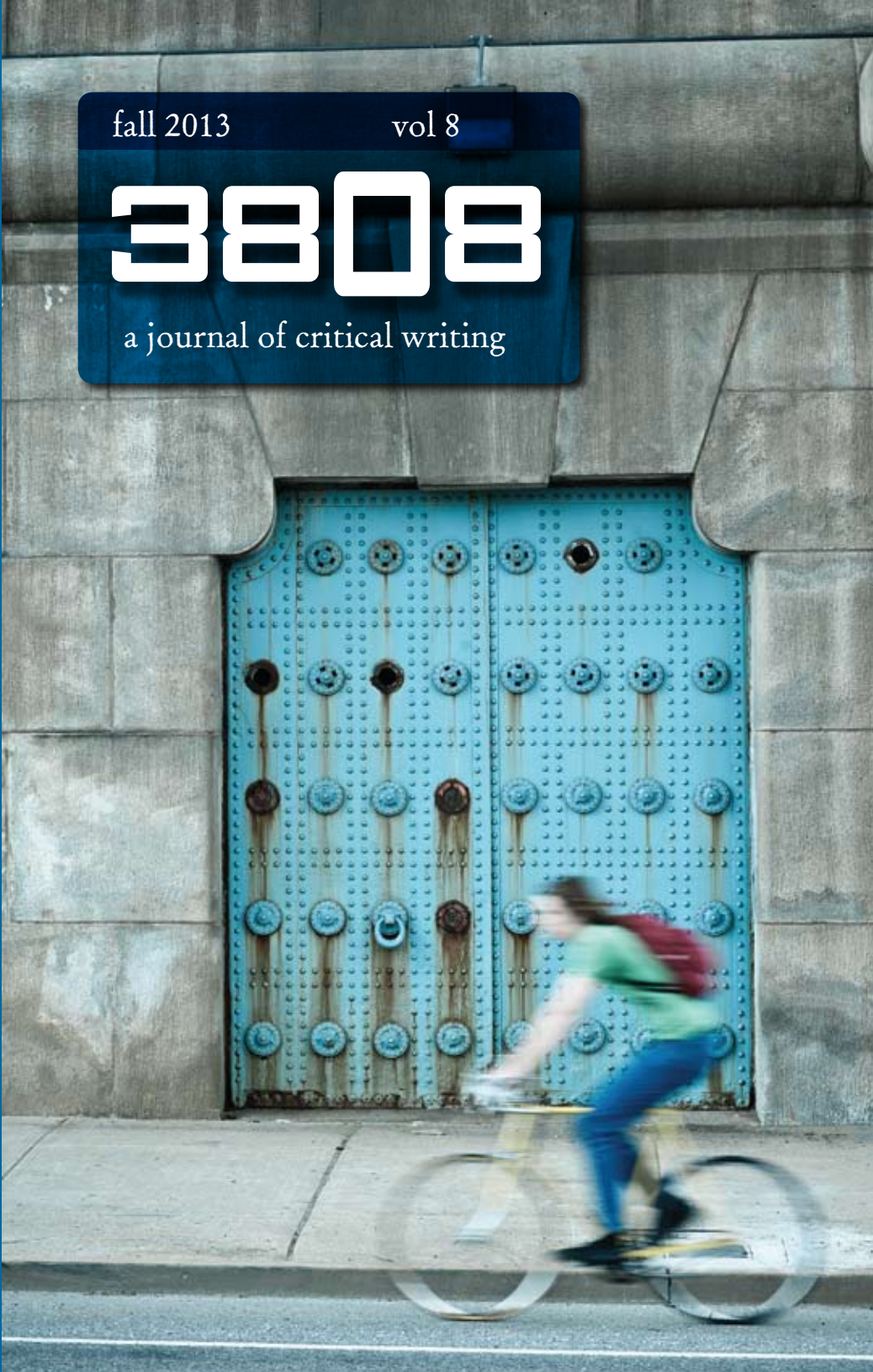


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From the Editors

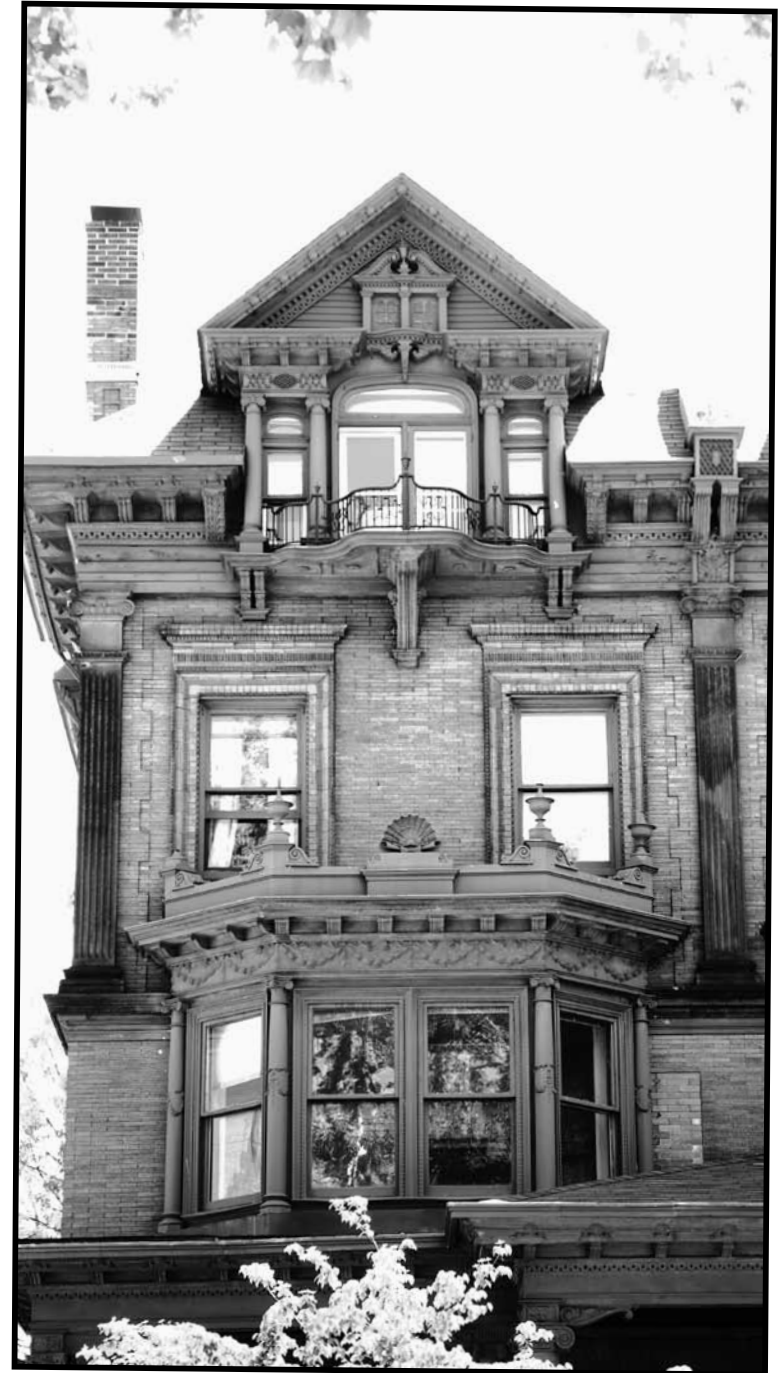
In these pages, we proudly present the eighth volume of 3808: a journal for critical writing. These essays, collected from undergraduates at Penn, were selected through a blind process by faculty and student editorial boards. In order to be considered, each essay must be nominated by critical writing faculty. From the 2400 students who took a writing seminar during the 2012-2013 academic year, these 21 essays were selected for presentation.

The contributions in this journal reflect the quality, breadth and significance of critical writing in all areas of academic discourse. The authors come from across the undergraduate schools at Penn, and each essay represents the culmination of a self-directed research project on topics ranging from art and religion to history and public health. What unites all of these pieces, the tie that binds, is a commitment to discovering, creating, testing, and sharing knowledge through reasoned discourse.

Please join us in celebrating the work of these promising young writers. We hope you enjoy this collection and learn as much from them as we do.

About Our Title:

Penn created the Critical Writing Program in 2003 and, as part of the Center for Programs in Contemporary Writing, gave us splendid residence in an old Victorian at 3808 Walnut Street—from which this journal takes its name.



Cuba: Caution and Controversy

Allison Millner

As HIV/AIDS grew into a global pandemic in the 1980s, Cuba was among the first countries to respond. With a centralized system of universal healthcare and prior experience vanquishing a dengue fever epidemic, Cuba was prepared to address threats to its public health (Chomsky 338-9). Beginning in 1959, when the Cuban Revolution installed a Communist regime, the government not only provided free medical care for all, but also considered the safeguarding of its citizens health to be its solemn duty (Schwab 60). Confronted with HIV/AIDS, the Cuban government implemented a multi-pronged national program founded on the objectives of prevention and containment. Through its initiatives, Cuba maintained a low rate of HIV/AIDS in its population, a rate far lower than its Caribbean neighbors and a fraction of that in the Global North (Parameswaran 289). Yet scholars concur that data alone fails to relay the controversy surrounding the Cuban approach to HIV/AIDS. Despite its success, Cuba's HIV/AIDS program incited international backlash, but Cuba's government was undeterred. Experts agree that Cuba's strategy to control HIV/AIDS prioritized precaution over public opinion.

Cuba's preemptive strike to destroy blood banks on the assumption that HIV/AIDS was transmittable via transfusion sparked controversy for potentially inducing a blood shortage. In the early 1980s, it was unknown how HIV was transmitted (Farmer 70; Parameswaran 291). Researchers at the World Health Organization espoused the theory that person-to-person contact was necessary to contract the disease. However, Dr. Jorge Perez, director of Cuba's national HIV/AIDS program, represented a minority of the medical community with his theory that HIV could be transmitted via exposure to infected blood or other bodily fluids. Yet prior to 1985 Cuba was unable to test for the presence of HIV antibodies in blood (Chomsky 341). Motivated by what was at the time regarded as

a mere assumption, Dr. Perez ordered the reserves of all Cuban blood banks destroyed as a precaution to unwittingly spreading HIV/AIDS through transfusions of contaminated blood (Parameswaran 291-2). This amounted to the destruction of 20,000 units of blood, once destined for use in hospital operating rooms. In addition, Cuba immediately banned the importation of blood and plasma (Abreu et al. 385; Scheper-Hughes 998). Health professionals across the globe vilified these actions, anticipating a dire blood shortage, which materialized, but not to the magnitude projected (Parameswaran 291-2). However, Cuba remained resolute in its decisions and, as a result, was the sole nation able to almost completely avert transmission of HIV/AIDS via blood transfusion. As of 2000, Cuba had documented a total of ten cases of HIV contracted through transfusion (Farmer 70; Parameswaran 292). Had Dr. Perez's theory proven false, however, Dr. Parameswaran speculates critics would have been all the more vociferous (291).

In Cuba, a system of extensive HIV testing with contact tracing allowed for early identification of the infected, but it was criticized as an invasion of privacy. As soon as commercial tests were available, Cuba's government reviewed travel records to identify individuals for testing, because interaction with foreign populations was suspected of elevating the risk of contracting HIV (Abreu et al. 385). Testing soon became routine and ubiquitous, with tests administered to sexually active adolescents and adults, especially potential blood donors and anyone admitted to a hospital (Schwab 65). Early identification of the HIV-positive allowed for early treatment and containment. Yet human rights organizations and the U.S. media decried the extensive system of virtually mandatory testing as an invasion of privacy. Testing actually was mandatory for all pregnant women, igniting further controversy when HIV-positive pregnant women were encouraged to have abortions (Parameswaran 2960). The population of 103,500 living in the port area of Havana also had to undergo compulsory testing. Of the group, only two were revealed to be HIV-positive, prompting the question in Cuba and abroad of whether the invasion of privacy was warranted or a gross overreaction (Chomsky 343-44). To monitor the spread of HIV/AIDS with epidemiological records, the Cuban government paired testing with a system of contact tracing (Scheper-Hughes 998). Anyone who tested HIV-positive was pressured to disclose all their sexual partners so they

could be contacted, tested and if found to be infected also coerced into disclosing their sexual partners (Scheper-Hughes 998; Parameswaran 294; Abreu et al. 385). According to Parameswaran, “The Cuban government considers societal welfare of utmost importance even if it means that individual freedom [of choice]...is curtailed. This has always been the bone of contention about Cuba’s AIDS policies with countries like the USA which proclaim Cuba to be in violation of Human Rights standards set up by the United Nations” (295). Cuba perceived refusal to cooperate with testing and contact tracing as flaunting a moral obligation to public health. Hence, it remained steadfast in its precautionary policies despite the uproar raised in the U.S. There, the press lauded refusal as exercising the right to privacy against an unjustly intrusive Cuban system. Some Cubans, however, avoided testing for another reason since, in the early days, a positive test was the quickest route to a sanatorium (Scheper-Hughes 998).

Isolating HIV-positive individuals in Cuban sanatoriums contained the spread of the disease but was criticized as a breach of personal freedom. In the 1980s, Cuba was already suffering through economic hardship brought on by the loss of its main trading partner, the recently collapsed Soviet Union (Farmer 72). Thus the government was attentive to the need to avert a full-blown public health calamity in the midst of an economic catastrophe. A worst-case scenario was envisioned and the situation addressed as such (Scheper-Hughes 999). The fear and uncertainty initially surrounding HIV/AIDS prompted the Cuban government to isolate the infected in sanatoriums. HIV-positive individuals were neither trusted to avoid risky behavior nor care for themselves (Parameswaran 292). As soldiers returning from service in Africa were discovered to be HIV-positive, the Cuban government converted haciendas, large estates dating back to before the revolution, into sanatoriums to house them. Thus the first sanatoriums were military-run and strictly regimented, and remained so even as their civilian population increased (Scheper-Hughes 998-9; Farmer 69). Along with the administration of drug treatments and rehabilitative nutrition, isolation tantamount to quarantine was strictly enforced. Barbed wire fences encircled each sanatorium and no patient was permitted beyond that boundary under any circumstances (Chomsky 346; Scheper-Hughes 998; Farmer 70-1). The infected were under strict surveillance and

limited to infrequent supervised familial visits during specified times. Abstinence was an edict (Schwab 64; Parameswaran 292-3).

Cuba’s sanatorium policy sparked local anger and provoked an international backlash. Physician-anthropologist Paul Farmer of Harvard University argues that the sanatorium policy trampled the natural-born human right of personal freedom (75). The central issue, which engendered spirited debate in medical journals, was whether the quest to control a potentially fatal disease of uncertain communicability and with no known treatment vindicated the Cuban government for mandating actions deemed human rights violations (Abreu et al. 387). Some critics went so far as to call the sanatoriums concentration camps or prisons (Farmer 73; Scheper-Hughes 998). After months in seclusion, sanatorium residents grew increasingly frustrated of being stripped of their autonomy. Residents, who were Cuban citizens, appealed to government authorities to annul the mandate for quarantine, arguing their isolation unjustly contributed to the stigmatization of the disease and severed them from their communities (Parameswaran 294; Abreu et al. 387; Scheper-Hughes 998; Schwab 64). AIDS patients across the globe too raised a hue and cry. Yet the route to reforming sanatoriums was slow and stays there prolonged (Schwab 64-5). The salutary effect of this quarantine was that barely any new cases of HIV/AIDS followed the initial few, a pattern in contrast to the exponential growth observed in other countries upon the arrival of the disease. Even Farmer concedes that Cuba has a far lower incidence of HIV/AIDS than its Caribbean neighbors (70).

The lingering question is a perennial one: do the ends justify the means? Does Cuba’s success in containing HIV/AIDS mitigate its controversial policies and its disregard of the ensuing outcry? HIV/AIDS remains rampant in other Caribbean islands such as Haiti. It continues to afflict millions worldwide. In New York City alone in the 1990s, there were 43,000 cases. In Cuba, which had approximately the same population, there were less than one thousand cases. However, New York City never destroyed blood banks, never implemented mandatory testing or contact tracing, and never sent the HIV-positive to sanatoriums (Scheper-Hughes 997). Was this laxity a mistake? Balancing the competing demands of public health and individual welfare remains a challenge for any country or even city, regardless of its ideology.

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- Instructor: Adam Mohr, Critical Writing Seminar in Anthropology, Global Health and Healing*

Feeling Out Morality: Emotions as Central Players

Laura Cosgrove

The role that emotions play in moral decision-making has been the subject of long-standing debate in both philosophy and moral psychology. Do we apply pure reason alone to form an ethical code, or is our conscience shaped by emotional reactions? Eminent philosopher Immanuel Kant asserts that emotions introduce a corrupting influence on what ought to be decided with pure reason; his contemporary David Hume, however, rejects this evaluation and contends that moral decisions are based in sentiment. The field of moral psychology enters the debate with Lawrence Kohlberg, whose cognitive-developmental theory claims that conscious, language-based, rational thought deserves full credit for all sound moral choice and ushered in an era of rationalism in moral psychology. However, in response to rationalism's dominance, recent research in psychology and social science has sought to elucidate emotion's important role in moral judgment by finding empirical evidence of the existence of "gut feelings" in individual and societal patterns of moral choice. The extent to which emotions are vital guides for moral judgment is analyzed in Martha Nussbaum's *Poetic Justice and Jean Briggs' Inuit Morality Play*, along with journal articles by Jonathan Haidt, Giuseppe Ugazio et al., and Elizabeth Horborg et al. These works add to the rich body of evidence that weighs against the rationalist picture of the operations of our conscience. Diverse evidence in each of the five authors' analyses shows that emotion plays a prominent role in moral decision-making.

Horborg et al., Haidt, and Ugazio et al. show that experiencing emotion has lasting cognitive effects that direct future moral decision-making. Psychologists Giuseppe Ugazio et al. conducted an experiment in which the researchers successfully induced anger and disgust in

the participants, by way of negative feedback on a written work for the former and an offensive odor and video clip for the latter (584). Compared with the control group, participants with the induced emotional states made different moral judgments when presented with a list of moral scenarios after the emotion induction (Ugazio et al. 588). Research conducted by Elizabeth Horborg et al. affirms these findings. The authors assert that emotions lead to unique cognitive appraisal patterns that cause one to pay greater attention to certain categories of moral rules; through these associations, emotion guides moral judgment. Fear, for instance, comes from appraisals that events are out of one's control. As a result, one tends to be more concerned about risk and uncertainty in moral judgment after feeling afraid (Horborg et al. 238). In both Horborg et al. and Ugazio et al.'s experiments, the induced emotions primed participants' mental states to the extent that they affected their future moral judgments. Results analogous to those of Horborg et al. and Ugazio et al. have been verified in numerous other psychological experiments. Jonathan Haidt synthesizes a number of such studies in compiling evidence for his "social intuitionist" model of moral judgment. In Haidt's model, moral intuitions are made rapidly and come from the appraisals contained in emotion, and rational analysis is simply a search for reasons to support the already-made judgment (818). This theory is supported by the findings that measuring affective reactions to proposed offensive but harmless actions, such as eating one's dead pet dog or consensual, protected sex between siblings, better predicts moral judgment than does the content of the participants' justifications about possible consequences (Haidt 817). Haidt's analysis shows that even without being put into an altered emotional state by an external event, as is the case in emotion induction experiments, affective reactions to the moral scenarios themselves largely determines our judgments. Any semantic reasoning we use to explain our moral decisions tends to occur after the decision has been made by our initial intuitions (Haidt 818).

Ugazio et al. and Horborg et al. further go on to provide a more fine-grained account of the mechanistic pathways of specific emotions in eliciting distinct moral responses. The authors aim to describe how and why the range of possible emotions affects different types of moral judgments in unique ways. In their emotion induction experiment, Ugazio et al. predicted anger and disgust would have opposite effects

on moral judgment based on their motivational valence. Anger tends to encourage engaging in action, so it is an *approach* emotion with positive motivational valence, while disgust discourages engagement as a *withdrawal* emotion with negative valence (Ugazio et al. 581). In addition, the authors chose the following three types of moral scenarios to propose to the participants: personal scenarios, in which the participant is himself an actor in the situation; impersonal scenarios, which encourage a more utilitarian focus on consequences; scenarios that deal with beliefs; and scenarios chosen to be disgust-related (Ugazio et al. 579). The authors predicted that the induced emotions would affect judgments about personal and disgust-related moral scenarios the most, citing neuroimaging data that shows greater activation of areas in the cortex associated with emotion when participants judged these types of scenarios (Ugazio et al. 580). The results of Ugazio et al.'s experiment showed that, on average, anger caused participants to judge a list of moral scenarios as more morally permissible, while the opposite was true for disgust, confirming the authors' predictions that the motivational valence of an emotion determines how it will affect moral judgment. However, these effects were shown in impersonal and personal moral scenarios but not the beliefs or disgust-related scenarios, an unexpected result possibly stemming from the fact that emotion has the strongest effect on moral scenarios that emphasize action (Ugazio et al. 588). Horborg et al. similarly take into account the variant characteristics of different types of moral decisions when discussing how, through their associated cognitive appraisal tendencies, distinct emotions predict reactions to specific moral concerns (237). Rather than negative emotions priming a general negative assessment of any action, the authors assert that emotions have "domain specificity," meaning that they are semantically linked to particular moral values (Horborg et al. 239). Disgust, then, will have the greatest effect on purity-related moral judgments, anger on justice-related, contempt on social duty-related, and gratitude on reciprocity-related. Separate studies, using the familiar method of emotion induction followed by evaluation of moral scenarios, reinforce these domain-specific effects for the different emotions (Horborg et al. 238-240). Thus, the two groups of authors propose different underlying reasons, but each succeeds in relaying experimental evidence for the nuanced ways in which individual emotional

experiences prime responses to particular moral considerations.

Nussbaum, Horborg et al., and Briggs take a broader perspective to show that emotions shape prioritization of specific moral concerns at a cultural level. Given that social trends reflect the particular experiences of its individual members, it would follow that emotion has and ought to have similar patterns of effects on the ethical decisions of a community; indeed, these authors detail specific pathways through which emotion can and does determine a society's moral considerations. Philosopher Martha Nussbaum considers the decisions of judges in the U.S. legal system as she discusses the merits of empathetic judgments, or ones in which the judges use emotion as a necessary component of compassionate rulings. She rejects the ideal of the judge as an objective, distant arbiter of knowledge, in favor of one who is empathetically involved in the case, naming examples of court cases in which the former method of judgment would lead to decisions that run counter to moral intuition (Nussbaum 78). As Haidt proposed, moral intuition relies heavily on emotion; similarly, Nussbaum shows that the practice of morally intuitive, empathetic judgment as a policy choice in the U.S. legal system depends on emotional reactions. A different culture is considered in anthropologist Jean Briggs' work. Briggs details the unusual methods of child-rearing of the Inuit people in a case study of the development of Chubby Matta, a young Inuit girl. The emotional dramas set up by the adults in Chubby Matta's life lead her to absorb the Inuit community's values in a more visceral and effective manner than if the lessons were communicated explicitly (Briggs 141). Instead of punishments or rewards, Chubby Matta's caretakers use subtle games to elicit emotions of anger, grief, or joy in the young girl, aiming to reinforce the Inuit moral code (135). These dramatizations shape the Inuit ethical code by creating lasting individual emotional associations with concepts such as familial attachment and reciprocity. This moralization, or expanding individual moral judgments to a societal value system, is further discussed in Horborg et al.'s article (241). The authors show how emotional associations with a particular action and societal attitudes toward the action, as expressed in public policy decisions, mutually reinforce one another (Horborg et al. 242). As a representative example, individual associations of disgust with smoking in the U.S. rose with laws that showed increasing condemnation of smoking, such as designated

non-smoking areas and taxation of cigarettes. As public sentiment led to personal moral judgments, policy fell in line—disgust with and ostracism of smokers, then, became increasingly socially acceptable, until anti-smoking values became ingrained into the Western value system (Horborg et al. 242). This correlative evidence, along with that of Nussbaum and Briggs, shows that emotion is a formidable force not just in the personal experience of conscience, but also in the wider construct of cultural morality.

Most of the diverse analyses put forth by these authors are predominately concerned with providing an explanatory account of emotion's role in moral judgment formation rather than making normative claims about how moral judgments ought to be made, as Kant, Hume, and Kohlberg did. However, that these models are largely descriptive does not lessen their salience in ethical discussions. These authors' analyses contribute an illuminating and unbiased view of the way we in fact construct our moral codes. The strong pool of evidence counts as an impressive challenge to the rationalist model; we must recognize emotion's significant role in moral decision-making when attempting to build an accurate normative ethical code.

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Instructor: Marcy Latta, Critical Writing Seminar in Philosophy: The Novel as Guide to Morality

The Effect of the *Gastarbeiter* Program on Germany's Current-Day Demographics

Rebecca Chen

Following the Second World War, Europe found itself in need of serious manpower to rebuild the infrastructure that had been destroyed. In *Reflections on the Revolution in Europe*, Christopher Caldwell discusses how the *Gastarbeiter*, or “guest worker,” program was originally implemented in order to restore the labor shortage by recruiting workers from developing countries outside of the European Union, such as Turkey. These guest workers were expected to work for two years and return home once their stint was over. The German government did not consider the possibility that the guest workers would stay and become a permanent part of Germany's population. The implementation of these guest worker programs had more far-reaching consequences than the government anticipated, as Tranæs and Zimmerman discuss in *Migrants, Work, and the Welfare State* and Martin, Abella, and Kuptsch argue in *Managing Labor Migration in the Twenty-First Century*. Scholars argue that although the *Gastarbeiter* program no longer exists today, it still affects the country's present-day demographics.

Incentives offered by German employers to the guest workers encouraged permanent settlement in Germany. The government had originally expected the guest workers to stay for two years before returning home with their earnings, as guest workers experienced lower costs of living in their home countries and more purchasing power with their German wages. The German government soon discovered, however, that employers actively encouraged immigrants to stay. As Martin, Abella, and Kuptsch state, “The incentives of many employers favored settlement, since rotation meant that new migrants had to be recruited and trained” (90). Because the process of recruiting and medically

examining replacements was expensive, the government was pressured by corporations to make *Gastarbeiter* contracts renewable in order to allow the workers' families join them in Germany. Soon after the families joined them in Germany, immigrant networks established themselves within the country. As Caldwell states, these networks “reduced fear of the unknown,” and a better understanding of the European labor market spread to the migrants' developing home countries (31).

As a result of the emergence of these networks and incentives for guest workers to stay, the population of the guest worker community continued to climb. The guest workers that settled and unified their families in Germany are largely responsible for the country's population and labor force that today includes almost 10% foreigners (Martin, Abella, and Kuptsch 31). The Turkish constitute 37% of the non-Western immigrants in Germany and are by far the largest group of immigrants in Germany today, followed by immigrants from Soviet Union countries (Martin, Abella, and Kuptsch 31). Even though the guest-workers immediately following the World War II were primarily men, foreign populations today are more evenly balanced between men and women as a result of family unification and children by settled guest workers. Because of Germany's rigid protectionism, once guest workers find a job, they usually “stay in that job for a very long time,” which helps explain why guest workers today make up the largest group of immigrants, amounting to almost 9% of Germany's total population (Tranæs and Zimmerman 187).

Once it became clear that many of these citizens planned on remaining permanently in Germany, the government began efforts to stop immigration. As more guest-workers came to join their families, they took an increasing amount of natives' jobs for less pay, thus driving down the natives' wages (Tranæs and Zimmerman 187). By the early 1970s, it was clear to the government that many workers planned on bringing their families over; in order to put a stop to this continued migration, Germany officially terminated its guest worker agreement with Turkey in 1973. As scholar Stephen Castles mentions in his article titled “The Guests Who Stayed - The Debate on ‘Foreigners Policy’ in the German Federal Republic,” “tendencies toward family entry were becoming evident,” meaning that foreign labor was losing its flexibility (519). In their article titled “Numbers vs. Rights: Trade-offs and Guest Worker

Programs,” Martin Ruhs and Philip Martin echo Castles’ sentiment that guest workers were no longer simply “temporary mobile labor units” that could be “utilized and disposed of according to market requirements,” but rather an increasingly large part of the permanent labor force (54).

Although Germany is no longer officially recruiting guest workers, the foreign population due to the *Gastarbeiter* program continues to grow. Michelle Behr attributes this to the “younger age structure” among the descendants of the guest worker families, with a higher percentage of immigrant women in their childbearing years (470). The “younger age structure” is inevitable, because as puts Castles puts it, virtually all migrations begin with young adult workers. Castles also points to a growing number of immigrant women over 16 years of age per 1,000 immigrant men – the number increased by approximately 50% in the 10 years following the termination of the *Gastarbeiter* program (Castles, 38). Behr mentions that not only is there a growing number of women per men, but also higher fertility rates among foreign women than native women (Behr 474).

The higher fertility rates among foreign women attributes for an increasing rise in the foreign population with regards to the native population. In Eileen Trzcinski’s article titled “Integration of Immigrant Mothers in Germany: Policy Issues and Empirical Outcomes,” she mentions that, in contrast with German women, female off-springs of guest workers do not feel pressured to delay their childbearing until after they have completed their education (500). This is because many immigrants who come to Germany to join their husbands are not able to speak the language well enough to pursue any higher-level education, and there is no incentive for them to delay the childbearing process. Thus, they are able to conceive children in their most fertile years. Because guest workers’ offspring have higher fertility levels and immigrants are of a “younger age structure” than native-born citizens, they will continue to contribute to Germany’s growing foreign population (Behr 470).

Germany remains divided on the large foreign presence caused by post-war labor immigration. Previously, I mentioned how the implementation of the guest worker program continues to influence the country’s current-day demographics. It is important to also note the differing attitudes Germans have towards this spike in foreign

population. For West German citizens, survey results showed that they are becoming increasingly more accepting of immigrants. The percentages reporting that “all immigration should be stopped” experienced decreases in “all categories of immigration” compared with results in 1990 (Behr 468). In East Germany, however, the opposite was true. One on hand, there is a prevalent view that foreigners are a “burden,” and it is commonly acknowledged that Germany does not see itself as an immigration country (Behr 480). According to an article published in *The Economist*, Germany is even in denial with regards to foreigners (“Who’s a German, then?”). It is important to note, however, that although this view exists, Germans do not treat all foreign workers and immigrants equally. Based on a report from Bauer and Zimmerman mentioned by Trzcinski, only 12.1% of Germans wanted to stop immigration within the E.U., but 31.1% wanted to stop all immigration from outside of the E.U. (Bauer and Zimmerman). As Behr states, a consequence of the demographic challenge is that Germany must “come to terms with itself,” as even the most “conservative” estimation shows that Germany’s foreign population will continue to rise (Behr 470).

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Instructor: Michael Burri, Critical Writing Seminar in Cultural Studies and Criticism: European and American Identities

Size Zero Shouldn’t Be a Hero

Augusta Greenbaum

Skinny, small, thin, tiny, call it whatever you want. We live in a world where skinny equals beautiful, but it wasn’t always this way. Who decided that waifs should replace healthy, womanly figures? This overwhelming media pressure that comes from magazines, advertisements, movies, and the internet is feeding young women one supersized portion of a fat free, ideal body type. *One minute on the lips forever on the hips* is the media message spreading quicker than a pat of melted *I Can-Believe It’s Not Butter!* on a piece of whole grain toast. Scholars examine media’s manifestation of this thin culture by drawing upon recognizable celebrity examples, the influence of the fashion industry, and the spread of harmful internet trends. Many scholars believe that media pressure has led to an increase in eating disorders.

Scholars Hilary Radner, John McManus, Mary Beltrán, and Angela McRobbie utilize universally recognizable Hollywood movie stars as examples of how society is pressuring young women to be excessively thin. In any given movie, the main romantic leads are always skinny and perfect, and the only people larger than a size 2 are character actors like the token comic relief chubby friend, such as Rebel Wilson. Since Radner focuses on neo-feminist cinema and “girly films,” she draws upon Jennifer Lopez as an example (91). At first, the curvy Latina Lopez appears to be the ideal antithesis to the dime-a-dozen Hollywood waifs. Beltrán looks at how attention from the media over her body has actually helped Jennifer Lopez to become a successful crossover star (71). But both Radner and Beltrán point out that Lopez is not immune to Hollywood’s waist-whittling effect. By citing Lopez’s measurements, Radner proves that Lopez’s body is not as voluptuous as she was during the start of her career. Lopez may not be a size zero (yet) but she is definitely slimmer than the average woman who wears a size 11-14 dress (McManus 6). Anne Hathaway is another well-known actress who started

her career at a healthy size, but then gave in to the media pressure to be skinny. She lost 25 pounds for *Les Misérables*, kept the weight off, and then won an Oscar. After getting skinny, Anne reached the height of her fame by topping best-dressed lists and gracing the cover of *Vogue* magazine.

Fashion photography and the fashion industry in general help to promote excessive thinness. Kate Moss is one popular model that has appeared in hundreds of fashion photographs that have a harmful and seductive effect on viewers' self-image (McRobbie 102). Kate Moss's motto "Nothing tastes as good as skinny feels" is sadly becoming the mantra of many young women. While many people might find this untrue – Kate Moss has obviously never tried Nutella – the number of women who subscribe to this type of thinking is increasing faster than Kim Kardashian's baby bump. Joking aside, scholars agree that the number of young women with eating disorders, such as anorexia, is rising in part due to a widespread emphasis on thinness by the fashion industry. McManus points out that, "at least 1 out of every 100 women between the ages of 10 and 20 is starving herself" (6). McManus also shows that while the average woman wears a size 11-14 dress, clothing manufactures are mainly catering to smaller sizes displayed on hanger thin models (6). Radner emphasizes the sadly symbiotic relationship between thinness and the fashion industry in the movie *The Devil Wears Prada* (137). In the fashion-centric film, the heroine Andy, played by Anne Hathaway, is only able to complete her transformation into a glamorous woman by becoming thin enough to fit into sample sized clothing. In fact, women who starve in the name of fashion are seemingly applauded. When one character deadpans, "Well, I don't eat anything and when I feel like I'm about to faint I eat a cube of cheese" (*The Devil Wears Prada*), it is not met with serious concern for her weight.

In addressing the rise of eating disorders, most of the scholars cite examples from the media that appeal to the pathos of the readers. They present examples that tug at the heartstrings and emotionally affect the readers. McManus uses the strongest and most tragic example of this strategy by starting off the article with a personal anecdote about how a friend recently attended the wake of a young woman who died because of anorexia (6). It is unsettling to think about women dying so young. When the singer Karen Carpenter died from complications resulting from

anorexia in the 1980's, the world was shocked. It was the first time that the death of a household name star from an eating disorder was truly publicized. But it certainly wasn't the last. McRobbie shows that while Amy Winehouse's exact cause of death is murky, the "Rehab" singer tragically suffered from anorexia, bulimia, alcoholism, and drug use (116). If Winehouse's body hadn't been so weak from the effects of her eating disorder, her tragic death at only 27 years old might have been prevented.

An internet based, dangerous, and shocking new media trend is now further facilitating the spread of eating disorders. Scholars Kitty Holland and Jill Collins both believe that the internet fosters the spread of eating disorders by allowing for the creation of online "pro-anorexia" groups and by spreading images that glamorize an unhealthy level of thinness. There are now eating disorder so-called support communities that are readily at the hands of impressionable young girls (Collins 20). On the websites, members can share deadly tips for how to live with eating disorders and how to avoid getting help. Girls exchange stories about how they tricked doctors by secretly wearing weights and guzzling water before check-ups. In other posts, people will brag about how little they have eaten and encourage others to join them. Hence these "pro-ana," meaning pro-anorexia, websites fuel a strong competitive pressure as well (Daily Mail Reporter 1). Online message boards serve as a space for people to post their current weights and ultimate goal weights. Many people who acquire eating disorders already have perfectionist qualities. *Anorexia Nervosa* has even been called the "good girl's disease" since it tends to affect high achieving young women (Collins 21). Since they can't have control over their lives, they will take control over their bodies. Also, these pro-ana websites feature "thinspiration" pictures of slim models and celebrities such as Kate Moss and Rachel Zoe. Even some of the included images in Radner's book showing the svelte Julia Roberts and Sarah Jessica Parker could be viewed as thinspiration (35). But, bodies with protruding collar bones and "thigh gaps," meaning these young women are so skinny that their thighs don't touch when they have their feet placed together, are usually only achieved through extremely unhealthy means. Despite websites such as Tumblr and Instagram making an effort to ban the spread of thinspiration, this dangerous trend is increasing as people have found ways to get around

the ban.

While many scholars examine anorexia, it is important to note that there are a plethora of other eating disorders that arise from social and media pressures. McManus briefly mentions the health dangers resulting from obesity (6). McRobbie alludes to other types of disorders such as binge eating and Eating Disorders not Otherwise Specified (109). All people with eating disorders suffer from a low sense of self-esteem, and media influence can psychologically push people over the edge. Some people turn to binge eating and use food to numb feelings, while others use a combination of overeating, fasting, and purging to deal with their body issue demons. It is not always easy to identify people suffering from eating disorders. While they generally occur in young women, eating disorders can be found in men, middle-aged women, and even children. It is especially worrying to know that dangerous websites are out there, since so many young adults are unhappy with their bodies. "The How We See It" study published by The Minster for Children, surveyed 2,000 people between the ages of 10 and 21 (Kitty 3). Overall, a third of young people are unhappy with their bodies, with girls more likely to be unhappy than boys. The age group most vulnerable to body dissatisfaction was 15 year-olds, in which 43% were unhappy with their bodies (Kitty 3). This data is ultimately worrying because it illuminates the body issues that many young people have. Having body image issues as a young adult can lead to a lifelong battle with an eating disorder. It is important for people to be aware that the media needs to set good examples for young adults and promote healthy body images. It is time for everyone to try to find peace with their bodies and for society to stop ingesting negative information and pictures about body image.

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Islam: Not Fundamentally a Nonliberal Culture

Sheila Shankar

There has been an ongoing debate within the Muslim community over Islamic law, a debate “that in recent times has inflamed anti-Muslim sentiment around the world whenever a government or religious movement turns repressive in the name of Islam” (Sciolino). Especially in post-9/11 western culture, the depiction of Islam as an extremist fundamentalist religion gives it the appearance of a staunchly nonliberal culture. A nonliberal culture, according to Kok-Chor Tan’s definition, is one that upholds basic human rights but violates other “quintessentially liberal-democratic rights,” such as free speech (Tan 131). Journalists Sciolino and Mydans, and scholars Tan, Kubba, Toprak, and Brenner claim that Islam is rather a multifaceted culture; it has both liberal and nonliberal aspects, which makes it compatible with liberal democracy. Though these authors differ in their approach and analysis of the subject, all are unified in their message of the liberal potential of Islam as a culture. Ultimately, Tan, Kubba, Toprak, Sciolino, Mydans, and Brenner all explain that Islamic law is not *fundamentally* nonliberal.

Tan, Kubba, Sciolino, and Mydans agree on the premise that Islamic law has a foundation in liberal standards. Because it is often Islamic extremist action that receives widespread media attention, many non-Muslims may believe that Islam and Islamic law are rooted in nonliberal ideals. However, the authors believe this is not true of Islam. By Tan’s definition, nonliberal cultures do respect basic human rights and must have some degree of liberty (Tan 134). Scholars and religious figures alike agree that Islam is founded on liberal ideals. “Islam teaches principles of freedom, human dignity, [and] equality” which are “compatible” with liberal democratic principles (Kubba 86). Both Mydans and Sciolino cite the authority of Muslim religious figures

and scholars to explain, “Islam is built on the foundation of justice for all” (Mydans) and calls for equality between men and women in regard to education, work, and voting (Sciolino). These principles are not only fundamental Islamic principles described in the Koran, but are liberal principles as well. Equality, justice, freedom – these are all quintessential liberal democratic rights according to Tan’s definition (Tan 3). Islam is not inherently nonliberal, since its foundational principles are also liberal principles. The authors agree on the premise that Islam has a liberal foundation.

Moreover, Tan, Kubba, Sciolino, and Mydans all explain that it is the ambiguity of the Koran that leaves it open to misinterpretation and often leads to nonliberal Islamic practices. Muslims universally agree that the Koran, the holy book of Islam, is the only source of divine revelation, yet there is debate over the interpretation of the text and its applicability in modern times (Kubba). The Koran cannot be taken as legal code and “includes only 80 verses that can be thought of as ‘laws’” (Sciolino). Such ambiguity within the Koran itself leaves Islamic law open to interpretation by anybody and everybody. Liberals and fundamentalists, men and women all have the ability to interpret the Koran to suit their own purposes. Yet, as Mydans notes, it has historically been conservative male government officials who have interpreted Islamic law and implemented nonliberal practices ‘justified’ by the Koran (Mydans). Polygamy, gender inequality, and violent punishment for petty crimes – these nonliberal practices have been justified by a warped interpretation of the Koran (Sciolino). Yet no culture is inherently nonliberal; it may have nonliberal *practices* that are distinguishable from the culture as a whole and can be reformed separately (Tan 133). The authors all explain that the nonliberal practices some justify using Islamic law are not definitive of Islam; rather, they are the result of mangled interpretations of the Koran.

Furthermore, Tan, Toprak, Brenner, and Kubba describe that cultures can maintain their Muslim identities even after eradicating these nonliberal practices through secularization. If a nonliberal practice is eradicated from a culture and the culture still maintains its structure and identity, that practice could not have been fundamental to the culture. As already explained, nonliberal practices arise due to misinterpretations of the Koran and Islamic law. However, these

nonliberal practices “can be reformed or even eradicated without significantly altering [cultural identity]” (Tan 134). The majority of nonliberal practices within Islam focus on women, gender, and sexuality. As Toprak and Brenner argue though, if the issue of women were removed from the Islamic debate, there would be no contestation over the compatibility of Islam with “a modern way of life,” liberal democracy (Toprak 169). In order to isolate these nonliberal practices, scholars explain there must be a division between the public and private spheres (Brenner 479; Toprak 169; Kubba 89). As Toprak and Kubba both note, Turkey has long since secularized its government in order to eradicate nonliberal practices (Kubba 89; Toprak 170). Secularization, or the “divorce of public affairs, including law and education, from religion,” (Toprak 168) is commonly known as the separation of church and state. Because the secularized Turkish government outlawed the nonliberal practice of polygamy and provided women equal rights and opportunities, Turkey was able to establish a successful democracy (Toprak 170). The nation’s cultural identity remained intact despite secularization and the eradication of nonliberal practices, since ninety-seven percent of the population still considered themselves Muslims even after the religious reforms (Toprak 170). Even nonliberal practices once considered integral to Islam can be eradicated without destroying cultural identity. In Morocco, arranged marriage without consent, a practice prevalent since the fourteenth century, was outlawed in 1993, establishing a stronger liberal government while still maintaining the identity of the Muslim nation (Tan 147). All four authors make it clear that nonliberal practices within Islam can be reformed through secularization, without sacrificing a strong Muslim cultural identity.

Because of its liberal foundation and the ambiguity of the Koran, Islam does have the potential to become a liberal culture; Tan, Kubba, Sciolino, and Mydans cite the modernization of Islamic law in Malaysia as a prime example of this liberalization of Islam. Malaysia is a predominantly Muslim nation where Islam is the national religion and Shari’a law governs family issues such as marriage and divorce. As Kubba argues, Muslim nations must “accept a system based on pluralism, democracy, and the separation of public administration from theological institutions” (Kubba 89) in order to be successful. In his view, Malaysia has succeeded in reconciling economic, religious, and

political life. The nation’s leaders made the decision to “blend Islam with economic progress, which demands some deference to global standards” (Sciolino). By adhering to *liberal* global principles, Malaysia has moved closer to becoming a fully liberal Muslim nation. Furthermore, Malaysia’s modernization has in part been due to Muslim feminists working to overcome men’s discrimination and the predominantly male interpretation of the Koran (Tan 146). Since men have been the sole interpreters of Islamic law over the past fourteen centuries, many of the nonliberal laws have been born out of prejudice, rather than the word of God (Mydans). Now that women have begun to interpret the Koran for themselves, they have come to new, more liberal, conclusions about the text and Islamic practices. These feminists believe that cases of domestic abuse and family issues should not be dealt with in Islamic courts, since women have very few rights in these historically nonliberal courts (Mydans). If the government and religious leaders begin to support these women, the authors argue that Malaysia as a whole may be able to progress and become a model of a liberal Islamic state.

Ultimately, the authors all agree that Islam is not fundamentally a nonliberal culture and therefore has the potential to become a widespread liberal culture. Though Tan, Brenner, Toprak, Sciolino, Mydans, and Kubba do not all share one universal commonality, the evidence and reasoning they use in their individual arguments are unified in their view of Islam as a multifaceted culture. By analyzing Islam from within and critiquing the nonliberal *aspects* of the culture, the authors provide a fresh perspective to the otherwise monotonous and narrow depiction of Islamic extremism in Western society.

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New York City's Commercial Influence on the Art World

Carolyn Koh

Many people perceive art museums as neutral educational spaces. However, more and more artists, including art critics and art historians, have recently taken initiative to disclose the social and political agendas driving contemporary art institutions. Numerous scholars have since been exploring the complex relationship between these institutions and artists they fund, particularly in the art metropolis of New York City. As a result, artists and scholars wonder if New York City's growing art commercialism culture is healthy for the art world.

Many publications by art scholars are based on the premise that New York City is a prominent city of the arts. They all agree that many of New York City's art centers are some of the most influential in the entire world, including the Museum of Modern Art, the Metropolitan Museum, and Solomon R. Guggenheim Museum. They accommodate exclusive exhibitions and receive donations from highly esteemed individuals and organizations. Some scholars further characterize the importance of art in New York City by discussing the economic impact the art industry has on the city's development. In his article for *Art in America*, artist Hans Haacke specifically states, "The Tut show of the Metropolitan Museum is estimated to have generated \$111 million for the economy of New York City" (Haacke, 1984). Jeremy Eckstein, a notable art market consultant, cited the Solomon R. Guggenheim Foundation as "the most ambitious promoter of art museums from a branding perspective" in New York (Eckstein, 2008). Both artists and scholars acknowledge contemporary art's place in New York City, from distinguished museums along Manhattan to small galleries in Soho.

Based on this premise, scholars view New York City as a prime location where commercialism and art intertwine. Hans Haacke

interprets the commercial art phenomenon as the “consciousness industry” as more and more art museums and galleries run like corporate businesses in which artists’ consciousness become salable products. The director of the Museum of Modern Art has a management background while the boards of trustees are “dominated by members who come from the world of business and high finance” (Haacke, 1984). Haacke argues that just as artists’ consciousnesses are being sold, viewers’ consciousnesses are being manipulated by the way the MoMA is run from a commercial point of view (Bois et al., 1984). Furthermore, Haacke claims that an institution becomes questionable in its educational aspect for viewers if it “claims to be free of ideological bias” when it clearly operates “under constraints deriving from its sources of funding and from the authority to which it reports” (Haacke, 1984). Artist Louise Lawler has held numerous exhibitions in her ambition to insinuate the place of art in the market economy through corporate sponsorships. In one of her earlier installations, she displayed a painting of a racehorse borrowed from the New York Racing Association, cleverly directing the gallery show lights to the façade of a Citibank building across the street (Fraser, 1985). Though very different in their method of reflection, Haacke and Lawler, along with many other artists and scholars, agree with the notion that New York’s commercialism is negatively affecting products of art, misguiding both artists and viewers.

For art historian Martha Buskirk, museums are becoming more prevalent in the blockbuster market in order to gain larger audiences and appeal to popular taste, much more so in New York City the arts capital of the world. In her book *Creative Enterprise: Contemporary Art Between Museum and Market Place*, she questions the progressive blur between art museums and the entertainment industry, pointing out the Guggenheim Museum’s decision to host the 2000 Armani fashion retrospective, subsequently receiving a \$15 million donation from the designer (Buskirk, 2012). From motorcycle shows to Alexander McQueen exhibitions, it is evident that New York museums are embracing the commercial culture.

The commercial culture is also branching out beyond museums. More and more auction houses are being set up to expand art sales, even within international art markets. Sotheby’s, one of the world’s most distinguished art auction houses, is a multinational corporation based

in New York City. Eckstein states in his essay, *Investing in Art*, that Sotheby’s held what is considered the first auction ever to put Indian art in the spotlight, the sale of modern Indian art collectors’ Chester and Davida Herwitz’s family collection back in 2000 (Eckstein 2008). Although art market centers were established in China and India since the mid-1990s, it was not until the Herwitz auction when New York art dealers and auctioneers began to realize the economic potential in Chindian fine art. The Sotheby’s catalogue of the collection contains a total of 193 items for buyers to look at. Underneath its vivid cover are numerous full-page spreads showcasing the collection’s artworks. They are all accompanied by descriptions and artist biographies, so buyers interested in purchasing paintings don’t necessarily have to look at them in person to consider their options. According to Eckstein, the Chindia art market opportunity led dealers to further explore other international art markets, including those in Singapore, Dubai, and South Korea. Numerous artworks from all over the world have been showcased and sold for exorbitant prices through Sotheby’s. The auction house holds a variety of records, including one for the most expensive contemporary art piece ever sold at an auction. Mark Rothko’s *White Center* sold for \$72.8 million in 2007, causing artists and scholars to question the corporate business aspect of art (Eckstein, 2008). Rene Gimpel, author of *Art as Commodity, Art as Economic Power*, explains that artists are losing control over their pieces when they enter the art market because a piece’s success is gradually becoming more and more dependent on its monetary value judged by the wealthy (Gimpel, 2000). Artists and scholars feel that New York City’s commercial culture is restraining artists’ freedom and creativity to produce works that are solely focused on making profit.

In process of investigating commercialism’s negative effects on the fine art world, scholars are challenging the directorship of museums and galleries in New York City. By researching other artists’ works, author James Putnam examines how certain New York City museums operate. In his text, *Art and Artifact: The Museum as Medium*, Putnam qualifies Michael Asher’s *The Michael Asher Lobby* installation, which addresses MoMA’s deaccessioning, or removal, of certain art pieces, unveiling the museums’ reflection of art as commodity (Putnam, 2001). According to art historian David Bellingham, whose interest lies in the ethics of

art markets, museums usually deaccession works that they consider insufficient in aesthetic quality or historical importance to earn its place on public display. Museums eventually sell these works to buy 'finer' works. While deaccessioning is strongly discouraged under museum ethical codes in the UK, Bellingham explains that such activity is considered a regular practice in the US, particularly in New York. Pieces are removed and replaced, bought and sold without ethical constraints because of the city's commercial-oriented culture (Bellingham, 2008).

Scholars believe museums cross these ethical boundaries because they want not only to attract common crowds but also business executives in search of a good investment. Hans Haacke reveals that wealthy individuals, regardless of their love or indifference towards art, recognize that if their companies are associated with art, they could yield far better benefits than they could through other financial investments. He writes, "Not only could such a policy attract sophisticated personnel, but it also [projects] an image of the company as a good corporate citizen and [advertise] its products- all things which impress investors" (Haacke, 1984). As a result, museums have been well supported by donations from private individuals or organizations, but many donors tend to demand publicity of their sponsorship in exchange. In his continued analysis of Michael Asher's installation, Putnam addresses museums' obligation to name galleries after particular sponsors. Asher used his own name with the intention to "indirectly [claim] the public site as a space for artistic reflection and [critique] the appropriation by donors of institutional spaces" as museums have become increasingly dependent on wealthy patrons to fund art projects (Putnam, 2001). Lawler, confronting controversial administration operations of museums, once held an exhibition at Metro Pictures in New York presenting herself as her own artist, publicist, and curator. Moved by the exhibition concept, *Art in America* writer Andrea Fraser applauds the artist's inventive criticism of political and social biases of contemporary art museums. Fraser explains that Lawler was able to successfully convey an ambiguity of museum directorship and disrupt museums' power over artworks by personally designing her logo, distributing invitations, and directing her visitors (Fraser, 1985). Artists and scholars alike are invested in New York City's institutions, skeptical of their internal operations.

New York is an art world in itself, a fast paced environment

influenced by the ever-changing society surrounding it. Though the city is growing economically, scholars agree that the city's commercial-oriented culture may be weighing down the potential of contemporary art. They see it unfortunate that art markets and auction houses are multiplying for the pure purpose of profit while museums are progressively adapting to a business frame of mind. While most people are still unsuspecting of the social and political factors that play into the success of art pieces, scholars' growing knowledge and publicity of the art industry's internal operations are causing more people to challenge the commercial prevalence in contemporary art.

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The Motivation Behind Drag Performances

Ilana Springer

Drag is defined as clothing that carries symbolic significance but usually refers to the clothing associated with one sex when worn by a person of another sex. One who dresses in clothing appropriate to the opposite sex is called a cross-dresser or a transvestite. Due to the fact that many members of society are unfamiliar with and unnerved by tranvestism, discrimination has become prevalent and many transvestites have felt victimized by society's lack of sensitivity. Many transvestites have found that drag performance has enabled them to express themselves more freely and comfortably. Scholars explain the multiple ways that transvestites use drag performance as an outlet to acceptance.

Historically, drag performances did not serve as a means for acceptance for transvestites but rather originated out of sheer necessity. They were crucial to the formation of the theater industry as we know it today. From the 16th to 18th century, female performers were so commonly associated with prostitution that laws were formed prohibiting them from performing in public forums. Men began playing female roles on stages globally as a result of such laws. Without transvestism and drag performance the theater industry would have ceased to exist. Peter Ackroyd's book, *Dressing Up*, and Marjorie Garber's book, *Vested Interests: Cross-Dressing & Cultural Anxiety*, both explain that in Japan's Kabuki Theaters, the female impersonators became highly respected figures in the theater industry. Ackroyd states that women in society tried to emulate the cross-dressers' make-up, clothing, and poise (94). In Italian theaters and churches, rather than simply having men play female roles, young Italian boys with talented soprano or alto voices were castrated in an effort to preserve their pre-pubescent voices. In Rodger Baker's book *Drag*, he agrees with Garber's statement that although the Castrati dressed like women, their voices were like nothing one could imagine today: neither masculine nor feminine (112).

Baker, Garber, and Ackroyd all explain that the Castrati's popularity in Italian churches led to the creation of European opera performance. Additionally, in England's Elizabethan Theaters, Baker notes that many famous playwrights purposefully created their plays with few female roles due to the lack of young men who were considered talented enough to play the prestigious roles of women (53). It is interesting to juxtapose the perception of drag performance in theater today to that of 16th and 17th century England. In Stella Bruzzi's book *Undressing Cinema*, she explains that today's drag performers are most often perceived as being strictly comedic and flamboyant, as opposed to back then when such roles were of the utmost prestige (164). Today, without laws prohibiting women from performing publically, drag performance has taken on a new purpose. It has evolved from being a necessity for the theater industry's survival, to being a means for acceptance for transvestites.

Drag performances sometimes lead to the formation of surrogate families for transvestites who are not accepted by their biological families. In the documentary *Paris is Burning*, the director Jennie Livingston explains that many transvestites use drag balls as a network in which they can find accepting people. Through personal interviews with drag queens, Livingston makes it evident to viewers that many transvestites' parents and families are not accepting of their desire to cross-dress or, in many cases, of their homosexuality. Livingston's documentary focuses on New York City's drag balls. They are competitions in which transvestites dress in outfits relating to a very specific theme. They are then judged primarily on the realness of their drag, the style of their clothing, and the poise of their walks. Livingston makes it apparent to viewers that drag balls serve as a safe environment where transvestites can find acceptance and people to relate to. The documentary devotes much time to the description of the different houses that the drag ball competitors join. The competitors take much pride in being a part of their particular house, and serve as one of its representatives while competing on the runways. Each house is comprised of a group of drag queens and one mother. When asked to describe a house, one of the drag queens said, "A house? Let's see if we can put it down sharply. They're family" (*Paris is Burning*). Another drag queen stated, "This is the new meaning of family. The hippies had families and no one thought nothing about it. There wasn't a question

of a man and a woman and children, which we grew up knowing as a family. It's a question of a group of human beings in a mutual bond" (*Paris is Burning*). Transvestites are able to find an accepting community through drag balls, which is vitally important since so many people in society reject them. Through her documentary, Livingston infers that the transvestites choose to use words such as "house" and "mother" when describing their relationships with other drag queens because those words are typically associated with white, heterosexual, all-American families. They refer to themselves in the same manner that a typical family would because, in their eyes, they are no different.

Rather than finding a support system through drag performance, some transvestites view drag performance a way of forming a social protest, which they hope will ultimately lead to societal acceptance. In their book, *Drag Queens at the 801 Cabaret*, Leila J. Rupp and Verta Taylor explain that similarly to the drag queens who are featured in *Paris is Burning*, the drag queens of the 801 Cabaret in New Orleans simply want to be accepted by society for who they are (43). After extensive interviews with the performers at the 801 Cabaret, Rupp and Taylor conclude that although the performers formulate strong friendships and a sense of family with one another. These transvestites choose to work as drag performers for the greater good; they want to create a "social protest" (Rupp and Taylor 212). The drag queens want audiences to "come away with an experience that makes it a little less possible to think in a simple way about gender and sexuality or to ignore the experiences of gay, lesbian, bisexual and transgendered people in American society" (Rupp and Taylor 220). Rupp and Taylor explain their belief that drag has been performed in order to show audiences that one can "produce a range of alternative gender and sexual identities" by combining qualities of homosexuals, heterosexuals, transsexuals, men and women (43). By performing in drag, transvestites have the ability to educate their diverse audiences about tranvestism, which they hope will ultimately result in a more knowledgeable, sensitive, and accepting society. Rupp and Taylor, "suggest that drag can serve as a catalyst for changes in values, ideas, and identities in twenty-first-century American society" (6). Today's drag performers hope to serve as such catalysts and allow future transvestites to live more comfortably than they have been able to within society thus far.

Many transvestites have turned to comedic drag performance as another route toward acceptance. John T. Talamini explains this assertion in his book *Boys Will Be Girls*. He states that, "there is a marked intolerance toward most manifestations of male cross-dressing which is regarded (erroneously) as a sign of homosexuality" (14). He then continues by explaining that although transvestism is looked down upon in public settings, it has become acceptable and even encouraged in the film and theater industries as a result of the comedic purposes it has served in many major films and plays (16). Bruzzi agrees with Talamini's assertion by explaining that transvestism does not always serve as a symbol of homosexuality, but it can be exclusively viewed as a comic addition to a movie or play (163). The humor that drag queens provide proves to rid the public of any predetermined prejudices or assumptions. For example, Talamini and Bruzzi would agree that in the Tony award-winning musical *Hairspray*, the main role of Harvey Feuerstein's character was to be a comedian, not to make a statement about tranvestism. Drag queens are seemingly able to express themselves freely and wear whatever they please without ridicule as long as they successfully make their audiences laugh. Talamini and Bruzzi explain that similarly to the drag balls described in *Paris is Burning*, many transvestites have turned to the film and theater industries as safe havens and as environments in which they feel accepted and appreciated.

It is interesting that each author focuses heavily on the lack of tolerance for male transvestites in society, but does not delve into a description of female transvestism. Today, as previously mentioned, men have outlets in which they can find acceptance as transvestites; women are not so lucky. Rarely in film and theater do we see women cross-dressing other than for purposes of disguise. Female transvestism is seldom taken seriously, which can be seen as early as the 1600's, in Shakespeare's *Twelfth Night*. Viola cross-dresses, yet the Duke still falls in love with her and sees her femininity through her masculine disguise. Female transvestites do exist, yet they are often excluded from the research on transvestism. Throughout history, drag performance functioned as an outward expression of misogyny. Men chose to go through the great effort of dressing and acting as women on stage rather than simply allowing them to perform. Today, although drag performance serves in a positive way for male transvestites, it has no place for women.

Therefore, many people still perceive drag performance as an anti-feminist act.

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Thinking from Beneath the Surface: The Potential of Unconscious Thought

Alan Aquino

In his book *Einstein and Picasso*, author Arthur Miller describes a four-step process to explain the way the mind processes information. He explains that great discoverers like Albert Einstein and Pablo Picasso can be held to a model of conscious thought, unconscious thought, illumination, and verification. In particular, he focuses on developing the second step, unconscious thought. Unconscious thought, he writes, succeeds because the mind "has such an intense desire to solve what it is given" (Miller 247). When a person switches over to another task while the current problem remains unsolved, the parallel-processing unconscious continues crunching away until it finds a solution. One experiences an eponymous "A-ha!" moment of clarity when the unconscious suddenly dumps an answer into the conscious mind. Wider implications are touched upon in his text, but Miller leaves deeper analysis of unconscious thought to his sources, among them Einstein himself, 20th century psychologist Max Wertheimer, and professor of psychology George Mandler. Further research shows contemporary psychologists also tackling this question about how the mind works so fruitfully, and unconscious thought as a source has gained steam in many scientific circles. Ultimately, scholars agree that utilizing unconscious thought optimizes productive thinking.

To begin, Miller, Einstein, Wertheimer and Mandler hold a similar idea of what unconscious thought does: it is responsible for connecting that which is unconnected. In making such connections, a person chances upon the possibility of making formerly unknown associations, resulting in acquired knowledge from formerly disparate pieces. In his autobiographical notes, Einstein mentioned this exact concept, writing that thinking is the process of tying mental pictures into many different

series (Einstein 7-9). Additionally, this notion of connecting ideas forms the backbone of much of Miller's *Einstein and Picasso*, where he analyzes the interplay between art and science as distinct but closely linked disciplines. It contributes a similarly large part in Wertheimer's analysis on how the mind thinks productively. Part of proper logical thinking, he writes, is "the realizing of structural belonging in which items require each other as parts in a context" (Wertheimer 250). Lastly, in discussing his own experiments on unconscious thought, Mandler writes about how ideas are more easily recalled when the mind establishes "access routes" between data clusters (17).

Unconscious thought most commonly manifests itself in a phenomenon known as incubation. In this form of unconscious thought, a person distracts his mind from the task at hand with another unrelated task, forcing the original to the unconscious for further processing. Henri Poincaré, acclaimed 19th century French mathematician, described it in detail after failing to solve some difficult arithmetic: "Disgusted with my failure, I went to spend a few days at the seaside, and thought of something else. One morning, walking on the bluff, the idea came to me" (qtd. in Zhong 912). The phenomenon of incubation has since been verified experimentally. People have been unintentionally utilizing incubation for centuries by simply sleeping on things. Frequently when one has a difficult decision on his or her mind, after a night of rest the decision is much easier to make. Research from the University of Radboud in 2010 showed that participants who were allowed to rest between cognitive exercises with unrelated tasks made better decisions on the exercises than those who did not, lending further support to unconscious thought as a superior way of thinking (Bos, Dijksterhuis, and Baaren). In a more recent study performed at the University of Hertfordshire in 2012, a team led by Dr. Ken Gilhooly focused on the mind's ability to perform divergent thinking, abstracting many unique ideas from a single idea. This took the form of an alternative uses task, where participants were asked to think of as many unique uses of a household brick as they could. By varying the amount of time that participants were distracted from thinking about the task, usually with an unrelated spatial or abstract thinking task, and then prompting them for responses, the team discovered that incubation worked best with intermediate thinking times of three to five minutes. They went on to

conclude that incubation has clear practical applications, especially for productive thinking (Gilhooly, Georgiou, Garrison, Reston, and Sirota).

Being able to take full advantage of the unconscious, a relatively untapped part of the brain, holds clear ramifications for reassessing the way that humans think. Work over the past few years has culminated in a formal "Unconscious Thought Theory," UTT, published in 2006 by Dr. Ap Dijksterhuis of the University of Radboud. He describes unconscious thought as so overarching that it is applicable to "decision making, impression formation, attitude formation and change, problem solving, and creativity" (Dijksterhuis and Nordgren 95). Many contemporary studies use Dijksterhuis' UTT as the basis for their own research into unconscious thought, and the results so far are profound. Returning to the earlier study on incubation, the team from Radboud under Dijksterhuis' guidance discovered that the unconscious is capable of accurately and efficiently weighing one's options. Given four cars with twelve differing attributes apiece, the participants were asked to judge them from best to worst, with differing amounts of time allocated for unconscious processing. From their data, those who engaged in unconscious thought consistently picked the all around best choice three times more than those who used purely conscious thought (Bos, Dijksterhuis, and Baaren 5). This suggests that unconscious thinkers make for better decision makers, more able to prioritize the facets in their lives. Moving to more creative territory, a study performed in 2011 at the University of British Columbia demonstrated how unconscious thought is extremely capable of being able to think outside of defined bounds. The researchers verified that strictly conscious thinking allows one to parse and process information by very set rules. Conversely, they found that unconscious thought excels at divergent thinking, able to create a diverse number of novel ideas with little regard for constraints (Yang, Chattopadhyay, Zhang, and Dahl). Such a result has obvious implications for problem solving, where the path to a solution often requires a certain degree of creativity. Additionally, engaging in unconscious thought allows one to reduce mental fatigue. By taking advantage of incubation, one can return again to their work later with a refreshed mind and clear head.

Perhaps the most promising finding, hybridizing both conscious and unconscious thought allows a person to widely expand the capabilities

of his or her thinking. A recent paper published in 2010, written by Dr. Loran Nordgren of the University of Amsterdam and his team, defended the validity of unconscious thought and proposed revising the idea of relying solely on the unconscious for thinking. Instead, the team writes, thinking should be integrated into an optimal order of conscious pondering followed by a period of unconscious processing. To verify their hypothesis, participants were given a complex decision problem where they were required to follow rules, aggregate a large amount of information, and select a best option from competing choices. In addition to verifying that unconscious thinkers again came out on top (and thus also verifying Unconscious Thought Theory), they discovered that the optimal choices were made with an integrated conscious-unconscious thought process. Solutions to complex situations, the study found, were best when first consciously held to constraints, and then unconsciously and powerfully weighed for the best answer (Nordgren, Bos, and Dijksterhuis 511). Such a method allows one to take advantage of both parts of their mind, having the best of both worlds; while their ideas are kept somewhat tethered to Earth, they can tap into their unconscious for unequalled creativity, innovation, and insight.

Some of history's brightest minds have acknowledged the existence of unconscious thought over the years. Besides Poincaré writing during the early 20th century, Einstein largely believed that thinking occurs "to a considerable degree unconsciously" (Einstein 9). The uses of unconscious thought are not restricted solely to higher-order mathematics and science either. Miller makes the case for Cubist painter Pablo Picasso. By simply immersing himself in the vibrant and visual culture of early 20th-century Paris, Picasso was unconsciously processing a multitude of information, searching for the inspiration that would lead him to turn the world on its head with *Les Femmes d'Alger*. "Just like scientists," Miller writes, "artists solve problems" (245-248).

The thought of getting so much out of what seems like so little feels like a late-night infomercial pitch, which is why many people have written off the idea of unconscious thought so hastily. Ironically, just in this initial read about the topic, your mind has already taken in the words, and your unconscious has begun pondering away at this new and unfamiliar idea. It may take time for unconscious thought to become a more widespread idea than simply the subject of psychological research,

but its benefits are already being picked up by those who learn about it. Unconscious thought has the potential to give you the opportunity to do so much more, and simply adding it to your already ingrained habits unlocks a more efficient way to accomplish anything you put your mind to.

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Plastic Perfection: Looking Beyond the Imperfections of Barbie

Saanya Ojha

Barbie, one of the most popular cultural icons of our time, is at the heart of many controversies. Most people are socially conditioned to believe that there is true evil lurking behind that pretty plastic face that figures prominently in their childhood memories. They are told that Barbie sets unrealistic expectations, breeds low self-esteem, and places undue stress on young girls. As they grow older, the insistent drone of the anti-Barbie brigade grows even louder, tainting their innocent childhood memories with smears of doubt and suspicion. However, is the 11.5 inch plastic doll really evil incarnate? The effects of this contentious doll on the lives of millions of girls around the world have been documented and debated in countless research texts. Those examined for the purpose of this paper include works by Carol Ockman, a social art historian; Jacqueline Urla and Alan C. Swedlund, anthropology professors at Amherst College; M.G. Lord, a lecturer at USC; Susan Shapiro, an author and journalism professor, and Yona Zeldis McDonough, a journalist and author. Across these six authors, one fact emerged in common: none of them outrightly condemned the doll. All the authors acknowledged that, in fact, Barbie had “complex and contradictory”¹ messages for girls. They are united in their acknowledgement of the fact that Barbie is perceived by many as the symbol of a consumerist culture, unmitigated materialism, regressive gender stereotypes and a hegemonic vision of heterosexuality.² Yet, this realization does not deter them from digging

1 Jacqueline Urla and Alan C. Swedlund, “The Anthropometry of Barbie: Unsettling Ideals of the Feminine Body and Popular Culture,” in *Deviant Bodies: Critical Perspectives on Difference in Science and Popular Culture*, eds. Jennifer Terry and Jacqueline Urla (Bloomington: Indiana University Press, 1995), 284.

2 Carol Ockman, “Barbie meets Bouguereau: Constructing an Ideal Body for the Late Twentieth Century,” in *Barbie Chronicles*, ed. Yona Zeldis McDonough (New York: Simon & Schuster, 1999), 85.

deeper to find the lesser-known constructive lessons this doll might impart to young girls. In fact, they all recognize that Barbie conveys positive messages to young girls.

Firstly, all the authors acknowledge that the wide range of professions that Barbie can have allows young girls to envision a future for themselves in which they can realize all their dreams. They are not restricted by the ideas of the traditional roles of women in society. As Sherry Innes points out in “Barbie Gets a Bum Rap: Barbie’s Place in the World of Dolls,” Barbie’s jobs are not restricted to traditional female ones such as a nurse, stewardess or primary school teacher.³ Barbie allows young girls to imagine themselves as paleontologists, pilots, dentists, and even racecar drivers. She opens up a whole plethora of opportunities for young girls and shows them that they are well within reach. Similarly, Susan Shapiro says in “My Mentor, Barbie” that Barbie taught her how “it’s cool to have many careers,” which was reflected in her lifestyle choices.⁴ “Tennis Anyone, Ski Queen, Icebreaker, Career Girl and Graduation Barbies, as identified in the New York Times article titled, “Barbie (Doll),” began to challenge established notions of femininity and provided an alternate narrative which was refreshing and encouraging.⁵ Handler, one of Mattel’s founders was quoted as saying that he designed Barbie with a blank face so that every girl could “project her own dreams of the future onto Barbie.”⁶ Barbie allows girls to picture themselves in a range of different professions, ranging from astronaut to doctor to the typical fashion model.

Moreover, all the authors note that Barbie contradicts the traditional feminine image of a self-sacrificing nurturer. Barbie’s existence is not centered on raising her family, bringing up babies, or tending to her husband. She understands “family is fundamental,”⁷ as evidenced by her many close cousins, range of friends, and sisters but Barbie pursues

3 Sherry A. Innes, “Barbie gets a Bum Rap: Barbie’s Place in the World of Dolls.” In *Barbie Chronicles*, ed. Yona Zeldis McDonough. New York: Simon and Schuster, 1999. 91-107. Print.

4 Susan Shapiro, “My Mentor, Barbie,” In *Barbie Chronicles*, ed. Yona Zeldis McDonough. New York: Simon and Schuster, 1999. 91-107. Print.

5 Yona Zeldis McDonough, “Barbie (Doll)” *New York Times*, accessed April 4, 2013

6 Carol Ockman, “Barbie meets Bouguereau: Constructing an Ideal Body for the Late Twentieth Century,” in *Barbie Chronicles*, ed. Yona Zeldis McDonough (New York: Simon & Schuster, 1999), 85.

7 Susan Shapiro, “My Mentor, Barbie.”

her passions without any inhibitions. Ken, Barbie's boyfriend, is present only as a peripheral part of her life. Susan Shapiro quips that her Barbie taught her that "a shortage of men won't ruin the party."⁸ On a similar note, Innes notes that Barbie does not convey a message of "domesticity and maternity." According to her, most other dolls on the market overwhelm young girls with a singular message that "babies are all a woman needs for complete bliss."⁹ They showcase the joys of motherhood to young girls. In contrast, Barbie teaches them the importance of pursuing their dreams. Yona Zeldis McDonough notes in her article in the New York Times that Barbie has never taken on "the role of a wife" and acts as a "singular sensation."¹⁰ Thus all the authors note that Barbie breaks free from the traditional expectation of a woman to marry, have babies, and devote herself selflessly to family life. This is a refreshing change from the traditional role of the woman as the nurturer who always places others before herself.

Further, all the authors feel that Barbie advocates to young girls the thrill of adventure and exploration, in direct contrast to the passive, almost decorative role women are stereotypically expected to have in society. She is in fact centered on bringing to young girls the joys of exploration whether in exploration of her own identity, her many professions, or the world in general. While Malibu Barbie goes to the beach to get her tan, Paleontologist Barbie decks up in khakis to go digging for fossils. Similarly, while Astronaut Barbie flies to the moon, Veterinarian Barbie makes the sick dog feel better. Barbie seems to be telling the girls that the world is their oyster. As Innes puts it, "Barbie is about movement and action. She tells young girls that it is fun and exciting for them to have adventures, even hopping on their Hot Stylin' Motorcycles and heading for the open road."¹¹ In what Susan Shapiro calls her "professional soul-searching,"¹² Barbie explores different facets of her own personality. Yona Zeldis McDonough similarly sees her as "living her own life" and "forging her own destiny."¹³

Additionally, the authors seem to be in agreement with the fact

8 Ibid.

9 Sherry A. Innes, "Barbie gets a Bum Rap: Barbie's Place in the World of Dolls."

10 Yona Zeldis McDonough, "Barbie (Doll)" New York Times, accessed April 4, 2013

11 Sherry Innes, "Barbie gets a Bum Rap: Barbie's Place in the World of Dolls."

12 Susan Shapiro, "My Mentor, Barbie."

13 Yona Zeldis McDonough, "Barbie (Doll)."

that Barbie teaches the important lesson of independence to young girls. From a young age, girls are fed traditional gender stereotypes and presented with the ideal image of a shy, submissive, acquiescent girl who is forever dependent on a man, whether her father, brother or husband. These regressive ideas are firmly shown the door in Barbie-land. Carol Ockman quotes a consumer who describes the lessons Barbie imparts, "She owns a Ferrari and doesn't have a husband; she must be doing something right!"¹⁴ In *Forever Barbie: The Unauthorized Biography of a Real Doll*, M.G. Lord explains how Barbie taught first-generation Barbie owners the important lesson of independence.¹⁵ In stark contrast to all other dolls they had played with before her, she is not defined by her relationships with men. Barbie carved her own distinct identity. Ken, her love interest, does not have much say in her life. She is young, fun, feisty and takes care of herself. Barbie makes herself the top priority in her life and does not regret it.

While all the mentioned authors recognize and in some measure sympathize with the almost vituperative criticism leveled against Barbie, they do not discount the positives. They see Barbie as ambitious, goal oriented, adventurous, independent, and focused on personal growth. In fact, they make an effort to not only speak up in defense of the mute doll but also to establish its credentials as a positive influence on the lives of young children. This stream of positive recognition runs in opposition to the more mainstream criticism of the Barbie. The question, however, remains if these positive messages do enough to balance and even counter-act the negative messages that Barbie seems to convey to young girls. On one hand, Barbie helps women break free of social stereotypes and regressive gender prejudices, while on the other, she snares them in a personal hell of negative self-image and poor self-esteem. A doll that combines all the positives of Barbie and stays away from her negatives can go a long way in preserving the innocence of childhood and ensuring that such constructive lessons are not lost in the conflicting messages she conveys.

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14 Carol Ockman, "Barbie meets Bouguereau: Constructing an Ideal Body for the Late Twentieth Century," 85.

15 M. G. Lord, *Forever Barbie: The Unauthorized Biography of a Real Doll* (New York: Morrow, 1994.)

Heresy, Orthodoxy, and History

Mark Hoover

Historians often have great fun debunking myths of timeless orthodoxy. Often in order to challenge religious beliefs, current orthodox doctrines are shown to have started as heresies and vice versa. It is therefore fascinating to point out similar processes acting among historians. An example is the unwitting adoption by William Shea, Mariano Artigas, and David Wootton of two crucial elements of the otherwise discredited Redondi hypothesis: the identification of a certain Vatican document, “G3,” as a denunciation of Galileo and the conclusion that a certain letter to Galileo is problematic, even though both had been refuted by prior scholars.

On April 18, 1625, Mario Guiducci, Galileo’s informer in Rome, wrote Galileo a letter in which he explained why Galileo’s *Reply to Ingoli* had been withdrawn from circulation.¹ The *Reply to Ingoli*, a manuscript circulated among friends, was a tentative attempt by Galileo to reopen the case for Copernicanism, the teaching that the Earth moves round the sun, despite its condemnation by the Inquisition in 1616.² Guiducci wrote that Galileo’s book, *The Assayer*, published in 1623, had been denounced to the Inquisition for advocating Copernicanism. A certain Father Guevara had headed off the resulting enquiry by saying that even if the “doctrine of motion” was “held” by Galileo in *The Assayer*, it need not be condemned. Nevertheless, Galileo’s friends thought it unwise to circulate an explicitly Copernican document so soon afterwards.³ Later, in 1982, Pietro Redondi found a previously unknown document in the

Vatican archives, G3, which argued that the atomism found in *The Assayer* is incompatible with the Catholic doctrine of transubstantiation.⁴

In *Galileo Heretic*, published in 1983, the historian Pietro Redondi used Guiducci’s letter and G3 to completely reinterpret the Galileo Affair. He decided that G3 was a “denunciation in good and proper form.”⁵ Since Guiducci’s letter is the only reference to a denunciation of *The Assayer*, Redondi assumed that G3 was that denunciation, even though G3 presses charges of atomism while Guiducci speaks of Copernicanism.⁶ To justify the identification, Redondi pointed out several problems with the letter. First of all, *The Assayer* did not teach Copernicanism. Since every time Galileo had even alluded to Copernicanism he had rejected it, his book could not have been denounced for it.⁷ Further, Father Guevara could not possibly have said that Copernicanism was not condemnable, for it had just been condemned nine years earlier. Finally, the second time Guiducci referred to the cause of the denunciation he cited it merely as the “doctrine of motion.”⁸ Noting that the doctrine of the motion of atoms is taught in *The Assayer*, Redondi connected the dots. He concluded that Guiducci had heard rumors that *The Assayer* had been denounced for a “doctrine of motion” and had simply assumed that this referred to the motion of the Earth.⁹ On this basis Redondi built an elaborate hypothesis holding that Galileo’s trial in 1639 for Copernicanism was in fact just a façade to hide the more serious charge of atomism, which would have been politically inconvenient to pursue.¹⁰

The Redondi hypothesis was rejected by the overwhelming majority

1 William R. Shea and Mariano Artigas, *Galileo in Rome: The Rise and Fall of a Troublesome Genius* (Oxford: Oxford University Press, 2003), 117.

2 Shea and Artigas, *Galileo in Rome*, 115-117.

3 Pietro Redondi, *Galileo Heretic*, trans. Raymond Rosenthal (Princeton, NJ: Princeton University Press, 1987), 139.

4 Mariano Artigas, Rafael Martinez, and William R. Shea, “New Light on the Galileo Affair?” in *The Church and Galileo*, ed. Ernan McMullin (Notre Dame, IN: Notre Dame University Press, 2005), 214. For a translation of the document itself see Redondi, *Galileo Heretic*, 333-335.

5 Redondi, *Galileo Heretic*, 158.

6 Ibid., 165.

7 Ibid., 145.

8 Ibid., 139.

9 Ibid., 165.

10 Ibid., 232-271.

of Galileo scholars. Among these were Vincenzo Ferrone and Massimo Firpo, writing in 1986.¹¹ Among their many charges of misinterpretation of the sources was Redondi's treatment of Guiducci's letter and G3, which is remarkable given their later acceptance among scholars. Ferrone and Firpo accused Redondi of conjuring up the difficulties in Guiducci's letter out of thin air. They pointed out that *The Assayer* "winks" at Copernicanism several times and that its rejections of it are mere legalities required by its condemnation in 1616.¹² Further, Father Guevara could have easily defended *The Assayer*'s supposed Copernicanism without contravening its condemnation by treating it as a mere mathematical hypothesis.¹³ Nothing about the story Guiducci tells is thus inherently impossible, significantly weakening Redondi's case. Furthermore, Ferrone and Firpo disputed Redondi's identification of G3 as a denunciation. They pointed out that G3 does not contain various elements typical of denunciations, such as an oath sworn on the Gospels and an interrogation of the accuser.¹⁴ Instead they claimed that it was probably written by a consultor, a theologian called upon by the Holy Office for advice.¹⁵ Thus G3 is neither the denunciation referred to by Guiducci nor a denunciation at all, delivering a fatal blow to the Redondi hypothesis.

The quiet adoption of Redondi's interpretation of Guiducci's letter and G3 by the general scholarly community in spite of Ferrone and Firpo's arguments against them is visible in the scholarship of Shea and Artigas, who in the 2000's published several times considering Redondi's hypothesis.¹⁶ While they consistently reject Redondi's overall hypothesis, they remarkably accept Redondi's identification of G3 as a denunciation and his claim that Guiducci's letter is problematic as premises which

need no justification. When they introduce G3, for example, they simply say "G3 is a denunciation."¹⁷ Unlike Redondi, Ferrone, and Firpo, they do not discuss what kind of a document it is based on its formal features. That they mean "denunciation" in its legal sense, instead of simply as an indication of its content's scruples with Galileo's atomism, is clear from their discussion of G3's date, during which they compare it to another denunciation made in the nineteenth century.¹⁸ A similar thing happens later. When discussing Guiducci's letter they pretty much take its problematic nature for granted. Like Redondi, they point out the dissonance between Guiducci's claim that *The Assayer* was denounced for Copernicanism and the fact that "Galileo did not argue for the motion of the earth in *The Assayer*, and this incident puzzled historians until Pietro Redondi discovered G3."¹⁹ The continuation is then simply a restatement of Redondi's original interpretation: the denunciation had actually been for atomism and that Guiducci or his informer had simply misunderstood it.²⁰

Further evidence that Shea and Artigas assume rather than demonstrate the problematic nature of Guiducci's letter is provided by their discussion of G3's date. After conceding the possibility that *The Assayer* might have been denounced by G3 several years after its publication, placing G3 after Guiducci's letter, they claim that it more likely was written shortly after *The Assayer*'s publication. "This date agrees with what we know about the circumstances" of that time, especially Guiducci's letter. While they admit that "the only detail that does not fit so well is Guiducci's reference to the motion of the earth as the cause of the denunciation," they argue "but as we have seen, this was surely a mistake, because there is no mention of the motion of the earth in *The Assayer*."²¹ Shea and Artigas thus fall into circular reasoning, using G3 to confirm their suggestion that Guiducci's letter is problematic

11 Vincenzo Ferrone and Massimo Firpo, "From Inquisitors to Microhistorians: A Critique of Pietro Redondi's Galileo eretico," *The Journal of Modern History* 58, no. 2 (June 1986): 485-524.

12 Ibid., 502. See footnote 35.2

13 Ibid., 503. See also n.36 on the same page.

14 Ibid., 503.

15 Ibid., 503.

16 Artigas, Martinez, and Shea, "New Light"; Shea and Artigas, *Galileo in Rome*; William R. Shea and Mariano Artigas, *Galileo Observed: Science and the Politics of Belief* (Sagamore Beach, MA: Science History Publications/USA, 2006).

17 Artigas, Martinez, and Shea, "New Light," 214. Elsewhere it is introduced simply as "an anonymous denunciation." Shea and Artigas, *Galileo in Rome*, 117; Shea and Artigas, *Galileo Observed*, 167.

18 Artigas, Martinez, and Shea, "New Light," 222; Shea and Artigas, *Galileo Observed*, 175.

19 Artigas, Martinez, and Shea, "New Light," 217.

20 Shea and Artigas, *Galileo in Rome*, 117; Shea and Artigas, *Galileo Observed*, 175-176.

21 Artigas, Martinez, and Shea, "New Light," 222; Shea and Artigas, *Galileo in Rome*, 175.

while using the problematic nature of Guiducci's letter to support their dating of G3, which shows that the letter's problematic nature is being assumed rather than demonstrated. Shea and Artigas, in refuting Redondi's overall hypothesis, seem to unwittingly adopt his conclusions that G3 is a denunciation and that Guiducci's letter is problematic. They do not seem to realize that there is another option, a possibility demonstrated by Ferrone and Firpo.

Shea and Artigas' adoption of Redondi's identification of G3 as a denunciation and of Guiducci's letter as problematic brought these two ideas into the realm of accepted scholarship. David Wootton's book *Galileo: Watcher of the Skies*, published in 2010, exemplifies this phenomenon. Wootton's stance towards Redondi is the most positive so far, for he reintroduces the idea that Galileo's atomism played an important role in the proceedings of Galileo's trial, albeit in a less dramatic way.²² Yet, since he argues from new evidence, he mentions G3 and Guiducci's letter only in passing when discussing the *Reply to Ingoli*: "Galileo's friends in Rome learnt that *The Assayer* had been denounced to the Inquisition: they assumed that Galileo had been charged with Copernicanism, although we now know that he had been accused of drawing a distinction between primary and secondary qualities that was incompatible with belief in transubstantiation."²³ While Wootton mentions neither G3 nor Guiducci's letter explicitly, Redondi's identification of G3 as a denunciation and of Guiducci's letter as confused clearly lies behind his explanation of the matter.

First proposed by Redondi in 1983, the ideas that G3 is a denunciation and that Guiducci's letter is problematic were quickly assigned to falsehood by Ferrone and Firpo in 1986. Nevertheless, they weaseled their way into the body of accepted scholarship through Shea and Artigas in the 2000's and could be taken for granted by Wootton in 2010. This progression from the equivalents of heresy to orthodoxy in history shows that history itself is not immune to the processes it enjoys

pointing out in religion. However, instead of discrediting religion, the movement of doctrines from heresy to orthodoxy and vice versa merely shows that its context is human society. Indeed, for Christianity, the only religion the author can speak for, this is no surprise. The idea that God, eternal truth, intertwines himself inextricably with the human state, laws of intellectual history included, is essential to it: "And the Word became flesh and lived among us."²⁴

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22 David Wootton, *Galileo: Watcher of the Skies* (New Haven, CT: Yale University Press, 2010), 221-222.

23 Wootton, *Galileo*, 180.

24 John 1:14 (New Revised Standard Version)

The Relationship of Individual to Society

Courtney Bliler

According to the ideals of the Enlightenment, the overarching structure of government is formulated by the principle of a social contract, in which individuals cede part of their life, liberty, and property to belong to a government that provides collective protection to these individuals. This ideal has long preserved the principles of natural rights and separation of powers, both of which are enshrined in the U.S. Constitution and remain an integral feature of American political society. American literary figures like Ralph Waldo Emerson, Walt Whitman, as well as political and philosophical scholars like Cornel West and Harold Kaplan, indicate that there is a tradition of social protest within American democracy. However, these figures disagree on the extent to which individuals may oppose societal institutions, which include governments, economic markets, and religious, political, or local communities. Nonetheless, these scholars all cite an ineluctable tension between the individual and the overarching societal institutions that enable American democracy.

Emerson, Whitman, West, and Kaplan all show that the individual holds priority over societal institutions when the goals of each are irreconcilable, yet the authors still assert the need for institutions to preserve basic order. Emerson notes, “Man is his own star,” a quote from the play *The Honest Man’s Fortune*, to emphasize that the honest individual follows his or her convictions and “commands all light, all influence, all fate” (1). However, Emerson notes that “the reliance on property, including the reliance on governments which protect it, is the want of self-reliance” (20). Thus, Emerson notes that overarching institutions are needed to protect private property rights in order to encourage individual enterprise and self-sufficiency. Similarly, Walt Whitman, in his essay “Democratic Vistas,” accepts that some overarching institutions are necessary, but affirms that the mission of

government is to train individuals to rule themselves, rather than to resort to repression or authority (24). Moreover, political democracy operates when “the mass...and...its proper regulation” allows for “the chance of individualism” (Whitman 16). This indicates that respect and defense of the individual become the ultimate objectives for forging a collective society. As a result, the tension between individual and institutions evolves from the specific task of reconciling the aggregation of society and the defense of individual rights (Whitman 16). In fact, both Emerson and Whitman indicate that in many cases the goals of the individuals and overarching society’s goals may be synonymous; both note that the reliance on property shows the desire for self-reliance of the individual, and yet institutions and regulations are formulated to protect these rights to property. In this case, an expansion of institutional authority enhances the individual’s liberty of enterprise, and thus this tension between individual and societal institutions is not necessarily a tradeoff that can be presented in us-versus-them terms. When the objectives of the individual and societal institutions diverge, however, both authors suggest that the individual should turn to self-reliance and spiritual elevation or separation, rather than direct opposition of institutions. Thus, when the preferences of the individual and the goals of institutions diverge, the individual is held in higher esteem within American democracy.

The prioritization of the individual over overarching institutions is a concept continued by scholars Cornel West and Harold Kaplan, both of whom draw evidence from Emerson and Whitman in their analyses. In his book *Democracy Matters*, Cornel West describes the deep democratic tradition in America as one that “highlights the possibilities and difficulties of democratic individuality, democratic community, and democratic society” (67). Furthermore, this deep democratic tradition emerges from a movement of individuals’ public efforts to hold elites within political institutions accountable to their actions (West 68). Through these two distinctions, West implies that the individual is the questioner within American democracy, serving as a check on societal institutions. West acknowledges that democratic community and society are important in America, but holds the individual responsible for resisting societal hypocrisies and excesses. West similarly asserts that market fundamentalism, militarism, and authoritarianism are societally

pervasive, antidemocratic dogmas that must be dismantled through Socratic questioning by democratic and prophetic individuals (West 3). While Emerson and Whitman imply that the interests of the individual and societal institutions are typically compatible, West indicates that the interests of societal institutions are inherently or largely discordant. Although Emerson and Whitman propose that individuals distance or separate themselves from divergent institutions, West suggests that the individual and societal institutions are antitheses of each other and consequently frames their relationship as oppositional rather than having directly correlated goals. Harold Kaplan, in his book *Democratic Humanism and American Literature*, analyzes a dual tradition in America—the tendency for individuals to flock toward security and unity and to simultaneously seek to preserve their personal sovereignty—and concludes that individual rights transcend the actions of the state (4). Through an analysis of Whitman's and Emerson's works, Kaplan observes, "In the conflict between institutions and the private conscience, the latter always took precedence" (55). Although the individual is a master of doctrinal or formal authority, Kaplan points to conscious choices by individuals to formulate laws and contracts. The Mayflower Compact, for example, emerged from the choice of settlers migrating to the New World to establish a government because of a fear of nature, in which the preferences of individuals remain unregulated and there are no institutions to further a means for achieving basic consensus (Kaplan xiii). Like Emerson and Whitman, Kaplan implies that the goals of individual and society should ideally be synonymous, but alternatively cites a more hierarchal relationship between the two. Individuals have inherent and unalienable rights, regardless of whether there is an organized state, and consequently, the individual may transcend the state or societal institutions when the two are in a state of conflict (Kaplan 4). Thus, this tension between the individual and overarching society is not continuously conflictual, but is inevitable when the ideas of individual and values of society are not reconcilable. Despite having different opinions on the degree of correlation between individual interests and institutional goals, Whitman, Emerson, West, and Kaplan all emphasize the dominance of the individual amidst a tension between individual and society but also note the need for order-maintaining institutions to prevent abridgements of personal property

and life.

While all the sources acknowledge the need for societal institutions to preserve order, Emerson, Whitman, West, and Kaplan suggest that these societal institutions struggle to change with respect to the individual. Societal institutions encompass all individuals and seek to improve the welfare of the entire population; thus, the individual cannot merely opt out of society and act according to their personal wishes, but may express discontent and opposition of its institutions. Nonetheless Emerson notes that society consists of "badges and names...large societies and dead institutions," and effectively proposes self-reliance and avoidance of social conformity as solutions (4). Furthermore, the individual has "bound his eyes with one or another handkerchief, and attached themselves to some one of these communities of opinion," suggesting that societal institutions such as churches, government parties, and religious sects are unable to change because individuals cannot perpetuate any other ideas or changes (Emerson 5-6). In addition, Whitman similarly suggests the tendency for institutions to be static rather than to adapt to changes in the desires of individuals. Rather, appeals made by reformers and revolutionists act as counterweights of the "fossilism and inertness of human institutions" that, due to their unchanging nature, tend to "ossify" individuals (Whitman 28). West similarly indicates that societal institutions adhere to "comfortable dogmas or rigid party lines," and the individual is flexible, fluid, revisionary, and reformatory (70). American societal culture is becoming "numbing nihilism," and democratic energies are being stifled as "us-versus-them rhetoric" continues to expand (West 78). Kaplan shows the static nature of societal institutions when stating that American thinkers like Emerson and Henry David Thoreau believed that "democracy's own institutions were the enemies of its fecund spirit" (55). This statement implies that societal institutions do not reproduce, and thus do not retain a human ability to evolve. The tension between individual and society represents a dualism in which there is a juxtaposition of "the personal against the general, the immediate against the abstract" (Kaplan 56). All four authors show that the individual is the variable that changes within an institution, rather than the institutions as a whole.

Nonetheless, Emerson, Whitman, West, and Kaplan all show that

there is an ineluctable tension between individual liberty and the establishment of societal institutions. This tension is by no means continuous; desires of the individual and of society may often be synonymous. However, this tension affirms that preferences of individual and of society will at some point conflict or diverge. In this sense, the individual is forced to reach a compromise in order to preserve the integrity of the institutions, which were formed to provide public goods such as defense, property, and criminal law and to encompass all individuals. Still, the tension between individual and society raises the question regarding the extent to which the interests of individual and society may diverge before social movements or rebellions are formed to effect institutional change.

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Irresistible: Exploring the Factors that Made Judy Garland a Star

Cathryn Peirce

Few performers can boast more awards, honors, and accolades than Judy Garland. Over the course of her forty-five year career, Garland acted in thirty-two films, charted fifteen of her recorded singles, won five Grammys, performed in thousands of live shows, was the highest paid performer in Las Vegas history, and became an icon of American musicals ("About Judy Garland: By Myself"). Considering her myriad accomplishments, it goes without saying that Judy Garland achieved an unprecedented level of success. What is less clear, however, is how she managed to accomplish this feat. What was it about Judy Garland that audiences found so appealing? Using input from different scholars, this paper seeks to illuminate the positive *and* negative factors that made Judy Garland one of America's most irresistible stars.

In order to discuss why Judy Garland was such a success, it is important to understand the nuances of the word "irresistible." Irresistible has two significant connotations. The first is associated with endearment; something is irresistible if it is so charming that it calls forth "feelings of protective love" from those around it ("Irresistible"). The second connotation is quite different. As opposed to an enchanting charm, there is a bewitching element of destruction. The object we find so spellbinding is "incapable of being resisted or withstood" purely for its injurious nature ("Irresistible"). Like the captivation one feels while witnessing a car crash, there is an enthralling fascination to watching calamity. Scholars insist that understanding the nuances of this word is crucial to discussing Judy Garland's fame because her success was rooted in both of its definitions (DiOrio 22; Morella 3; Watson and Chapman 21).

Throughout the multitude of biographies that have been written

on Judy Garland, there is one resounding theme: Judy was born with an incredible vocal ability. From a very young age, Judy, who was born Frances Gumm, could sing in an unbelievably mature style (Shipman 14). George Jessel, a theater operator who worked with Judy as a child, was quoted saying that “even at the age of twelve, Judy Garland sang like a woman with a heart that had been hurt” (Shipman 40). Joseph L Mankiewicz, a writer for MGM studios, adds that her “voice was something incredible even [as a kid] and you knew, as you sat there, that you were in the presence of something that wasn’t going to come around again in a long time” (Shipman 44). Judy’s voice also set her apart at young age because she was able to sing in a variety of styles (Clarke 87). Gerald Clarke, author of the biography, *Get Happy*, explains, “Judy alternated between swing and what she called sweet- the old fashioned ballads she sang so well. Sometimes she sang the same song in two tempos, one swing, one sweet” (Clarke 87). Judy’s alteration of styles was so masterful that, after hearing Judy perform his song, *Bei Mir Bist Du Schon*, singer Saul Chaplin said, “It was the most incredible arrangement of that song I had ever heard ... There was nothing like it” (Clarke 87). Garland’s renditions of songs were so compelling that her identity became intrinsically linked to the music. Especially known for her performances singing *Somewhere Over the Rainbow*¹ and *Dear Mr. Gable*,² scholars assert that Judy Garland’s natural vocal ability was an essential part of her irresistible charm (Shipman 44; Clarke 78; Morella 31).

However, as history has shown, talent alone cannot ensure that an artist will make it in Hollywood. To achieve her extraordinary level of success, Judy Garland must have had something else. Al DiOrio, author of the biography, *Little Girl Lost*, tries to account for this X factor, saying,

There was something different about Judy. She had something that no other performer could claim. Just what it was no one has been able to pinpoint. Some have called it magic. Some have called it charisma. And some have simply attributed it to love. Whatever it was, it was there and its presence is still felt. (DiOrio 21)

1 Somewhere Over the Rainbow: the iconic song from Judy Garland’s film, *The Wonderful Wizard of Oz*.

2 Dear Mr. Gable: a variation of the song Dear Mr. Bernie that Judy performed at Clark Gable’s birthday party.

Critics report that from the very beginning of her career, Judy Garland had the disarming ability to pull at the heartstrings of her audiences (Watson and Chapman 21). Though many scholars and performers have attributed this to a magical charisma, others suggest that Garland’s emotional pull was the product of something much more complicated and much less glamorous: deeply rooted insecurities (Shipman 38; Morella 35; DiOrio 22). According to this theory, Garland’s performances were heart wrenching because the yearning for acceptance, love, validation, and support that audiences were responding to was completely real (Shipman 38). Tracing her insecurities back through her life, many scholars believe that Judy’s sense of inadequacy originated from her relationship with her mother (Shipman 38; DiOrio 36). A vaudeville performer herself, Ethel Gumm did everything in her power to get her daughter into show business (Clarke 7). Strict and at times ruthless, Ethel would threaten to abandon Judy if she performed poorly at an audition (Shipman 38). David Shipman describes their relationship by saying: “the fact of the matter was that Ethel did seem to look at Babe with chilling detachment, more like a manager studying a promising talent than a mother looking at her own flesh and blood” (Shipman 35). In later years, Garland would recount how, as a child, “more than anything else [she] wanted to be loved by [her] parents” (Clarke 33). When her father, Francis Gumm, died on November 17, 1935, Judy, only thirteen years old, was left to the care of her unemotional mother and her demanding studio producers (Clarke 33). During this time, Garland’s insecurities were exacerbated by the near constant criticism she was receiving from MGM (Shipman 82). Convinced Judy was too overweight to be a successful celebrity, MGM forced the young starlet to take weight-loss pills and go on strict diets of nothing but chicken broth (Shipman 82; DiOrio 34). In fact, MGM became so critical of Judy’s figure that one producer reportedly called Judy into his office and “frankly told her that she was so fat she looked like a monster” (DiOrio 34). According to scholars, Judy Garland’s physical and emotional insecurities compelled her to spend most of her life seeking approval from everyone she encountered (Shipman 44; DiOrio 29; Clarke 35). In fact, Judy has even been quoted saying, “I have a tremendous desire to please ... [when I sing] my emotions are involved” (Shipman 408). Many argue that this “desire to please” was actually a symptom of Judy’s desire

to be accepted and cared for (Shipman 408). According to this theory, audiences found Judy Garland so irresistible because of her earnest longing for love, an emotional component that was an integral part of her performances (Shipman 35). Radie Harris, a fellow actor, witnessed firsthand the power that Judy had over her audiences, saying, “Judy had a little-girl quality – a vulnerability that made audiences want to reach out to her, embrace her, and protect her from the wicked world outside” (Watson and Chapman 51). According David Shipman, it was “this emotional involvement, both with her audience and with her songs, that made Garland such an exciting stage performer” (Shipman 408). In the absence of a caring parent, Judy Garland had turned to her audiences (Shipman 35). Pouring her emotions into her songs and receiving overwhelming support in return, David Shipman argues that, for Judy, “to sing was to be loved: it was as simple as that” (Shipman 35). Thus, many scholars believe that the fame Judy achieved was largely due to her longing for love that rang out so poignantly as she sang, enabling her to solicit care and devotion from her audiences.

For all of her charms, Judy Garland also had an extremely self-destructive side. These destructive qualities are the aspects of Judy’s character that enabled her to be irresistible in the darker sense of the word. Though it may seem hard to believe, many scholars insist that audiences were just as captivated by Judy’s successes as her downfalls (DiOrio 22; Shipman 142). Psychologist John Grohol speaks to the darker side of irresistibility as he discusses the psychology behind “Schadenfreude” (Grohol). Schadenfreude is a German word meaning taking “pleasure from observing the misery of another” (Mell). According to psychologist Mic Mell, Schadenfreude frequently manifests itself in conjunction to Celebrity Worship Syndrome, a syndrome characterized by audiences’ obsession with the lives of celebrities (Mell). Already absorbed by the lives of stars, people experiencing these syndromes derive tremendous pleasure from observing the “trials and tribulations of the rich and famous as they fall from grace, [only] sometimes hoping [that] they overcome” (Mell). Thus, Schadenfreude and Celebrity Worship Syndrome, two very common syndromes that, to differing degrees, affect a majority of the population, can induce audiences to be equally enthralled by the “victories and failures” of prominent figures (Mell). Unfortunately for Garland but fortunately for her career, she had

plenty of both. In fact, most scholars believe that the traits that made Judy Garland so charming ultimately served as catalysts for her demise. For example, the emotional insecurities that gave Judy Garland such a compelling stage presence ultimately manifested themselves in much more destructive ways (DiOrio 83). As was mentioned, scholars believe that Judy Garland felt a dire need to be loved (Morella 16; Shipman 35; Watson and Chapman 50). Though this longing for love was endearing when Judy sang, critics believe that it later manifested itself in unhealthy marriages and affairs (Morella 17). Quickly falling into love and prone to severe heartbreak when the relationships ended, Judy Garland married five times,³ each time supposedly searching for “another happy ending, and yet another, and another ...” (IMDB; Morella 17). Many also believe that Judy’s emotional insecurities eventually caused her to have debilitating depression (William and Chapman 60; Shipman 107). In fact, Judy’s emotional instability was so severe that she attempted suicide on multiple occasions, once locking herself in a bathroom and using a shard of glass to slit her wrist (William and Chapman 60). To make matters worse, while Garland was battling depression, she was also battling addiction (Morella 17). Having been placed on uppers, downers, and diet pills from the age of fourteen, Garland had a serious addiction to drugs, and subsequently, to alcohol (Morella 17). This addiction would ultimately cause Judy Garland’s death. On June 22, 1969, at the age of 47, Judy Garland accidentally overdosed on barbiturates and died in her London apartment (IMDB). Charming and delightful on stage but prone to extreme suffering in her own life, scholars remember Judy Garland as a star whose intrigue was equally rooted in her endearing character and self-destructive behavior.

Over the course of her 45 year career, it seems that the very traits that made Judy Garland unbelievably successful were the same traits that would be her undoing: her natural talent made her susceptible to exploitation, her heart wrenching vulnerability on stage was born of serious insecurities, and her desperation to be at peace with herself induced her to look for solace in destructive relationships and addictive

3 Garland married David Rose, July 28, 1941 – June 8, 1944; Vincente Minnelli, June 15, 1945 – March 29, 1951: one child, Liza Minnelli; Sidney Luft, June 8, 1952 – May 19, 1965: two children, Lorna and Joseph Luft; Mark Herron, November 14, 1965 – January 9, 1969; Mickey Deans, March 15, 1969 – her death.

medicines. Hoping for the best but transfixed by Garland's worst, audiences have remained captivated by the complicated factors that influenced the direction of Judy's life. Known most of all for her role as Dorothy Gale in *The Wonderful Wizard of Oz*, Judy has been quoted saying, "I've always taken 'The Wizard of Oz' very seriously ... I believe in the idea of the rainbow. And I've spent my entire life trying to get over it" ("About Judy Garland: By Myself"). In a cruel twist of irony, it seems that Garland's real life experience was the somewhere-over-the-rainbow story gone awry. Hopeful, ambitious, and full of life, Judy Garland is the Dorothy who never quite makes it over the rainbow and never really finds peace at home. 83 years since her first film and 44 years since her death, Judy Garland is heralded as a musical icon whose talent and emotionally charged performances continue to draw audiences from around the world. Thus, time's inability to dull her allure is the ultimate testament to the fact that Judy Garland was – and remains - truly irresistible.

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The Perception of Inequality: A Predictions-Based Analysis for Egalitarian Societies

Matthew T. Chan

Nick Eberstadt, in his article “China: How Much Success?” details China’s attempt at economic equality, one of the foremost points of the Maoist regime.¹ The main argument of this justificatory piece is that Chinese income inequality has gotten ever more divergent despite the goal of the government. Differences between various classes have increased even as pauperism has been reduced. Why might an attempt at equality actually fail at achieving such ends? George Stigler, in his article “Director’s Law of Public Income Redistribution,” explains how the US government is allowed to coerce certain groups in order to spread further equality between classes. However, Stigler highlights the theoretical Director’s Law, which indicates that a government’s coercive actions will always favor the dominant group and harm minority groups.² According to Stigler, this dominant group in the US is the middle class, and Director’s Law is illustrated via farm policy, minimum wage laws, social security, public housing, tax-exempt institutions and welfare expenditures.³ Stigler’s warrant can apply to Eberstadt’s. A simple analysis is that China’s middle class may have ended up benefiting because of Stigler’s Director’s Law. The dominant group in China benefitted, while the people at the margins of society suffered more.⁴ What these two sources both indicate is the impossibility of equality.

- 1 Eberstadt, N. (1979, May 3). China: How Much Success. [Review of the books China as a Model for Development, by Al Imfeld; China’s Economy and the Maoist Strategy, by John Gurley; and China’s Economic Revolution, by Alexander Eckstein] New York Review of Books.
- 2 Stigler, G. (Apr. 1970). Director’s Law of Public Income Redistribution. *Journal of Law and Economics*, 13(1).
- 3 Ibid.
- 4 Eberstadt, China: How Much Success.

According to Robert Nozick, even the most successful “equal” society established, the Israeli Kibbutz socialist organization, only attracted 9% of the Israeli population.⁵ Because of the difficulty for true equality, the perception of equality becomes the variable that can be manipulated and thus examined systematically. The societal predictions presented by authors Tao & Chiu, Alesina et al., Friedman, and Epstein et al. note how egalitarian society is largely undermined by the perception of inequality.

At its most general, the societal predictions presented by these authors explain how perceptively unequal groups create factional struggles that undermine democracy. It is commonly known that there is class struggle between the poorer and richer factions of society. However, Alesina et al.’s study “The Evolution of Ideology, Fairness, and Redistribution” points out that it is not that simple: “the poor want to tax the rich but that is not all what determines redistributive policies.”⁶ Alesina et al. analyze the definition of what is considered fair in different societies and conclude that the perception of whether a perceived inequality is fair or not is what in reality motivates factional struggles.⁷ Epstein et al.’s study “Minorities and Democratization” takes a different spin on the same topic. By agreeing on the same effect as Alesina et al., “Minorities and Democratization” takes a look at how perceptions of different ethnicities being different causes sectarian disputes.⁸ Their model goes so far as to predict that “the probability of different types of democratic transitions does vary by ethnic fragmentation.” One reason Epstein et al. cites is that ethnicity is one of the least mobile and easily identifiable characteristics. They conclude that “group identity can shape preferences for redistribution across income groups.”⁹ Tao & Chiu provide a possible explanation of this interesting bias incurred by others with their mathematical model utilizing Taiwan’s subjective well-

- 5 Nozick, R. (May 1978). Who would Choose Socialism? Reason, 22-23.
- 6 Alesina, A., Cozzi G., & Mantovan N. (2012). The Evolution of Ideology, Fairness and Redistribution* the Evolution of Ideology, Fairness and Redistribution. *Economic Journal*, 122(565), 1244-1261.3 Pietro Redondi, Galileo Heretic, trans. Raymond Rosenthal (Princeton, NJ: Princeton University Press, 1987), 139.
- 7 Ibid.
- 8 Epstein, D., Leventu lu B., & O’halloran S. (2012). Minorities and Democratization. *Economics & Politics* 24(3), 259-278.
- 9 Ibid.

being (SWB). They analyzed people's SWB in Taiwan for correlations with income inequality and found that "people might compare their own income with that of the rich, the poor and individuals with similar traits."¹⁰ Taiwan's populace's subjective well-being fluctuated the most when they perceived themselves to be worse-off or better off than others, as opposed to simple nominal standard of living.¹¹ Interestingly enough, Nobel Prize winning economist Friedman explains the influence of factional struggles in his explanation of welfare. In his book *Free to Choose*, he argues that numerous examples show why welfare is a logical fallacy; people aren't as careful and are a bit more corrupt when spending someone else's money.¹² People are pressured by society to fight for their own class of people. The recent riots in Arab Spring countries

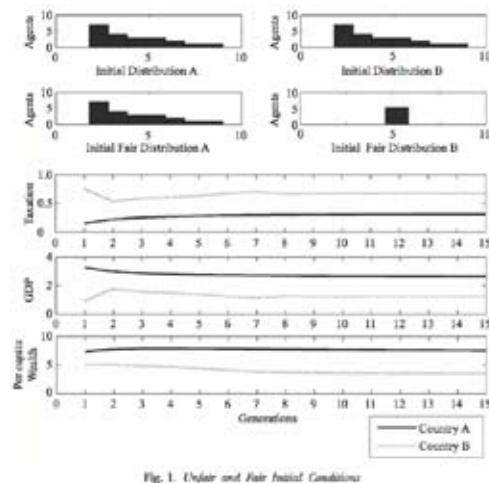


Figure 1 – Unfair and Fair Initial Conditions

Source: Alesina, Alberto, Guido Cozzi, and Noemi Mantovan. "The Evolution of Ideology, Fairness and Redistribution* the Evolution of Ideology, Fairness and Redistribution." *Economic Journal* 122, no. 565 (2012): 1252.

show a few of the harmful side effects that could occur from perception-based factional struggles.¹³

Furthermore, the societal predictions presented by Tao & Chiu, Alesina et al., Friedman, and Epstein et al. reveal how the control of

governmental actions is dictated more by the perception of inequality than by the majority. Epstein et al. uses the United States as an example when he cites that "religiosity makes one conservative regardless of income."¹⁴ Even though many conservatives in the US don't make as much money as some of their richer counterparts, they band together because of the perception that they are a separate, unequal, group based on their protestant faith.¹⁵ Alesina et al. compares Europe and the United States, or Country B and Country A respectively, as case studies to this matter.¹⁶ Figure 1 demonstrates the differences between both countries in terms of actual income inequality and perception of fairness. They note that both countries are extremely similar except for history. The initial distributions of income are the same. However, what is thought to be fair is entirely different in both countries, leading to differences in wealth, GDP, and taxation. Europe has a long history of feudalism, and thus more people think that people's wealth is not deserved. As such, Europe has higher taxes and lower GDP. Alesina et al. concludes that, "it matters for individual preferences whether different levels of income and wealth are 'deserved' or not."¹⁷ Even if a group may have majority number wise, real policy initiatives aren't enacted unless perception changes. Tao & Chiu's model on Taiwanese subjective well-being brings up a potential implication of these findings. They write, "When the objective is to maximize the sum of the number of people who feel better, an income redistribution that is completely in favour of the poor cannot fulfill this objective."¹⁸ Since the perception of inequality outweighs the majority, people at the margins, or the poor, might in fact receive more redistribution than would normally be given to them under a majority ruling leadership. However, this should not be taken out of proportion, as Tao and Chiu note that the people are happy only if there is a significant amount of people poorer than them.¹⁹ It is in people's happiness self-

¹⁴ Ibid.

¹⁵ Ibid.

¹⁶ Alesina et al., *The Evolution of Ideology, Fairness and Redistribution* the Evolution of Ideology, Fairness and Redistribution*.

¹⁷ Tao, H.L. & Chiu, S.H., *Income Growth, Redistribution, and Subjective Well-being in Taiwan – a Simulation Study*.

¹⁸ Ibid.

¹⁹ Ibid.

¹⁰ Tao, H.L. & Chiu, S.Y. (2013). *Income Growth, Redistribution, and Subjective Well-being in Taiwan – a Simulation Study*. *Applied Economics* 45(6), 775-791.

¹¹ Ibid.

¹² Friedman, M. & Friedman, R. (1980). *Free to Choose: A Personal Statement*. New York: Harcourt Brace Jovanovich.

¹³ Epstein, D., Leventon lu B., & O'halloran, S. *Minorities and Democratization*.

interest not to help those under them on a macro-economic basis.

Even in the early history of the United States there have been several examples of the perception of inequality hurting democracy. In these instances, it was people's lack of recognition of inequality that undermined egalitarian society. Equality in the early days of America meant equality under God.²⁰ As the Declaration of Independence itself states, "All men are created equal." The term "created" referred to a higher being creating mankind, as almost all the signatories of the Declaration believed in some sort of higher being. However, the idea of equality under God wasn't a romantic notion that God considered every single human on a level playing field. The fact that "created equal" only applied to "men" is extremely telling. During that time period, many interpreted verses in the Bible such as Ephesians 5:22 as God treating men and women extremely differently. Even people of different races weren't considered equal under God. "The mark of Cain" in the Bible was considered by many as God casting a curse on darker-skinned people because of what the Cain did to Abel. By the time the constitution was written, an African-American person was quantified as specifically three-fifths of a person. Equality under God oddly enough meant that certain people had higher status in society than others, dictated by God Himself.²¹ In today's normative reasoning this would not be considered equality, but the perception of whether slavery could fall under a framework of inequality was very different 200 years ago.

There may be unforgiving implications of these authors' societal predictions on the perception of inequality undermining egalitarian society. Today the perception of inequality is fundamentally disagreed upon. Bobby Jindal, a famous Republican governor of Louisiana, made a speech to the Conservative Political Action Committee where he boldly exclaimed the superiority of the United States in its promotion of equality of opportunity. However, many would disagree with Bobby Jindal. While right-leaning Jindal argues that people should have an equal opportunity to earn food and healthcare, left-leaning politicians claim that food and healthcare is a basic right that everyone should be equally permitted to

have regardless, and not having it is considered inequality.²² Another facet of society where people disagree on the characterization of equality is in the LGBT community. Many think that equal rights does not include the right for people of minority sexual orientations to marry, while many hold equal treatment of people with differing sexual orientations as a fundamental right. This disconnect between perceptions may lead to even more political strife in the future.

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20 Friedman, M. & Friedman, R., *Free to Choose*

21 Ibid.

22 Disterhof, Stacey. "Jindal: Conservative Principles at Work." *Red Alert Politics*, last modified February 13, 2012, <http://redalertpolitics.com/2012/02/13/jindal-conservative-principles-work/>.

Ladies and Learning: Women's Medieval Education

Pooja Khandekar

Most people, about 80-90%, had no formal education during the Middle Ages, but even with the low percentage of learned people, women were quite educated relative to men. Accessibility to education was determined more by social class than by gender. Most upper-class families sent their girls to convents to be taught by nuns, and the manner in which women were taught was very different from that for men. For some women this presented some drawbacks, but for others it was not entirely disadvantageous. Scholars who study women's medieval education dispute whether women were disadvantaged relative to men due to their varying educational backgrounds.

W.G East, Constant J. Mews, and Anneke B. Mulder-Bakker draw comparisons from examples of women and men during the Middle Ages to describe their different educations. Both in "Educating Heloise" and *The Lost Love Letters of Heloise and Abelard*, East and Mews describe the educational backgrounds of Heloise and Abelard, her tutor. Abelard was taught by various teachers of philosophy and theology (Mews 65-9), and Heloise's earlier education was in a convent in Argenteuil and then was tutored by Abelard (East 106). Learning in the convent was the norm for any girl who was going to get an education, but having a private tutor was not the typical way women were educated. East explains, "Many men in the twelfth century must have loved their daughters, or nieces, without seeing any need to make extraordinary provision for their education" (105). Furthermore, Mulder-Bakker compares the educations of men and women, specifically Guibert, a medieval monk, his mother, and his uncle. Guibert and his uncle were both educated by reading books and texts, and Guibert's mother learnt by listening to and imitating an old nun who she lived with (644-5). She points out that "the knowledge they

[women] gained was ... a type of wisdom, practical wisdom (Mulder-Bakker 644). Because of their different paths in attaining an education, the ways women and men used their knowledge was also different, as women could reply appropriately to questions presented to them, but not with the same concrete knowledge that men used due to their book learning (Mulder-Bakker 644). In general, women and men gained distinctive skills based on the manner in which they were taught, which differentiated the ways they could present and convey knowledge.

Mulder-Bakker, East, and Carolyn Muessig describe the method of education that was available to women during the Middle Ages. Though some did learn by studying texts, most women learned through imitating and listening. In "The Metamorphosis of Women," Mulder-Bakker introduces the term *imitatio morum*, which means learning through imitation with good examples in one's surroundings (647-8). She further solidifies this premise by citing examples of different women during this time. Guibert presented his mother as an ideal type of women who received her education through listening and imitating learned people, not by reading books (Mulder-Bakker 645). In order to better the education for women during this time, different people were writing books for assistance. Abelard wrote *The Hymnary*, "a medium for teaching Christian doctrine, by composing hymns to replete with scriptural and doctrinal references" (East 110). The purpose of the hymnbook was to educate Heloise and the nuns through hymns and prayers with frequent literary references alluding to previous hymns, which was the conventional practice of education for women (East 110). Furthermore, Herrad, the Abbess of the convent of Hohenburg, "prepared the *Hortus [deliciarum]* for the moral edification of the canonesses" (Muessig 95). The *Hortus deliciarum* was a compilation of poems, art, and music that was intended "to lead the canonesses to salvation by means of a thorough education" (Muessig 97). Muessig emphasizes the use of oral learning through her article and stresses Herrad's use of it as the only method of education for the women in the convent. Mulder-Bakker, East, and Muessig all demonstrate the manner in which women were educated, but it is necessary to understand their effects.

All the sources argue that due to their educational background a few medieval women received a high status similar to men. East explains,

“Abelard is careful not to claim any hierarchical position for the woman, but seems to recognize a parallel ministry ... alongside the ordained ministry” (107). Though this was a more extreme view, it demonstrates how a man recognized the ability of women. Additionally, Muessig explains the Victorian attitude toward education: “By learning, one could *become* a better person, and this prepared one for life in the priory or in the wider world of ecclesiastical or secular affairs” (88). Women were able to achieve this higher status parallel to men once they reached “the age of perfection, the *aetas perfecta*” (Mulder-Bakker 656). This age was generally around thirty-to-forty years old when they became widowed, no longer exhibited any sexual appeal, and had no domestic responsibilities (Mulder-Bakker 656). Because women needed to be in this domestic role for much of their life, only a few women were able to actually achieve this age of perfection that made them on the same educational level as men.

Though some women did benefit from their education, for many it had unfavorable outcomes. David Bell writes, “The prime purpose of [formal] schools in the Middle Ages was to instruct young boys in Latin” (Bell 77). Latin was considered the scholarly language, and a division resulted between the *literati*, those who knew Latin, and the unlettered, those who did not (Scheepsma 63). Karras explains, “This educational method created a masculine mode of thought among the theologians who represented the elite of medieval intellectual life” (24). Due to their lack of schooling in Latin, women were automatically placed in the unlettered category, which was not valuable to them because the language they were educated in was the vernacular and not one of intellectuals. For example, Beatrice of Nazareth, the first woman to contribute to mystical literature in vernacular (Scheepsma 49), was unlettered, and therefore considered not as intellectual as a man (Scheepsma 63). She wrote the texts herself, but wrote them in French, which was the language she was taught. Additionally, when women took part in intellectual debates, there was a big difference between those debates and university debates. A woman was always the respondent and her participation was more textual than performed, in that she simply stated what she was taught whereas men used Latin and logic in university debates to form original arguments (Karras 25).

During the Middle Ages, many women made their works anonymous because they felt they were at a disadvantage in society. Bell writes that one nun kept her writings anonymous because she thought she was not seen worthy enough for her piece of work to be heard or read in a book. “She begs, therefore, that all who hear or who will hear this romance of hers will not hold it in contempt because a woman has translated it. This is no reason to despise it or to condemn the good which is in it” (Bell 70). Women understood the drawbacks of their education and succumbed to society’s perception of them. Bell further explains, “This anonymous translator ... may have been but one of the many whose fear of ‘presumption’ prevented them from leaving a record of their identity” (71). Furthermore, Beatrice anonymously wrote *The Seven Manners of Love*, which is what made her famous for mystical literature after her authorship was discovered (Scheepsma 54). The work was known as a brilliant literary work but remained anonymous for a long period of time. Due to Beatrice’s decision to make her writing anonymous, she was not able to celebrate the genius that many people found in her work. She was thus at an intellectual disadvantage, like many women during the Middle Ages.

The dispute between those who believe women were disadvantaged relative to men and those who do not will most probably take years to resolve because of the lack of evidence. In order to do so, scholars must identify the authors of the anonymous works and understand women’s lives fully. Despite finding no conclusive answer, I learned something far more useful. Before beginning the research on women’s medieval education, I thought there were only two distinct groups of women: the non-educated and the educated. However, I discovered the different levels of educated women and found that they were determined more by social class than by gender. I found most interesting that women were educated in a different manner than men and had not considered listening and imitating as methods of learning because textbooks are the general form of attaining knowledge in present day. Though they were not book smart, women obtained a wise set of practical skills that was often more useful than a man’s bookish knowledge, which I believe was advantageous.

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Solon's Legislation as a Vehicle for Undermining Aristocratic Power

Allison Resnick

Greek society was undergoing a transition in the sixth- and seventh-centuries BC, as poleis¹ became bigger and people were forced to live in closer proximity to one another. The Greek economy was also developing, and the closer living conditions allowed those who had profited from this development to ostentatiously display their wealth in front of those who had not benefited materially. Furthermore, political traditions extending from the earliest form of the city-state gave the aristocrats, those who had held a lot of money for a long time, the majority of the political control. Those who had recently become wealthy through new markets opened up by the expanding economy, merchants, for example, chafed at the amount of control the aristocrats held, power awarded by lineage rather than wealth. It was into this environment that the Athenians elected Solon, a lawmaker of Athens in 594 BC, hoping that he could help to diminish the civil strife. Solon's reforms sought to resolve social issues by addressing the economic complaints of the poor and seeking to diminish the social tensions created by the intermingling of different social classes in the polis. Seven authors who created works examining Solon and Athens in the sixth-century BC all explored Solon's solutions to the latter problem by investigating different aspects of the social legislation he passed. All suggest that Solon attempted to resolve social tensions in large part by passing legislation that worked to undermine the power of the aristocrats.

Solon's legislation sought to undermine the aristocrats' power by attempting to diminish the power of the *genos*, the social structure from

1 Greek city-states (singular polis), the fundamental units of ancient Greek society.

which aristocrats drew most of their power.² His legislation attempted to do so by discouraging an individual's identification with a *genos* and encouraging his identification with an *oikos*.³ In doing so, W.K. Lacey explains, "an individual's *oikos* began to supplant the *genos* as the integral, organic unit of the polis," and the *oikos* looked in turn to the polis as the ultimate power (73). Helene Foley, A.R.W. Harrison, Lacey, Susan Lape, and Richard Seaford describe Solon's inheritance laws as one such attempt to prevent gene from remaining powerful entities in the city-state. While Solon passed several laws regulating inheritance, the overall theme was that only legitimate children—the offspring of a husband and wife—could receive inheritance. Illegitimate offspring, typically the product of a man and his concubine, as Seaford notes, seem to have been either totally excluded from the inheritance, or had inheritance rights significantly lower than those of legitimate children (207). If a man did not have a legitimate son, he could, among other options, choose to adopt a son. The adopted son, as Harrison and Lacey explain, had to renounce his connection to his birth family and had "no claim whatever to anything at all from his natural family" (Lacey 89). Foley, in an argument identical to that presented by Lape, notes that Solon's legislation ultimately sought to "prevent the consolidation of households and the resulting accumulation of wealth through inheritance" (74). In doing this, Lacey explains, the legislation's "principal effect was to liberate the conjugal family to some extent from the wider kinship-groups in the matter of property-ownership" (88). In sum, then, Solon's laws ensured that an *oikos*' wealth remained within an *oikos*, but prevented wealth from being passed along to non-family members. This weakened the attraction of the gene, as nobody other than immediate family members would profit from the wealth of the aristocrats heading the group. Furthermore, as Lape writes, Solon's inheritance legislation clearly sought to attack the aristocracy. The legislation

2 The gene (singular *genos*) were kinship groups, groups of non-related family members, headed by aristocrats and formed for purposes of defense, that played a large role in the earlier poleis. However, they served virtually no purpose in the developed poleis and their continued existence in the city-state only added to social tensions as the gene fought for power amongst themselves. Therefore, Solon's actions attempting to reduce the power of the gene served not only to reduce the ultimate power of the aristocrats, but also to reduce the factional violence wracking the city-states.

3 Household (plural *oikoi*).

dictating that inheritance be contingent upon legitimacy "articulate[d] a class bias against the wealthy and aristocratic" because the only men likely to father illegitimate children were the men wealthy enough to support multiple concubines and children (Lape 131). Thus, Solon's inheritance legislation intentionally affected the aristocracy. It attempted to prevent unrelated people from forming close loyalties to each other, and instead encouraged individuals to become loyal to their households and city. By depriving the gene of their followers, he diminished the source of their power. In turn, then, his legislation sought to diminish aristocratic power by attacking the social infrastructure through which the aristocrats maintained most of their power.⁴

Solon also produced legislation that sought to undermine the aristocrats' power by limiting the extent to which they could politically assert their power. J.R. Ellis and G.R. Stanton, Foley, and Lape all describe Solon's reorganization of the Attic population into four economic classes based on wealth. He then made membership in certain economic groups the requirement for political office rather than noble birth, the previous prerequisite. In doing so, as all four authors note, "Solon effectively divorced political power from aristocratic kinship" (Lape 117). This, while ostensibly increasing the political power of non-nobility, was also a blow to the power of the aristocracy. As Ellis and Stanton note, allowing non-nobles to hold office "was an attempt to loosen the political stranglehold exercised over the state by the Eupatridai [nobility]... although these laws have not struck directly at the sources of the clans' power they have been directed at weakening their official influence in the state" (104). The changing requirement for the holding of high political office did not dramatically impact the poorest Greek citizens, as the most powerful political offices were limited to those in the two uppermost economic classes. However, Solon also increased the power of the poorest Greeks by allowing them entrance into the *ekkleisia*, or jury; Ellis and Stanton note that before Solon,

4 For further exploration of Solon's attempts to reduce an individual's identification with the *genos* and increase identification with the polis, see Foley's and Seaford's explorations of Solon's funerary restrictions and the institution of the public funeral for the war dead. Both argue that the emotionally charged atmosphere of the funeral created stronger bonds among those in attendance; thus public funerals served to bond a polis but private funerals, to bond a *genos*. For additional exploration of Solon's attempts to reduce the attraction of the gene, see Lacey's and Seaford's discussions regarding vengeance law reformation.

only those Greeks who owned land were able to participate in the jury. Furthermore, Ellis and Stanton note, Solon created a court of appeals called the heliaia, which drew its jury from the ekklesia; therefore, the poorest Greeks were also allowed a voice in this slightly more powerful institution. In doing so, Solon ensured that his laws would be protected in court; any aristocrat seeking to strike down one of his laws in the heliaia would have a great deal of difficulty convincing the majority of the jurors, poorer Greeks who were the beneficiaries of his laws, to agree to the action (Ellis and Stanton 110). In this way, Solon attempted to diminish the aristocrats' political power.

Finally, Solon's legislation sought to undermine the aristocrats' power by limiting the extent to which they could display their wealth. The aristocrats' frequent, ostentatious displays of wealth were a means by which they could materially assert their power. Thus by restricting such displays, Solon was attempting to limit their power. He was also attempting to diminish the social unrest that inevitably arose whenever aristocrats flaunted their wealth in front of poorer citizens. Foley, Lape, and Seaford look to Solon's restrictions on wedding rites for an example of such laws. Solon restricted the value of the goods, including clothes and household items, that could be included in the public wedding procession. Seaford notes the purpose of this restriction: "Inasmuch as the lavish funeral helped to construct social status, the restrictions introduced by Solon diminished that status and so may in this respect be regarded as anti-aristocratic" (85). Foley, building off a similar argument presented by Seaford, notes that similar restrictions of ostentation were evident in funerary rites. As she notes, "Archaic funerals were an occasion at which members of aristocratic families of broader groups of kin could gather and display their wealth, power, and generosity to a wider public" (22). Lacey echoes this argument, adding that the display of wealth was primarily accomplished through presentations of expensive funeral offerings like large stone marble stelai and stone sculptures (87). All three authors, then, agree that by denying aristocrats the ability to ostentatiously display their wealth, Solon was attempting to diminish the power such displays afforded them and their gene. Finally, Lape proposes that the "family laws [the inheritance and legitimacy laws discussed above], like Solon's sumptuary legislation, worked to inhibit a source of aristocratic prestige and power" (120) because the

laws discouraged extra-marital relationships as these would produce no legitimate heirs. Foley supports this idea, stating that "Solon may have discouraged concubinage as an aristocratic flaunting of wealth" (89). Again, by denying aristocrats the right to publicly display their wealth, Solon was denying them the power they attained through such displays.

One way in which Solon sought to resolve social tension was the implementation of various laws seeking to undermine aristocratic power. While aristocratic traditions and monopolization of power had been a staple of the less-developed city-state – for aristocrats were society's leaders – the development of the city-state and strengthened legislation meant that the polis effectively assumed the aristocracy's former role. The aristocracy then became a redundancy and detrimental to the city-state's well-being. Their continued presence created only factional conflict in the polis and discontent among the poor. Thus, Solon sought to reduce the power of the aristocracy by passing legislation undermining the way in which they maintained their power, wielded their power, and displayed their power.

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Frivolously Serious: O'Hara's Poetry as a Response to Society Repression of Homosexuality

Xeno Washburne

Homosexuality in 1950s and 60s America not only provoked physical and verbal assault but was subject to institutionalized repression. Homosexual acts within the privacy of homes were illegal and subject to 20 years in jail, and homosexuality was classified as a mental disorder (PBS). As an openly gay poet during this time who frequently incorporated homosexual desire and themes into his poetry, societal homophobia was a phenomenon Frank O'Hara was compelled to face frequently. As Maggie Nelson points out in Chapter 2 of her book *Women, the New York School, and Other True Abstractions*, the homophobia of his fellow poets even interfered on occasion with O'Hara's work, as he was forced to walk "out on his own reading after being relentlessly heckled by Kerouac, who earlier had told O'Hara backstage, 'I'm sick and tired of your 6000 pricks'" (51). According to Bruce Boone in his article "Gay Language as Political Praxis: The Poetry of Frank O'Hara," it is important to raise "the question of O'Hara's sexuality" in critical discourse (59). Several scholars have thus examined O'Hara's poetry as a response to societal repression of homosexuality.

Scholars often discuss the humor in O'Hara's poetry as made in response to homosexual repression. As Andrew Epstein writes in the article "'I Want to Be at Least as Alive as the Vulgar': Frank O'Hara's Poetry and the Cinema," the movie theater of Frank O'Hara's cinema poems, such as "Ave Maria," "An Image of Leda," and "In the Movies," is a "site of forbidden homosexual encounter," as in O'Hara's time the darkened movie theater was one of the few public places homosexuals could safely engage in sexual acts (109). In this and other cinema poems, O'Hara, according to Epstein, uses irony and theatricality inherent to the

camp aesthetic to, as Susan Sontag says in "Notes on Camp," "dethrone the serious" (Epstein 112; Sontag). According to Lytle Shaw in his book *Frank O'Hara: The Poetics of Coterie*, O'Hara uses camp theatricality in "Commercial Variations" to celebrate the effeminate features of New York associated with homosexuality, even calling it "Sodom-on-Hudson," and put it into stark contrast with the serious, working-class, masculine (and firmly heterosexual) California and Massachusetts (O'Hara 85; Shaw 133). Similarly, Maggie Nelson notes that O'Hara campily celebrates the assumed dirtiness and corruption of public gay sex, as in the poem "Homosexuality," which, according to Nelson, "takes a jump-cut inventory of various public sites around the city to get laid (notably, latrines – ground zeros of waste emissions)" and "admires one's proficiency in negotiating sex in the public sphere" (70). Bruce Boone, like the other scholars, alludes to camp humor in O'Hara's work, though Boone sees O'Hara's usage of camp as much more dark and politically charged than Epstein, Shaw, and Nelson. For example, Boone says, while O'Hara jokes at being insulted for being a homosexual in the line from "Biotherm" "better a faggot than a farthead," it is humor that trivializes the verbal abuse and homophobic attitudes (O'Hara 441; Boone 74). Boone states, "if O'Hara does write in a camp vein, such humor may have rather somber overtones" not merely, as Sontag described camp, "a love for human nature" (73).

In addition to humor, some scholars find violence in O'Hara's poetry that responds to the repression of homosexuality. Shaw discusses O'Hara's rejection of traditional (heterosexual) kinship structures through images of death in "In Memory of My Feelings." O'Hara juxtaposes family details with war imagery, and the line "12 years since they all died, philosophically speaking" is followed by theatrical descriptions of Venice and other camp techniques, suggesting a homosexual rebellion and violence towards heterosexual social structures – a philosophical killing off of the family (O'Hara 254; Shaw 91-93). Boone, on the other hand, views the violence in O'Hara's poetry as primarily internalized, the humor self-deprecatory as in "Biotherm." While the lines "he seems attractive, is he really. yes. very/ he's attractive as his character is bad" coupled with "you don't refuse to breathe do you" from "Song (Is it dirty?)" might appear to joke at attraction to appearances over character, there is a coded danger and tacit acceptance of the potential

for violence behind those lines that a gay man in the 1950s and 60s, who had learned to associate sexual attraction and activity with violent societal reactions, would recognize easily (O'Hara 327; Boone 73). Boone explains that the humor and irony in O'Hara's tone serve to trivialize this internalized violence, as in the speaker's casual reaction to the death of his host, presumably a homosexual man, in "Poem (The eager note on my door)": "And he was/ there in the hall, flat on a sheet of blood that/ ran down the stairs. I did appreciate it" (Boone 72; O'Hara 14). Boone states that O'Hara's "gay language is a trivialization that speaks and hides its catastrophe in relation to a future" (82). Caleb Crain in the article "Frank O'Hara's 'Fired' Self" extends Boone's argument, noting that O'Hara doesn't simply turn violence against himself but cautiously protests the repression of homosexuality, as for example in "Personism" where the overuse of gender-neutral terms (present in fact in the title itself) to describe the people he is close to serves to highlight the homophobia that forces him to conceal the gender of his lover (288-289). This protest in which O'Hara only partially suppresses his homosexuality leads Crain to look beyond a simple fear of oppression to explain O'Hara's response and highlight the societal repression of masculinity in a gay man rather than the repression of homosexual desire itself. Thus O'Hara is forced to hide his assertiveness and defiance by "wearing a mask to keep us from recognizing him as the hoodlum with the knife" (Crain 289).

Scholars also consider the capacity of O'Hara's oppositional gay language to subvert heterosexual norms. According to Boone, the gay language in O'Hara's poetry, spoken from within the dominant heterosexual discourse, particularly that of the New York modern art scene in which O'Hara was extensively involved, internalizes the violence in on itself. The result is a displacement of meaning and repression of violence in the gay language, so that oppositional gay language speaking from within the dominant oppressive discourse cannot truly subvert or openly challenge oppressive norms as it is not even heard by the oppressors (Boone 75). Judith Butler in *Gender Trouble*, however, while not discussing the work of O'Hara in particular, believes that gay language has the potential for "subversive and parodic redeployment of power"; concepts such as "butches" and "femmes" parody heterosexual dynamics and terms such as "queens" and "girls"

appropriate the feminine for gay men destabilizing the notions of masculine and feminine, male and female, that heterosexuality depends on (166, 169). Maggie Nelson applies the feminist perspective to the poetry of O'Hara, interpreting the feminine elements of "The Day Lady Died," such as the title and the recounted events, to be neither an indication of the effeminate gay man stereotype – the speaker, as Andrew Ross suggested, akin to "a genteel lady about town" – nor a rejection or trivialization of femininity as Marjorie Perloff's views it in responding to Ross's comment, but rather a play on and subversion of society's limited views on gender and sexuality (57). Butler stated also that subversion of a dominant law is possible "from within the terms of the law, through the possibilities that emerge when the law turns against itself and spawns unexpected permutations of itself," in which case oppositional violence need not be internalized nor redirected at the attacker, but can destabilize and attack the dominant norms, such as the institution of heterosexuality, themselves (127, 172). This is possible through the multiplicity of meanings afforded by poetic language, an aspect that scholars point out is frequent in O'Hara's work. Crain finds it in O'Hara's disintegrated sense of self, as in "In Memory of My Feelings" in which O'Hara describes a "scene of my selves, the occasion of these ruses,/ which I myself and singly must now kill," which Crain sees as a hiding away of the real self to protect it from the surrounding homophobia (Crain 295-296; O'Hara 257). To Crain, however, this tendency towards "willful disorganization" and "latent violence" in O'Hara's work is not pathology but a form of playfulness and a "resistance of compliance" (306). As Shaw notes, O'Hara's juxtaposition of effeminate homosexual New York imagery with the masculine heterosexual norms of Massachusetts and California serve not to solidify and "celebrate a secure subject of gay identity politics," but rather to destabilize normativity on both sides: O'Hara is suspicious even of "just how subversive this expanded economy of desire might be" (144).

Crain said, "O'Hara seems exceptionally present in his poetry because he has to struggle to be there" (306). Scholars point out many parallel struggles and tensions at play in O'Hara's poetry: public vs. private, fantasy vs. reality, internally vs. externally directed violence, seriousness vs. irony. Sontag states that "camp involves a new, more complex relation to 'the serious.' One can be serious about the frivolous,

frivolous about the serious” (Sontag). Nelson describes the New York school of poetry, of which O’Hara was a part, as possessing a “talent for finding pleasure in adversity – for treating deadly serious, indeed life-or-death matters, with a certain irony or lightness” that is reminiscent of the camp aesthetic (62). This tension between the ironic and the serious, between humor and violence, surfaces in the homosexual language of O’Hara’s poetry, as discussed by the scholars cited above. The critics disagree on whether the irony wins ultimately over the tragedy in O’Hara’s work, and thus on how campy his poetry really is. In Sontag’s definition of Camp, there can be excruciation but “never never tragedy” (Sontag). Perhaps it is the very tension between humor and violence as a response towards social repression of homosexuality, a tension that is never resolved, that allows O’Hara to subvert repressive heterosexual norms in both a playful and a deadly serious way.

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The New Left: The Undefined Failure of the Movement

Clara Hendrickson

In the 1960s, young American dissidents participated in the New Left, a movement with social, political, and cultural implications. The New Left was revolutionary during its time, but there remains disagreement regarding the lasting contributions of the movement. One camp of scholars that includes Maurice Isserman and James Miller views Students for a Democratic Society (SDS), a mostly white, student leftist movement in the sixties, as the center of the New Left.¹ With this SDS-centric vision of the New Left, these scholars believe the movement collapsed when SDS failed to overcome its sectarianism. Another camp of scholars that includes Winifred Breines, Andrew Hunt, and Doug Rossinow, argues that the New Left established meaningful cultural contributions and enabled many social movements in the 1970s to create political change.² According to Jeremi Suri, the narrative of the New Left begins with international, leftist solidarity and a language of dissent that facilitated student power.³ Historians, however, remain divided on the issue of the New Left’s efforts to prioritize political change in the form of creating new political and social institutions or to focus on creating cultural change. As a result, the New Left’s failure remains contested terrain as historians continue to debate the legacy of the New Left.

The collapse of Students for a Democratic Society due to

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- 1 Maurice Isserman, *If I Had a Hammer... The Death of the Old Left and the Birth of the New Left* (New York: Basic Books, 1987); James Miller, *Democracy in the Streets: From Port Huron to the Siege of Chicago* (New York: Simon and Schuster, 1987).
 - 2 Winifred Breines, “Whose New Left?” *The Journal of American History* 75, no. 2 (September 1988): 528-545; Doug Rossinow, “The New Left in the Counterculture: Hypotheses and Evidence,” *Radical History Review* 67 (1997): 79-120.
 - 3 Jeremi Suri, *Power and Protest: Global Revolution and the Rise of Détente* (Cambridge, MA: Harvard University Press, 2005).

sectarianism poses a challenge to historians in determining the influence of SDS's fall on the New Left. The New Left learned invaluable lessons from the Old Left: decentralizing leadership power and avoiding debates over ideological splits. However, despite this acquitted knowledge, historian Isserman argues that the New Left inherited the sectarianism of its predecessors. As a result, leftist groups such as SDS became divided along racial, gender, and ideological lines.⁴ Unlike Isserman, Historian James Miller focuses his argument on the evolution of sectarianism over the course of the 1960s. The Port Huron Conference that took place in 1962 in Port Huron, Michigan, set into motion the beginning of the New Left when young activists of SDS gathered to draft *The Port Huron Statement*. The Port Huron Statement acknowledged the broken state of the American political and social systems and called upon young Americans to engage in an experiment in participatory democracy. Miller argues that, while the Port Huron Conference represented a united Left in its infancy, the later actions of the Weathermen, a sect of SDS that used violent tactics to achieve its political goals, represent the clashing ideologies that tore apart the New Left.⁵ Both authors write that the tumultuous moments of the 1960s hardened the internal divisions within the young activist community. The two authors, believing in the centrality of SDS and the New Left's dependence on the success of SDS, correlate the fall of SDS due to sectarianism with the fall of the New Left.

Abandoning the SDS narrative of the 1960s yields a New Left that remains political active after the fall of SDS. Historian Andrew Hunt reveals that the New Left did not depend on SDS because protest movements of the New Left continued after SDS's collapse. Among these movements that continued into the 1970s were the "Chicano liberation movement, feminism, environmentalism, gay and lesbian rights."⁶ Hunt argues that the SDS-centric telling of history, historiography, and the division of history according to historical themes, periodization, ignores the multiplicity of experiences and ideologies within SDS and the New Left.⁷ When many sixties scholars focus on the collapse of SDS, they

fail to acknowledge the organizing efforts that continued into the 1970s as well as the success of SDS in performing the foundational work that enabled later movements to succeed. Historian Winifred Breines emphasizes SDS's "prefigurative politics," the community building efforts, new lifestyles, and a combination of utopianism ideals in their political actions, that established a leftist platform for creating social and political change.⁸ Historian Doug Rossinow further examines the cultural changes SDS successfully created. Rossinow quotes a chapter leader of SDS in Austin, who advocated for "social radicalism." Social radicalism emphasized that building a community of young activists greatly impacted the political effectiveness of the New Left. For Pardun, "the commitment to push radicalism beyond the 'political' to the 'social' was what made the new left most new."⁹ Hunt, Breines, and Rossinow emphasize the cultural impact of SDS as an important consideration in evaluating its political impact and the success of social movements in

**THIS THURSDAY IS GENTLE
THURSDAY THE CELEBRATION
OF OUR BELIEF THAT THERE
IS NOTHING WRONG WITH
FUN • SO WE ARE ASKING
THAT ON THIS PARTICULAR
THURSDAY EVERYBODY DO
EXACTLY WHAT THEY WANT**
on gentle thursday bring your dog to campus
or a baby or a whole bunch of red balloons
on gentle thursday hold a picnic in
front of the West Mall Office Building or
maybe read poetry to the picnicers and
there will be musicians all around the
campus leading merry bands of celebrants
on gentle thursday you may bring your
paintings to the "Y" and they will exhibit
them on the sidewalks or maybe you would
like to wade in a fountain or sit on one
of the Mustangs you might even take
flowers to your Math Professor on
gentle thursday feel free to fly a kite
on the main mall and at the very least
wear brightly coloured clothing!
P.S. Short rehearsal Wednesday near Union

Figure 1: This poster is from the Austin, Texas chapter of Students for a Democratic Society. They held "Gentle Thursdays," an event that sought to create spaces to build a new culture and not only demand political change. This poster was featured in *The Rag*, an underground leftist newspaper, on October 31, 1966. The more artistic and unconventional typography is emblematic of the new messaging that the New Left embraced to proliferate its views and actions.¹⁰

4 Maurice Isserman, *If I had a Hammer*, 218 and 219.

5 James Miller, *Democracy in the Streets*, 317.

6 Andrew Hunt, "'When Did the Sixties Happen?' Searching for New Directions," *Journal of Social History* 33, no. 1 (1999): 10.

7 Hunt, "When Did the Sixties Happen?" 10 and 4.

8 Winifred Breines, "Whose New Left?" 542.

9 Doug Rossinow, "The New Left in the Counterculture," 89.

10 "Gentle Thursdays." *The Rag* 31 Oct. 1966.

the 70s. Understanding the New Left as purely politically focused, the movement failed to create an adaptable structure for the American government. While the New Left possessed a burgeoning sense of unity in its formation period, it did not translate its ideology into a concrete, organizational practice. Historian Jeremi Suri argues that the writing of new iconoclasts provided the New Left with a language of dissent that acted as a unifying tool. However, Suri notes that it only “provided the critical tools for men and women to challenge state power,” implying that political reform was not inherent in the challenging of government authority.¹¹ Similarly Isserman discusses the many new initiatives that successfully garnered interest in the leftist movement. The American Forum for Socialist Education, the Committee for a Sane Nuclear Policy, the Young People’s Socialist League, and the Student Peace Union all acted as forums for leftist politics. Yet, the American Forum for Socialist Education’s became polarized with the refusal of members to participate in a group affiliated with the communist party.¹² Similarly, other initiatives deteriorated when there existed disagreements over the group’s efforts.¹³ The new language provided unity for the New Left and a tool for dissent, but not a means of creating political reform. Leftist initiatives, on the other hand, provided a structure for political action and change but lacked a sense of leftist solidarity. As a result, both attempts at unity and structure failed when the link between group cohesion and organization was nonexistent.

However, the effect and analysis of the cultural impact of the New Left is equally as important as the discussion of the Movement’s political impact. The movement successfully contributed a new counterculture in America. Breines stresses the importance of understanding all the contributions of the New Left: “the movement cannot be measured on the basis of its instrumental achievements alone ... Studying leadership and organization encourages an evaluation of the sixties that overlooks the myriad of expressions and influences of the movement.”¹⁴ Historian

11 Jeremi Suri, *Power and Protest*, 89.

12 Miller, *Democracy in the Streets*, 178.

13 *Ibid.*, 184.

14 Winifred Breines, “Whose New Left?” 543-544.

15 Rossinow, “The New Left in the Counterculture,” 109.

Doug Rossinow explains that the New Left was founded and gained momentum through collectively experienced sentiments of isolation from dominant political culture in America. The New Left held a dual mission of achieving cultural and political revolution. However, the New Left mostly made freedom a reality for itself. The movement’s cultural reformation aims became self-indulgent experiments in democracy that diminished its efforts in liberating others from political oppression.¹⁵ The 1960s leftist efforts needed to create both a new culture and a new political system in order to have succeeded as a movement. Hunt argues that even though activists in the seventies tackled different social issues than activists of the sixties, they shared a similar consciousness that guided their efforts to create change. While 1960s activism was defined by national efforts through organizations such as SDS, the early 1970s experienced a change in the activist movements towards decentralized and localized efforts in the form of “the backyard revolution.”¹⁶ Hunt cites James J. Farrell’s premise that both activist movements strongly believed in the “‘political personalism’ of the sixties – which ‘stressed the inviolable dignity of persons’ and ‘focused on especially poor and marginalized persons.’”¹⁷ This foundation of the importance of fighting against the disenfranchisement of certain populations in America continued into the seventies because the sixties initially processed the impact of political disempowerment. The New Left of the 1960s left the task of establishing political change to its 1970s successors but performed the indispensable work of fighting marginalization on a personal level.

The debate over the failure of the New Left reveals a need for sixties scholars to view the New Left as both a political and a social phenomenon. The New Left created new understandings of the boundaries of American citizens to question the political and social systems of their country and established a revolutionary culture. Defining the mission of the New Left and how it shifted throughout the period is perhaps more important than classifying the New Left’s success as historians still need to develop an understanding of the relationship

16 Hunt, “‘When Did the Sixties Happen?’” 7.

17 *Ibid.*, 6.

18 *Ibid.*, 6.

the New Left created between political and cultural change. As Winifred Breines describes, “Not only a generation of people was changed, the whole culture was transformed. Everything was opened up to scrutiny. Most of the democratic and hopeful elements in American society even today have roots in the sixties.”¹⁸ Ultimately, one can say that the New Left succeeded and failed. More important to understand, however, is the growth of the movement and the evolution of its mission, for it is difficult to define success and failure of the New Left considering the transient nature of the movement.

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¹⁹ Breines, “Whose New Left?” 544.

Utilitarianism and Criminalization: Different Views with a Common Example

Alvira Rao

Utilitarianism argues that the best course of action is that which maximizes total happiness.¹ In the domain of criminalization, utilitarians favor punishments that lead to the greatest level of benefit to society. This generally involves reducing crime and increasing safety. Many theorists address the relationship between utilitarianism and just desert, or deserved punishment. Famously addressing this relationship, H.J. McCloskey puts forward an example of a black man raping a white woman in an area with racial strife, leading to race riots.² According to McCloskey, utilitarianism might condone ending these riots by framing and punishing an innocent individual.³ This could save lives, reduce anxiety within the community, and decrease damage to infrastructure. Supposedly, the harm suffered by the innocent individual would be less than the benefit gained by society. This illustrates a popular argument against utilitarianism: that it conflicts with just desert. In explaining a utilitarian view of criminal law, several theorists address the example of punishing an innocent man to satisfy utilitarian objectives.

First, theorists use the McCloskey example to illustrate the extensive debate over the interpretation of utilitarianism.⁴ James Rachels restates the McCloskey example and shows how it could lead to undeserved punishment. However, he also points out that utilitarians have interpreted the example differently. First, punishing the innocent

¹ James Rachels, “The Debate Over Utilitarianism,” *The Element of Moral Philosophy* (Boston: McGraw Hill, 2003), 90; Douglas Husak, “Utilitarianism,” *Overcriminalization* (New York: Oxford University Press, 2008), 188.

² Rachels, “The Debate Over Utilitarianism,” 93-94.

³ Ibid.

⁴ Rachels, “The Debate Over Utilitarianism,” 93-101.

man may not be the utilitarian course of action, as it does not lead to increased welfare.⁵ The real culprit would “remain at large, to commit additional crimes” and, if the lie were discovered, it might lead to an increase in rioting and less faith in the criminal justice system.⁶ Thus, a utilitarian would not punish the innocent individual. Second, some argue that utilitarianism should be used to justify general rules rather than individual actions.⁷ Under this conception of rule-utilitarianism, bearing false witness of the innocent would generally lead to bad consequences.⁸ Thus, in applying the general rule to the individual act, rule-utilitarians would not punish the innocent individual. John Rawls develops and defends the idea of rule-utilitarianism.

Rawls uses an example similar to McCloskey’s to demonstrate the importance of distinguishing between justifying a practice and justifying an action falling under it.⁹ He considers the punishment of an innocent individual as a deterrent against a crime that has become common, but for which the perpetrators cannot be caught.¹⁰ Punishing the innocent individual seems to satisfy utilitarian objectives by deterring future occurrences of such a crime. Rawls argues that the flaw of this example lies in its lack of specificity. First, one needs to consider the particular institution that has the authority to carry out such a punishment. That is, the institution that could punish both the innocent and the guilty, depending on the overall benefit to society. He calls this hypothetical institution “Telishment.”¹¹ Second, one needs to consider whether such an institution would benefit society in the long run. Rawls argues that it wouldn’t. An institution that is known to punish innocent individuals simply on the basis of perceived benefit to society would lead to distrust of the justice system as a whole. Society will be unsure of whether a given individual has been punished or telished, and “may feel sorry for him” or “wonder whether the same fate won’t... fall on

them.”¹² Thus, utilitarians would not favor the existence of Telishment. Here, Rawls implies that the general “rule” should be to punish only guilty individuals. Assessing the McCloskey example by examining the particular consequences would imply the existence of an institution such as Telishment, which would not be condoned under utilitarianism.¹³ Utilitarians would favor deserved punishments because, as a practice, they create the greatest aggregate welfare. While Rawls argues that utilitarianism would not lead to punishment of the innocent, others disagree.

Theorists use the McCloskey example to argue that utilitarianism would be an inadequate theory of criminalization.¹⁴ That is, it would provide a deficient basis for determining punishments.¹⁵ Douglas Husak cites McCloskey’s example to illustrate how punishing an innocent individual could satisfy the utilitarian objective.¹⁶ If society believes that the framed individual is the actual rapist, the riots are likely to end. This would benefit society. Husak contends that this example reflects one of the greatest flaws of utilitarianism: that it fails to account for the principle of desert, a fundamental constraint of the criminal law. While Husak uses the example to demonstrate his point, others have questioned its efficacy.

Some argue that the McCloskey example has problems. Smilansky suggests that the example does not adequately demonstrate the strongest anti-utilitarian argument.¹⁷ While it highlights potential injustices caused by utilitarianism and its failure to account for the inherent value of deserved punishment, another explanation could highlight the flaws of utilitarianism more effectively and surely.¹⁸ According to Smilansky, utilitarianism would lead to less stringent requirements for conviction.¹⁹ That is, the type and amount of evidence needed to convict an individual would be “relaxed.”²⁰ Such a relaxation of requirements

5 Ibid., 97-98.

6 Ibid.

7 Ibid.

8 Ibid.

9 John Rawls, “Two Concepts of Rules,” *The Philosophical Review* 64, no. 1 (1955): 3-32.

10 Ibid., 10.

11 Ibid., 10-12.

12 Ibid., 12.

13 Ibid.

14 Husak, “Utilitarianism,” 188-196.

15 This includes things such as: which actions to punish, which people to punish, and how much to punish.

16 Ibid., 191.

17 Saul Smilansky, “Utilitarianism and the ‘Punishment’ of the Innocent: The General Problem,” *Analysis* 50, no. 4 (1990), 258.

18 Ibid.

19 Ibid.

20 Ibid., 258-259.

would be condoned under utilitarianism because it would generally lead to the best outcome.²¹ More criminals would be convicted, leading to reduced crime and fear of crime. The probability of wrongly punishing the innocent would be “negligible compared to their chance of being... hurt by a criminal who got away because of the previous stringent procedures.”²² However, while most innocent individuals would not face a probable risk of being punished, more individuals would face this risk. The “utilitarian cost analysis” fails to recognize that there is something inherently wrong with punishing the innocent.²³ Smilansky argues that the relaxation of requirements is a more adequate example of the conflict between utilitarianism and just desert.²⁴ T.L.S. Sprigge disagrees with Smilansky’s argument against utilitarianism, but agrees that the McCloskey example is deficient.²⁵ According to him, the example is a highly improbable scenario.²⁶ It is unlikely to be enacted on utilitarian grounds due to the uncertainty of the benefit of framing an innocent individual and the contrasting certainty of his suffering (“all the worse for his being innocent”).²⁷ Further, if such an action does satisfy the utilitarian objective, then it would be morally acceptable to the “plain man,” because the benefit gained by society would likely be very significant.²⁸

McCloskey develops the example in a later paper to answer some of the counterarguments against it.²⁹ He concedes that the given scenario is “extraordinary,” but argues that extraordinary situations that pose a “moral dilemma” against utilitarianism can and do arise.³⁰ Furthermore, the benefit of framing the innocent individual may be quite definite.

21 Ibid. 259

22 Ibid.

23 Ibid.

24 Ibid.

25 McCloskey discusses Sprigge’s counter-arguments in “Utilitarian and Retributive Punishment” (cited below).

26 H.J. McCloskey, “Utilitarian and Retributive Punishment,” *The Journal of Philosophy* 64, no. 3 (1967), 95.

27 Ibid.

28 Ibid.

29 Ibid., 91-110.

30 Ibid., 95-96.

McCloskey points out that utilitarianism allows for the plain man to “accept [the punishment]... in spite of its injustice,” but not the converse (rejecting the punishment in spite of the consequences).³¹ From this, one deduces that utilitarianism fails to recognize that “something [can be] evil of its nature and not by virtue of its consequences.”³² McCloskey concludes his response to Sprigge’s counter-argument by clarifying his strongest point: although critics can respond to the example by pointing out the “complexity of relevant factors” and arguing that a utilitarian action would not lead to punishment of the innocent, it is always possible to further complicate the scenario so that the utilitarian outcome is unjust punishment.³³

It is important to note that all of the theorists above agree that punishing an innocent man for the benefit of society violates the principle of desert. However, they diverge on their interpretation of this example under utilitarianism. There seem to be two main lines of disagreement. First, theorists disagree over what a utilitarian view of criminal law would entail. This discussion encompasses different types of utilitarianism and varying interpretations of the given example. Second, and largely dependent on the first, theorists disagree over whether the utilitarian outcome is just. It is interesting that the same type of example has been used in such different ways.

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Class Stratification, Alienation and Dehumanization in Camus' Works

Alain Kilajian

Many philosophers, such as Camus and Marx, have discussed the detrimental effects of the rise of the bourgeoisie on society in the modern era. They describe the growth of the semi-tyrannical upper middle class as a disruption of the cosmic order. Their criticism of the bourgeoisie focuses mostly on the conflict between material growth and the prostitution of the working classes. Sprintzen describes this divergence as a "loss of cosmic purposefulness" (166). The upper middle class is almost portrayed as a virus, corrupting society with its disregard for the human condition. In Camusian philosophy, the estrangement of the working class and societal disorder are direct consequences of this social immorality. In his works, Camus thus often explores the world of poverty through the eyes of a single protagonist in order to reveal the overriding consequences of class differences on community as a whole. Camus' works, Sprintzen's examination of his works as well as other scholarly publications all consider class stratification as a source of dehumanizing alienation.

Most of Camus' novels depict an alienated protagonist oppressed by his social status. In both *The Stranger* and *A Happy Death*, the protagonist is distant and detached from the world he lives in. Camus develops the character of Meursault in both novels as a passive human being who, thanks to his absurd realization, eventually begins to find meaning in his life. In the first part of *The Stranger*, Meursault, an unemotional member of society, lives his life with no personal investment. As a member of the working class, he unconsciously fulfills his expected mechanical duties. His job, his girlfriend and his friends seem meaningless to him. Society governs Meursault, forcing him to live a life of empty routine. Far from the bourgeois existence, Meursault

is faced with an alienated and dehumanized existence. By ridding Meursault of his humanity, societal organization triggered his absurd realization class stratification thus ignited Meursault's detachment from his own life. Similarly, Meursault in *A Happy Death* is also part of the working class. However, he is aware of his social imprisonment and passive existence. Given the chance to acquire a large sum of money, he takes it in an attempt to break out of the confinements of class stratification. His alienation and lost sense of humanity, at first inflicted by society, by his routine existence, slowly dissipate as he rejects the societal construct by pursuing a self-fulfilling journey across Europe and North Africa. Once out of the working class routine imprisonment, Meursault regains a sense of humanity and belonging. Camus thus clearly reveals how societal division is the source of Meursault's alienation and dehumanization. Sprintzen in his analysis of Camus furthers this idea of a dehumanizing and alienating upper class in a more historically based, justificatory discussion.

In *Camus: A Critical Examination*, Sprintzen reveals Camus' concerns towards a rising, hypocritical bourgeoisie, which he describes as a venomous force widening the gap between the poor and the rich. At the heart of the growing upper middle class are the advancement of technology and the promotion of materialist progress. Materialism replaces the simple, honest, and virtuous lifestyle of the pre-Industrial Revolution generation with corruption, greed, and excess wealth. Accordingly, Sprintzen states, "The bourgeois world is hypocritical to the core and incapable of speaking to the existential hungers of the human spirit [...] Human beings, having been robbed of their spiritual home in the drama of salvation, are offered in its place technologies and material consumption" (167). Here, Sprintzen highlights an underlying point in many of Camus' works: the dehumanization of society caused by the growth of the upper class. Sprintzen furthers his reasoning by discussing the rejection of personal freedom within this divided society. Camus promotes this idea in most of his work by choosing a poor protagonist confined by social constraints, such as Meursault in *The Stranger* or Jacques Cormery in *The First Man*. With the rise of the bourgeoisie, and accordingly, the growing social division between the rich and the poor, any possibility of personal freedom within the working class is shattered. In his analysis, Sprintzen shows how class stratification infringes on

personal freedom, and thus, causes dehumanizing alienation.

Many other authors also consider societal hierarchy as a suppressive tool, both a source of alienation and dehumanization. Donald Hodges for example approaches the repressive aspects of class stratification in a more historical perspective. He stresses the relevance of ancient cultural traditions in understanding modern class stratification. His reasoning leads him to conclude that society is divided “between a social upperworld and a social underworld. The elite, the rulers, the oppressors, and the rich belong to the upperworld, the masses, the ruled, the oppressed, and the poor just as obviously belong to the underworld” (Hodges 36). Hodges’ conclusion reveals a clear social division, in which the underworld, far from wealth, is lost to anonymity and self-alienation, a key theme in Camusian philosophy. Similarly, Donald Palumbo discusses alienation by society and self-alienation in Camus’ work. Focusing on the need for dialogue in a community, he exposes the dehumanizing effects of a society without communication. He states, “Only in association do we receive a human value. ... That certain characters see themselves in non-human terms is, then, symptomatic of their extensive social alienation” (Palumbo 107). Consequently, Palumbo reveals how the division of society, as Hodges mentioned between a rich upperworld and a poor underworld, promotes the estrangement of the lower strata. Disassociated from true societal significance, the lower class is lost in a world of alienation and dehumanization, such as the world created around Jacques Cormery in Camus’ *The First Man*.

Indeed, Camus in *The First Man* invites the reader to a world of poverty of which the protagonist is a product in order to show the effects of class stratification on a specific society. He chooses to focus on the Franco-Algerian population in Algeria in the mid 1900s. Being an unfinished, posthumous novel, *The First Man*’s narration can easily be associated to the raw voice of Camus. Through many epic descriptions of beautiful landscapes as well as poverty stricken neighborhoods, Camus provokes a specific setting in which the reader becomes a part of. The story follows the growth of Jacques Cormery, a French youth born into Algerian poverty. However, due to his intelligence, he is offered a scholarship to the prestigious school in the area. In this setting, Camus is able to reveal, through the eyes of a young schoolboy, the effects of class stratification. During his first weeks of school, poor Jacques feels

out of place amongst a richer community. When asked to write down his parent’s profession, he is lost. After finally deciding to put the word “domestic,” “Jacques started to write the word, stopped, and all at once he knew shame and all at once the shame of being ashamed”(Camus, *First Man* 204). Fatherless, Jacques always felt alone. Now in a school in which he can’t fit in due to social status, he feels even more alone, and even worse, ashamed. In this novel, Camus thus uses a fragmented community to show how class stratification leads to alienation and dehumanization.

In *The First Man*, Camus also discusses poverty on a more theoretical level. Despite focusing on a specific community, he actually takes into consideration the effects of social stratification on society as a whole. At the end of first part of the novel, Jacques realizes the emptiness and anonymity of the post-war generation in which he finds himself. Within Jacques’ declaration of his realization, Camus writes, “But after all there was only the mystery of poverty that creates beings without names and without a past” (Camus, *First Man* 194). Camus declares that poverty is the cause of an alienated and unconscious lifestyle. Throughout the novel, he discusses how poverty is run by the present for the present in which there is no dialogue or desire to understand or question life. A poor family’s goal is simply to protect and provide for itself. Thus, they have no time for anything else while the bourgeoisie, with time and money, have the possibility to leave a true, conscious existence. Consequently, once again, class stratification causes alienation. This idea of time and money is also discussed in *A Happy Death*. Poor Meursault steals money, and thus steals time, from a rich Zagreus in order to find meaning in his life, a virtue that is only possible with money, a virtue that is specific to the bourgeoisie. The working class is restricted to an alienated and dehumanized existence, where everyone is anonymous in their attempts to survive in a world they don’t truly understand, or even have the chance to understand.

Consequently, themes of social stratification, alienation and dehumanization are key in Camus’ philosophy as well as in other scholars’ ideologies. All four authors agree that society is divided into two strata: the upper strata and the lower strata. The upper stratum personifies the rich oppressors and accordingly the lower stratum represents the poor and oppressed. This clear societal division

dehumanizes and alienates the lower class, which is lost to a world of anonymity and suffering. In this logic, the rich can be associated with *badness*, while the poor are associated with *goodness*. However, it seems difficult to make such an assumption. Indeed, the problem caused by social stratification on humanity as a whole, mostly concerning freedom and oppression, is actually infinitely more complex.

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Dress to Digress: An Investigation of Japanese Street Fashion

Seika Nagao

Fashion is known to be a way to communicate one's ambiguities and ambivalences. Fred Davis says that "what [fashion] communicates has mostly to do with the self, chiefly our social identity as this is framed by cultural values bearing on gender, sexuality, social status, age, etc... cultural ambivalences are what have fueled the endless and repetitive cycle of fashion" (Davis 191). Specifically, Davis brings up the concept of anti-fashion, fashion that portrays one's ambiguities and ambivalences towards mainstream culture. He says anti-fashion originates from the "desire to differentiate [oneself] symbolically from others in the society" (Davis 166). Anti-fashion, thus, is a rebellion towards the popular fashion, stemming from ambiguities towards traditional culture. The idea of anti-fashion can be projected onto Tokyo youth street fashion. Walking down the streets of Harajuku, the center of Japanese street fashion, one will see a style that contradicts the traditional Japanese fashion. Tiffany Godoy says, "Though Japanese cultures holds a strong allegiance to tradition, Harajuku is the antithesis" (Godoy 11). Instead of choosing a simple, elegant dress style and prizing pale skin, girls wear elaborate dresses with gaudy accessories and purposely put thick layers of dark foundation. The fashion style that the youth of Japan has created has expanded and spread a new subculture. Japanese street fashion expresses the youths' ambivalences towards traditional culture.

The growing popularity of the *ganguro*, literally "face black," fashion style expresses the youths' ambiguities towards the traditional Japanese view on race. Since the 1980's one of the most apparent trends of Japanese street fashion is the rise in the popularity of darker skin, an integral part of a style known as *ganguro*. Kawamura defines *ganguro* as a style where people "artificially tanned their faces and bodies, dyed

their hair, and wore very heavy make up” (Kawamura 53).

Traditionally, Japanese culture has admired “white foreigners [who] are the standard of attractiveness and the bodies for which fashionable clothes are designed” (Black 248). However, through the new *ganguro* style, the youth express their acceptance of Africans and dark skin. Daniel Black comments on the Japanese trend of darker skin, saying “The utilization of an African American style in Japan is of particular interest, which contrasts with the traditional Japanese disdain for Africans and dark skins. The *ganguro* style is the most striking reflection of a shift in the attitudes young Japanese have toward the black body... and the adoption of a de-racialized ‘black style’ among many Japanese people” (Black 249). Specifically, Japanese teenage girls were provoked to oppose traditional racism against women with dark skin. The *ganguro* style is a statement against “stigmatization and racial rejection of young women appearing to flirt with foreign cultures or engage in sexual relationships with non-Japanese men,” an act the lower class was forced to do during the war (Kinsella 153). Young Japanese teenagers, many of whom were lower class, began the trend of *ganguro* as a statement of rejection towards historical stigmatism against women with darker skin. Black concludes that the fashion style “origin[ated] in attempt to resolve tensions and ambiguities in the Japanese sense of racial identity” (Black 253). The ambiguities and oppositions towards traditional Japanese views on race and skin color gave rise to the *ganguro* fashion style that now can be seen throughout Tokyo.

In addition, Japanese street styles are a representation of the youths’ desire for fun, going against the hard-working, conservative social culture. Japanese street fashion mainly consists of wearing exaggerated styles of make up and accessories. Judy Park says this is a way to “express their need for freedom... because many are not financially independent from their parents and either have to work hard, or rebel and pursue a work-free, fun life” (Park 17). By wearing bright, vivid colors, the Japanese youths seek “fun and youthfulness” and aim to “express a strong divide between them and the mainstream” (Park 18). Yuniya Kawamura also talks about subcultures, such as Japanese gangs, and explains how fashion is an integral part of being accepted into the community. Japanese gangs are exclusive groups of youths with set values deviating from the norm. They speak and dress in a particular

way as they hang out in particular district of Japan (Kawamura, 51). Kawamura says, “Subcultures were seen as a defensive reactions to limited social opportunities” (Kawamura, 60). Gangs are seen as a form of rejection towards the Japanese hard-working social community. Because fashion is used as a medium to gain attention, the gangs have strict criteria of dress. The expectation in dress is similar to the *ganguro* style, with dark skin and dyed hair, and also requires vivid colored clothes with high platform heels. Kawamura quotes a former gang leader who says, “These kids who look normal are not for us. They are totally uncool. They are not welcome to our gang” (Kawamura 62). Thus, fashion is a physical statement for Japanese gangs in order to promote opposition towards the conservative working culture. Through Japanese street fashion, the youths oppose the hard-working older generation and express their ambivalences towards the traditional Japanese culture.

Lastly, Japanese street style can be seen as a feminist act against the traditional views of sexuality. Kinsella states that street fashion contrasts the traditional desire of women’s “untouchable, guileless virginity” and now, because of burgeoning street fashion, there is a “consistent turning away from the trappings of traditional Japanese femininity and idealized female Japanese looks” (Kinsella 144). He argues that the traditional constraint against women influenced women to dress in a brazenly sexual way and began to “provide a rapt national audience...[who now] entertain cultural digressions” (Kinsella 145). The trend of the *ganguro* style, that represents the youths’ ambivalences towards traditional views on race, can also be interpreted as an opposition towards sexist views. As mentioned earlier, traditionally the Japanese denigrated those with darker skin, because it implied sexual interactions with foreign men during World War II. Ian Condry states how the *ganguro* style represents sexual “liberation, [as] some Japanese women escape oppressive gender relations in Japanese through their relationship with Western men” and allows women to publically celebrate their sexuality (Condry 656). Young Japanese women also dress in *Lolita* style, wearing dresses with ruffles, a bonnet and ribbon, and a blonde wig, much like a Victorian doll, in order to embrace and flaunt their femininity. The *Lolita* style is known to be princess-like, and empowers the women who wear the style, as they feel superior and confident (Kawamura 69).



Fig. 1: Andrew Wiggins, *Harajuku Cosplay*

Furthermore, the Japanese youths have been influenced by Western culture to oppose conservative views on sexuality. Black says, “Sexuality...can be represented by *gaijin*, [literally, foreigners], who are associated with such qualities, rather than Japanese in whom such behavior is frowned upon. In addition, Kissing and nudity – considered inappropriate public behavior in Japan- are associated with foreign models” (Black 248). Park talks about *Gosu-loli*, a particular *Lolita* style that adds gothic elements to the dress, and says the style “expresses the duplicity and sex appeal of the young Japanese. *Gosu-loli* places importance on expression of self and individuality...and aims to express a Western aesthetic” (Park, 14). Thus, through new street fashion styles, some influenced by the West, the Japanese youth oppose traditional views of sexuality.

The Japanese youths use fashion as a vehicle to communicate their ambivalences towards traditional culture, creating the Japanese street fashion seen today. In Japan, unlike many fashions, Japanese street fashion is only seen amongst teens and at the latest amongst those in

their early 20's. While wearers of Japanese street fashion create an identity deviant from mainstream, the Japanese youths soon retire from wearing the style and convert back to the mainstream Japanese fashion as they realize the necessity to find a full-time job and devote time to their family. Thus, Japanese street fashion can be seen as a brief fad for youth of Japan, a reflection of *hankou-ki*, the period of retaliation during puberty. Yet, as the youth in Japan eventually shy away from street fashion, in the West, Japanese street fashion is receptive to women of all ages, as celebrities such as Gwen Stefani are seen actively promoting the Harajuku style. Nevertheless, Japanese street fashion is still intact over generations of Japanese youths and the style originally influenced by Western styles has now spread its popularity overseas. The exclusive look creates a bond across wearers and becomes a symbol of a membership to a distinct Japanese youth subculture.

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Instructor: Jacqui Sadashige, Critical Writing Seminar in Cinema Studies: Dressed to Thrill

Heralding Change: The Significance of the Role of Prior Walter as Prophet in *Angels in America*

Frank Wolf

“Greetings, Prophet! / The Great Work Begins: / The Messenger has arrived,” cries the Angel of America as she makes her entrance in Tony Kushner’s two-part play *Angels in America: A Gay Fantasia on National Themes* (Kushner, *Perestroika* 43-44; act 2, scene 2). She glides gracefully onto the stage, floating just above the bed at its center. Prior Walter, a gay man afflicted with AIDS at the height of the AIDS crisis in 1985, lies in his bed, clearly terrified by the Messenger’s sudden appearance. Unbeknownst to him, the Angel would soon tell him of his destined role as the American Prophet. According to the Angel, the American Prophet must spread the message that humanity is to stop its “progress” and “movement” (Kushner, *Perestroika* 50-55; act 2, scene 2). If he fails to do so and allows humanity to continue on its current path, the Angel explains, the universe will fall out of balance and ultimately come to an end. Although Prior ultimately defies the will of the Angel, he lives on for years after his initial diagnosis with AIDS. Many scholars feel that Prior’s surviving serves an important purpose for Kushner. There is a substantial body of research that states that Prior becomes the primary vehicle for the formation of one of Kushner’s key statements made in the play through these very actions as prophet. Scholars agree that Kushner employs Prior’s role as prophet in *Angels in America* to encourage queer individuals to become proactive participants in American history.

Before examining the significance of Prior’s role as prophet in Kushner’s *Angels in America*, it is essential to understand the historical context into which *Angels in America* entered. When *Part I: Millennium Approaches* premiered in 1991 (followed by *Part II: Perestroika* just over

a year later in 1993), America was still in the throes of the AIDS crisis. Although there is not a finite time period defined as the AIDS crisis, it can be thought of as the years between 1981 and 1995 during which the United States experienced a rapid increase in the number of AIDS diagnoses (Osmond). By the time that the annual number of deaths from AIDS peaked at 50,877 in 1995, the total number of AIDS-related deaths in the United States had surpassed half a million (Osmond). While the demography of the syndrome has since shifted, AIDS primarily afflicted men who have sex with men from the early 1980s through the mid-1990s (Osmond). Despite the medically undeniable severity of these years as the numbers of new infections and deaths reached those indicative of an epidemic, the crisis was almost completely unaddressed by the Reagan administration. According to acclaimed essayist and theatre critic Frank Rich, former President Reagan “didn’t pay more than lip service to the topic until a speech in May 1987” (Rich). Furthermore, science was politicized to such a degree in the Reagan White House that research proposals that so much as mentioned the phrases “gay” or “anal sex” risked losing grant funding (Rich). With an indifferent president and a wholly stifling sociopolitical environment, the queer community was left feeling largely powerless, suffering in silence through a history that it had little power to alter. According to many critics, it is from this silence that Kushner calls out for queer individuals to be the instruments of progress they needed.

Scholars agree that Prior’s refusal of the prophecy thrust upon him by the Angel serves as Kushner’s strong endorsement of a queer individual taking a proactive role in writing the American narrative. When Prior ultimately dismisses his role as the American Prophet before the Angel of America, he also rejects her offer for an end to his suffering by telling the Angel, “Even sick. I want to be alive” (Kushner, *Perestroika* 134; act 5, scene 5). While this may seem to be only a refusal of his own suffering at first, scholars agree that Prior (and Kushner through him) is also defying the silent suffering of all those afflicted with AIDS during the Reagan years. Rich discusses the Reagan administration’s indifference towards AIDS patients in his article “Angels, Reagan, and AIDS in America” and states that Kushner’s play delivers a “piercing” response, specifically through Prior (Rich). In explaining this commentary, Rich references the words of Prior as he says, “We won’t die secret deaths

anymore” (Kushner qtd. in Rich). Rich thus illustrates Kushner’s call for the rejection of indifference toward queer individuals through Prior. This significance of Prior’s rejection of the Angel’s prophecy can be extended further for other scholars. Ela Nutu writes that Prior’s defiance is an example of how *Angels* “queers the hierarchical systems... in which homosexuals ‘have zero clout’” (7). Nutu asserts that Prior’s defiance is not just of the intolerance of the “systems,” whether they are organized religion, the government, etc., but also these systems themselves for which Kushner advocates rejection. Kushner calls for queer individuals to proactively reject of the indifference that characterized the AIDS era under the Reagan administration and the systems that enabled it just as Prior did.

It is not only through Prior’s rejection of the Angel’s prophecy but also through his subsequent repurposing of his role as prophet that Kushner advocates the queer individuals to proactively engage the writing of American history. When the Angel first makes contact with Prior, she tells him, “The Great Work Begins” (Kushner, *Perestroika* 44; act 2, scene 2). Through his denial of his destiny as the American Prophet, Prior not only denies the Great Work to end humanity’s progress but also becomes something of a prophet for Kushner, a voice in the play for Kushner’s commentary on queer progress. While examining the law motif that pervades Kushner’s *Angels in America*, John R. Quinn comments that *Angels* “is a revision of redemption, a retelling of the orthodoxy’s claims about salvation” (89). In his discussion, Quinn makes it clear that the primary vehicle for this revision is Prior, Kushner’s prophet who defies the end offered by the Angel and offers a new prophecy of continuing progress, namely for the queer individual. Kushner’s call for progress also manifests through Prior’s “labor of hope” according to Joshua Takano Chambers-Letson. Chambers-Letson discusses philosopher Ernst Bloch’s understanding of progress as driven by hope. He elaborates, “The hope that appears on stage before me [as Prior calls for progress before the Angel and during his closing monologue] is not a foolish hope that distracts from the suffering of the Now; rather, it is a hope that guides me towards something better” (146). This analysis demonstrates Kushner’s call for queer individuals to become proactive participants in history through Prior is not only through the recognition and rejection of the present suffering from AIDS;

it is a call for queer individuals to hope for and work towards a better tomorrow. For Letson-Chambers, it is through such hope that Kushner’s call for progress through his prophet Prior can be realized.

When Suzanna Danuta Walters mentions Kushner’s *Angels in America* in *All the Rage: The Story of Gay Visibility in America*, she is in the earliest phases of introducing her discussion of whether representation in mainstream media itself is indicative of progress for the queer community. While she returns to many of the other works mentioned in her introduction throughout the remainder of her text, she never returns to the discussion of Kushner’s play. From the arguments put forth by the scholars discussing Kushner’s use of Prior as prophet, however, it seems likely that she would see *Angels in America* as an example of substantive queer visibility that promotes progress. Given the clear trend of scholars who recognize Kushner’s call for queer progress from queer individuals from the voice of the prophet Prior, Walters would almost certainly recognize Kushner’s Great Work through Prior.

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Contributors

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Laura Cosgrove is a sophomore from Milpitas, California studying Biochemistry in the Roy & Diana Vagelos program of the Molecular Life Sciences. She rounds out her science coursework and job researching nicotinic-acetylcholine receptors in Jon Lindstrom's Department of Neuroscience lab with some armchair philosophizing in the Philomathean society halls and, of course, in Dr. Latta's seminar. She would like to thank Dr. Latta for encouraging her to explore Penn's philosophy and writing departments further and hopes that balances out all the brain manipulation she'll be doing in the long years ahead as a starving academic.

Augusta Greenbaum is a sophomore in the College, double majoring in English and Art History. Augusta is from Westhampton Beach, New York. At Penn, Augusta is the Fashion Editor for *The WALK* magazine, an Associate Copy Editor at the DP, a member of Disney A Cappella, and a Zeta Tau Alpha sister. As a lover of the fashion industry and Hollywood gossip, Augusta was inspired to write, "*Size Zero Shouldn't be a Hero*," based on the less glamorous underbelly of these fields. She would like to thank her teacher, Caroline Whitbeck, for making Writing Seminar (almost) as good as Nutella!

Clara Hendrickson is originally from San Francisco, and while she misses the Bay Area, she is now a proud Philadelphian. At the University of Pennsylvania, Clara is an active member of the Student Labor Action Project, a group that organizes with workers for economic justice. She plans on majoring in Environmental Studies and hopes to become well-versed in agronomics. She highly recommends visiting the many community gardens and urban farms in Philadelphia that beatify

and empower neighborhoods. Her favorite books include *The Brothers Karamazov* by Fyodor Dostoevsky and *The Sound and the Fury* by William Faulkner. She looks forward to three more years of studying in Fisher Fine Arts Library, running along the Schuylkill, and reading the quotes of Jenny Holtzer's 125 Years installation in Hill Square.

Mark Hoover was born to Swiss-American parents in Egypt and grew up in the Middle East and England. His journey has given him an awareness of many different cultures and beliefs. In particular, Mark has enjoyed encountering diverse religious traditions, both within Christianity, his own faith, and others, especially Islam and Judaism. Taking the Christian doctrine of the Incarnation, that the Word of God took on flesh in Jesus Christ as his inspiration, he endeavors to understand how religious communities incarnate their teachings through their practice and, conversely, how a community's practice shapes its belief. The Incarnation's example of embodiment inspires him personally as well. In his writing, he works to let every aspect of a piece embody its message and in his everyday life he strives to incarnate the love of God through Christ in everything he does.

Pooja Khandekar is a sophomore in the School of Engineering. She is from Paoli, Pennsylvania and is a graduate from Conestoga High School. In addition to her studies, she is a board member for the Society of Women Engineers and a counselor for Camp Kesem, a summer camp for children who have or had a parent with cancer. She is honored to have her work published in *3808* and would like to thank Professor Courtney Rydel for all her help during the writing seminar.

Alain Kilajian was born and raised in the nation's capital. As an Armenian and having graduated from a French International School, Alain has always felt like a citizen of the world. Now, a rising junior at the University of Pennsylvania, he is majoring in Earth Science with a concentration in Environmental Science as well as minoring in the Wharton School in Environmental Management and Sustainability. Alain's education is steering him to become an extremely social and passionate environmental scientist looking to apply his knowledge and experience in order to better our environment and create a community

that can sustain itself. His passion for the world travels beyond the environment. Alain also has a profound interest in writing, cinema and most importantly, analog photography. Finally, Alain always has a smile on his face and want to spread as much joy as he can.

Carolyn Koh is a sophomore in the College of Arts and Sciences, intending to pursue a major in communications with a minor in fine arts. Her love for New York City and visits to various art museums served as inspirations for her research paper. Carolyn is passionate about God, art, food, and travel.

Allison Millner is a sophomore in the Wharton School. When she is not pulling all-nighters at Huntsman Hall, she can be found at the fruit cart on Spruce Street. A native New Yorker, Allison loves to visit other cities and discover their unsung gems on self-guided walking tours. To relax she enjoys making collages, doing crossword puzzles, and developing new recipes.

Seika Nagao, a graduate of Phillips Academy, is a sophomore in the College of Arts and Sciences, studying chemistry. Born in New York and raised in Tokyo, Seika has grown up to love travelling around and finding yummy dishes. At Penn, she loves to dance, being a member of Pan-Asian Dance Troupe and Hype Dance Crew. Seika would like to thank Jacqui for sparking her interest in Tokyo street fashion and allowing her to have such an awesome writing seminar experience.

Saanya Ojha is a sophomore in the Huntsman Program in International Studies and Business. She hails from Chandigarh, a city that lies at the foothills of the Himalayas, in Northern India. She is defined by her curiosity for the world around her. On campus, she is a consultant with the Social Impact Consulting Group, which is a student-run organization offering pro-bono consulting services to non-profits in the Philadelphia area. She is also a class representative on the Huntsman Student Advisory Board. Her involvement with Wharton Cohorts, Penn Speech and Debate and MUSE takes up the rest of her time on campus. She firmly believes that good food is the path to happiness. She loves to read, write poetry, and travel extensively. She greatly enjoyed the critical

writing program under her instructor Dr. Sara Byala and credits her for a marked improvement in her writing style.

Cathryn Peirce, but her peers know her as Cat. She's in the College of Arts & Sciences and serves as the elected College Chair for the Class of 2016. Outside of the classroom, She's involved with ASAP (Abuse and Sexual Assault Prevention), Vagina Monologues, Big Brother Big Sister, and works as a Student Coordinator for Wharton ExecEd. Other information: during bouts of writer's block she hula hoops; her favorite study snack is a peanut butter, banana, and honey sandwich; the names of her future dogs will be ObiWan, Rhett, and Ringo; she loves V8 juice; above all things she believes in forgiveness, individuality, positivity, and self-respect; her favorite literary couple is Dominique Francon and Howard Roark; she dislikes cats; she went to a Quaker high school and considers herself Quaker in spirit, agnostic in practice; She's trekked the Camino de Santiago; and her favorite meal is breakfast.

Alvira Rao is a junior concentrating in Finance and Management at the Wharton School and minoring in Psychology at the College of Arts & Sciences. Having lived in six cities across three continents, she has a passion for travel and international culture. Her experience growing up around the globe has deeply shaped her worldview and values. In her free time, Alvira enjoys cooking, skiing, reading, and attempting the occasional lateral thinking puzzle.

Allison Resnick is a rising sophomore in the College of Arts and Sciences from Montgomery, New Jersey. She is pursuing a course of study in Psychology and Classical Studies. In her free time, she enjoys reading (texts in English as well as Spanish and Latin), learning foreign languages, copy editing with the *Daily Pennsylvanian* and volunteering with her fraternity, Alpha Phi Omega.

Sheila Shankar is a sophomore in the College pursuing a double major in Biology and Gender, Sexuality, and Women's Studies (GSWS). She is on the Undergraduate Advisory Board for the GSWS program and works as a research intern in a skin cancer research lab. Sheila is the founder of POWER, a new women's reproductive rights advocacy group, and is

on the board of Abuse and Sexual Assault Prevention at the women's center. In her free time, she loves to watch movies, read, binge-watch TV, and explore Philadelphia with her friends.

Ilana Springer is a rising sophomore from Stamford, Connecticut. She is majoring in nursing and she is considering a minor in either healthcare management or healthcare communications. She is a member of Sigma Delta Tau and participated in various community service programs on campus during her freshman year. Some things she likes to do are exercise, travel, and try new restaurants in Philadelphia.

Xeno Washburne is a sophomore studying Cognitive Science and Gender, Sexuality, and Women's Studies (GSWS). He is a member of *FWord*, the feminist literary magazine at Penn, and Penn Non-Cis, an undergraduate trans* discussion and advocacy group. Xeno has helped organize the 2013 Philadelphia Trans-Health Conference and is an intern at Bread & Roses Community Fund. He is interested in social justice and activism, poetry, science fiction, and huskies. Xeno would like to thank his professor, Jason Zuzga, for an incredible critical writing seminar experience.

Frank Wolf is a junior in the Roy and Diana Vagelos Program in Life Sciences and Management studying Finance and Biology. Born and raised in Pittsburgh, Frank was a Pennsylvanian long before he became a Quaker. Here at Penn, Frank is an active member of the LGBTQ (lesbian gay bisexual transgender queer) community through his work with the Wharton Alliance and at the Penn LGBT Center.

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