conscious modern readers may recognize that Marie was not wholly at fault for the events which transpired, Cather's indictment of Marie through the perspective of the most rational character in her novel reveals her implicit bias against Bohemians, suggesting that Cather may not have been as forward-looking as some scholars would purport.

III. *My Ántonia* and the Culmination of Cather's Prejudiced Portrayals

This pattern of Czech

stereotyping, contrary to popular belief, was not rectified with the publication of *My Ántonia*; rather, this novel demonstrates the culmination of these prejudices. Throughout *My Ántonia*, Cather – by means of her narrator Jim – characterizes Ántonia and her family in increasingly demeaning ways, most commonly through dehumanizing depictions of Ántonia as a prey animal. The first instance of this dehumanization arrives in Jim’s first encounter with Ántonia, where he remarks that she “sprang up like a hare”; however, this is a thread which is traceable throughout the novel (Cather 26). The most scathing comparison Jim undertakes comes during his recollection of Ántonia’s tenure with the Harling family. Jealous of Ántonia’s affection for Charley Harling, Jim characterizes Ántonia as “padding about after Charley, fairly panting with eagerness to please him” (151). As this description comes directly after Jim’s mention of the Harling’s setter dog, it is impossible to mistake Jim’s meaning: he perceives Ántonia as pandering; impotent and doglike. At other points in the novel, too, Ántonia is given animalistic descriptions. When Ántonia, at her brother’s behest, takes up ‘masculine’ fieldwork, Jim compares her to a draft horse: “Her neck came up strongly out of her shoulders, like the bole of a tree out of the turf...One sees that draft-horse neck among

the peasant women in the old countries,” using Ántonia’s ‘lessening’ femininity as an excuse to perpetuate her dehumanization (117).

These animalistic descriptions are not exclusive to Ántonia, however: in fact, this same draft horse comparison surfaces again in the final chapter of the novel in reference to Ántonia’s husband, Cujak, who Jim claims, “always looked at people sidewise, as a work-horse does at its yoke-mate” (347). Ántonia’s family is not exempt from these depictions, either: her younger brother Marek has “fingers...webbed to the first knuckle, like a duck’s foot” and crows “like a rooster”; Yulka curls up “like a baby rabbit”; Ántonia’s son Leo is described as “faun-like” and as having a “jealous, animal little love” (23, 25, 337, 341). Though other characters in the novel take on animal characteristics – Peter and Pavel, for example, become nearly like the wolves they sacrificed a bride to circumvent – the Bohemian characters in *My Ántonia* are the only ones who are consistently given such descriptions, and thus the ones most affected by this dehumanization.

The effect of these animalistic comparisons – often to prey animals or domesticated beasts – is to infantilize the Bohemian characters within the novel, subordinating them to Jim’s attention and protection. Jim writes in the “Hired Girls” section that Ántonia and the

other working girls were “almost a race apart,” and this notion reaches fruition in his animalistic metaphors: through Jim’s depictions of her, Ántonia becomes not a race apart from Jim and the other “white” immigrants, but a species apart (192).

The notion of Ántonia as a prey animal is additionally reinforced by Jim’s paternalistic attitude toward Ántonia at other points in the novel. As Jim is discussing Ántonia’s relationship with Larry Donovan during Lena Lindgard’s visit, he remarks, “I think I had better go home and look after Ántonia,” placing himself in the role of protector and showing his desire to become a sort of surrogate father to the naïve Ántonia (260). Taken together, these instances reinforce Jim’s notion of Ántonia as ingenuous and needing his protection – a notion Jim believes is justified when he learns of Ántonia’s illegitimate pregnancy: proof, he thinks, of her rash nature and inherent irresponsibility.

Even Jim’s adulation of Mr. Shimerda falls apart upon scrutiny. Though Jim seems to respect the late Mr. Shimerda, memorializing him in his graduation address, and though some scholars argue that Mr. Shimerda contradicts this pattern of drunk, rash Bohemianism in Cather’s novels, the greatest piece of advice Jim inherits from Mr. Shimerda is “not to marry below his station”: suggesting that Mr. Shimerda’s only value is as yet another cautionary example against

making a hasty marital match (Selzer 52). Mr. Shimerda, then, cannot even be read redemptively as an example of a non-stereotypical Bohemian, since his inability to avoid “marrying below his station” left him in poor social standing and in poverty: unsatisfactory conditions which ultimately lead him to take his own life.

The problem in analyzing *My Ántonia* as an extension of Cather’s tendency to negatively stereotype Bohemians is that the novel is ‘written’ by Jim Burden – at least within the conceit established by the introduction. Thus, Jim Burden and Willa Cather must be considered two separate entities who – despite the similarities in their actions and attitudes – cannot be interpreted as directly comparable.⁵ While it is true that Jim Burden’s prejudices cannot be taken as a quintessential example of Cather’s own, though, Cather’s choice not to include a character or narrator in *My Ántonia* to contradict Jim’s viewpoint speaks volumes. As in the case of Elizabeth Shepley Sergeant’s article, Cather’s silence does not distance her from the opinions expressed by Jim in this fictional recollection; it instead involves her in these views.

IV. The Redemption of Bohemian Identity in “Neighbour Rosicky”

For all the ways in which *My Ántonia* neglects to provide meaningful, positive representations of Czech culture, “Neighbour Rosicky” succeeds. This short story, originally published in 1932, is a stellar example of the development in Cather’s Bohemian portrayals in the 34 years that followed *My Ántonia*’s publication.

Though it is true that one character in the story refers to the titular Neighbour Rosicky as “Mr. Bohunk,” the character in question does so in a nearly affectionate way, entirely unlike the way Jim uses the word to attack Ántonia (“What did you jabber Bohunk for? You might have told me there was a snake behind me!” [44]). Additionally, the character that issues this insult is hardly granted authorial support as Jim is; instead, the character herself becomes a caricature with “India-ink strokes” for eyebrows (17). Indeed, though the portrayals of Bohemians in this story are still lacking at points, what Cather so significantly introduces into this story is the narrator’s recognition of the characters’ subjectivity. In *My Ántonia*, Jim’s perspective is recognized by the modern reader as flawed due to his bias as nostalgic, unhappily married man, who claims that he’d “have liked to have [Ántonia] for a sweetheart, or a wife, or my mother, or my sister – anything that a woman can be to a man”;

however, there is not another perspective included within *My Ántonia* to keep Jim’s distorted viewpoint in check. Through the inclusion of an omniscient, third-person narrator in “Neighbour Rosicky,” Cather is able to introduce competing viewpoints of Bohemian culture while ultimately reinforcing the positive facets of Czech identity in a way she neglects to in *My Ántonia*.

Another change present in “Neighbour Rosicky” is the narrator’s awareness of the cultural and political forces that impacted immigrants’ ability to integrate into American society. While Jim seems to blame the Shimerdas for their poverty (when Ántonia mentions her father’s desolation at his economic status, Jim scorns: “People who don’t like this country ought to stay at home... We don’t make them come here” [86]), the narrator in “Neighbour Rosicky” takes notice of the socioeconomic circumstances affecting immigrants which result in the Rosicky family’s poverty. The young Rosicky’s drinking problems do not become indicative of a larger pattern among Bohemians, but instead an attempt “to get a temporary illusion of freedom and wide horizons,” and the doctor’s generalization that “I’ve never been able to separate a Bohemian from his coffee or his pipe” is humorous, not degrading (28, 8). In the story, Rosicky’s visit to the doctor and the news of his bad heart

⁵ Though scholars such as Gelfant have debated for decades about the extent to which Jim contains echoes of Cather’s own psyche (76-78).

is followed by the sentimental reflection of the doctor that “He wished [his stethoscope] had been telling tales about some other man’s heart, some old man who didn’t look the Doctor in the eye so knowingly, or hold out such a warm brown hand when he said good-bye. Doctor Burleigh had been a poor boy in the country before he went away to medical school; he had known Rosicky almost ever since he could remember, and he had a deep affection for Mrs. Rosicky” (10-11). While the possessive title of *My Ántonia* connotes Jim’s heavy-handed influence on the narrative; the title “Neighbour Rosicky” (emphasis added) connotes fondness and closeness – much like that which the Doctor demonstrates in this passage – and does

so without the flaw of possessiveness.

While it may be argued that stereotypes in Cather’s earlier Bohemian representations were undertaken as Cather’s attempt to preserve “old world” culture in the face of modernity, the depictions in “Neighbour Rosicky,” with representations of Bohemian warmth and openness seem much closer to the memories Cather expresses in her biographies than do Jim’s recollections, and represent Czech immigrant culture in a way that its constituents would more likely have desired for it to be remembered.

Therefore, if one is to assert that Cather is an advocate for Bohemians in her later publications, it should be with the recognition

of the shortcomings of her earlier work. As Cather aged and embraced the forward progression of American society, her writing became more socially conscious, and her portrayals – especially of marginalized ethnic groups – improved.⁶ Though the flaws in her earlier work do not lessen the progressiveness of texts such as “Neighbour Rosicky,” neither do these later texts diminish the harmful portrayals of Czech immigrants in Cather’s earlier works, especially *My Ántonia*. If any of Cather’s works is to be recognized for its atypical portrayal of the oft-overlooked Bohemians, then, it should be this later story, with all of its demonstrations of her progressing attitudes, and none of the dehumanizing content of that which came before.

⁶ Take, for example, the Archbishop’s recollection of overlooking Native issues at the end of *Death Comes for the Archbishop* (294-295).

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BIOL-320: Evolution

Bioluminescence in Lanternsharks and its Impact on Communication via Identification

Braden Furness

Bioluminescence is a key part to many organisms and their lifestyle, both on land and in the ocean. From fungi to fireflies and microbes to deep water fish, this advantageous chemical process seems to touch every living thing in one way or another. Its evolutionary history is very much still a mystery though, with the sheer number of taxa that display this phenomenon. It is estimated that at least 40 to 50 independent evolutionary events have occurred among taxa to produce bioluminescence (Haddock, 2009). This comprises of representatives from most phyla including Bacteria, Pyrrophyta, Protozoa, Porifera, Cnidaria, Ctenophora, Rhyncocoela, Nematoda, Mollusca, Annelida, Arthropoda, Bryozoa, Echinodermata, and Chordata. However, true plants and higher vertebrates such as amphibians, reptiles, birds and mammals are an exception to this trend (Bjorn, 2008). This leads to a wide variety of functions for bioluminescence which has been dissected into five main roles for organisms: reproduction, defense and camouflage, food

procurement, protection from reactive oxygen species, and DNA repair via activation of repair enzymes (Bjorn, 2008). Therefore, there is no one way to produce light, with many chemical mechanisms documented in the animal kingdom. Some similarities among these bioluminescent mechanisms include the use of an enzyme called luciferase which catalyzes some sort of peroxide and uses oxygen in the process. This reaction then produces a pigment which, depending on the organism, can directly produce light, or transfer it to another emitter (Hastings, 2014). A large difference is seen in the kinds of luciferase present in each

-Paulina Mena

organism as documented in Figure 1 which arises from the large amount of independent evolutionary events. However, much is still unknown about the bioluminescent process that occurs in deep sea fish, especially sharks.

At about 200 meters below the surface, light from the sun quickly drops off with visibility minimal. At this depth, and deeper, fish

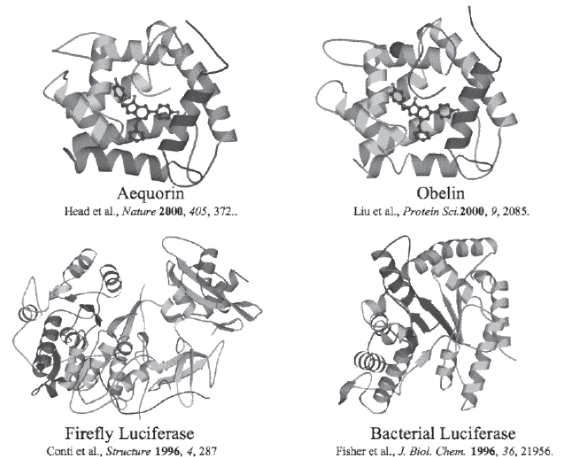


Figure 1: Displayed are 4 different luciferases, the top two from coelenterate, bottom right from a firefly and the bottom left from a bacterium (Hastings).

and other marine organisms begin to show traits of bioluminescence such as anglerfish, sea stars, and plankton. Figure 2 gives several more examples and displays the colors that are also produced by some of these deep-sea dwellers. This makes bioluminescence a key evolutionary advantage in this habitat. Deep-water organisms utilize light



Figure 2 (Haddock, 2009).

producing organs called photophores to generate and produce their own light. Generally, emitting light is measured through nervous control, but fish also contain secondary means such as physiologically changing parameters of the bacteria, or utilizing dark shutters known as chromatophores (Claes, 2010). This heightened control over their bioluminescence allows for it to be used in a wide variety of behaviors. This includes defensive measures such as counterillumination, startling predators, misdirection or warning coloration. Offensive uses include luring prey,

stun, or illumination. Another separate behavior that has been documented is mating identification between individuals (Haddock, 2009).

Sharks are not an exception to bioluminescent use in deep water. Of the 440 plus known species, two shark families, *Etmopteridae*, and *Dalatiidae*, exhibit bioluminescence. In *Etmopteridae*, there are five genera: *Etmopterus*, *Aculeola*, *Centroscyllium*, *Miroscyllium*, and *Trigonognathus* while *Dalatiidae* features seven genera: *Dalatias*, *Euprotomicroides*, *Euprotomicrus*, *Heteroscymnoides*, *Isistius*, *Mollisquama*, and *Squaliohus* (Compagno, 2005). Combined, these group of sharks feature over 50 individual species making it one of the largest and most diverse groups of sharks. In lanternsharks, *Etmopterus*, light is produced through photophores located on its belly and flanks, similar to that of bioluminescent fish. However, hormones control their photophores, unlike other fish systems. Prolactin and melatonin are found to be the main contributors to this process, acting as triggers while alpha-MHS inhibits (Claes, 2010). This process is conducted through photocytes, located in the photophores, which are lens like structures that specialize in producing light (Claes, Mallefet, 2015). This allows for lanternsharks to possess great control over their bioluminescence for extended periods of time.

All 37 lanternshark

species display slight differences in patterns and organization of these photophores. Some species like the cylindrical lanternshark, *E. cateri*, lack any concentrated photophores while other sharks such as the velvet belly, *E. spinax*, feature photophores on both their belly and flanks (Compagno, 2005). A similarity between all lanternshark species consists of photophore concentration on their bellies. This indicates counterillumination as one of their main functions. Even 200 meters below the surface, some light is able to seep down, giving just enough illumination to cast a shadow on predators or prey below. Utilizing the glow from photophores, lanternsharks can mask their shadow and match the sunlight filtering above. A similar process occurs for predators and prey looking down into the depths. Lanternsharks's lack of photophores on their dorsal side and dark colored bodies, then help them blend into the black water that stretches below them. However, lanternsharks do feature lateral photophores which sets them apart from other bioluminescent sharks. These lateral patterns do not offer any assistance in counterillumination which leads to the fact that they must have a different purpose.

The similar belly and lateral photophore patterns have proven difficult to scientists to identify and classify lanternsharks without in-depth analysis of each and every morphological mark

(Coelho, 2008). Speciation, thus, is very predominant in this genus, which is unusual as most other shark genera who also feature lateral markings have very little diversity (Nilsson, 2015). Lanternsharks are also comparatively a younger clade which would indicate less diversity as well. In Figure 3, looking at a 95% confidence interval of expected species richness of bioluminescent sharks, lanternsharks fall well outside the interval. This means the null hypothesis that speciation is occurring at a normal rate is rejected. Rather, some event, or process is speeding

they are completely useless for counter-illumination, which may indicate an evolutionary event in the past that made this trait beneficial for a different reason. It has been recently suggested that these lateral photophores may promote sympatric speciation through reproductive isolation (Nilsson, 2015). The proposed question now is: does this suggest and draw the conclusion that lanternsharks are using their bioluminescence to identify and communicate with individuals to find a mate?

In this investigation, bioluminescence in lateral photophores on lanternsharks,

is tested to demonstrate the impact it has on mating via communication with other individuals. This includes locating and attracting a mate, as well as distinguishing between different species in the darkness of its habitat.

The slendertail lanternshark, *E. molleri*, is tested

Materials and Methods:

Thirty slendertail lanternsharks, ten giant lanternsharks, and ten blackbelly lanternsharks were caught via deep water hook and lines off the east coast of New Zealand near Portland Island, along the Hikurangi Trench at depths about 400 meters. 14 slendertail males measured in length from 39-42cm, 16 slendertail females measured in length from 40-46cm, seven giant females were measured between 66-69cm, three giant males were measured between 54-57cm, five blackbelly females were measured between 32-37cm and five blackbelly males were measured between 27-29cm. They were then transported via cold, oxygenated seawater bags to the Okinawa Churaumi Aquarium where individuals were then placed in separate tanks in a dark room with seawater averaging 5-10 degrees Celsius. Pictures were then taken of each individual's ventral and lateral sides in normal light and in darkness to identify photophore locations and patterns. These patterns were then measured and compared between each individual of the separate species, giving means of individual photophore zones for the slendertail, giant, and blackbelly lanternshark. Figure 4 displays a sample photograph of a slendertail that was used as a guide for acquired pictures.

Utilizing the photographs and mean measurements of the

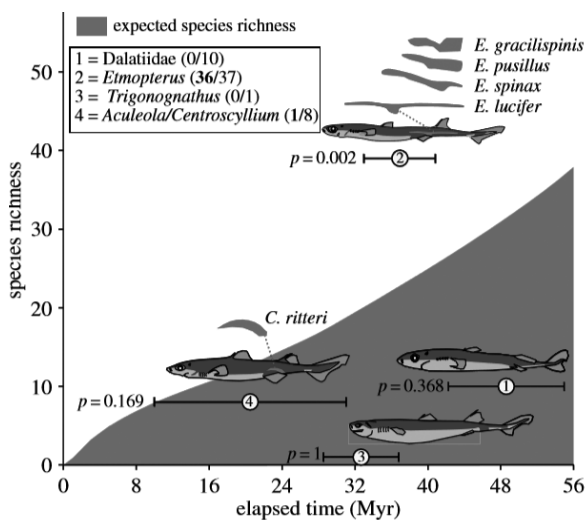


Figure 3: The numbers in parentheses indicate the ratio of species with flank markings versus total number of species (Nilsson, 2015).

up this development. This amount of speciation is unique and gives insight as to what difference lanternsharks have, as compared to the rest of their family *Etmopteridae* and the other bioluminescent family *Dalatiidae*. In this case their lateral photophores have come under scrutiny as the factor that changes this process. From a predator, prey aspect,

on to generalize *Etmopterus* in this study due to its use in prior studies as a comparative measure and known morphological differences between male and female. The giant lanternshark, *E. baxteri*, and blackbelly lanternshark, *E. lucifer*, are used as interactive species with the slendertail due to their similar habitat and similar lateral photophores.

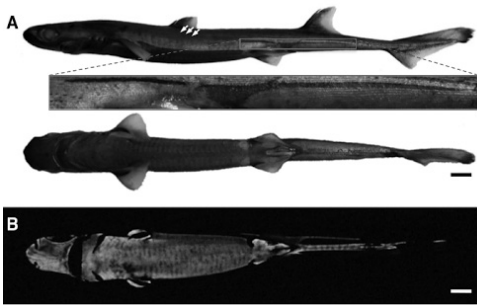


Figure 4: A is the lateral and ventral profile of a slendertail done in normal light, displaying the lateral photophore in the red box that is similar to shape and size seen on giants and blackbellies. B shows ventral side with luminescence (Claes, Mallefet, 2015).

photophore zones, male and female models of each species was made with anatomically correct body part ratios. The models were made with neutrally buoyant foam with a weight in the middle while the photophores were made of faint OLED lights imbedded beneath the foam, allowing control over turning them off and on, as well as brightness via electrical currents.

One at a time, models of the opposite sex of the live slendertail lanternshark were suspended in its dark tank. Each model conducted

three trials on the live individual, showing different behaviors each time. The first model would show no interest in the live slendertail individual, the second model would show behavior of curiosity with the live slendertail while the third model would display behavior related to being in heat/wanting to mate.

This was done with the slendertail, giant, and blackbelly models for a total of nine trials for each live slendertail for both males and females. The interactions witnessed between the model and live individual were then recorded using time in seconds as a form of measurement and comparison, with a large focus on physical observations such as use of photophores.

Expected Results:

The expected results of the experiment include extended amounts

of interactions between the live slendertail and the slendertail model while limited interactions occurred between the live slendertail and models of the giant and blackbelly. This would indicate that lanternsharks have developed the ability to identify and distinguish their particular species from other lanternsharks in low visibility. With the lateral photophores isolated as the only known form of communication the sharks could exhibit in this experiment; a correlation would be safely assumed in this case. Therefore, a conclusion could be drawn due to variations in lateral photophore patterns seen in the giant and blackbelly lanternsharks compared to the slendertail lanternshark. Consequently, these expected results might be able to help explain the high amount of speciation occurring within the genus and how mates are able to locate one another in the dark depths of the ocean.

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ENGL-240: Personal Essay

I knew it was Katharine's birthday the next day.

I had been celebrating it for years, as she was of my closest friends, and one of the few left from high school I still communicated with now that we were dispersed across the United States at different colleges. I had even already bought the gift I would give her when I finally saw her again in a few weeks over spring break: a handcrafted orange and yellow box featuring two elephants—animals she adored because of how emotionally attached they are to each other—touching foreheads. I admired how gracefully curved their ears were. This was why I immediately thought of her when I first saw it months earlier, although the paper made from elephant dung inside the box was certainly an added bonus. With that in mind, I expected to remember to tell her a happy birthday come the morning of February 22, 2018.

I awoke early for an 8:00 a.m. class, then I went to work for two hours. After that was lunch with my friends, followed by my daily trip to the library where I would spend the afternoon. I sat in a red armchair with a view of

Face Value

Marin Harrington

The personal essay is the quintessential liberal arts expression of the self connecting to the world. I admire Marin's ability in this essay to place her own life in a cultural context. And it's beautifully and smartly written to boot.

-Keith Ratzlaff

two separate sets of windows overlooking tree branches and the brick theater building in the distance, attempting to concentrate on my schoolwork. In a moment of distraction, I checked my phone messages, and witnessed my other high school friends sending her birthday wishes in our group chat. I neglected to say anything about her birthday, but had foolishly sent some other text earlier to her in the day, making my forgetfulness entirely transparent.

I texted her multiple frantic apologies, and she assured me it was okay, that we were all busy in our semi-adult college lives, that my friendship was not lost. I knew somewhere in my convoluted brain that it really was the most trivial of slip-ups, but to the me who could feel peace only when I knew I put complete effort into something, it was a shameful failure. I could no longer pride myself on being the thoughtful person so many parents and teachers had told my mom and dad I was. My throat clenched, forewarning me that I had approximately 60 to 90 seconds before my eyelids would flood with water, and I was forced to abandon my armchair and go cry in a

bathroom stall. This happened sometimes.

That evening, I thought about forgetting Katharine's birthday again, and unraveled even further than I had in the afternoon. The crying was so unlike any I had ever experienced. It wasn't the amount of tears that felt alien, or even the force of them; I'm no stranger to the habit of ugly crying, as it comes with the territory of sensitivity. There was something primal about this, like I had always been this way without realizing it, destined to spend my nights sobbing out of pernicious self-loathing, like I was crying about everything at once--the harshness of winter, looming midterms, my anxiety that I was not a good friend, my inability to visualize a future where I was all right--and it took this one mishap to set it off. I considered calling Katharine on the phone, thinking that the sound of her voice and a chance for her to hear the despair in mine as I apologized again would make me feel better. But doing that would have made the conversation about me, and not her, like it should have been. I took my medicine, something which had been a part of my

routine for the past month, and went to bed.

Accutane is a last resort medication. It's the one doctors suggest only after years of less invasive acne treatments and topicals—Minocycline, Cephalexin, Differin gel, Clindamycin lotion—have lost their impact. It's the one parents are afraid of their child consuming because it's known to aggravate depressive episodes and crying spells, and requires monthly blood work to check for liver damage and pregnancy tests for those of the female sex. (My own boxes of the prescription always featured grotesque sketches of fetus' brain deformities to remind me what I would be guilty of were I to get pregnant.) It's the one patients choose, despite the onslaught of suffering to follow, because they hope the result will make them beautiful, then happy. For the approximate six months people take Accutane, they are pawns to a medicine more powerful than it has any right to be. Draining the face of all comfort in order to kill all natural oil-producing skin cells, Accutane essentially eradicates the possibility of acne. When the war is over, patients are supposed to never have another breakout in their lifetime.

As it is with all

massacres, neither the victim nor assailant goes entirely unharmed. Accutane does ugly things to a person's body, but these are supposed to be rewarding because wiping out zits deemed universally unattractive is for the greater good of one's appearance. The medicine turns the body



Erica Bruening, paper

into a drought zone: eyes, nose, face, arms, legs. No matter how much I would moisturize them, my arms grew rife with spots of peeled skin, red and irritated. They were almost scaly, and I eventually grew numb to how abhorrent the phenomenon was, finding it impossible not to subconsciously touch them. My nose bled without warning, dripping scarlet muck down my face in the middle of class or meals, the way spit falls

out of a baby's mouth. More than once I had to run out of class mid-lecture because I didn't have tissues to halt the bleeding. Summer, with its rabid mosquitoes, was hell; a few minutes of scratching bug bites on my legs would turn them raw with missing flesh.

I hated the impact on my lips most of all. Like everything else, they dried out. While I could manage my canvas-like face with a twice-daily moisturizing regimen, and my arms' rashed glory could be hidden with long sleeves, I could not fix my lips' hideousness. Each day, as the hours progressed, they cracked open and blood seeped out of the fresh openings. When they weren't bleeding, they

would shed dead skin like the garter snakes I sometimes found in my dad's garden as a child.

"Putting coconut oil on your lips would help," a coworker said to me one day, her voice friendly. (This was how she started the conversation.) I had finished my first year of college and was working for my fourth consecutive summer at my hometown's zoo. Fed up with the dysfunction of the place, I preferred to keep to

myself while doing my job. She was probably 16, three years younger than myself, which most likely explained her inclination to socialize so brazenly. She had braces and split hair ends. The lanyard holding her name tag,

These sorts of behaviors are often underlain by insecurity, and I do not know if people ever truly overcome them, but simply trade them for more complicated vulnerabilities.

which violated uniform code, indicated her Hogwarts house placement of Gryffindor.

I had worked with her only once before, but had seen her around and overheard her conversations in the breakroom. Based on these limited interactions, I understood that she functioned the way so many teenage girls trapped in the holocaust of “finding themselves” did: by being a flippant smart ass or saying whatever comes to mind as a way to prove how different they are. These sorts of behaviors are often underlain by insecurity, and I do not know if people ever truly overcome them, but simply trade them for more complicated vulnerabilities. It

made me feel sad for her, even as she backhandedly insulted my face. I wanted to show gratitude for her seemingly innocuous concern, but my appearance was so visibly ragged that I didn’t need someone else to remind me. I also knew that my emotional volatility was sharp and she did not need to test it.

My lame response simply was, “My medication dries them out,” which was my nice way of saying, “You don’t know my life, you nosy child.” Usually any mention of a nameless medication is bound to shut someone who’s crossing personal boundaries up. It’s an indicator that a person is defunct in some way, and that makes others uncomfortable. She clearly did not comprehend this, as she shot back, “That’s why you need the coconut oil.” I said nothing in reply, tersely ending the discussion. I never bought any coconut oil, either, since I knew that I had less than a month left on the Accutane anyways. My incompetent tube of vaseline could surely see me through.

My hair stopped getting oily as well, which was the one side effect I appreciated. But even that felt unhuman.

I spent my Sundays during that summer reading outside for most of the day. My parents have a chaise lounge that sits on our concrete porch above the garage, overlooking the street. When my mom pulled it out of winter storage during the spring, she sent me a photo of it to remind me

that it was almost time for me to come home. I loved sitting out there for hours on end, but my Accutane prescription disrupted the hobby because it made my already-pale complexion monstrously sensitive to sunlight. My cheeks would get rosy pink during the 20-minute drive to work if they were unprotected. It definitely would have been easier to stay inside to read, but I refused to be dictated by the cruel territory I was responsible for entering when I chose to take Accutane. Instead, I took fierce precautions: lathering my entire body, including my eyelids, with 50 SPF sunblock at least every 90 minutes if I didn’t want to fry. It smelled pungent. Since my legs were so dry, I could only sit with them crossed for a few minutes before they would stick together and be horribly painful to separate, like slowly ripping wax off an eyebrow—a sensation I became familiar with when I was only 12 years old. I could only hope that my book was absorbing enough to distract me from how uncomfortable I felt in my own body.

My stubbornness often felt too risky to be worthwhile, but I always looked for ways to (often unsuccessfully) convince myself that Accutane had not uprooted my life completely. When the dermatologist asked me at every monthly check-up how I felt, I lied and said fine, didn’t mention the crying meltdowns and violent mood swings, because if I did,

she would take me off the medicine, which meant a return to zits and objective ugliness. I believed that when this was over, things would be good again. Better, even. I took comfort in certain facial imperfections that Accutane would never erase, using them as proof that I didn't sell out entirely to the desire for physical approval. The small scar on the upper half of my right cheek that becomes more prominent when I smile. Red acne marks littering my face, relics from previous breakouts; I was never invincible, never will be. They're miniscule details, and maybe only I notice them because I live with them. Very rarely do the things which matter most to me matter equally or more so to anyone else.

I remember seeing television ads when I was young about acne treatments. They always featured testimonials from attractive people whose faces were now smooth and lively-looking,

speaking about how confident they felt now that their pimples were gone. Then, as a guise to collect desperate people's money, the ads would show pre-treatment photos of the patients. Their breakouts terrified me; their faces were

**Very rarely do
the things which
matter most to me
matter equally or
more so to anyone
else.**

so discolored, so bumpy, like creatures from a science fiction story. My own skin never reached a point similar to those I saw on TV, so I know I am lucky, but I still felt constantly preoccupied by my face. Afraid of it. Now that my acne is gone, I am forgetting what it is like to panic about zits, but when I see old photos or videos of myself, I am

disgusted with, not empathetic towards, the girl I was. Instead of feeling confident about my clear face, there is only apathy, maybe guilt. How could I have permission to take pride in something I am not responsible for?

When I remember how I used to flood with jealousy every time I met a person my age with perfect skin, I wonder if those feeling the same acne-induced suffering I once did envy my current face. Not because it is necessarily pretty or interesting to look at, but because the first thing a person notices about it is my wide eyes or spare upper lip, not patches of zits. How do I tell them? That I often feel like I am still on Accutane—exasperated, closed off, overly sensitive—that some incapacitations are never destroyed, just change shape, that silently bracing misery is believing you deserve it. If I told them that I do not know if it was worth it, would they try to answer for me?



MATH-116: Mathematical
Concepts 2

Teaching Elementary Mathematics to Students with Disabilities: Strategies for Instruction

Marina Paul

Introduction

When asked to think about learning challenges in elementary school, it would be safe to assume that many people would reflect on the difficulties of mathematics. Mathematics is a complex language of numbers, symbols, and formulae that is unlike any other subject learned in an elementary classroom, so it is understandable that many students struggle in this content area. In fact, according to Furner and Burman (2003), two-thirds of adults in the United States have a disliking and fear of mathematics (para. 4). Mathematics is especially challenging to students with disabilities, whether cognitive or physical. With the rise of research on disabilities, it is more important than ever for educators and administrators to be aware of how different disabilities affect students's understanding of mathematics and the best teaching practices for elementary math. This project will focus on ways to improve mathematics instruction to accommodate for dyscalculia, dyslexia, mathematics anxiety, and visual impairments. Some of the information presented was informed by interviews

Marina Paul did this work for her Honors Enrichment in my "Mathematics for Elementary Education Majors" course, as she wanted to push herself beyond the typical content of the course. Marina spent significant time researching common strategies and issues connected to teaching mathematics to students with disabilities. Her paper offers the information coming from her research, including strategies for effective teaching of mathematics to students with disabilities. Marina's work was also informed by a couple of oral interviews she did with students with disabilities.

-Russ Goodman

with college students Addison VanDePol, who has been diagnosed with dyslexia, dyscalculia, and memory disorder, and Beth Rouse, who is legally blind.

Continuing with introductory comments, according to the National Center for Education Statistics (2018), "in 2015-16, the number of students ages 3-21 receiving special education services was 6.7 million, or 13 percent of all public-school students. Among students receiving special education services, 34 percent had specific learning disabilities." In just four years, between 2012 and 2016, the number of students receiving special education services in the United States increased by 300,000 students (National Center for Education

Statistics, 2018). As research and technology progress, more students are diagnosed with learning disorders, and more students with physical disabilities are able to receive special education services. These statistics can be quite overwhelming to a teacher as they are faced with an increasing number of Individualized Education Plans (IEPs) and 504 plans; differentiating instruction has become a frontrunner in lesson planning. It can be relieving for parents and students to know that teachers have a detailed plan for their child's learning needs. However, the reality of carrying out that plan varies by teacher. One of my interviewees, Addison, remembers a frustrating discussion with a teacher regarding her 504 plan.

Addison shared with me, “[the teacher] told me, ‘I don’t actually read those; I just sign them,’ so they had no idea that these are the struggles I have and here are ways to help me.” Many other students are facing this same issue of teachers not being knowledgeable on their disability and not accommodating for their learning needs.

Meyen, Vergason, and Whelan (1998) state in their research that “many authorities believe that poor or traditional instruction is a primary cause of the mathematics problems of many students with learning problems” (p. 178). Teachers who lack knowledge of their students’s disabilities and ways to differentiate instruction for those students not only damage a student’s learning but also their self-worth. It is a teacher’s duty to do their best to provide students with the tools they need to succeed.

Dyscalculia

Definition and Symptoms

In their article “Treating Dyslexic and Dyscalculic Students,” Kumar and Raja (2009) define dyscalculia as “a learning disability that affects the ability to do arithmetic calculations” (p. 8). The vagueness of this definition is due to the wide variety of symptoms

and difficulties within the diagnosis of dyscalculia; dyscalculia affects each person differently. Studies estimate that approximately 6% of the school-aged population has dyscalculia, which is more common than one might think when compared to dyslexia,



Maggie Langenfeld, “Agitation,” graphite

which affects about 5% of the school-aged population (Kumar & Raja, 2009, p. 9). However, within her collection of statistics, Morin (2018) quotes a 2012 online survey done by the National Center for Learning Disabilities that found 91% of responders had heard of dyslexia and 66% had not heard of dysgraphia, dyscalculia or dyspraxia (Morin, 2018, para. 13). Some common symptoms of dyscalculia include difficulty in performing basic arithmetic skills; confusing mathematics signs and symbols; difficulty remembering mathematics

concepts, rules, formulae and sequences; mistakes when reading, writing and recalling numbers, inability to understand the concepts of fractions and measurements, to organize objects in a logical way, or to comprehend financial planning or

budgeting; and difficulty identifying similar signs and numerals, geometric shapes, drawing geometrical figures, conceptualizing time, or following directions (Kumar & Raja, 2009, p. 9). In their research on mathematical disabilities, Garnett and Fleischner (1987) found that early signs of dyscalculia can be found in students’s drawings of people (p. 168). Those who misrepresented the number of body parts

on drawings, especially an incorrect number of fingers and an omission of the nose, were more likely to have significant mathematics achievement deficits six years later than students who do not (Garnett & Fleischner, 1987, p. 168). According to the research of Wadlington and Wadlington (2008), dyscalculia is a neurologically-based disorder, and it can be genetic (p. 2). They describe the disorder as a discrepancy between an individual’s general cognitive level and mathematical abilities (Wadlington & Wadlington, 2008, p. 2). Students with dyscalculia may be at or above

grade level in other subjects; however, dyscalculia often coincides with other learning disorders.

Strategies for Instruction and Assessment

As described by King-Sears (1994) in his book on special education assessment, one of the largest debates between elementary mathematics instructors regarding students with dyscalculia is whether students with disabilities must master computational skills to progress in the mathematics curricula, or if it is a possibility to shift the focus from rote memorization to applying those computations with the use of a calculator (p. 98). As exemplified in the symptoms listed above, dyscalculia covers a broad spectrum of mathematical difficulties; however, most students with dyscalculia would benefit from the use of a calculator when attempting to apply a computation skill to a word problem because the computations are more difficult for them than the actual application (King-Sears, 1994, p. 98). King-Sears's theory is that problem-solving could be taught preceding the introduction of a computational skill because the ultimate goal is to be able to apply those skills to real-world problems (King-Sears, 1994, p. 101). For example, one could start by prompting a student with the following problem: *If Jackson has 5 apples but gives 2 apples to Noah, how many apples does Jackson have*

left? The student could then solve the problem by drawing a picture, using manipulatives, or visualizing taking two away from five using their fingers. Any of these strategies would provide them with the correct answer without exclusively writing out the problem in mathematical notation: $5-2=3$. This strategy of teaching the problem solving first can help students understand better when they have to switch to mathematical notation. Providing them with this instruction first helps students eventually become proficient in mathematical notation. Supporters of calculator use for students with dyscalculia would agree that students need to learn and be assessed on these computational skills, but when they are being tested on the application, the use of a calculator may be in order depending on the difficulty of the computation and the needs of the specific student. In addition to calculator use, there are many other strategies that teachers should keep in mind when assessing students with dyscalculia. A current controversial topic in elementary education is the administering of timed tests. Addison mentioned in her interview that one of the accommodations listed on her 504 plan is being allowed extra time for exams (VanDePol, 2018). Having the extra time allows her to think clearly and show what she is capable of without the pressure of a strict timer. Timed tests encourage rote memorization instead of fully understanding a concept.

Allowing students to have time to think about the process and demonstrate that they understand how to perform a computational skill is much more valuable than testing how fast they can read and write an answer. In addition to giving ample test taking time, measuring correct digits is a more sensitive measure of student growth than only giving credit if an entire answer is correct (King-Sears, 1994, p. 99). It is important to provide students with specific feedback as to what step they made the mistake. Another strategy for administering tests to students with dyscalculia is to break the test into two sessions or have read-aloud sections, as well as administering assessments regularly to monitor progress (King-Sears, 1994, p. 100).

In general, whether it be assessing or instructing, it is always crucial to know what is being measured. Meyen et al. (1998) give us four components of learning mathematics: problem-solving, communicating mathematics ideas, applying mathematics to everyday situations, and focusing on computational skills (Meyen et al., 1998, p. 179). When teaching students a new concept, teachers should focus their attention on what component(s) are being taught. For example, if the content involves applying mathematics to everyday situations, then it may be appropriate for a student to use a calculator since the focus is not on the computational skills. In their article

focusing on suggestions for interventions for students facing mathematics difficulties, Das and Janzen (2004) provide the next key detail in the lesson planning process, which is to break the material into smaller chunks (p. 194). Because many students with dyscalculia can be weak in working memory, it is important to instruct step-by-step and take notes of the calculations of the student (Das & Janzen, 2004, p. 194). By breaking down skills into the smallest parts and presenting them step-by-step, teachers can allow students to fully process the information (Wadlington & Wadlington, 2008, p. 5). A specific strategy that teachers can demonstrate to students can be summarized by the acronym DRAW. DRAW stands for Discovering the sign; Reading the problem; Answering or drawing and checking; and Writing the answer (King-Sears, 1994, p. 102-103). Using concrete objects, pictures and diagrams can all help a student visualize the concept (Wadlington & Wadlington, 2008, p. 5).

Dyslexia

Definition and Symptoms

According to Kumar and Raja (2009), dyslexia is a language-based learning disability that includes difficulties with specific language skills, particularly reading, spelling, writing and pronouncing words (p. 8). Dyslexia also includes difficulty in comprehending

text, word recognition and reading fluency (Kumar & Raja, 2009, p. 8). There is a distinction between dyslexia and dysgraphia, as dysgraphia is difficulty physically writing, often resulting in poor handwriting and some coherency issues; whereas, people with dyslexia face writing issues with spelling words or forming letters correctly. Dyslexia can be inherited or can be caused by damage to a certain part of the brain (Kumar & Raja, 2009, p. 8). Bender (2005) describes how the various regions of the brain take part in decoding language (p. 3). The visual cortex takes in information; the angular gyrus decodes sounds and processes written language; Wernicke's area comprehends language; Broca's area finds meaning of the context of a word or number and relation to other words or numbers (Bender, 2005, p. 3-4). Though dyslexia affects reading, writing and speaking, 40% of children with dyslexia also have trouble learning mathematics (Kumar & Raja, 2009, p. 9).

Garnett and Fleischner (1987) describe mathematics as "a language; a mean of representing reality through a symbol system composed of ideographs (numbers and signs) which convey concepts and ideas" (p. 168). Language processing disabilities, such as dyslexia, can make it difficult to grasp this special vocabulary of mathematics, and without an understanding of this mathematical language, it is difficult to build up a

knowledge of mathematics (Kumar & Raja, 2009, p. 9).

Strategies for Instruction and Assessment

One of the largest obstacles that students with dyslexia face when doing mathematics is the written aspect, such as reading word problems and writing out long sequences of numbers. As mentioned in the dyscalculia section, it is important to keep in mind what the goal is for a lesson, or what is being measured. If the student is being assessed on mathematical content, teachers can give oral exams and read the problems aloud to the students because they are not being tested on their ability to read. Addison told the story of the first time a teacher administered her exam orally, saying, "He knew that I knew the material. I just couldn't put it into words on paper. Saying it out loud showed him what I was really capable of" (VanDePol, 2018). Allowing students to talk out loud can also help them demonstrate whether or not they have the correct thought process for solving a mathematics problem. In addition to oral exams, teachers can also read problems aloud during instruction for students who have poor reading abilities (Wadlington & Wadlington, 2008, p. 6). Many online textbooks have read-aloud options now, so a student can listen to the problem and then solve it. This reduces the possibility of a student getting a wrong answer due

to misreading the problem. Similar to testing students with dyscalculia, it may be necessary to break down a test into two sessions or to allow extra time for a student to take the exam (Wadlington & Wadlington, 2008, p. 6).

Addison also mentioned in her interview that she could not use Scantron sheets to take exams because, with her dyslexia, it was easy to accidentally skip a line or mark an answer in a wrong spot (VanDePol). Allowing a student to have extra work space is a simple thing to do that can make a big difference to a student with dyslexia or dysgraphia. Wadlington and Wadlington (2008) also suggest that students with dyslexia try writing mathematics problems on graph paper in order to align numbers more easily and to organize one's work (p. 6).

Mathematics Anxiety

Definition and Symptoms

According to Furner and Burman (2003), mathematics anxiety is defined as an "irrational dread of mathematics that interferes with manipulating numbers and solving mathematical problems within a variety of everyday life and academic situations" (para. 2). It is comparable to test anxiety as it involves cognitive concerns about performance and heightened emotional reactions to stress; however, it is not strictly confined to testing and only affects the learning of mathematics, not other subjects (Furner & Burman, 2003, para.

9). Mathematics anxiety is not officially categorized as a learning disability, but it greatly interferes with the ability to learn mathematics and perform on tests (Wadlington & Wadlington, 2008, p. 3).

Mathematics anxiety can be caused by a variety of factors including parents who have negative attitudes toward mathematics, teachers who are not confident in mathematics, poor instruction, as well as strategies such as assigning the same work for all students, covering a textbook problem by problem, giving written work every day, teaching only one way to complete a problem, and assigning mathematics problems as a punishment for misbehavior (Furner & Burman, 2003, para. 7). Many students struggle with a fixed mindset about who is good at mathematics and who is not. If students perceive themselves as not good in mathematics, they can develop a fearful avoidance of mathematics (Wadlington & Wadlington, 2008, p. 3). Up to around age 12, male students tend to have more mathematics anxiety, but as females enter the late junior high and early high school phase, many begin to have higher levels of mathematics anxiety than males (Furner & Burman, 2003, para. 7). Mathematics anxiety heavily impacts a student's perception of their mathematical abilities, and if it develops in a student, it is crucial that teachers are aware of the best teaching practices to help the student

find mathematical success.

Strategies for Instruction and Assessment

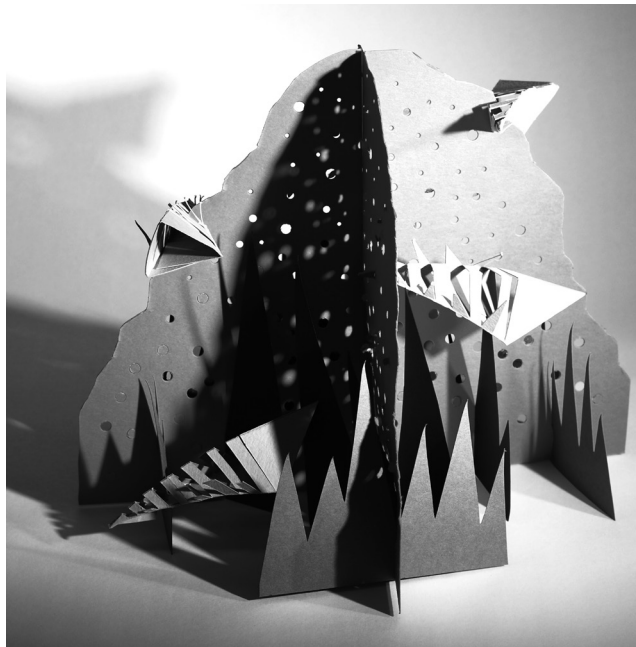
Many students develop mathematics anxiety from watching parents or teachers who are not confident in mathematics or who dislike of the subject. It is crucial that in both mathematics instruction and assessment, teachers are confident and positive. When initially assessing a student with mathematics anxiety, teachers should be aware of the following dispositions: confidence in using math; flexibility in exploring mathematical ideas; willingness to persevere in mathematical tasks; interests, curiosity and inventiveness in doing math; ability to reflect on and monitor their own thinking when it comes to math; and focus on value of and appreciation for mathematics (Furner & Burman, 2003, para. 2-3). In order to improve students in these areas of mathematical learning, teachers must demonstrate an appreciation of math. It is always important to explain to students the relevance of the mathematics content and how it applies to real life. Students also need to see that it is not only acceptable but encouraged to make and learn from mistakes in order to develop a growth mindset, in which they believe that their learning can expand from where they are at currently. This is all part of creating a safe classroom environment for learning mathematics (Wadlington &

Wadlington, 2008, p. 5). Teachers should never punish a student for an incorrect answer, and students should never receive ridicule from either the teacher or other students for an incorrect answer (Wadlington & Wadlington, 2008, p. 4). A classroom needs to be perceived by students as a safe environment in which to grow. Addison discussed in her interview the ugly reality of her elementary schooling experience; she felt as though many of her teachers did not care for her success (VanDePol, 2018). Her teachers never tracked her progress from the standpoint of a student with a disability, and she could not

remember any time when a teacher accommodated for her learning needs during elementary school (VanDePol, 2018). It makes the world of a difference when a teacher acknowledges that a student is struggling and advocates for accommodations for that student. It is also important that students hear praise frequently for both small and large successes (Wadlington & Wadlington, 2008, p. 4).

Teachers need to recognize students who may have mathematics anxiety and find ways to make mathematics lessons engaging for them. Sharing personal stories related to mathematics

content and playing mathematical games are both ways to help foster good attitudes about mathematics (Wadlington & Wadlington, 2008, p. 4). Teachers can also make lessons engaging by emphasizing class discussion so that students can hear and learn from their peers



Ruth Hruska-Kelley, paper

as well (Furner & Burman, 2003, para. 16). Another great idea that Furner and Burman (2003) share is hosting family mathematics nights at school. Having parental involvement can change a student's attitude toward mathematics, and "mathematics night" can help parents learn about the content their students are learning and how teachers are teaching it (Furner & Burman, 2003, para. 28-29).

Visual Impairments (Blindness)

Definition, Types of Blindness and Effects on Mathematics Education

When most people hear "blindness," they typically think of complete blindness, or a complete loss of vision. However, according to the Healthery website (2017), "blindness simply means any condition where insufficient light is reaching the retina, or the electrical synapses either aren't firing correctly, or the information isn't being delivered correctly to the brain" (para. 2). There are multiple types of visual impairment, including legal blindness (complete and near-complete blindness), achromatopsia (or color blindness), and night blindness.

Being considered legally blind requires a person to have vision equal to or less than 20/200 in his or her better eye, meaning they can see object no greater than 20 feet away. Being completely blind means have a complete loss of vision; however, "many people who are legally blind can still see light, shapes and even some objects from a close distance" (Healthery, 2017, para. 5). Some cases of complete or near-complete blindness are caused by a congenital birth defect (Healthery, 2017, para. 6). I had the opportunity to interview Beth, who is legally blind but not completely blind. Beth explained to me that her "eyesight is a genetic disease, which basically means that [she] inherited a

recessive gene from both of [her] parents” (Rouse, 2018). Beth is not completely blind, meaning she can still see some shapes when close to her eyes. For students like Beth, their blindness is often diagnosed as infants. Babies typically track their parents with their eyes based on what they hear and what they see. Beth was diagnosed at five months when a daycare provider noticed that she was not tracking people with her eyes if they did not say anything. Other causes of complete or near-complete blindness include trauma, injury, progressive disorders, cataracts, and one of the leading causes is diabetes (Healthery, 2017, para. 6,7).

Color blindness, or achromatopsia, “relates to a person not being able to distinguish between colors effectively” (Healthery, 2017, para. 8). Rarely are people fully color blind; they more often have trouble distinguishing between certain colors (Healthery, 2017, para. 8). For example, one of the most common types of color blindness is red-green blindness, meaning these people have trouble distinguishing between red and green and shades of both colors. Color blindness is caused by the lack of a third cone within the eye, either red, green or blue, or the malfunction of the cones (Healthery, 2017, para. 9). Color blindness is a genetic disorder, and occurs more commonly in males than females because it is carried within the X chromosome.

Because females would need both X chromosomes to carry the gene, it occurs less likely than in males who only need the one X chromosome to carry the gene (Healthery, 2017, para. 10). Students with color blindness may experience minor difficulties distinguishing between figures or graphs if color is the characteristic factor.

Night blindness refers to a “visual impairment present in dim light (at night-time or in a dark room)” (Healthery, 2017, para. 12). This can be caused by a defect in the natural way the eye adjusts to levels of brightness, a Vitamin A deficiency, birth defect, trauma, glaucoma, etc. (Healthery, 2017, para. 13). Night blindness would most likely not affect a students’ learning of mathematics.

Because learning mathematics is a highly visual process, it is clearly a difficult subject to teach students with visual impairments. Herzberg and Rosenblum (2011) say that “students with visual impairments (that is, those who are blind or have low vision) face challenges as they work toward mathematical competence, because the eye can more quickly and efficiently take in pieces of information simultaneously than can the fingers” (Herzberg & Rosenblum, 2011, para. 3). Unlike the other disabilities described thus far, visual impairment does not affect a student’s ability to understand a concept, but differentiated instruction becomes increasingly

important. Beth shared that the following quote:

I just got used to the fact that math took me two to three times longer than everyone else, and it was never a question of ‘do you understand what’s going on?’ I clicked onto the concepts just as fast as other people. It’s just a matter of reading what was on the board or getting my thoughts out of my head and onto paper.

Strategies for Instruction

Hearing Beth’s story, many teachers would not know how to best teach her. Instructing students affected by visual impairments requires a unique approach. The following strategies are just a few of the many ways to best teach students with visual impairments.

Springboard (1997) discusses the importance of advocating for students with a visual impairment. Instead of a tutor, it is more beneficial for a student to have a facilitator, who helps support the instruction of the classroom teacher by adapting the way the information is presented during class or soon after (p. 79). This facilitator’s job includes consulting with the teacher to create a more inclusive classroom environment for the student with a visual impairment, serving as a liaison between the school and parents, and promoting the acceptance of and providing advocacy for the students (Springboard, 1997, p. 79). Beth recalled memories with her araeducator Bonnie, whom she had

from kindergarten through her senior year of high school. Students with visual impairments will also often receive services from an orientation mobility specialist or a teacher for the visually impaired (TVI) to learn skills, such as using a cane or practicing Braille, to help them become more independent people and learners (Rouse, 2018). It is imperative that general education teachers collaborate with all of these specialists, especially the paraeducator who can help during mathematics instruction. For example, Beth told me about how Bonnie would help explain what was written on the board as well as translate worksheets into Braille (Rouse, 2018).

Because mathematical images can be complex, especially for students with visual impairments, it is necessary to break down diagrams into parts so that students can form a mental image (Herzberg and Rosenblum, 2011, para. 4). For students like Beth who have some vision, having a small white board specifically for her can be incredibly helpful so that she can hold it up close to visualize shapes (Rouse, 2018). Students who have visual impairments are tactile learners, meaning they learn using what they can feel versus what they can see. Beth shared with me that learning mathematics was made possible for her by making content as three-dimensional as possible (Rouse, 2018).

Herzberg and Rosenblum say that “accurate and well-prepared tactile materials are essential in a student’s success in math” (2011, para. 4). It is necessary for teachers of students with visual impairments to become proficient in tactile instruction; they can attend training sessions through university teacher prep program courses, workshops and conference sessions (Herzberg & Rosenblum, 2011, para. 5). Using a Braille reader, students can decipher mathematics problems using what is called Nemeth code (Springboard, 1997, p. 78). Using “finger math” or other tactile manipulatives in instruction can also increase computation accuracy (Ferrell, 2006, para. 13). Other important accommodations for students with visual impairments include giving extra time on assessments, distributing textbooks ahead of time to be translated into Braille, and providing ample materials for successful learning in the general education classroom (Rouse, 2018).

Teaching mathematics to students with visual impairments often requires the use of technology that allows the students to read and solve mathematics problems. With many of the cognitive learning disabilities above, using pictures and visuals can aid in instruction, but for students with visual impairments, instruction relies on how well content

is explained either orally or through writing. One example of technology that made an impact on the education of students with visual impairments is the APH peg slate, which allows students to read, solve, and record answers to mathematics problems in Braille (Springboard, 1997, p. 78). Beth informed me of three forms of technology she uses (Rouse, 2018). One is her Braille Note, which is essentially a computer using Braille because it has access to the internet, and it has a calculator. Another is a Perkins Brailier, which she compared to a typewriter, as it physically punches the Braille into paper, rather than an electronic copy like the Braille Note. The last is a peg slate, which is a non-electronic device she uses occasionally to write in a Braille on paper. The peg slate requires one to write in Braille backwards.

Overall, successfully teaching students with visual impairments is made possible by communicating with the students, parents, and specialists.

Conclusion

According to the National Council of Teachers of Mathematics, “all students can learn mathematics if given high-quality instruction, challenging content, and appropriate accommodations, and well-prepared, knowledgeable teachers must have adequate resources and support to deliver high-quality instruction” (Herzberg &

Rosenblum, 2011, para. 2). If given the best instruction that fits their needs, every child can succeed in mathematics. When teachers are confident in mathematics, use visual learning tools, break down concepts, provide accommodations and implement effective mathematics interventions, students with disabilities,

such as dyscalculia, dyslexia, mathematics anxiety, and visual impairments, can achieve mathematical success in the general education classroom. The mean mathematics scores of students with learning disabilities in the 12th grade is a high 5th grade level (Meyen et al., 1998, p. 178). Teachers have the ability and

responsibility to change this statistic by making changes in their instruction style and by seeking out the resources necessary to help every child succeed. Mathematics is a difficult subject, especially for students with disabilities, but well-prepared and knowledgeable teachers can make learning mathematics possible.

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Machiavelli's Politics and *A Game of Thrones: The Board Game*



HONR-191: Board in Class:
An Academic Survey of
Modern Board Games

Matthew Wells

The television series *Game of Thrones* is well-known for its vivid depictions of political scheming and backstabbing as encapsulated in its oft-quoted tagline: “You win or you die.” *A Game of Thrones: The Board Game* (*GOT*) is a laudable effort to put in players’ hands the chance to exercise their inner Machiavellian in a (hopefully) nonviolent fashion. It provides plenty of opportunities for players to make friends and enemies. All friendships made within the game are, however, quite tenuous. Only one player may win; you win or you lose. Thus, the game more than encourages players to break alliances, and all must be on their guard against one another. Each player who wants to win must strive to adhere to a Machiavellian strategy of *appearing* friendly to other players for as long as possible, or else be defeated early.

This paper consists of two parts. First, I will describe how the application of relevant precepts from Machiavelli’s *The Prince*

This capstone assignment requires the students to write a research paper that follows the guidelines of submissions to the *Board Game Studies Journal*. The transdisciplinary focus of this journal—and assignment—allows the students to leverage their personal expertise and interests towards writing this paper on board games. In this piece Matt utilized his proficiency in both political science and philosophy to develop an effective strategy for a board game. While this particular board game (*A Game of Thrones*, second edition) may be unfamiliar to many, it was designed as a streamlined version of Diplomacy, which is one of the few board games with an annual world championship and purportedly a favorite of JFK and Henry Kissinger.

- Jay Wackerly

to gameplay in *GOT* are *necessary* for winning the game; that is, the game all but forces players to play amorally. In order to demonstrate this thesis, I will discuss advice from Machiavelli’s *The Prince* on using a military, avoiding hatred, and conquering fortune and apply them to gameplay in *GOT*. Second, I will discuss what players can learn about a Machiavellian conception of politics from their experience playing *GOT*.

I. Applying Machiavelli to *GOT*

A. Military

Military plays an indispensable role in *GOT*.

In order to win, a player must control seven areas that contain either a castle or stronghold with his or her military, i.e., at least one footman, knight, or siege engine must be placed in seven of these territories. Machiavelli provides his reader with suggestions concerning “What a Prince Should Do Regarding the Military” in the fourteenth chapter of *The Prince*. At the very beginning of the chapter, Machiavelli maintains “a prince should have no other object, nor any other thought, nor take anything else as his art but that of war and its orders and discipline” (58).¹

Machiavelli’s high

¹ Niccolo Machiavelli, *The Prince*, second edition, translated by Harvey C. Mansfield, (Chicago: University of Chicago Press, 1998). All in-text citations are to this text.

estimation of a ruler's military applies exceptionally well to *GOT*. According to Machiavelli, when princes have failed to place their militaries as their first priority, "they have lost their states" (58). Similarly, in *GOT*, a failure to muster a sufficient number of troops could result in early losses that render victory impossible. Mustering troops must be a high priority from the very beginning of the game as troops are the only way to possess territories. The same rings true for advancing one's placement on the supply track which increases players' potential number of armies. Despite the fact that battles only rarely occur in the first rounds of *GOT*, players have to adhere to Machiavelli's advice that a ruler "should never lift his thoughts from the exercise of war, and in peace he should exercise it more than in war" (59).

Machiavelli also advises his readers against relying solely on the troops of others. What Machiavelli refers to as "mercenary" and "auxiliary" arms are problematic. The individuals that comprise these groups "have no love nor cause to keep in the field other than a small stipend, which is not sufficient to make them want to die for you" (48-49). Similarly, trusting on the support of others is a surefire way to lose a battle in *GOT*. In fact, the reasons for others to support you in battle are even less sufficient for ensuring their support than the stipend given to mercenaries. One can

only expect another player to offer support if, and only if, that other player will clearly garner some tangible benefit from doing so. In other words, players will only support you if they believe that it will help them get the better of you later on.

B. Avoiding Hatred

The necessity for a prince to avoid being hated is perhaps Machiavelli's most pertinent precept that one could apply to *GOT*. This piece of advice is, however, somewhat in tension with the previous one. If players begin their military exploits too early, they could very well end up "hated" by all the other players. In other words, players who appear to others as warmongers early on are likely to face retaliation. For instance, if I am playing as the Greyjoys, and I immediately start attacking the Starks, then the Baratheons, Tyrells, Martells, and even Lannisters have a perfect opportunity to verbally denounce me, thereby making themselves appear less aggressive than me. Moreover, other players are very likely to form an alliance and wage war against me, rendering my own military inert, unable to conquer territories with castles or strongholds.

The fact remains that a military is indispensable for victory. How, then, does one wage war without garnering the hatred of all the other players? It would certainly be advantageous if a player made friends before making enemies. Enemies are far

easier for players to make (and to keep) than friends. Concerning the possibility of making and maintaining friends, Machiavelli asserts, "if one has good arms, one will always have good friends" (72). This realization lessens the tension between these two precepts when

**In other words,
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using a military...**

used in *GOT*. In other words, *having* a military can be more important than *using* a military, at least in some instances of gameplay. For example, if I have acquired a vast array of fearsome Lannister meeples, then the Greyjoys might be inclined to form an alliance with me. Even if this alliance may be tenuous and no guarantee of future military success, it makes my own power appear even greater than it already is.

A player cannot ignore the necessity of attacking in *GOT*, because winning the game without initiating a single battle against another player is next to impossible. The compulsion to attack other players in *GOT* relates to Machiavelli's claim that "a prince who wants to maintain his state is often forced not to be good" (77). How, then, are players of *GOT* supposed to reconcile the necessity of

war with the necessity of avoiding hatred? Machiavelli possesses a powerful answer: “injuries must be done all together, so that, being tasted less, they offend less” (38). Since players can obtain some territories with castles or strongholds without attacking other players, they are encouraged to try to seize as many of these territories without direct conflict as is possible. Concurrently, players are forced to avoid appearing as though one might win soon. If a player looks like he or she could win in the next turn, all other players will work together to ensure that the player cannot win. The ideal number for players to avoid this situation is to possess four territories with castles or strongholds (possessing five alerts others that one could win soon). After having obtained these territories as peacefully as possible, a player can then attempt to place his or her troops in seemingly innocuous places where he or she can obtain multiple territories with castles or strongholds in a single turn.

C. Fortune

In the penultimate chapter of *The Prince*, Machiavelli makes one of his most shocking statements when he discusses how to deal with fortune: “fortune is a woman; and it is necessary, if one wants to hold her down, to beat her and strike her down” (101). In other words, the unpredictable powers of chance must be conquered

violently by a ruler. Through brute force, one must ensure one’s preparation for the unforeseeable forces outside of one’s control that threaten to thwart one’s intentions. In *GOT*, the three Westeros cards flipped at the beginning of each turn serve as an imitation of fortune. Players must take into account the

...the unpredictable powers of chance must be conquered violently by a ruler. Through brute force, one must ensure one’s preparation for the unforeseeable forces outside of one’s control that threaten to thwart one’s intentions.

debilitating forces that can potentially be unleashed by these cards. For example, if Wildlings attack in the same turn that all three players bid on the influence tracks, then players who bid the most power tokens for a position of influence increase their chances of suffering from the subsequent attack. Similarly, a player who has just won the first position on the iron throne track could very well lose that position in the next turn if the same Westeros card

is drawn again. Assuming that the player sacrificed a significant number of power tokens in order to win that high place on the influence track, he or she will not be very likely to outbid all the other players a second time. Only by keeping in mind the possible consequences of the Westeros cards can players hope to conquer fortune’s irascible tendencies.

II. The Essence of Machiavelli’s Politics

From playing *GOT*, as the game demands itself to be played in order to win, players can grasp some essential attributes of Machiavelli’s conception of politics. Knowing Machiavelli’s political teaching is an invaluable insight if we wish to improve our understanding of modern politics. According to political scientist Harvey Mansfield, Machiavelli is *the* founder of the modern executive power. On this point, Mansfield notes the similarities and differences between Machiavelli and his intellectual successors:

Machiavelli may have founded the modern doctrine of executive power, but in his extremism he stopped short of developing doctrines of power and of separation of powers. The doctrine of power, in Hobbes’s conception, was to make virtuous princes unnecessary by giving any sovereign, virtuous or not, all the power he could want; the separation of powers was developed by Locke and Montesquieu to check the prince by law and by formal

institutions... But it is not clear that the development of the doctrine improves it.²

Despite the obvious differences between Machiavelli and his more moderate successors, Mansfield invites us to consider whether something essentially Machiavellian remains in the political philosophies of Hobbes, Locke, and Montesquieu.³ If so, then one would not be surprised to see something Machiavellian in contemporary politics. We will keep in mind these questions as we proceed in this brief look at Machiavelli.

GOT reveals a startling consequence of Machiavelli's politics: it necessitates a rather perverse "rugged individualism" in which friendship properly understood is rendered impossible. Players are unable to place their genuine trust in another player. Any alliances or "friendships" are not formed for their own sake, but for the sake of something else. In other words, players are encouraged to be mercenary in their relationships with other players; they must subdue any desire they might have

to form a lasting alliance to their concern with material gain. Only if two players are unable to attack one another because of an unbridgeable geographical gap can they hope to form an enduring agreement. This could hardly be called friendship.

Why is friendship impossible for a Machiavellian ruler? Waller Newell provides us with the beginning of an answer in his analysis of Machiavelli's exhortation to conquer fortune. He refers to Machiavelli's "use of rape as a metaphor" as an attempt to "forestall any sentiment on the prince's part that there is a link between the world and his own better qualities of self-restraint and admiration for nobility and beauty."⁴ Machiavelli implores his readers to forget morality and common decency in the name of necessity. Or as Newell puts it:

Mastering Fortuna includes the prince's mastering that part of his own nature—eros specifically—vulnerable to believing in the Platonic cosmology with (what Machiavelli takes to be) its unwarranted, delusory hopefulness about the success of morality, nobility, and reason in the world.⁵

Thus, Machiavelli can be said to encourage an amoral attitude towards nature and human nature that renders impossible human friendship based upon eros or love.

Indeed, as Newell mentions, Machiavelli's rejection of the classical understanding of political life as articulated by Plato and Aristotle was continued by all of his successors. For instance, Hobbes refers to the placing of the "doctrine of *Aristotle* into Religion" by his predecessors as resulting in "so many contradictions, and absurdities, as brought the Clergy into a reputation both of Ignorance, and of Fraudulent intention."⁶ As a result of Aristotle's supposed failure to understand politics, Hobbes constructs his teaching on the state of nature, presenting fear of violent death as *the* motive for all of political life. Since the state of nature is a war of all against all, of radical individualism, we can reasonably conclude that Hobbes presents human beings as *by nature* Machiavellian. Hobbes seems to overlook that Aristotle himself recognizes that "man is the best of animals when completed," but "the worst of

² Harvey Mansfield, *Machiavelli's Virtue*, (Chicago: University of Chicago Press, 1998), 314.

³ Thomas Pangle and Timothy Burns argue that Machiavelli "lays down the basic moral and philosophic foundations of what came to be called 'modernity.' Subsequent 'modern' philosophers profoundly modify, and often attack, his teachings. But they do so on grounds that he establishes." *The Key Texts of Political Philosophy: An Introduction*, (Cambridge: Cambridge University Press, 2015), 173.

⁴ Waller Newell, *Tyranny: A New Interpretation*, (Cambridge: Cambridge University Press, 2013), 338.

⁵ *Ibid.*, 7.

⁶ Thomas Hobbes, *Leviathan*, (London: Oxford University Press, 1958), 93. A similar rejection of classical thought can be found in Descartes's Discourse on Method. In the final chapter, he reveals why he wrote the text in French and not in Latin: "I hope that those who use only their natural reason in its purity will judge better of my opinions than those who believe in ancient books." Translated by Richard Kennington, (Newburyport, MA: Focus Publishing, 2007), 57. Also, an echo of Machiavelli's teaching on fortune can be found earlier in the text when he refers to the use of his new practical philosophy resulting in making "ourselves like masters and possessors of nature," 49.

all” when “separated from law and adjudication.”⁷ Contrary to Hobbes, Aristotle, noticing that human beings are the only animals capable of speech, suggests that “the city belongs among the things that exist by nature, and that man is by nature a political animal.”⁸ Moreover, in Aristotle’s *Politics*, human beings are distinguished by the other animals on account of their inherent ability to distinguish good from bad and just from unjust.⁹

What, then, are we to

make of Machiavelli’s politics in light of *GOT*? After this brief overview of Machiavelli and his successors, we might hope that players learn from *GOT* that, although deceiving friends in board games may be fun, the pleasure of glory is not worth sacrificing the joys of friendship. Moreover, players will likely observe that the rules of *GOT* are set up in such a way that encourages Machiavellian strategy. Is it possible that, by borrowing from his works, Machiavelli’s successors have

done something similar with contemporary politics? In other words, could doctrines such as Hobbes’s state of nature encourage citizens to hold themselves to low moral standards, thereby endangering higher aspects of human life such as love and friendship? This question is not an easy one to answer. At any rate, thoughtful players of *GOT* are invited to consider how their experiences with the game correspond with their interactions with others in their lives.

⁷ Aristotle, *Politics*, translated by Carnes Lord, 2nd ed., (Chicago: University of Chicago Press, 2013), 5.

⁸ *Ibid.*, 4.

⁹ Consider Francis Fukuyama on Aristotle’s and Hobbes’s different understandings of humans and politics. He refers to the “Hobbesian fallacy”: “the idea that human beings were primordially individualistic and that they entered into society at a later stage in their development only as a result of a rational calculation that social cooperation was the best way for them to achieve their individual ends. This premise of primordial individualism underpins the understanding of rights contained in the American Declaration of Independence and thus of the democratic political community that springs from it. This premise also underlies contemporary neoclassical economics, which builds its models on the assumption that human beings are rational beings who want to maximize their individual utility or incomes. But it is in fact individualism and not sociability that developed over the course of human history. That individualism seems today like a solid core of our economic and political behavior is only because we have developed institutions that override our more naturally communal instincts. Aristotle was more correct than these early modern liberal theorists when he said that human beings were political by nature. So while an individualistic understanding of human motivation may help to explain the activities of commodity traders and libertarian activists in present-day America, it is not the most helpful way to understand the early evolution of human politics. Everything that modern biology and anthropology tell us about the state of nature suggests the opposite: there was never a period in human evolution when human beings existed as isolated individuals,” *The Origins of Political Order: From Prehuman Times to the French Revolution*, (New York: Farrar, Straus, and Giroux, 2011), 29-30.

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