THE LEHIGH REVIEW

A Student Journal
of the Arts and Sciences

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Each year, Lehigh University publishes the *Lehigh Review*, a student journal of the arts and sciences. Each issue contains some of the best writing by Lehigh students.

Any scholarly articles, academic essays, or book reviews may be submitted. The *Review* does not ordinarily accept fiction or poetry.

All submissions should reflect the breadth and depth of the liberal arts. We are especially interested in submissions that draw from the content or methodology of more than one discipline. The *Review* expects students to submit well-researched and well-written work that exceeds a mere synthesis of existing sources. Submissions should demonstrate imagination, original insight, and mastery of the subject.

A. Packer

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Eight

Eight is Great

As the number eight is the cosmic number of good fortune, it is easy to see that our collective survival of the Y2K bug and the mysterious absence of the apocalypse is mainly due to this, the publication of the 8th edition of the *Lehigh Review*. When Christ rose on the eighth day, he proceeded through the 8 pillars of heaven and the 8 paradises, to find us, the humble review staff, putting together this edition, which he later called, "the 8th true way to salvation." In accordance with Jewish tradition, we waited eight days before beginning our ritual bris, carefully snipping away at the papers within. We threw the scraps to our good friend Alfred Packer, who fittingly "ate" the remaining succulent bits of *Lehigh Review* sapience. But rest assured; we kept this issue so perspicacity-packed that by choosing the review as your guide, you, loyal reader, will be traveling along (or near) the Buddha's Eightfold Path. Or are you inclined toward more modern religion? It has been proven that the limit of the *Lehigh Review* as the number of editions approaches 8 equals infinity. (Hint: just turn the edition number of its side.) Even the engineers agree that this, the completion of the eight stages of the *Lehigh Review*, allows for its eternal life in literary journal bliss. If, after reading it, you are not transported to a similar nirvana, we suggest that you appropriately alter the pages and engage in a rousing game of Crazy Eights.

—Peter Nastasi and
Kristen Todeschini

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Terry Su

Greater Implications

I chose the film, *Missing*, as the focus of my English Senior Seminar project as a result of the learning experience I have been engaged in during my college career. Having seen the film for a class, I first thought of it as nothing more than a movie about something monumental that happened in Chile more than two decades ago. I watched it, unhappily, thinking about all the other things I could have been doing and even falling asleep during some of it. In the time between my first viewing of *Missing* and embarking on this project, I have learned a great deal about history, politics, and people. My views on all these subjects are constantly changing, each new piece of information I receive further complicates my thoughts. *Missing* has gone from a movie, the title of which I had difficulty recalling, to being a thought provoking exposition that has forced me to examine, evaluate, and reevaluate almost everything that had once been certain in my own mind.

Missing is a rather confusing film to follow at first. Admittedly, I had to view it a few times to understand what was happening. Perhaps the initial feeling after seeing this film is confusion. However, after having watched it a number of times, what I felt was anger. Each time I watched the film the anger and disgust would grow, so much so that it pained me to watch it again. However, in identifying the cause of my anger, I began to realize many things.

The United States government denied having knowledge of Charles Horman's disappearance. It denied any accusations, especially those of U.S. complicity in the coup that replaced Chile's elected president Salvador Allende with General Augusto Pinochet. U.S. government officials seemed accommodating and willing to help. Charles was nowhere to be found. Perhaps he was hiding from the government because of his political views. Perhaps he was scared that his activities would cause him harm of some sort. "Impossible," his family said. Charlie had nothing to hide and no one to hide from. He was captured and no doubt in a great deal of trouble. The onus was on the United States to find one of their missing, to come through and protect its citizens from mistreatment by foreign nations. The assurances that all that could

be done was indeed being done and that all the resources available to the government were being tapped soon became the "song and dance" that one quickly grew tired of. *Tell me something new. Where could he be? Have you really searched everywhere?* And these were just questions I, as a member of the audience, was asking myself as the drama unfolded. How did the family feel experiencing this awful time firsthand?

Initially I dismissed the questions of the U.S. government's misconduct and a possible cover up, I believed the officials were simply unhelpful. There is no doubt that their replies to questions were well rehearsed, perhaps spoken verbatim from some guide to Politically Sound Responses. Delay tactics were employed in the hope of satisfying the Horman family until they could scrape together something more acceptable for their next encounter.

Drawing Conclusions

However, the U.S. Ambassador, the U.S. Consul, and various officials quickly changed from being incompetent bureaucrats to suspicious men in suits. The callousness I mistook for professionalism was actually anything but that. The reason nothing was being disclosed was because the information the Hormans were seeking was something that was not meant for their ears. One begins to think that the United States had knowledge of Charlie's whereabouts. More horrific was the growing realization that not only did the U.S. know where Charles was, it was responsible for his disappearance. The details of his disappearance were not unknown. In fact, his abduction was very deliberate, calculated, and executed almost flawlessly. Charlie left behind enough information to lead his family to the truth that the American government hoped to bury with his body. How did the U.S. think that it was going to get away with conspiring to eliminate another country's president? More baffling, did it really think that no one would piece together the events and implicate the American government?

Charles Horman died because he knew too much. He found out things that no one was supposed to know and paid for this information with his life. The Charles Horman depicted in the film was described as being nosy: poking around in the affairs of others and uncovering extremely confidential information that the United States government vehemently denied. One gets the sense that if he had just walked with his head down like everyone else, if he had just been content in surviving from day to day, he would be alive today.

The book, *The Execution of Charles Horman*, the basis for the movie, describes a person just a bit different from the one pictured in *Missing*. The author, Thomas Hauser, discloses some disturbing facts about the murder of Charles, not so much who was responsible, but the way it happened. Hauser suggests that Charles did not seek out this information, but rather just happened to be in the wrong places at the right times. The U.S. officials were described as being loose lipped, telling Charles freely that the United States government had been involved in the toppling of Allende's presidency. It seemed as though each time Charles encountered an American in Chile,

the American not only had knowledge of the coup, but was also involved in some aspect of its implementation. If Charles was not being tossed crumbs of information by Navy officials, he was being fed full of information by other American military heads and even foreign embassies. In the wake of the coup, all Charles wanted was to get home to his wife, Joyce (called Beth in the film). His inquisitive side, no doubt, forced him to record all that he had heard and was told. Charles was far from being the meddling young American that he was labeled by government officials.

Wonderment

For me, the most disturbing thought is not the one in which the government is negligent or mistaken, but rather the one in which the government acts on behalf of its people under the premise that it is doing what is in the best interest of the country. Charles was able to find out so much information because the people in possession of those secrets told them freely. They would tell Charles that they had important missions and assignments they were called on to complete, believing that he would show them support, maybe even praise them for what they had done. Charles did not have to play detective, he merely pieced together information that he received from all directions, and figured out that the United States government was the mastermind behind the coup.

After watching the film and reading outside sources about the event, I was completely astounded that in the days leading up to and following the coup many people knew of the U.S government's involvement. Closed roads and curfews prevented Charles and his friend Terry from leaving Vina del Mar, where they were sightseeing. All that Charlie wanted to do was to get home to his wife. Instead, he was forced to speak with any and all government officials available. His pleas for help to return home brought him to the British Consulate, where he was turned away and advised to visit to the American Embassy. "If you need money, I'll be glad to help you along, but as far as your getting back to Santiago, the Americans are the people to talk with. I'm told that they even had prior knowledge of the coup" (Hauser 71).

Was the United States government really so careless as to not to prevent the spread of rumors? Was no effort made to conceal its involvement? How could so many people know something in the little time before and after the coup? As declassified government documents and first-hand testimony would later reveal, the U.S. was also instrumental in the success of the military junta that would not only oust Allende, but install Augusto Pinochet. Pinochet would go on to commit some of the most appalling crimes against humanity that the modern world has witnessed. There is no disputing these facts. I was left wondering why Charles would be told so much confidential information if the U.S. did not want to be linked to the coup. All of the men that Charles encountered seemed to be proud of what the country had done, almost boasting of their incredible accomplishments. I concluded that the United States was not concerned with concealing its involvement because it was not ashamed nor was it worried about hiding incriminating evidence. The United States govern-

ment assumed its decision would be backed by its citizens. It believed it was doing the "right" thing, ridding the world of Communism by any means necessary.

The Way it Used to Be

Salvador Allende saw the pain and suffering that his fellow countrymen were forced to endure. Short on food, jobs, and hope, the Chilean people were too tired to cry for help. Allende came to power and gave his people the relief they had been seeking. Wages increased, healthcare was finally available to everyone, and children and pregnant women were given free milk daily. Chile underwent some incredible changes and life was improving dramatically for the people. It seemed everyone was content except the United States. Allende's policies led to the nationalization of many industries. He had concluded that in order for his country to reach its full potential, the many natural resources and industries it boasted should be controlled entirely by Chile. Allende argued that this was not action against foreign investments, but was intended to give the people what was rightfully theirs. This nationalization had negative consequences for American businesses in Chile, they could no longer reap the rewards of a free market.

The coup provided the United States with a way to remove a man they viewed as anti-capitalist and anti-American. The more legitimate routes to getting rid of Allende were unsupported by the men approached to undertake the task. They had more respect for the democratic process and the legitimacy of the Presidency than to tamper with the people's spoken will. The U.S. was desperate and finally resolved to do anything it could to get Allende out.

Priority—U.S. Interests

Toward the end of the film, the United States Ambassador said to Charles' father that the mission of the government was "a pledge to protect American interests, our interests." Ed responded by saying, "well, they're not mine." Sadly enough, he was wrong. The American businesses operating in Chile were indeed everyone's interest. The right for American businesses to thrive in foreign arenas benefits everyone. "I'm concerned with the preservation of a way of life," the U.S. Ambassador says. But the kind of life everyone enjoys here in the United States is made possible by all the arm-twisting and deal-making abroad. Actions are taken that we never see. Exchanges are made that we never hear about. These are what preserve our way of life. A life characterized by material wealth beyond our wildest imaginations. A life dedicated to getting us what we want, how much we want, and when we want it. A life dedicated to greed. We measure the success of life in terms of property, cars, and bond portfolios; Things that we have always had and now come to believe we are entitled to. U.S. foreign policy makes it possible for all of these privileges to be rights.

The "preservation of a way of life" is indeed a tremendous concern for the United States. This way of life excludes patriotism, honor, and equality. It is founded entirely on the principle that Americans are entitled to anything and everything under

the sun. We see no limits; we acknowledge no deterrents. We have come to believe that this is American culture. Seldom do we ever question how our dreams become reality, how our goals are made easier to achieve, and how this is not true for most other countries. If I can praise the United States government, it is unquestionably for providing us with this jaded perception of reality. The U.S. provides for its big businesses and important corporations and protects their interests. There is no doubt that we benefit from the prosperity of those corporations, not as much as the CEOs and shareholders, but we benefit nevertheless. We do not have to stand for hours in a food line not knowing if there will be anything remaining once we finally reach the front of the line. We do not have to worry about tanks being driven over our white picket fences and government agents dragging us out of our homes in the middle of the night for questioning. We do not have to worry about religious persecution. But there is something greater that we should be worried about.

With the People's Consent

As the citizens of this country, we empower the U.S. government to act in our best interest and to represent our will. We, as the enabling force, need to make it our duty to know how this responsibility is being managed and manipulated. We need to know what the government does in other nations in the name of its people, us.

The U.S. disrupted Chile's way of operating and forever altered the lives of its people. We assassinated a man that was trying to better the lives of his fellow countrymen and put in his place a ruthless, savage murderer. We had no concern for the consequences of this political maneuvering or the people who would no doubt suffer under this new regime. Our interest in Chile was approached politically so that our real interests could be addressed. We were angry that Allende was taking valuable copper mines and nationalizing them. We did not believe he had a right to assume government control over those resources. We wanted our profits up and soaring and those resources were key.

How can I sit here and say that *we* wanted this to happen? How can I insinuate that *we* as Americans ordered this animal named Pinochet to power? How can I say that *we* caused this turmoil? I can use the collective "we" because the U.S. government does so everyday. "Our people," it will say, "Our citizens..."; the government never says, "the President and his closest advisors feel that this is what should be done and that's what we're doing." The American people are given credit for making decisions. Consequently, we should shoulder some responsibility.

We gasp in horror at the atrocities committed in Chile and thank a higher power that it is not an American problem. We are wrong. The government is fallible, no matter how much we reassure ourselves that it is not. It is responsible for all of those dead Chilean men, women, and children. It is responsible for the death of Chile's way of life. It is responsible for the murder of Charles Horman.

Personalizing the Tragedy

Charles Horman's story helped me identify a conflict of interest. We want to ensure a prosperous future for ourselves and live comfortable lives. We want government to safeguard these critical demands. We want government to do as we tell it to do and to act in accordance with the will of its citizens. We claim power over the government, but do not fully accept the responsibility that comes with democracy. We say it should be a government by the people and give this power to a select group who then parade around with our consent and do what *they* please. Perhaps I am guilty of that "anti-establishment paranoia" that Ed hated about Beth. Perhaps I am overly critical of the U.S. government, but one must ask if this faultfinding is unwarranted. If more of us knew and were aware of what is being done in our names, the pool of angry opposition would be very large.

The Ambassador said to Ed Horman in the film that if he were not personally involved in "this unfortunate incident" in Chile, he would probably be "sitting at home complacent, and more or less oblivious to all of this." The Ambassador is right, but it is this sort of inattention to their actions that government officials are counting on. Ignorance further enables them to act as they see fit. If this does not anger anyone, it should. It should also be insulting for Americans to know that their elected officials believe them to be so foolish that they could easily have the wool pulled over their eyes.

Charles' death was ordered because he knew too much, there is no disputing this fact. I believe he was killed because he disagreed with the American government's position. Charles received information that any one of us could have been given, but how many people would have documented everything they had heard so that they could accurately preserve the facts, just in case. In case of what, we will never quite know. Charles' background and personal experiences made it impossible for him to turn a deaf ear to what was going on. What his intentions were for keeping his journal is irrelevant. The fact remains that Charles's inquisitiveness was mistaken for nosiness and the government believed his nosiness to be a sign of disapproval. To them, Charles was a dissenter and needed to be eliminated.

Charles is You and Me

What should scare people is that this seems less like the American way of life and more like those totalitarian regimes that characterize other countries. We as Americans never truly believe that we can lose our lives for objecting to what the government is doing. The case of Charles Horman proves otherwise. Charles' story is our worst nightmare come true. If we do not care about being portrayed as aggressors in other countries or meddling in their affairs, we should care about this. Freedom of speech and thought are our Constitutional rights, but we are never completely safe from oppression. The more closely one examines this situation, the more one will begin to see that in many ways, we are very much like other tyrannized countries. The danger lies in that we do not yet realize the possibility.

Thomas Hauser's book about the disappearance of Charles Horman had many different titles: *Missing: The Execution of Charles Horman*, simply *The Execution of Charles Horman*, and *The Execution of Charles Horman: An American Sacrifice*. I find this last one the most fitting of all. I wonder how many people view Charles' death as a sacrifice. *What kind of sacrifice?* The kind offered to spare others from giving up the lifestyles they enjoy. The men we think of as responsible for preserving our right to freedom, our right to choose and our right to democracy are most likely the men of yesterday who drafted the Declaration of Independence and the men and women of today in the armed forces. We glorify those that go to war, that lay their lives on the line, all to ensure that the red, white and blue flies high for all of posterity to see. We call our heroes the soldiers in the battlefields, the men in command who are able to bring them home safely, and give credit to the president for "his" victories. We call ourselves patriotic because we are willing to display that flag on our porches and observe holidays that honor our country's veterans. We honor those whose actions and contributions to the country are easy to identify. We honor those who allow us to remain detached from the dirtiness of maintaining the American way of life. In this process of identifying heroes, we martyr those who have died fighting, but ignore those who have lost their lives in less glorious ways.

Charles died to "preserve a way of life" for us all. Charles was not actively fighting to reveal truth and seek justice. However, in dying, he brought those issues to the forefront. Charles' death was a tragedy for his family and greatly tarnishes the reputation of the U.S. More importantly, his execution should serve as a wake up call to all those people who think bad things could never happen to an American. The purpose and pledge of American Embassies abroad is to protect American citizens. In the case of Charles Horman, the U.S. Embassy in Chile not only failed to meet its mission, it sanctioned his death.

What is one dead American in the great scheme of things? I argue that the Horman family does not view it that way. They lost a son and a husband. They lost hope in a government that had lied, concealed, misrepresented, and failed them in the end. One death is one too many and the American people should be outraged. Charles Horman's story is only well known because his family took a stand and would not tolerate excuses and lies. How many more stories are out there just like Charles'? How many families decided not to make a stink and retreated to their homes to mourn? I wonder.

The illustrations and advertisements on this and following pages are from the *Lehigh Burr* and the *Lehigh Review* from the nineteenth and early twentieth centuries.

Voltage Wins Votes: The Influence of Politics on the Application of the Death Penalty

Neel Premkumar

Every year, more than 300 criminals are sentenced to death in the United States. Many different publics are involved in these decisions: state and federal politicians make the laws that govern capital punishment; state prosecutors and judges affect the individual trial proceedings; and governors make the final determination of life or death. These public officials are responsible only to the American public. If public opinion favors the death penalty, there is considerable pressure for these elected officials to advocate capital punishment to win votes and be re-elected. This means the public officials are not impartial decision makers and this, in turn, trivializes the lives of numerous people accused of crimes. As a result, over 400 innocent people have been wrongly convicted and sentenced to death and 23 innocent people have been executed in the United States so far (Radelet *et al.* 272). Because of these political pressures, "the death penalty," wrote former Supreme Court Justice Harry A. Blackmun, "remains fraught with arbitrariness, discrimination, caprice, and mistake."

Public opinion polls conducted by ABC News, *The Washington Post*, NBC News, and *The Wall Street Journal* all show that American public support for the death penalty is high, currently around 75% (Vila Ch.6). If the people polled are given other sentencing options, such as life imprisonment without parole plus restitution instead of the death penalty, the percentage supporting the death penalty drops but the majority still supports capital punishment. The public supports the death penalty without knowing much about it. Former Supreme Court Justice Thurgood Marshall declared, "Capital punishment is a subject only rarely brought to the attention of the average American on a personal level. Lack of exposure to the problem is likely to lead to ignorance" (cited in Bessler 134). According to Bessler "a 1991 study found that, on average, test subjects answered only 52% of true/false questions about the factual application of the death penalty correctly, with many test subjects undoubtedly only guessing the right answer" (153). In spite of their ignorance, the public nevertheless equates support for the death penalty with being "tough on crime." In 1992, a Gallup poll found that 65% of Americans not only believe that a public official's death penalty stance is important, but that they would be more likely to

vote for a candidate who supports the death penalty (137). Vila writes, "With this kind of polling data, it is no surprise that politicians are attempting to capitalize on the pro-death penalty public sentiment" (Vila Ch.6). In the eyes of public officials, the American public requires the death penalty and this, in turn, influences all elected officials.

The main goal of state and federal politicians seeking public office is to get elected. If the majority of the American public favors capital punishment, most legislators will also do so. In 1988, because of increased public clamor for the federal death penalty, Congress brought it back. In 1994, they passed a federal crime bill which created over 50 new federal offenses punishable by death. In 1995, members of Congress canceled federal funding for the death penalty resource centers were initially created to deal with the inadequate pool of qualified lawyers willing to represent death row inmates in the appeals process. After the widely publicized Oklahoma City bombings in 1995, the U.S. Senate voted unanimously, 97-0, that a jury should have the right to impose the death penalty for that particular crime. Like federal legislators, state legislators face the same pressure to favor capital punishment. Director of the Southern Center for Human Rights, Steven Bright, explains, "Because the vast majority of Americans seem to favor capital punishment, there is absolutely no political advantage in opposing it." A 1997 nationwide survey of legislators showed 42% believed that a vote against the death penalty would "definitely hurt" their re-election chances (Vila Ch.6). Instead of being impartial trustees of their office, politicians use their great legislative power to protect their chances of re-election. They are not impartial law makers to the detriment of the American system of justice.

Like elected politicians, state and federal prosecutors are under similar pressure to support capital punishment. Because many prosecutors face public elections more often than most politicians, prosecutors must constantly support the death penalty to stay in office. As Vila says, "Prosecutors who ask for the death penalty too little, like Louisiana District Attorney Marion Farmer, are often defeated at the polls" (Ch.6). Even popular prosecutors who refuse to bring capital prosecutions run the risk of actually being taken off their cases. In 1996, New York Governor George Pataki removed Bronx District Attorney Robert Johnson from a murder case against an ex-convict accused of killing a police officer, because Johnson opposed the death penalty (Ch.6). The system provides great incentive for prosecutors to seek the death penalty. Even Attorney General Janet Reno, who is personally opposed to capital punishment, said, "If there is death, if death occurs, the death penalty is available, and we will seek it."

Most public prosecutors have considerable discretion in seeking penalties. Some prosecutors will go to great lengths to get such death sentences. Jesse Dwayne Jacobs's case provides a compelling example; he was executed in 1992 despite the fact that prosecutors knew he had not killed the murder victim. Pennsylvania District Attorney John Morganelli admits, "Politics and public pressures can have a definite effect on public prosecutors" (Morganelli). But, it is truly horrible when innocent people

have to die because prosecutors are forced to use the death penalty or suffer political defeat.

There is considerable political pressure for state judges who decide capital cases. Of the 38 states that have legalized the death penalty, 32 states subject their judges to elections or retention votes (Vila Ch.6). This situation makes state judges highly susceptible to public opinion. As lawyers, Mark Minnoti and Rick Tompkins said, "To look tough on crime, most judges will adamantly support and even pursue the death penalty." During his re-election campaign in Texas, Judge Stephan promised to request the death penalty for murderers and institute sanctions against attorneys who file frivolous appeals in death penalty cases (Ch.6). According to the *Canons of Judicial Ethics*, judges "should be unswayed by partisan interests, public clamor, or fear of criticism" (cited in Vila Ch.6). Unfortunately this vision does not represent reality. According to Vila, "One statistical study even showed that state supreme court justices 'who otherwise tended to support defendants' claims in criminal cases, changed their minds if [they] were nearing a reelection contest'" (Ch.6).

Judges have tremendous power to influence a jury's sentencing during a trial. In some death penalty states, including Alabama, Delaware, Florida, and Indiana, judges have the power to override jury verdicts in capital cases (Ch.6). This power is constantly abused, as nearly 25% of all death sentences in Florida and over 30% of all death sentences in Alabama have been imposed due to jury overrides (Ch.6). Vila recounts that "a 1995 study confirmed that, where elected judges are permitted to override jury verdicts, 'judges override jury sentences of life imprisonment and impose death far more often than the other way around'" (Ch.6). The pressure of public opinion and political needs means that state judges impose the death penalty and endanger the lives of many people. Proof of this lies in the fact that federal judges, who are appointed for life and not subject to outside political pressures, find reversible errors in over 40% of the capital cases they review from the states (Vila Ch.6).

State governors have considerable control over capital punishment; they can choose to sign a death warrant, set a date for execution, postpone an execution indefinitely, commute a death sentence to life imprisonment, or issue a full executive pardon. Governors truly have the power over life and death, the last vestige of the divine right of kings. Consequently they bear a heavier burden to support capital punishment than any other public official. Because they are always in the public spotlight, governors must comply with the pressures placed upon them in order to get elected. Many governors are fervent advocates of capital punishment to please the public. When Florida Governor Bob Martinez ran for reelection in 1990, he ran television commercials proclaiming that he had already "proudly signed some 90 death warrants in the State of Florida" (Vila Ch.6). When former Texas Governor Mark White ran for reelection in 1992, he aired a gruesome ad in which he strode triumphantly past photographs of the people who had been executed while he was governor. New York Governor George E. Pataki has publicly promised to sign death penalty legislation the moment it reaches his desk, as well as Texas Governor George W. Bush who has

already made serious widespread efforts to cut Texas's post-conviction appeals process in half. There are many gubernatorial candidates who are personally opposed to the death penalty but will publicly support it to get elected. Former Arkansas Governor Bill Clinton strongly opposed the death penalty in his first term. When he was not reelected in his next gubernatorial bid, Clinton's position seemed to change overnight. Former Virginia Governor Douglas Wilder, Georgia Governor Andrew Young, and California Governor Dianne Feinstein all changed their public position on the death penalty for the sake of getting elected. This political partiality has dire effects when governors are forced to use their official powers as a show of force in support of their adopted political positions.

The importance of this show of force is seen in the declining number of commuted death sentences. Currently, there is one commutation for every 40.2 death sentences, whereas 20 years ago there was one commutation for every 6.3 death sentences (Ch.6). As clemency expert Daniel Kobil notes, "Wariness of political repercussions explains why the number of commutations has declined since 1982, even as the number of persons slated for execution has increased" (cited in Nakell 65). This startling statistic reflects the fact that, as Vila says, "Today's governors are afraid of being labeled soft on crime if they commute death sentences" (Ch.6). Even though governors are supposed to have considerable discretion and be impartial in such matters, because of political pressures, their choices and their impartiality are both severely limited. Evidence of the system's corruption is seen in the words of Robert Alton Harris, a man sentenced to death who refused his constitutional right to appeal to the Governor of California, saying that he could not expect a fair and impartial hearing from the Governor and had no wish to take part in an "empty game." When dealing with a man's life, however, a show of force in a political game should not be allowed.

The most troubling error in capital cases is the conviction, imprisonment, or execution of an innocent person. In their 1992 study of wrongful convictions, Radelet, Bedau, and Putnam identified 416 cases since 1900 in which an innocent person was convicted of a capital crime (Radelet *et al.* 272). In more than 25 of those cases, the condemned person came within days or even minutes of being executed. And, in another 23 cases, the innocent person was executed. Public officials exercise great power to influence, regulate, and even control capital punishment. But, when these officials take a one-sided, biased stance on the issue in order to further their own political gains, the impartiality of the entire justice system is compromised. As former New York Governor Mario Cuomo, a firm opponent of capital punishment, said of public officials, "You do what you have to do to win. You lie, you cheat. Whatever it takes. But engage in civil discourse? Forget about it. You want to win, you follow the polls. Supporting the death penalty is just the epitome of the syndrome. It's the shepherds following the sheep, without stopping to think about what happens when the sheep get to the cliff." Ultimately, these politically motivated actions of public

officials are truly a travesty and a crime against democracy. And what lies over the cliff? The lives of so many innocent people who were taken for granted in order to appease the public majority.

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Behold, The Molly Maguires Mystified

Peter Aaron Weisman

The History:

A complex form of martial law, the organization known as the Molly Maguires, ruled the Pennsylvania coal mining industry of the 1850s-70s. In this area, during this time period, the only jobs for the Irish were found in the mines, moonshine, or moving it on down the line. It was before minimum wage, before child labor laws, and before safe working conditions. These were the times of extreme racism within European ethnic groups. These were the times of the Molly Maguires.

Since the dawning of the industrial revolution, which produced the stratification of socioeconomic status into a competitive, as opposed to cooperative, class hierarchy, conflict theorists have appeared to define the unjust. From hard working men wanting enough food to feed their families to Homer Simpson struggling for a dental plan, from William Blake's poetry to Karl Marx's manifestoes, from Che Guevera to the Mexican Zapatista movement, the Molly Maguires to the WTO riots in Seattle, Jimmy Hoffa to Rage Against the Machine, the desires to upgrade the conditions of the working class have had a continual role in justifying conflict. In so doing, they often provide equilibrium to keep capital interests in check or motivate countries to institute new formats of rule. And they often fail, becoming martyrs. Their motivations appear to offer purpose, identity, and release of a violent rage inherent inside the tribal nature of humans, in a world of disintegrating, or disintegrated, tribes. Can these tribes live without enemies? Can our one-world order do the same?

> Neither law, nor philosophy, nor reason, nor spiritual counsel has prevailed against this primitive element in man's nature [violence]. The upward path of civilization, and it has been upward, is twisted by it, leaving grim milestones in appalling quantity (Lewis viii).

The Molly Maguires were one group of conflict-theorists, one tribe, both causally and ethnically; and one grim milestone. The 1970 movie, *The Molly Maguires,* is based on their activities. What they were and were not is negotiable. The Molly

Maguires, either viewed as Godless anarchists or labor activists, were an ethnoreligious terrorist force active from the 1850s to the 1870s. If they are considered a labor force, albeit, without visible labor goals, then this was the last time on American soil that the left wing used more violence than the right. If they are not, then this was yet another cyclical occurrence of cultural anarchy and violence, much like the Hell's Angels and Punk music, only much bloodier and better organized than anything Sid Vicious conjured.

> A Mahanoy City man, James Herschel, was playing his weekly game of cards with the same people he had for five years when he remarked that he would never hire an Irishman because they were "all a bunch of goddamn Mollies." Two nights later he was found walking, in a daze, by the river. Both his arms were broken, his skull had been fractured, and his tongue ripped out by its roots (Lewis 62).

Their name is something of an enigma. Multiple sources say it stems from the isle of Eire. When absentee English landlords placed fellow English, Irish Protestant, Scottish, or Welsh in their place, cutthroats rebelling against unreasonable taxes took this name. Molly Maguire is said to have been an Irish woman, a widow, killed by the British for not leaving her cottage after the English made a motion that did not allow Catholics to hold land. The Irish were hopelessly shut out from their own land. A cross-dressing trend among angered native land tenants was born.

"Take that from a son of Molly Maguire!" was often heard before a person was bashed accordingly. During the potato famine of the 1840s, it mattered little whether they were persecuted; no violent retaliation would stop the suffering of starvation. The influx of Irish Catholics in America rose in a J curve. These dark times of persecution for Irish Catholics would not get better by crossing the Atlantic.

The origin of the Mollies in America probably occurred during a bar room brawl when someone shouted the catch phrase. They were not surprised to find continued persecution in America. Persecution was something they were used to, having arrived from their homeland, itself impregnated with foreign persecutors. What is known of the Pennsylvania Mollies is that they worked within the legal organization "The Ancient Order of the Hibernians" (AOH), the largest fraternal organization at this time, larger than the Masons.

What is unknown as far as the validity of their name, their communal or individual allegiance to the name's use, to the AOH, the date of their founding in America or under what circumstances, becomes redeemed with the articulate documentation of their inner workings. This vision we receive on account of Alan Pinkerton's most infamous detective, James McParlan.

The Mollies were made up of Irishmen, some had been mix-bred in the evolution of mongrel America, but almost all were full-blooded Irish Catholics, a demographic shunned from work in all arenas except the most menial. Most members worked in

the mines. They hid amongst a bigger organization, The Ancient Order of the Hibernians. Each village had a body, with a carefully selected body master. The organization was highly intelligent in format, with each microcosmic community having its own body master, treasurer, secretary, and outstanding members (brethren). The county delegate for Schuylkill county, otherwise known as "The King of the Mollies," was John "Black Jack" Kehoe. The AOH/Molly connection is unknown and might have varied from body to body.

The body divisions would meet to discuss societal events, perhaps terrorist acts, and other issues. People attempting to undermine the organization were fingered and brought into the body's discussion. Decisions were made as to proper action. For example, if a brother had a problem with a supervisor who had fired him for appearing drunk at work, or cheated him out of the proper pay for a carload of coal, or if there were a man who had spoken out against the Mollies, be him in the clergy or not, the body would listen to the case, those for and those against, and then vote in accord to democratic law upon the requests of the antagonist and protagonist. If murder, a crippling, or a lesser beating was decided upon the job would usually be allotted to another "body" across the county. The men in the local chapter would be advised as to the time/space reality of the assault and then set up valid alibis for themselves.

The imported Mollies would perform the task at hand, dissolving into the wooded landscape to hike or take a train back to their hometown, usually having performed the task in public, during daylight and as unknown strangers to the village witnesses. Likewise, the "return of a favor" would be granted upon request. In this way, the organization as a whole was able to secure for itself a form of anarchic, martial law, which none dared defy. The reign of the Mollies lasted more than two decades without a single conviction. Until the organization was destroyed in totality, only one trial went to court the entire time and it ended in a mistrial.

James McParlan, an outgoing Irishman, had been hired by Alan Pinkerton on behalf of Franklin B. Gowen. Gowen, the former D.A. of Schuylkill County, embodied the epitome of the fabled coal baron, starving out families while living in luxury. His 1889 suicide in a Washington D.C. hotel room reflects the statistic that puts rich, white males on the top of the suicide charts. Gowen was the owner of the Reading Coal and Railroad Company and wanted control over the manufacture of coal to experience increasing profits. In order to destroy the labor unions, which he saw as reducing his profits, he created the myth that the AOH and the Mollies were aligned together. He even alluded that they were one and the same with any active labor union, which gave him the government's consent to begin a private sect of police officers, The Coal and Iron Police.

When it came time for the trials, the all Pennsylvania Dutch juries, many of whom spoke no English, bought Gowen's Hibernian/Molly connection and convicted men based on their membership with the AOH. They fell for what the prosecution wanted,

a belief that the two went hand in hand. They might have and they might not have, perhaps depending entirely on the micro village community.

In late October 1873, James McParlan, concealed by a new name, James McKenna, set out on a mission, which would take him nearly five years. He became a Molly Maguire and only reported to one person – Captain Robert J. Linden of Philadelphia. Only three people knew his true identity: Gowen, Pinkerton and Linden. Slowly, McParlan made headway into the organization, gaining respect among the criminals, stopping many crimes from occurring, and reporting the inner workings of the society. He was not adamant in stopping the crimes and therefore the murders continued; he needed the violence in order to have a case. According to Kehoe, he let the murders happen, fully knowing and occasionally even voting for such acts. Eventually he accumulated enough evidence to testify on the stand, and undermine one of the tightest terrorist organizations ever to have been bred on American soil. One man brought twenty years of rule by the Molly Maguires to a crushing end.

The Mollie Maguires were aware of suffrage. John Kehoe had a mind for politics and he attained the future government's friendship with the Irish vote. In return, the governor, John F. Hartranft, granted only one pardon, which arrived five minutes too late to save James McDonnell, the hairy man from Tuscarora, who was hung with his pardon detained at the jailhouse door. In the end, the Mollies were stomped out of existence and Governor Hartranft did not raise a finger to help the twenty accused men from swinging on the gallows. The judge who presided over the trials was Cyrus L. Pershing, the man who had lost the race to Hartranft for the governorship. Pershing has been berated by revisionist historians for his biased emotional paradigm.

In the end, twenty men were hanged, the guilty along with the innocent. At the time, proving a man a member of the AOH was enough for the often non-English speaking Pennsylvania Dutch juries to find the said man guilty. Pershing sent most to hang. The Molly Maguires were through. To the dismay of the coal barons, the unions gained the strength they so desperately needed and, in doing so, joined to create the United Mine Workers in 1890, the most powerful labor force seen to date.

The Movie:

Those who perceive the past with an opinionated set of eyes are prone to exhibit their opinion in current cultural negotiations. In this way, history creates reality. To understand the living, one must commune with the dead. The role of film creating this history, creating these realities, these understandings, these communal episodes, is fundamental and irrefutable. Lenin purposes that the right words are worth more than a hundred regiments of men. He went on to assert that the most powerful form of media propaganda is the motion picture image.

In conjecture, the image shows action while the word records what most pay no heed to unless it is spoken, mingled with image, or taught to the heart. After all, it was not so many generations ago that finding someone in the community who could

read was a task itself. The image has always been integral in relating religion, politics, news, etc. Indeed, to teach with the mind is mathematical, logical; to teach with the heart, such as the voice, is genius; to teach with the image is an integral facet in recreating one's paradigm in the student's perception. The tactic of using image is utilized by politicians, church leaders, corporate media, and cult leaders, alike.

The film, *The Molly Maguires*, documents the historic infiltration of the informant, James McParlan, a.k.a. McKenna, into this group of disgruntled Irish coal miners. The Molly Maguires is based on history, but projects a fictionalized version of the real events, itself an ambiguous tale. Sources for Walter Bernstein's script are obscure, as he was not available for an interview. There are many available documents pertaining to the Molly Maguires. All have historical discrepancies ranging in degree. The organization was secretive and when it was uncovered, people published documents that looked at the same situation, but from different angles. Rumors were the only constant.

Walter Bernstein, and director, Martin Ritt, were both blacklisted from the movie business due to their political attribution, not nameable, but certainly left-wing conflict theorists. They were persecuted during the Eisenhower witch-hunts for various petitions they had signed, movies they had made and interviews they had given. They were both labor-sympathetic. The film reflects this by centering on the inexplicable working and living conditions, racial overtones and labor motivations of the Mollies.

The film fictionalizes the relationship between the undercover Pinkerton detective James McParlan (a.k.a. McKenna) and John "Black Jack" Kehoe, King of the Molly Maguires. In historical reality, they were not close; mere associates from different Molly Maguire bodies. The fabrication of this relationship is blatant.

The old adage in film, "show me, don't tell me," is an accurate cliché. Unfortunately, the film is invalid in its historical representation. It fails to show the depth and breadth of the organization's format, lengthy time frame (almost two decades), extreme acts of violence, and the reality of its downfall. The film does, rather basely, tell the traits of the organization through dialogue, spoken in often-unrecognizable broken English. It also fails to communicate the amount of energy James McParlan exerted into his undercover identity of James McKenna.

In approaching *The Molly Maguires* from a scholarly perception, one witnesses the dialogue portraying information true to historical form, regardless of the name changes, plot enhancements, and underlying goals. The actions (what the audience will remember) show the proletariat fighting horrible working conditions and poverty. What we are shown is often emotionally trumped up relationships set to provide melodrama, but also shown is the truth as seen by the pro-Molly sentiment. The film is therefore, classifiably, pro-Molly. Certainly the Pennsylvania government's pardon of each Molly Maguire hanged allows this perception to gain some validity to the masses. Still, it is probable that the filmmakers cared nothing for the masses or authoritative perception.

The movie is good with specs. True to the dialogue, the inner workings of the Molly Maguires are shown to exist with a more exclusive bunch operating inside the AOH. These realities are somewhat of a historical enigma because the workings of John "Black Jack" Kehoe's body, in Girardville, were never documented. No one knows how intimately the Hibernians and the Mollies were in any given body. However, it is documented that John "Black Jack" Kehoe was the Schuylkill County delegate of the AOH.

The movie only mentions Franklin B. Gowen in passing and he is not shown in his full role. The film separates the AOH and the Mollies with an assumed secret code of silence between the two groups. For example, one night when the two organizations shared the meeting room as Hibernians at Frazier's they split apart when the Mollies lingered behind to discuss the business of killing a supervisor, John P. Jones. The murder of John P. Jones was what eventually brought the Mollies to their knees. The men responsible were caught, James Kerrigan among them (the Molly that turned state's evidence to save his neck).

Kerrigan is a small character in the film, a member of the Hibernians and the owner of a goat that eats Mrs. Kehoe's cabbage garden. In actuality, Kerrigan was a Molly Maguire and a social butterfly from Tamaqua, far from Kehoe's Girardville body.

The secret code of allegiance between to two organizations and the community at large gains validity when the amount of alibis provided for the supposed murderers points to one thing – a total community effort to keep the law away from the Mollies. It is not apparent if these alibis were motivated by fear, religious focus against capital punishment, or loyalty.

The movie accurately *tells* about the organization, but hardly *shows* its complexities, the different territories, various contacts, control of suffrage, differing personal and institutional motivations, etc. To the unobservant audience, many of these complexities are surely missed. Missing these complexities destroys their historical reality. This is where the film fails. In this time period, the coal regions were controlled by violence and systematic anarchy. It was much different than fifty years later with the 1920 bands of John Dillinger, Pretty Boy Floyd, Machine Gun Kelly, Bonny and Clyde, and Baby-face Nelson, etc. The Mollies were highly ordered and localized, more like Al Capone.

The Mollies were anti-draft and so vehemently resisted the government's force that President Lincoln declined to send army troops into this violent section of America to collect draft dodgers for fear of the circumstances. It seems that the Mollies were successful in scaring off the U.S. army. One would never suspect their power while watching the film.

This time/space reality is long before the working class became blunted intellectually by simplistic comfort and television. Back then the working class, the Irish Catholic in particular, were blunted intellectually by malnutrition and the Roman Catholic Church. The Church is an obvious social/political organization with deeply rooted

emotional attachments allowing it to control the philosophical paradigm of its followers. This truth is basic Marxism. The Church's support of Franco in the first war of ideologies, the Spanish Civil War, tells us of its attribution to controlling the people. Television, media, and comfort offer a somewhat parallel function in dulling the edge of current political reform, which would otherwise cut special interests away with.

The film uses Father O'Connor, a righteous priest, to express the historical role of the Church. The Church adamantly shunned the Mollies for their activities, going as far as to excommunicate them years before the organization was crushed. Mollie activity flourished anyway, often attacking clergymen who had, from the pulpit, declared the Mollies sinners.

The motivations of the Mollies are difficult to name. They obviously wanted coal mining to offer better pay. They probably would have enjoyed more respect for Irish in the market place, but they had no plan. The proletariat motivation is presented by Black Jack Kehoe and Brian McAndrew. The fiery, animalistic rage of the human condition becomes mingled with disgruntled worker in an unintelligent parrot, Thomas Dougherty. The redheaded Frazier, I would imagine as one going along with his friends, wanting nothing more than to square off the boundaries of his tribe and beat on those in its opposition.

Upon entering the dynamics, McParlan (a.k.a. McKenna) sets himself up in line with McAndrew and Kehoe, but represents himself as a more violent person, set on revenge with a cold, clear, intelligent logic. He is not lost in constant discrepancies like Dougherty, or silent and violent like Frazier. Also, he is not nihilistic like Kehoe's stoic, non-drinking, Puritan energy, which allows McParlan/McKenna a place in the circle as a strong mirror to Kehoe's leadership. This understanding of McParlan/McKenna's masked-motivations and violent expressions makes him a powerful image of extremes. One extreme is Jamie McKenna, he is immensely intelligent and acting out a vindictive, heartfelt sense of right, loyal to friends and the cause. The other extreme is Detective McParlan, a capitalist on the lookout to gain in any psychologically hedonistic way he can. In historical fact, McParlan was one sided the entire time - the side of his detective persona.

The film portrays McParlan as empathetic to the proletariat struggle, having worked for pennies with his fellow Irish miners before becoming a detective. In the end he yields to his true identity, the capitalist paradigm by testifying against the Mollies and gaining notoriety, money, and everything else that goes along with it. The exception, according to Kehoe, is the ability to call himself a man and to claim himself free. The film shows McParlan's inner struggle and he is shamed in the end, emotionally scarred for disrupting the bonds of fraternity; those he had been wholly responsible for destroying.

What's real and what's not? McParlan often voted for violent acts against enemies of the organization because he wanted to be accepted and thought of as hard amongst the "bohyos." Also, as John Kehoe is historically noted as claiming, he voted for

these acts because he wanted to pin the crimes on the Mollies, in order to gain money from the detective agency and media attention. That does not seem far-fetched. The movie shows him voting yes to the murder of John P. Jones in the one representation of these meetings that was recorded. It is assumed by an analytical audience that his primary motivation is to end his undercover career by incarcerating the Mollies. He is also acting with the McKenna within, shown to work in the mines and cheated by the coal supervisors. In allegiance with the animal inside, the movie depicts him as no stranger to his own rage, not that this rage is an uncontrollable acquaintance. It appears to be McKenna's greatest ally when utilized by his rigid logic.

Then, there is McParlan once more, the stronger of the two personas. Predominantly, McParlan votes for the murder because he wants to pin the crime on the Mollies. This assumption originates from a conversation he has with his contact, Police Chief Davies. McParlan says it would be better to get them for murder, thereby squashing the whole organization. He also mentions that if he does not leave the mines, he would kill someone to get out. Psychologically, the film rests much of its conflict between the left and right wing within this character's dual-identity.

Historically, McParlan claimed to get the word to the victim whenever possible. This is obscured by his motivations to appear pro-Molly within the organization, to attain evidence of a crime, and is just as extreme a statement as the biased voice making the claim. Kehoe stated the opposite of McParlan in an interview before his hanging; he said that McParlan was as pro-violence as the rest, splitting the historical eyesight into the many lenses within.

The film sees through both Kehoe and McParlan. John P. Jones is heavily protected due to McParlan, the informant. But McParlan votes for his murder and afterward, he is shown trying to stop Kehoe's activities for fear of the inevitable: Kehoe's getting caught, tried and witnessing McParlan on the other side of the fence. The relationship of these two characters is entirely false. It turns this movie into a tragic buddy film, with Kehoe and McParlan acting as psychological twins.

The relationship begs the question, is it a more worthy cause to live the life of a man, honorable to one's word, given that we each get one chance to die, and have death be done right? Or is it nobler to pass this off in the name of selfish social mobility, old age, and transient identities? Kehoe acts in the movie as he did in life, the role of the former. McParlan has a trumped up psychological conflict, leaning toward upward social mobility in the end, but shown to lose something perhaps far more important.

Sean Connery, fresh off the set of his James Bond career, plays the famous John "Black Jack" Kehoe, whose historic role in the Mollies is emphasized, celebrated, or denigrated, depending. The role of race is expressed with accurate insensitivity regarding the Irish, Welsh, and English in line with socioeconomic class. Regardless of the audience sentiment, which is dependent on their sense of society's highest attainable structure and what they understand of history, the film shows the fight against the unjust working conditions under which the Irish and their sons were exploited.

In passing moments, we are shown children working horrendous hours sorting coal and moving bins. The film also shows the death of Mr. Raines, a fictional character, slowly dying of black lung.

With all the violence, threats, explosives, and murder, the film is a unique glimpse into the earliest of labor fights, catalyzing child labor laws, a minimum wage, and the quest for supportable pay. In the end, three men, Kehoe among them, are sent to the gallows. Historical inaccuracies are abundant, but do not include the intellectual short circuit of the organization itself. The Mollies never had a chance to set up any plan of action to change the system as a whole and this is signified. Failed strikes are mentioned, but the violence seems senseless, perhaps pointing to the assumption that it was the last straw in reaction to corrupt, racist social institutions, drawing an analogy with the 1970 Black Panther movement (the year of the film's release).

There is a sense in Kehoe's steadfast conflict theory that there is no other way for him to turn, like a man trapped in the parameters society has given him. One truth is easily understood: in the cultural significance of history's past, our contemporary issues come and go. That was then, this is now. The film might, in this way, be classified as irrelevant.

The motivations behind the organization are impossible to understand regardless of looking through the film or history. It is here that we see the film's attribution to the Mollies, naming them a labor movement. The motivations of Molly activity vary due to the judgement of the individual, as they must have varied based on the individual in the organization. They range from racially frustrated Irish redeeming their ethnicity's double standards, to a labor force upset that their only legal power (strikes) have failed continuously. The historic motivations also turn to a perception of vindictive miners getting even for receiving authoritative treatment and go as far as calling them anarchistic renegades. The film never places them in this light.

The only historical motivation the film ignores telling, but shows behind the mask of body language, is that the Mollies were maniacs letting their energy loose on innocents. The failure of vocalizing this last motivation by not including a line about labor strife tells the film's attribution in a bright, communicative language, although subtly, most who watch it are unaware what it is doing.

Where historically the film fails to tell or show the story, it succeeds in some important macro arenas. The dramatic difference is shown between conflict theory: Jack Kehoe's ideology that labor and capital will be in a continual state of disagreement; and that of James McParlan's trust in capitalism, that the American paradigm of meritocracy offers a fair market place where one is judged on one's skills and not on the status of one's birth. These characters' personal philosophies are drawn articulately with the exception of McParlan/McKenna's fickle emotional allegiance to the Mollies. In reality there is no evidence that McParlan tried to stop the Mollies because he cared for them emotionally. Indeed, the film is most accurate when it shows him voting to kill a man in order to pin it on his supposed associates and, in so doing, promoting himself on the socioeconomic ladder while ending the labor-motivated terrorism.

The position of ideology gives the audience, if not an accurate historical picture, a lesson in the basic political science motivating these two men in their actions. Further still, the many historical references show Kehoe stressing the honor of his word, his steadfast nature, his sense of nobility, and manhood. Connery, playing Kehoe, a man who believed in his word and his honor, made it not ironic that his nickname, "The King of the Molly Maguires," lent itself to royalty. The clash with McParlan as a man of unsure word, without honor, without steadfast emotional allegiance, is shown in the film's powerful last scene, which culminates with the voices of left- and right-wing paradigms as seen in these two men, during these raucous times. Although the meeting never took place, the same issues are found in Kehoe's last interview before his hanging.

Willard Mifflin is quoted in *Films in Review* as saying that the book, *Lament For the Molly Maguires*, is the basis for the movie. The last scene of the movie portrays what James McParlan is documented as saying at the end of *Lament For the Molly Maguires* (313). McParlan claims that after one attempt on his life failed due to the assassin's drunken state, he went into Jack Kehoe's "House of the Hibernians" Inn and had one last dialogue with the man, facing him as a known informer.

The documentation states that Jack Kehoe treated him curtly, but without any violent reaction. He told McParlan that he should have done the job of his murder himself. Given the chance, in his own home, Kehoe supposedly denied himself the pleasure. McParlan's version places Kehoe out of character. Given the obvious failure in *Lament* to produce the correct name for the man responsible for the handprint on the cell wall in Mauch Chunk Prison, and the discrepancies involved in any man's trumped-up word, especially a man with such an ego as McParlan, the story he gives in the book is also filtered through a trusted friend who is remembering the story as it was told to him. This meeting between McParlan and Kehoe is historically negligible, to say the very least. Still, within the scene itself, we are shown the reasoning behind both sides of these men's political/social philosophies.

McParlan: Hello, Jack.

Kehoe: Come in.

McParlan: I wasn't quite sure of your reception.

Kehoe: You're a relief from the cockroaches.

McParlan: You got everything you need?

Kehoe: I could use some powder.

McParlan: I've sworn off since I've left the Mollies.

Kehoe: Have a seat.

McParlan: You still thinking you can do it with powder?

Kehoe: Is that what you're here to ask?

McParlan: No, just curious. I mean, do you think you really could of won?

Well, then, why?

Kehoe: You know why as much as me. You worked down there. Could you see yourself not lifting a finger?

McParlan: I wouldn't stay down there. I'd get out.

Kehoe: And where would you find it any different? There's them on top and them below. Push up, push down. Who's got more push. That's all that counts.

McParlan: They always had more.

Kehoe: Well, we had a bit. Not enough. But a bit. Enough to push the bastards a little. And you helped us. You pushed a little yourself.

McParlan: Just part of the job.

Kehoe: And going back for Frazier? You did that on your own, I think.

McParlan: Oh, don't be so sure. It got me in better with you.

Kehoe: And you enjoyed bashing that policeman?

McParlan: Oh, hah, hah, I must admit.

Kehoe: And the fire at the store. I don't think you're working only for them.

McParlan: Ah, it did make a lovely blaze.

Kehoe: You were a man then.

McParlan: Why didn't you stop, Jack? I tried to get you to stop.

Kehoe: Well, they had to nab us sooner or later. I do have one regret, now. They're shipping another shipment of coal this week and I had plans for that one. On a bridge. I'd've blown the bridge and the train, at once. It would've been a sight.

McParlan: I'd've tipped em off.

Kehoe: That's true. Well, I don't regret it so much then.

McParlan: You made your sound, Jack. You've got no regrets there. You used your powder.

Kehoe: Aye. But you didn't come here to chat, Jamie. Nor to ask questions or to say farewell.

McParlan: Well, just leave it that I came then.

Kehoe: No, you came for absolution.

McParlan: Ah, you're not a priest, Jack.

Kehoe: You want to be freed from what you've done.

McParlan: I'm not that soft.

Kehoe: Oh, you don't want forgivin. You can get that from a woman. Punishment. That's what you want. You think punishment can set you free. And

that's why you've come. Looking for punishment. Well, maybe it's my Christian heart, but I could never stand the sight of a man carrying a cross. *(having been beaten down after attacking McParlan)* Are you free now? Have I set you free for a grand new life?

McParlan: I'm obliged to you.

Kehoe: You'll never be free. There's no punishment this side of hell can free you from what you did.

McParlan: See you in hell.

Finis

There are two separate voices within this dialogue; that of a social conflict theorist and that of a person dedicated to the American meritocracy, a social design set up to cater to one's talents. The audience can see McParlan's faith in social mobility, the American dream, and also his difficult psychological reaction to being an undercover agent. Still, McParlan is politically characterized in the film much the way he was in life, with the exception that politically, he was five-foot-five, a short man.

Kehoe sums up his philosophy abruptly. Enter the social conflict theorist who can ascribe injustice to any capital/labor relation. Kehoe is a product of his times, acquiring his paradigm through actual experience.

What follows in the dialogue is a documentation of the crimes and heroism McParlan committed under the service of the Mollies. History has retarded McParlan's actual criminal activity while working undercover by the many voices that shine out of these times. McParlan, himself a filtered voice in *Lament*, claims to have attempted to warn, protect and stop every violent act he had ever heard being planned in the Shenandoah body of the Mollies.

Kehoe's voice is accurate insofar as the documentation in *The Life and Execution of Jack Kehoe*. In this pamphlet, Kehoe is interviewed in his jail cell. He speaks of McParlan as a man, in the context of manhood, disintegrating the definition when held up to McParlan's traits. "You were a man then." This line is an obvious direct result of Kehoe's last interview or other documentation of how he judged his peers and enemies, in terms of honor and nobility.

The violent engagement and incredible depth of dialogue is historically inaccurate. It never happened. In context of the film, it brought a great amount of closure to the relationship the two shared. They were set up as psychological twins throughout the whole film. McParlan was more reasonable and adaptable whereas Kehoe was fiery and stuck in his ways. They remained emotionally parallel, for they were both stand-up actors, with powerful positions in their peer group. The reasoning behind this melodramatic brotherhood is simple enough; it produces a political friendship with treachery and deceit. They were thicker than thieves and then, mortal enemies. The falling-out begs the question of redemption and forgiveness in the age-old legend of Cain and Abel, with traits exploring the very nature of the human design.

This scene shows a dual set of engagements by the characters. The first half, we have already peered into and unraveled well enough. The second half deals with redemption and forgiveness. It is much more complex and necessitates a closer look into the construct of the Irish Catholic ethno-religious paradigm. Given an understanding of this perception, the audience can see the emotional significance. Absolution and forgiveness are found in the church and, as Kehoe claims, in the woman, which places both in positions of unchecked power. But forgiveness is not what McParlan came for. McParlan came for freedom through punishment. Kehoe's wisdom in seeing this shows the filmmaker's respect and attribution to Kehoe as opposed to McParlan.

Freedom, the great American ideal, is almost as great an ideal as the empowerment of the individual. Freedom is an anachronism to Kehoe. We are born on a certain level and work with what we get. It has been said that as long we live in the world of purpose, we are not free. Somehow Kehoe knows this and allows McParlan his little myth, and only degrades it with a sarcastic, "Are you *free* now? Are you *free* for a grand new life?" Perhaps Kehoe must negotiate McParlan's myth with some tact for he, himself, has so many myths of his own, i.e. the social conflict theory that there is competition in every capital/labor relation.

The switch of reason to Kehoe's character is intriguing. It is brilliant—a swapping of traits—but still being expressed through the two differing individual designs. It shows Kehoe to have more of an understanding of emotions by reasoning them and analyzing them, while McParlan only reasons with his own honor, nobility, identity, and moral code.

Kehoe has no need for absolution. His only regret is that he cannot perform more of the crimes he is about to die for. He is a man, living and dying by his word and his sound. McParlan's need for punishment is interesting because Kehoe lacks all shame for his crimes, again portraying what a man is; steadfast and unchanging in self, never sorry for doing something he believes in. Kehoe is painted with clarity and historical accuracy.

The exception of accuracy is McParlan's need to be punished. McParlan was a historical egoist who trumped-up his own role by testifying with such grace, command of memory and shamelessness that history makes him sound all of the double-crosser he was in the movie, only without his indecision as to which side he was on and certainly without the last scene. History makes him an equal in living by his own convictions. The movie changes McParlan by transforming him and making him emotionally attached to the men he sent to the gallows. The filmmaker drew McParlan with a split dedication to help to bring any anti-Molly sentiment in the audience over to the other side. Perhaps the most pointed hint at the film's attribution to the working class is in the courtroom when the unnamed judge fails to say, "May God have mercy on your souls," after reading the sentence of death. As McParlan leaves the courtyard of the jail, a man tests the engineering of the gallows with a sand bag, leaving us with a grim picture as to Kehoe's fate.

How are we to perceive the Molly Maguires in a world where television satiates the proletariat with attention deficit disorder, corporate-owned mediated media, and the leisure that lies? Where are domestic issues solved with a healthy economy and suitable rights for workers? Are we to export this conflict theory to the third world, where children of the South Pacific are working in American-owned sweatshops? Are we to boycott these products? The film offers no answers. Its construction of a social conflict theory is rather base, for it stems from a time gone by. Leave it that we remember and never forget the struggles that were and are noble: to have enough bread and to be happy with enough bread.

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Corporate Icons: Less is More?

SACHA ROM DUMONT
AND JAIME BILBAO MEGLAUGHLIN

Introduction

A company's marketing strategy can go through several stages. Most companies begin with a domestic focus and then move on to expand across geographical, cultural, and political borders. Experience and learning allow a company to move from domestic to international, and eventually to global, marketing strategies. Although many people use the terms "global" and "international" interchangeably, they are two different concepts in the marketing genre and need to be treated as such. An international marketing approach can adjust the components of the marketing strategy for each country. Elements that can be changed include product distribution, price, and advertising. As a subset of international marketing, a global marketing strategy takes international marketing concepts one step further by creating a single strategy for an entire global market.

Advertising as a Language Code

According to Lannon, a global company follows an increasingly complex five-step plan for its marketing strategy (see figure 1). Initially, the manufacturer speaks to the viewer (consumers) in the simplest of ways. An example of this would be a salesman's pitch in the consumer's living room. Then the company assumes that viewers will

Figure 1

Evolution of advertising conventions over time.

Source: Lannon, Judie. "Asking the Right Questions: What Do People Do With Advertising?" in *Brand Equity and Advertising* edited by David Aaker and Alexander L. Biehl, 1993, p. 173.

begin to identify with the people portrayed using the product. The viewers will believe in the product attributes because the people portrayed are similar to themselves. In this step, the level of the country's industrialization is indicative of the complexity of the advertising. A less industrialized country would have simpler advertising campaigns in order for consumers to absorb the product's basic attributes.

In the third step, the product's benefits are dramatized. Viewers are challenged to distinguish between the exaggeration of the commercial and the reality of the product. The viewer is also rewarded by the creativity and enchantment of the commercial. At this point, the brand tends to be long established with "a visual language that is unique to them" (Lannon, 174). The company uses symbols and metaphors to express its personality. Again the viewer is rewarded by the enchantment of the commercial, but now the viewer agrees that the commercial represents the established brand and that brand only. This brand distinction is made not only with the product claims, but also with "the language code, tone of voice, and visual construction" (Lannon, 174). In the last step, the brand says: "You know me well, so I don't have to explain myself; I can concentrate on stretching and engaging your imagination" (Lannon, 174). Now the advertising consists of the company's own language code.

Brands

The word "brand" comes from the Old Norse word *brandr*, which means to burn, thus explaining the act of "branding" livestock. Branding is still carried out by livestock owners today. For the same reasons that it is still used today, the concept of branding objects was used in order to "distinguish the goods of one producer from those of another" (Stobart, 1). The branding concept logically moved from livestock to other types of goods, such as pottery. A potter's mark was primitive. He either put his thumbprint into the wet clay on the bottom of the pot or used a circle or a star to identify his goods. The mark could be found on all of his goods as a way for the purchaser to distinguish his pottery from another's. This "brand" made it easier for purchasers to recognize the works of a particular potter, and thus avoid purchasing unwanted goods.

The Growth and Evolution of Branding

While the concept of branding stems from long ago, only in the last one hundred years has real progress been made in the concept of corporate "branding." "It was the advent of the industrial revolution and the improved transportation systems that came with it that provided the real impetus for the development of branding" (Stobart, 1). With the improvement of transportation systems came more efficient communication systems that assisted manufacturers in distributing their products faster and within a larger geographical area. Since more people across the country were becoming aware of various products, it became necessary for manufacturers to distinguish their product from others with a brand name that was unique and recognizable.

Recently, there has been an increasing trend in the globalization of companies

because of "the erosion of national boundaries, financial deregulation, and shifting cost structures due to economies of scale" (Hogg, 4). As time passes, the quality of products and services will reach parity world-wide. The only differentiating factor will be the strength of the brand.

> Brands are at the heart of marketing in the sense that marketing should not only be about meeting needs but also fulfilling expectations. A brand has come to be seen as far more than a name or product, but as a mix of both real and perceived added values which are recognized by those who buy goods and services (Hogg, 123).

This shift from domestic and international marketing to global marketing also shifted the challenge of the brand from needing only domestic or regional acceptance to acquiring overall global acceptance.

The Global Marketing Communications Challenge

A global marketing communications program includes many elements such as television commercials, newspaper and magazine print advertisements, outdoor advertising, and Internet exposure. The content of an international communications program may need to be slightly altered in format or language in order to gain optimal acceptance by consumers in foreign markets. However, a global communications program strives for success by being standardized across the world.

One of the final steps in global standardization is a company's eventual dependence on a corporate icon. "Iconic communication deals mainly with non-verbal communication between human beings by the use of visual signs and representations (such as pictures) that stand for an idea by virtue of resemblance or analogy to it" (Entwisle, 1). An icon is an example of a "limited symbol, a symbol that has been created to identify specific entities, but have restricted applications" (Murgio, 133). A corporate icon can be defined as an abstract symbol or image meant to bring the values of the parent company to the consumer's mind. The Nike Swoosh and Mickey Mouse are both examples of corporate icons that will be discussed in more detail.

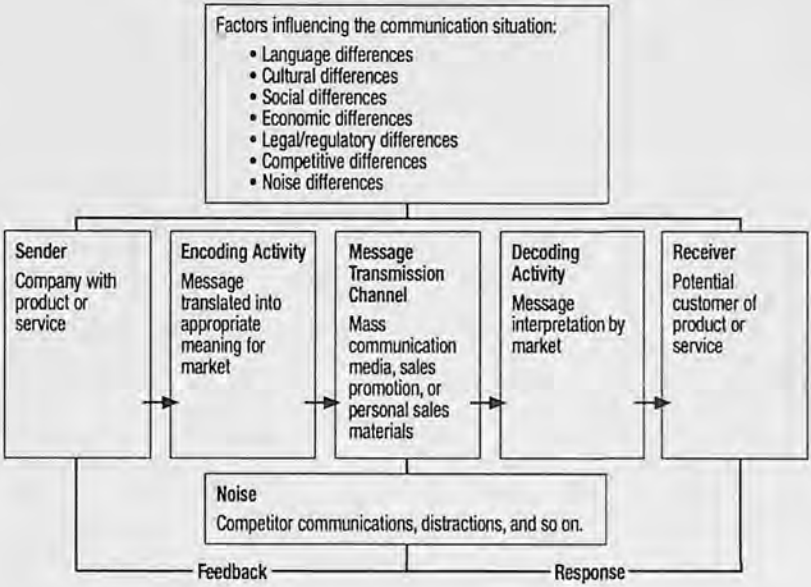
The Global Communications Process

The success of a corporate icon depends upon the company's understanding of the global communication process. Elements within this process are the sender, the encoder activity, message transmission channels, a decoding activity, and the receiver. These elements are strongly affected by outside influences such as cultural, social, legal, and political factors (Czinkota; see Figure 2).

The sender is the company that is trying to sell its product or service. The company then encodes its brand position and corporate identity into its marketing communications program. This is when the icon gains importance. A corporate icon is more encompassing than a brand icon. It represents the values of the actual parent

Figure 2

Elements of a Global Communication Process



company as opposed to a brand icon, which represents the attributes that the specific brand offers the consumer. Icons are then presented to the market through message transmission channels such as the mass media, sales promotion, and personal sales materials.

The most challenging part of the process is making sure that the viewers (consumers) properly decode the message. There is much room for misinterpretation because the icon is an abstract symbol. "Overall, symbology is a dynamic force of communication, but it must be carefully applied to minimize misinterpretations by the reader, since all symbols are in a large sense abstractions, they must meet certain requirements to be understood" (Murgio, 133). In order for the icon to be successful, the preliminary steps of the marketing communications plan need to create a concrete connection in the consumers' minds between the corporate identity and the corporate icon (Lannon, steps 1-3). An icon is a sub-element of an advertisement's content that will only be successful if the proper steps are taken to lessen the ambiguity between the icon and the corporation. Nike has virtually eliminated this ambiguity. "Now, the Swoosh is the most ubiquitous symbol in sports history. The Swoosh is so huge that the name of the company that goes with the Swoosh doesn't even appear anymore" (Reilly, see Figure 3). This was done by initially showing the Swoosh as a small part of the content of commercials and print ads that portrayed the values of

Figure 3

the Nike Corporation. Eventually, the text and speech content of the advertisements were phased out and all that remained was the Swoosh.

Advantages

A firm can gain many advantages by using a corporate icon. An icon creates large economies of scale for the company's marketing program. The same icon can be used everywhere and thus, even though there may be a high fixed cost attached to the initial developmental stages of the icon, the returns will be much higher. For example, Nike has contracted with Kellogg's Nutri-Grain bars to sponsor the Nike Swoosh challenge, a college campus fitness program. The Swoosh will be easily and cheaply printed on all schedules, sign-up forms, banners, flyers, t-shirts, and promotional giveaways ("Kellogg Hooks Up").

An icon is so easily reproduced that it can be used to maintain consumer awareness of the corporation by placing it on other products and on the merchandise itself. For example, Nike's contract with Powerbar allows for the Swoosh to be seen in several Powerbar commercials (Dawson). The prime advantage of a well-thought-out icon is that its consistent image helps to maintain the same corporate identity worldwide.

Guidelines for Developing Global Advertising Icons

Design Criteria

There are basic guidelines that must be followed when creating an icon. It should adhere to the principle of good art. If it is well executed it will be able to stand alone as a piece of graphic art. The icon should be made as simple and clear as possible. It should be self-explanatory and instantly bring to mind a common concept. Flexibility is important because the icon should be capable of being reduced or enlarged without loss of identity. It should also be adaptable to different techniques, such as being changed from color to black and white, or used as a silhouette. Also, because the icon will be used so often it should be able to withstand being repeated without becoming visually disturbing or boring (Murgio, 134).

The Energis icon is a perfect example of simplicity and directness. It only uses one graphic idea, a sliver of horizon. According to Spaeth, "When the idea is true to the identity, it is perfectly acceptable to use the device that conveys it. If the design is then executed with freshness and integrity, it will escape 'cliche' to become its own thing. Also, great marks often have more than one layer of possible meaning" (Spaeth, 4).

OTHER CRITERIA

For a corporate icon to be truly successful globally it must be able to cross cultural, social, and political borders. The guidelines outlined above are only the first, basic elements to keep in mind when creating the icon. More difficult challenges that influence a global marketing communications program are differences in cultural issues such as reference groups, language, religion, race, and levels of education. There are also challenges concerning a country's political and regulatory barriers. Internal problems that need to be addressed are the costs of creation, distribution, and maintenance of the marketing program, in addition to management issues. For example, the company president and board of directors must approve use of a new icon. They can stop an icon from being used even if an advertising company has spent money researching the global effectiveness of the icon.

Disparity in education between cultures can result in low literacy rates in some countries. A successful icon will easily overcome this problem because iconic communication uses "primitive visual imagery that relies on the ability of people to perceive natural form, shape, and motion rather than on alphabetic symbols which are defined in terms of arbitrary conventions and which require special education to interpret" (Entwisle, 1). Icons also overstep language barriers because "pictures are understood universally. They are often used to bridge the gap between foreign tongues" (Murgio, 115).

Before an icon can be used, research should be conducted implicitly or explicitly in the host countries to confirm that the new symbol or picture has not already been assigned a meaning. Religious history must be studied so that signs are not repeated. For example, companies would avoid using any icon that resembles the swastika because of its connection with the holocaust. Also, if an animal is chosen as an icon the company must first research any religious meanings attached to the animal. For example, a cow is considered sacred in parts of the world. The cow would then have to be treated with respect and could not be used in a cartoon format.

Selection of the icon's color can also be difficult because of the different definitions cultures attach to various colors. For example, an icon should not be colored green to market products in Malaysia because green signifies death and disease in that part of the world (Aaker, 573).

Successful Corporate Icons

THE MICHELIN MAN

Recently *Advertising Age* listed the Top 10 ad icons of the 20th century. Their criteria included effectiveness, longevity, recognizability, and cultural impact. One of the icons they included is The Michelin Man, also named Bibendum (See Figure 4A). Bibendum's creation came about from a series of separate events. In 1893 the Michelin brothers introduced the expression that became their corporate motto: "The tire drinks obstacles." Next, in 1894, the brothers noticed a pile of tires of all dimensions. Eduard Michelin remarked, "If the pile had arms, it would look like a man." The last step to Bibendum's creation was an ad that the brothers were shown that portrayed a drinker in a bar that was raising his glass to the motto "Nunc est bibendum" (It's time to drink). All three images came together and the Michelin Man was born. This icon represents Michelin in over 150 countries. His figure is included on all ads and store signs. He is also featured on seals, and stamps, postal logos, stationary, work and sports clothes, and other paraphernalia. Michelin has made Bibendum present everywhere (see the Michelin webpage).

As Gonzalez has said,

> Today Bibendum is recognized and regarded with tremendous affection on five continents and he is completely identified with the product he has been fashioned with- the pneumatic tire. Because of his perpetuity through the decades, because of his omnipresence, Bibendum is undeniably Michelin's corporate messenger. Since 1898 he has been a familiar figure on a large majority of the chosen posters; moreover, when he was absent from the composition, certain Michelin posters were no longer recognized with the same spontaneity. Bibendum is not a frozen icon. Running alongside his tire he is simply the company trademark while at other times he can be animated with an intangible vitality . . . . His unchanging brilliant whiteness, so unexpected when a tire is generally entirely black. Upon analysis, the white surface, its coverage area and its disposition on the poster, may tell us much about Bib's promotional impact (Gonzalez).

Figure 4

A

B

As an example of a true global icon, Bibendum is used in ads all over the world, even if the written content is in a different language. For example, Michelin's uses of Bibendum in China and Germany had to be altered in order to meet the language needs of those countries. North America is the only region that relied on a different marketing strategy, a baby. However, in 1975, Michelin realized it could use Bibendum successfully everywhere and now the corporation is integrating the two icons. At first, in American ads Bibendum was "only partly visible, discreet and smiling. Now he has a high level of recognition by the American public" (Gonzolez).

Similar to Nike, Michelin has taken advantage of its icon's recognizability and used it to promote things other than tires. Bibendum has also been featured on travel maps and guides to EuroDisney. He has also helped to promote movies, such as "James Bond 007- A View to Kill," and sporting events such as the 1998 World Cup (Gonzolez).

MICKEY MOUSE

Mickey Mouse is the icon of the Disney Corporation (see Figure 4B). Walt Disney created him in 1928 after his original idea of Oswald the Rabbit was stolen by one of his distributors. Walt modified his rabbit idea by changing the length of the ears and tail. Mickey was a simple and functional symbol. "In the beginning, animators considered Mickey easy to draw because he consisted of circles: the head, the ears, the round body." "There is a theory that closed circles give people a feeling of comfort," a Disney animator said. "Mickey is so simple and uncomplicated, so easy to understand, that you can't help liking him."

Mickey's grinning face has appeared on billions of T-shirts, toys, watches, notebooks, and countless other pieces of merchandise. Tail and all, he remains the corporate icon for the Walt Disney empire (Thomas). He has been able to cross the globe —in Japan and in Europe. People all over the world recognize Mickey and relate him to the Disney Corporation as the ultimate symbol of happiness and delight (See Geocities.com).

THE SWOOSH

The Nike Corporation has had huge success with the most simple of all corporate icons—the Swoosh (Figure 3). According to Greek mythology, Nike is the name of the winged goddess of victory. Caroline Davidson an advertising student at Portland State University created the Swoosh in 1971. Phil Knight, the founder of Nike, asked her to design a logo that could be placed on the side of an athletic shoe. Davidson was paid only $35.00 for her representation of the wing of the Greek Goddess Nike. The icon embodies the spirit of the Nike Corporation and of the goddess who inspired the most courageous and chivalrous warriors at the dawn of civilization (Crossroads, Virginia). Advertising Age named Nike the 1996 Marketer of the Year, citing the "ubiquitous swoosh . . . was more recognized and coveted by consumers than any other sports brand— arguably any brand" (Crossroads).

Figure 5

A

B

Competing Theories of Icon Use in the Same Business

The bull and the bear are the two well-known symbols in the investment world. In 1973 Merrill Lynch adopted the bull as a symbol of strength in this world. They launched their original campaign using photographs of bulls in various, often quite dramatic, situations. In the course of time, they "froze" the bull into a drawing and made it a part of their logo (see Figure 5A). The bull represents Merrill Lynch's optimism as a company. Recently, the company has been re-emphasizing its mission of being "Bullish on America" (Elliot, 2).

In the mid 1980's, despite the negative connotations of "bear markets," Julius Baer Group (a Swiss headquartered financial institution) chose a bear as its icon. The Julius Baer marketing department conducted extensive research to make sure that its markets believed in the positive characteristics of a bear; which include initiative, intelligence, stamina, creativity, self-reliance, and selectivity. These are all qualities that bulls are not associated with. Next, it had to choose which type of bear to use. It selected a polar bear because it was neither menacing, like a grizzly, nor cute like a teddy bear (Figure 5B).

Where Merrill Lynch used drama, Julius Baer tried to create an empathy and warmth with its icon. The slightly cartooned bear ads attempted to elicit a smile and puns were kept to a minimum to avoid being corny. Another contradiction between the two rivals is Merrill's frozen icon as compared to Julius Baer's ever changing icon. Julius Baer's management believes that frozen icons tend to become overlooked by target groups over time. Both companies, however, make great use of the recognition that their respective icons have received. The icons are used not only in advertising, but also on research publications, on brochures, in presentations to the press and analysts, and to promote sponsorship events.

The results of global icon recognition have favored Merrill Lynch's bull. The Julius Baer bears are known in New York, Hong Kong, and London. The bull is much more ubiquitous; however, Merrill Lynch recently experienced identity problems in

Japan. Part of the Japanese public misinterpreted the bull as a buffalo. A Merrill Lynch representative said, "We had assumed that the bull and bear were universal symbols. Wrong again. We've since added a local advertising agency to help us out."

Failures

A global icon can fail for several reasons. If the design criteria are not followed then the icon can become too complicated and overbearing. For example, the icon for Solutia chemical company is too busy (Figure 6A). The logo uses three graphic devices—a wordmark, box, and dots. Critics think it is trying too hard: "one good device is usually the best" (Spaeth, 2).

Another example is the new Bell Atlantic logo, "in which the once-great bell has become vestigial; from a design standpoint, it is now clutter, the ultimate indignity. Bell Atlantic merged with NYNEX. Contrast the excellent NYNEX logo (one design idea) to Bell Atlantic's, where four graphic things are competing—the Bell symbol, a wordmark, the wave idea, and the box to try to hold it all together (Figure 6B). It is a triumph of questionable market research over design judgement" (Spaeth, 3).

Another factor that contributes to a failed icon is what the icon is meant to represent. British Airways underwent an identity transition by "dropping the Union Flag from all aircrafts apart from the Concorde. In order to stay globally competitive the airline had to signal that it is a global company rather than a 'parochial flag-carrier.'" The logo was changed to a flying-ribbon "speedmarque" used to soften and warm the brand" (Spaeth, 3; see Figure 6C).

Reebok also had problems with their original icon. "Founded in 1895, the predecessor company produced track shoes for the 1924 British Olympic team made famous by the movie 'Chariots of Fire'" (Vartan). In 1993, Reebok put their original icon, the British flag, to rest and, ironically, unveiled their new icon on the only British entry into the Whitbread Round The World Yacht Race. John Duerdon, the

Figure 6

president of Reebok International said, "Although we are now a three billion dollar corporation, our roots are British, and we are immensely proud of the fact" (Freedman). Twenty feet in size, Reebok's new vector icon was painted on both sides of the yacht. One year later Reebok's new icon has done wonders for the corporation by eliminating the British nationalistic limitations of the original icon, and thus "establishing Reebok as a sports brand on the playing fields around the world" (Business Wire; see Figure 6D).

Regulation

Every country has government policies to protect a company's icon. There are also rules that need to be followed concerning the shape of the actual image and restrictions as to where the image can be displayed. As an incentive for American companies to grow and globalize, the U.S. government created the Federal Trademark Dilution Act (FTDA). This Act protects the commercial value and distinctiveness of "famous marks." It can stop the offensive use of a mark by another company even when there is no likelihood that consumers would be confused or if the products are not competing. The criteria to be categorized as a famous mark includes the amount of money spent on advertising and promoting the mark, and the size of the geographic area in which the mark is used. "Brand awareness is important not only to drive revenue, but also for legal protection. Companies should develop marketing strategies that expose the mark internationally or at least create opportunities for the mark to become known throughout a substantial portion of the world" (Retsky).

Court Fight over Two Tiger Icons

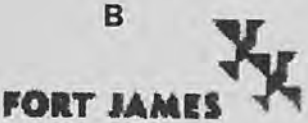
Two global corporations, Esso (Exxon) and Kellogg, are battling about a trademark infringement between Exxon's corporate Tiger icon and Kellogg's Frosted Flakes brand icon, Tony the Tiger. Each company does not want to risk world-wide consumer confusion. This issue of the overlapping Tigers did not come about until Exxon started "getting into the food business with tiger branded drinks in its convenience stores" (Johnson). Protection of the corporate icon is vital to protecting brand equity in order to avoid consumer confusion which is a huge threat to brand success.

> The use of the Exxon Tiger originated in Norway in the early 1900's but it wasn't until 1953 that it became a recognizable figure (Figure 7A). Today's Exxon Tiger icon has expanded his territory beyond the service station and sales counter to a wider corporate venue. Their steadfast grace and dignity [sic], the tiger has come to symbolize Exxon in its entirety, from its investment strength to its commitment to community service and the environment (Exxon website). However, the Tiger icon did have problems in Thailand because there man is always regarded as superior to animals (Ricks).

Figure 7

A

B



C

D

Tony the Tiger was born in 1951 to represent Kellogg's Sugar Frosted Flakes cereal. Originally, he was an orange cat who walked on all fours with black stripes and a blue nose. Over time he has changed in order to remain up to date. For example, "when America started heading for the health club, Tony also got a slimmer, more muscular physique" (Bradley). According to *Advertising Age* magazine, Tony is one of the top ten ad icons of the century.

Icon Life Cycle and Cost

A company must have enough capital to undertake and sustain a standardized global marketing campaign. "It can cost up to $400,000 to design a new icon and as much as $1 million for a complete identity revamping" (Barboza). An icon does not frequently need to be updated and therefore the company should take much time and thought when originally creating the icon. However, most icons have gone through some sort of transformation through the years in order to stay in touch with consumers. "Industry officials say that the life of a corporate logo, once thought to be 15 to 20 years, may be on the decline. For example, MCI recently unveiled its fourth logo in 26 years" (Barboza). "The norm for at least 'refreshing' identity systems is closer to a decade, with reviews at three to five year intervals" (Spaeth, 4).

Current Trends

Recently many corporations have realized the necessity to update their global image platforms. This is the result of many factors. "Veterans of the [corporate] identity

business can recall no precedent to current demand, the result of corporate churning in the form of mergers, spin-offs, divestitures, radical corporate repositioning or merely re-tuning" (Spaeth, 1). After a merger between companies "you do not want to perpetuate two cultures. For example, when Fort Howard and James River tissue-product corporations merged they also merged their icons into a clever design. The new Tangram (paper puzzle) icon shows two birds "flying in harmony," an allusion to the merger" (Spaeth, 5; Figure 7B).

This trend is also due to computer technology, such as the Internet, and hip-hop fashions. Corporations are trying to appeal to the youth market. "The designs speak to a distinct group, an indication that brand design is taking on a slightly rebellious, anti-authoritarian flavor. Identity specialists are borrowing from pop icons like MTV, which uses its own animated, ever-changing logo." Marketers have realized that today's consumers prefer modified logos that are jazzed up and animated. "It's kind of a pre-millennial modification" (Barboza). Frozen icons are no longer acceptable.

"If there is one idea that encompasses most of the new icons, it is motion–streaking, slashing, orbiting motion, anything that suggests movement" (Barboza). Microsoft leads this category of increased movement and color. Microsoft is associated worldwide with its "Flying Windows" icon which contains four colors and appears to float through space (Figure 7C). Consumers who purchase hardware and software bearing this logo can be assured that they are buying an industry standard backed by one of the most influential technology marketers. Another attempt to appeal to the youth market is by "putting more humanity into the logos" (Barboza). This is done by including distinctively drawn figures that are rough-edged and look handmade. An example of this technique is Lucent's red ring (Figure 7D).

"The rush to create new icons has reached such a pace that scores of companies with global ambitions are imitating one another with stars, comets, swooshes, horizons, and globes, creating a glut of spherical, space-inspired icons." These graphic devices are used to express ideas such as geographic scope, space-age technology, farsightedness, and innovation (Spaeth, 4). Other companies are only slightly changing their icons by replacing traditional dark hues with bright colors and using hints of animation or the human touch.

Conclusion

First a corporation must create its identity platform by defining its intended positioning, purpose, mission, composition, culture, and personality. Then the corporation's advertising and marketing departments can use this platform to construct a name and icon that can be used in a communications program that compliments the goals and identity of the corporation. Eventually, the icon can be used on its own, but only after the target markets understand and accept the connection between corporation, name and icon. The icon can be used across the globe and still be consistently recognized from culture to culture, regardless of language or literacy level. The examples discussed in this paper illustrate that simplicity is very important

when designing a successful icon. They also stress the need to perform extensive preliminary research in order to avoid legal problems and cultural acceptance issues.

A simple icon has the potential to remain the unchanged component of a global advertising campaign. It can be the one constant factor that allows a corporation to overstep all global boundaries.

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Stealing the Lafayette Cannon

No Place Like Home

Jeremy Aikey

Introduction

Home care policy still suffers from an absence of consensus about its principal goals, elements, and place in a continuum of care. Although attention is beginning to shift, health care financing and medical practice continue to emphasize a post-acute model of care, and the rationale for home care remains dependent upon claims for the impact of home care on institutional use and costs.

The explosion of Medicare home health costs in the last 10 to 15 years has forced the once obscure home care industry into an often harsh political and media spotlight. Both the Clinton administration and Congressional Republican leaders, hungry for ways to cut Medicare costs and balance the books, have targeted home care in the past few years. After President Clinton's health care plan was defeated in 1994, he turned his attention to trimming $16 billion from the Medicare home health care budget over the next five years, as outlined in the Balanced Budget Act of 1997 (BBA 97).

As a result of BBA 97, the home health care industry has experienced a dramatic shift in how home care services are reimbursed. In order to slash home health costs, the act called for a PPS, which would reward agencies able to hold down costs below set rates, to begin in 1999. While the Health Care Financing Administration (HCFA), Medicare's governing body, worked out the specifics, a temporary IPS that nobody in the home care industry likes, was put in place to serve as a transition to PPS. As we begin the millennium, PPS is nearly upon us.

A Personal Note

Two days after my father's hip replacement surgery, his orthopedic surgeon offered him two options. *Either* he could remain in the hospital for several days, undergoing close observation, intense physical rehabilitation to strengthen his weakened quadricep muscles, and infusion treatment, i.e., antibiotics administered intravenously for a mild upper respiratory noscomial infection, and have his Blue Cross/Blue Shield health plan pay over a $1,000 per day, *or* he could get the same treatment at home and pay less than $300 per day.

The choice was obvious. My father was hooked up to an IV in his study, given crutches, instructions on several stretching and aerobic exercises to complete at home, a referral to Sun Orthopedic Group, a prescription for pain medication, and was told by several nurses that they would miss his wisecracks and jokes. He considered himself "much better off'" than being confined to a hospital bed. He visited our family physician's office for blood work every few days and had two regular check-ups with his surgeon to monitor his progress.

For my father, the advantages of home treatment were comfort and convenience and the full-time moral support of our family. He was also able to keep his paper work from piling up. For the system, the reward is huge cost savings. New technology, the aging baby boomer population and incentives from insurers and employers have fueled a recent boom in home health care where treatment can be both high-tech and low-cost. Moreover, if President Clinton had his way, home health care benefits would be guaranteed as part of the minimum benefits package.

Scope of the Home Care Industry

THE WHO, WHAT AND WHEN OF HOME CARE

Home health care primarily involves services to homebound patients to promote, maintain, or restore a patient's health. A variety of patients are treated from patients who have recently been discharged from a hospital and temporarily require care during their convalescence, to people who have difficulty living independently due to the aging process or a chronic illness. Home health services typically include nursing; the administration of medications by a home health aide; speech, occupational, or physical therapy; counseling; dietary and nutritional services; help with daily hygiene chores; assistance with dressing; Meals on Wheels services; and bereavement care. Time with the patient can range from one hour a week to around-the-clock care.

The most common providers of care to individuals at home are home health aides, accounting for 31% of the industry (Freeman, 1995). Various professional health providers make up 32%, of which 20% are registered nurses, and 7% are licensed practical nurses. Personal and home care aides account for 13%, and the remainder is comprised of other specialized personnel such as physical therapists, social workers, and speech pathologists. According to employment data from the Current Employment Statistics survey, one in five jobs created in the non-farm economy since January 1988 has been in the health services industry (Freeman, 1995). Employment in home health care has risen by 168% (or 345,000 additional jobs) between 1988 and 1995. In contrast, employment in hospitals increased by 18% (580,000 additional jobs) in the same period. The Bureau of Labor Statistics has projected employment in the home care industry to increase by more than 500,000 jobs, or 128%, between 1992 and 2005 (Freeman, 1995).

Agencies range in size from those with a handful of clients to those with nearly 70,000. The average home health agency serves 180 clients (Center for Disease Control and Prevention, 1995). The home health industry nationwide is primarily nonprofit with 22% of agencies government owned, 37% nonprofit, and 41% proprietary. These proportions are nearly identical to those that currently exist in Pennsylvania. Over 1,100 home care agencies exist in Pennsylvania (McClure, 1999), of which approximately 350 are Medicare-certified, while 800 are not Medicare certified. Forty-one Medicare-certified agencies have gone out of business in Pennsylvania alone since February 1999.

HOME CARE COVERAGE

Home health agencies (HHAs) contract for a plan of care, and bill the patient or their insurer for visits and services. About 75% of private employers, as well as Blue Cross/Blue Shield plans, offer home health when a doctor orders the care and the carrier approves it. Normally, care must be in place of or an extension of hospitalization; few insurers will cover assistance with daily living unless it is given along with skilled nursing care.

More complex plans require the patient to be hospitalized first and the doctor's arrangements for home care be approved within several days of the patient's discharge. Some insurers use case managers to identify patients who might be able to receive treatment at home, and the insurers pay all costs. Otherwise, deductibles and co-payments will apply. Medicare Part A or Part B will pay 100% of approved payments for certain home care services if the patient meets all requirements: patient must need part-time or intermittent skilled nursing, or physical or speech therapy; be unable to leave their house without assistance; and have a written plan of care that has been signed by their doctor and accepted by a Medicare-certified home health agency. Hospitalization is not necessarily a pre-requisite. Part B covers 80% of durable equipment such as wheelchairs and oxygen. It is worth noting that few Medicare carriers will pay for antibiotic infusion like my father received. Medicare's coverage of home drug-infusion therapy is piecemeal; it may fall under Part A or Part B, depending on whether nursing care or equipment is involved and how the carrier interprets the benefit.

The Changing Home Care Market

A BRIEF HISTORY OF HOME CARE

The ways in which we think about home care have changed over time. A century ago, virtually all medical care was provided in the home, first by family members and other caregivers, and later by physicians making house calls (Risse, Numbers, and Leavitt, 1977). By the late 19th century, the emergence of modern scientific medicine, along with industrialization, urbanization, and immigration shifted the focus to care in hospitals and physicians' offices (Stevens, 1989). As a result, the home

quickly became irrelevant as a medical care site. By 1930, most medical care was delivered elsewhere. Nevertheless, physician house calls continued, at a declining rate, until the 1950s.

By World War I, the rise in chronic illnesses such as polio, arthritis, and tuberculosis, coupled with the steadily growing elderly population, presented numerous public health problems. Care for the chronically ill became a major problem for physicians who could do little to treat illnesses like heart disease and cancer. Hospitals began to bear the brunt of chronic cancer demands, while not being able to provide enough beds for the potentially curable. New interest in home care was stimulated as charity foundations and several prominent physicians and public health officials became interested in the treatment of chronic illnesses (Fox, 1989). Models of organized home care were soon developed in several cities. Home care became part of mainstream health care once again after the passage of Medicare and Medicaid in 1965. By design, Medicare was responsible for providing short-term post-acute care primarily through skilled services, while Medicaid ensured that preventive, skilled and non-skilled care would be provided to low income, chronically ill persons (Greenfield, 1968). Medicare's home health benefit was established to facilitate hospital discharge. Perceived as an alternative to hospital stays, it was not intended to cover long-term personal care.

From early in Medicare's history (Callender and LaVor, 1975), administrators and Congress have struggled with implementing home health coverage, seeking to balance the desire to minimize care in institutions with a concern about program costs. Too narrow a benefit would minimize use of home health as an alternative to hospital care. Too broad a benefit would extend program coverage beyond acute to long-term custodial care, thus exceeding Medicare's boundaries.

During the decade following 1965, the industry was dominated by efforts to fix and clarify ambiguities in the 1965 amendments. In 1967, a Social Security amendment switched home health care from an optional benefit to mandatory among Medicaid benefits (Greenfield, 1968). Amendments to this act in 1972 extended Medicare coverage to the nonelderly with disabilities and to persons with chronic renal disease. The revisions also streamlined the terms of Medicare program participation for home care agencies and eliminated Part B co-insurance requirements for home health users.

Home care expenditures had actually declined during this period, but spending seemed to take off in the mid-1970s. Homecare expenditures under Medicare and Medicaid roughly doubled in each program between 1975 and 1978 (Pillemer and Levine, 1981). Yet widespread belief was that public home health care benefits were too restrictive and that more health care agencies and personnel were needed to stem the rising tide of demand for home care. In 1977, the Congressional Budget Office (CBO) argued that a disproportionate amount of health care service funds for the elderly and disabled was going to nursing homes, and claimed that an estimated 20-40% of nursing home residents could be cared for less intensively in other settings

(Brown, 1988). The report described several reform options, including federal long-term care insurance and consolidation of all relevant program funds under a single federal agency. The most incremental and least expensive option involved liberalization of home care benefits under Medicare and Medicaid (Brown, 1988).

Doubts about home care spending were accompanied by concern over nursing home care. By 1975, nursing homes represented about 40% of all Medicaid expenditures and it became apparent that Medicaid nursing home expenditures were to triple in the next decade (Gomick and Hall, 1985). As a result, expectations about substituting home care for nursing home care grew.

By the late 1970s, projections about accelerated growth in the aging population were soon realized. Hospital and nursing home expenditures continued to climb at an alarming rate, while home health expenditures were also increasing under Medicare. Although this trend was a source of hope to those who advocated substituting home care spending for nursing home, it resulted in enormous fiscal anxiety. It became apparent that home care, once considered a cottage industry run by well-intentioned nurses and social workers, was now big business and, like the nursing home industry, seemed to be tainted by corruption and mismanagement.

Congressional hearings unearthed evidence that all was not well within the growing ranks of home health providers. Home care had lost its innocence. In addition, a 1981 report released by HCFA concluded that most home care could not substitute for expensive nursing home care. Weissert and coworkers (1980) found that although client contentment and satisfaction had improved, broadening of home care services was *not* associated with significant improvements in health and significantly *increased* the cost of care. Not only had home care lost its innocence, it had also become a perplexing topic.

HOME CARE REFORM: THE OMNIBUS BUDGET RECONCILIATION ACT OF 1980

Although there was no general consensus on the direction of reforms new policy was introduced as the home care industry entered the 1980s. Prior to 1980, Medicare beneficiaries could receive home health services only after a three-day hospital stay and the number of visits was limited to 100 per year. The Omnibus Budget Reconciliation Act of 1980 (OBRA) introduced long overdue changes in the Medicare home health benefit (Brown, 1988). First, the act removed existing limits on the number of allowable home health visits. Second, the amendments eliminated the existing three-day prior hospitalization requirement for home health benefits under Part A. Third, the deductible ($60) was eliminated under Part B. Fourth, for-profit (proprietary) home health agencies were no longer required to be certified for program reimbursement in states that licensed these agencies. Architects of these amendments hoped changes would encourage expanded use of home care services and discourage institutionalization. The results far exceeded any expectations. Essentially,

OBRA allowed more Medicare beneficiaries to be eligible for home health care and permitted more visits for those who qualified.

One of the most significant effects of the OBRA was that it opened up Medicare participation to proprietary home health agencies. By the mid 1980s, the number of for-profit agencies receiving Medicare reimbursement would increase six-fold (Benjamin, 1984). As for-profit agencies garnered a larger proportion of the home care market, there was considerable worry and some evidence—never entirely convincing—that proprietaries delivered more expensive care and were less likely to accept Medicaid clients than other agencies (Pillemer and Levine, 1981). Arguments about the place of profit in home care became even more relevant later in the decade as the number of proprietaries grew to one-third of all Medicare-certified home health agencies (Kenney and Dubay, 1992).

Consequently, hospitals and physicians became interested once more in home care. Hospitals moved into the home health business on a large scale; only freestanding proprietaries grew faster in number in the last decade (Egger, 1998). Hospitals have also been involved in the development and marketing of high-technology home care equipment in hopes of achieving their goal of creating a virtual hospital in the home. Although some physicians were investing in proprietary home health agencies, others began to talk about a revived role for house calls in community medicine (Steel, 1991). Many physicians and public health officials thought the reintroduction of physician home visits for selected populations and conditions made good social and clinical sense. However, opponents interpret efforts by hospitals and physicians to expand their roles in the home as the self-interested pursuit of new reimbursement opportunities and a diversion from designing effective chronic care at home. I will discuss the future prospects for hospital-owned and operated HHAs in a later section.

MEDICARE'S HOSPITAL PROSPECTIVE PAYMENT REIMBURSEMENT SYSTEM

The entire health care industry experienced unprecedented political pressure to contain costs, and especially Medicare public expenditures in the 1980s. The definitive health care policy change during the decade was the authorization of the Medicare PPS for hospitals under the Tax Equity and Fiscal Responsibility Act of 1982. Phased in between October 1, 1983 and September 30, 1984, PPS sought to improve efficiency by paying a fixed amount for treating cases in specific diagnosis-related groups (DRGS) [Preston, Chua, and Neu,1997]. Since the risk that costs would exceed DRG payments could have motivated hospitals to discharge patients sooner than medically warranted, physician and hospital reimbursements were separated. Therefore, hospital profit is higher the shorter the stay, but the physician's fee is lower. To compensate for shorter stays, hospitals began discharging patients to skilled nursing facilities or home health agencies for post-acute care. Attention was then focused on the post-hospital experience.

Several studies have documented increases in the post-acute use of home health services following the implementation of hospital PPS (e.g., Valvona and Sloan, 1988).

While overall increases in the proportion of Medicare enrollees who use home health services and the average number of home health visits per person were relatively small, they were much greater than they would have been without PPS. The introduction of PPS for Medicare hospital services appeared to have increased Medicare expenditures for home health by 25% (Kenney, 1991). By 1988, home health care was the fastest growing source of Medicare expenditures. Between 1983 and 1994, total Medicare outlays for home health care increased from $1.6 billion to $12.7 billion, raising home health's share of total Medicare costs from 2.8% to 7.8% (HCFA, 1996). Costs per beneficiary increased from $78 to $352 in 1993 dollars during this period (Bishop, Ritter, Skwara, Brown, and Thornton, 1995). Finally Medicaid expenditures for home care, barely half a billion in 1982, more than quadrupled by 1988 (Reilly, Clauser, and Baugh, 1990).

Before PPS, there were few incentives for hospitals and physicians to utilize home care because both were reimbursed for all of the days patients remained in hospitals (Steel, 1991). With prospective payment, hospitals began to face discharge incentives whether home care was available or not. As the length of Medicare hospital stays declined, it became clear that shortened stays were the result of reimbursement reform. For better or worse, home health care was the major beneficiary.

LONG TERM EFFECTS OF OBRA AND PPS

The combined effects of the OBRA in 1980 and the implementation of PPS for hospitals in 1982 caused a boom in the home health care industry. To counteract the rapid increase in Medicare's home health expenditures, HCFA tried to impose guidelines on its intermediaries.

Restrictions appear to have been particularly aggressive in response to the increased demand for home health care that followed the implementation of prospective payment for hospitals. The key to these restrictions, and consequently the key to keeping the home health benefit short-term, has been interpretation and enforcement of coverage rules, both by HCFA and by its intermediaries. Since HHAs were financially liable for uncovered claims, the availability of services tended to closely reflect the coverage rules. In the course of the 1980s, these rules were challenged in Congress and the courts for the vagueness of HCFA guidelines, the inconsistency of interpretation across areas and the specific interpretation of eligibility criteria. Particularly troublesome, was that it was meant to be "homebound" or "part-time" or "intermittent" and in need of "skilled care." Alongside disputes about what these terms meant, came charges that arbitrary benefit limits and claims denials were used to limit expenditures. The U.S. Attorney General Accounting Office (1996) reported that denial rates increased from 3.4% in 1985 to 7.9% in 1987.

After losing a class action lawsuit in 1988, in which a court ruled that its policies were too restrictive, HCFA was forced to make changes in its home care coverage policy (Moon, 1993; Bishop and Skwara, 1993; U.S. General Accounting Office, 1996). As of July 1, 1989, HCFA both broadened and clarified its interpretation of

skilled care and the terms on which beneficiaries could receive it. Skilled care was explicitly extended beyond specialized services to include judgmental services such as skilled observation, patient assessment and management, and evaluation of patients' care plans. The meanings of "part-time," "intermittent," and "homebound" were clarified to facilitate, rather than limit, provision of care at home. As before, people who qualified as satisfying these conditions became eligible not only for skilled services, but also for other home health services, including support services provided by home health aides.

As a result of these changes, Medicare home health spending began a steady and sharp climb into the 1990s (Egger, 1998). By 1996, one in ten Medicare beneficiaries received Medicare-covered home health services, and the number of visits per user nearly tripled between 1983 and 1996. In addition, the number of home health care agencies in the United States tripled between 1986 and 1997.

Medicare continued to be the single largest revenue source by far for home health care agencies, with two-thirds of most agencies' revenue coming from Medicare. But just as HCFA helped initiate a boom in the home health care business in 1980, its action to impose IPS for Medicare home care reimbursement under BBA 97 threatened to end the boom and send the home health care roller coaster into a downward spiral.

Conversion to PPS?

THE IPS MESS

Home health care had been spared immediate conversion to prospective payment because no one knew how to implement prospective payment for long-term care and because retrospective reimbursement per visit with cost limits had been workable. However, as Medicare home care spending soared from $4.7 to $17.2 billion between 1990 and 1997, easily the fastest growing segment of Medicare, HCFA found renewed motivation to evaluate alternatives to the current system of cost-based reimbursement. Reform efforts were aimed at saving Medicare $16 billion over five years and helping balance the budget (BBA 97). HCFA aimed to develop a prospective payment form of reimbursement in the home health industry which would establish a fixed, predetermined payment per unit of service, adjusted for each type of case. In an effort to save money in the interim, HCFA decided to impose IPS, a stop-the-bleeding solution.

Effective in October 1997, IPS drastically changed the way Medicare had been reimbursing home health care agencies. IPS maintained a cost-based reimbursement system but drastically reduced payment to home health providers. Prior to IPS, agencies were reimbursed at either the lower of their actual costs or a ceiling, and then set at 112% of the wage-adjusted mean costs per visit (Hahn, 1998). With IPS, agencies began to be reimbursed at either the lower of their actual costs, or a reduced cost-per-visit limit set at 105% of the median cost per visit. This was adjusted for number and

mix of visits the agency provided, or the aggregate per-beneficiary limit set at 98% of the average allowable cost per patient for all agencies in the government's fiscal year ending in September 1994 (Bitoun-Blecher, 1998).

The reimbursement changes under BBA 97 have clearly had a dramatic impact on the industry. The Medicare IPS had abruptly cut the reimbursement payment for services to Medicare patients in 1998 to 2% below the levels that were in place during fiscal year 1993-94 (Hahn, 1998). Provisions requiring the use of 1993-94 data were enacted so that Congress could achieve federal government savings from the home health benefit. Not surprisingly, industry insiders labeled IPS a disaster. Per beneficiary limits were deemed unfair because different types of providers and certain geographic areas were affected differently, and IPS was considered unfair because it set equivalent payment reductions across the board, regardless of whether the provider had been efficient. For most home health agencies, revenue reductions ranged from 15% to 22% below 1997 limits. Industry sources (Hahn, 1998) estimated that 65% of free-standing home health agencies have costs that exceed the payment limits imposed by the IPS. The impact of the IPS is expected to be far greater on hospital-based agencies because many hospitals routinely allocate overhead costs to their home care businesses.

When Congress enacted widely varying per-beneficiary limits that were not based on either quality of care or the cost-effectiveness of home health providers, it ironically rewarded the more costly HHAs and penalized the home health provider who had been cost-effective. The new beneficiary limits were implemented by basing the calculations on agency-specific costs per beneficiary in 1993-94. As a result, the new system rewards the home health providers who were making many more visits and incurring as many costs as possible. This is especially troubling since the average number of home care visits per patient varies wildly from place to place in the United States (Egger, 1998). For instance, the average number of visits in Los Angeles is 158, while the average number in Pennsylvania is 44.

Although the home health industry had been united in working with Congress and the Clinton administration to adopt a fair PPS for home health services, IPS retained cost reimbursements and added even more defects to the old system. Industry-wide complaints and lobbying efforts garnered sizable Congressional support to change the IPS in the summer of 1998, but when Congress finally acted before adjourning in October, its actions fell far short of what HCFA was seeking. Congress only delayed the 15% cut until October 2000 and increased reimbursement payments to 106% of median per-visit costs instead of 105% of median costs. Unfortunately, this legislation is only helpful to those agencies with costs well below the national average.

Congress established the adjusted reimbursements based on its need to cut $16.1 billion in home care costs from the Medicare budget. However, some insiders believe HCFA miscalculated home care utilization projections and that Congress' IPS reimbursement levels actually would reduce the home care portion of Medicare expendi-

tures by $50 billion. By increasing reimbursement payments to 106%, savings would be $49 billion rather than $50 billion (National Association for Home Care [Egger, 1998]).

EFFECTS OF IPS

While Congress had good intentions in trimming some of the fat from the Medicare home health care budget, it cut off too much, too fast. As a result of IPS, many of the nation's 10,500 Medicare agencies have complained they are hemorrhaging cash. Few experts doubt the necessity of payment reforms, but HCFA's plan has caused severe problems. Many low-cost agencies can't cover their expenses under the new rates. Nearly all the reserves the Visiting Nurses Association of Eastern Pennsylvania (VNAEP) had built up have been sapped dry the last several months to compensate for the decreased reimbursement rates under IPS. It gets by month-to-month on Medicare payments, which account for about 75% of its current revenues, over 5% below its percentage of Medicare reimbursement prior to July 1998 (King, 1999, April). This year, revenues are projected to sink further.

Paradoxically, while efficient not-for profit operations like the VNAEP suffer, many higher-cost and start-up agencies reap a windfall. This is because Congress mandated basing rates 75% on each agency's historical costs and 25% on regional costs (Hahn, 1998). Therefore, agencies with heftier expenses get heftier rates. And finally most agencies open since 1993, have received payments based on the national cost average, which can be significantly more than local rates.

WHEN PPS?

As the debate over whether PPS is the best and fairest way to reimburse agencies continues, the industry is left in turmoil. Adding to the confusion is the fact that changes will undoubtedly arise but no one is exactly sure what the changes will be. No one—not even HCFA—really knows if and when PPS will be implemented. HCFA set an October 1999 implementation date for a home health care PPS, but Congress delayed it to October 2000, after it became obvious that HCFA's difficulties in dealing with Year 2000 computer challenges would probably delay that date. However, some home care insiders think that Y2K glitches are not the only thing holding up HCFA's move to PPS (McClure, 1999, March). McClure points out that conversion to PPS has been bantered about since the mid-1980s, yet it has not been formally introduced. The complexity of it leads him to believe HCFA is not confident how to properly implement it. This uncertainty makes it impossible for agencies to plan ahead and restructure for the future.

Financing Alternatives in Home Health Care

The challenge of home health payment reform is to counter existing incentives for inefficient production and excess volume, while protecting Medicare beneficiaries' access to high-quality and cost-effective care. How we shall pay for home health

remains a thorny issue. Home health is acknowledged as being both cost effective and patient-centered, yet as the volume of services increases, the efforts to contain the costs of these services increases so greatly that Medicare beneficiaries often receive barely adequate or less than adequate levels rather than appropriate levels of care (McClure, 1999, March).

Nevertheless, these efforts have resulted in the development of a number of possible reimbursement approaches for home health care. For example, payments can be set prospectively for each visit provided, each month of care, each episode of care, or each month of program enrollment. Each of these approaches allows varying amounts of control and provides different incentives to providers.

EPISODE OF CARE

The recent explosion in the number of visits per episode of care (units of service larger than a single visit) is the primary source of the large increases in Medicare home health costs (Benner, 1998). Setting a fixed reimbursement rate prospectively for home health visits would not reverse this trend, even if it did lower unit costs. A prospective reimbursement based on diagnosis is one alternative. Like hospitals, home care could be paid based on a patient's diagnosis group, which relates to illness and care. For example, a newly diagnosed insulin-dependent diabetic may require an average of six visits for teaching and monitoring. The case payment could be structured as six visits times the visit rate with a discount factor. The discount factor would account for cases that require fewer than six visits. HHAs would then schedule visits to correspond with the teaching goals of the case rather than maximizing the number of visits.

PER MEMBER PER MONTH

One risk-sharing model is capitation per enrollee per month. Under this model, the HHA receives a capitated fee, say one dollar per member per month, for each enrolled member of the HMO who lives within their coverage area. The HHA is then responsible for covering all of the home care needs of the HMO population. Private insurers have had capitation plans with HHA for years; could Medicare reimburse HHAs per Medicare beneficiary served per month?

Such an arrangement would produce several outcomes. First, HHAs would receive a monthly cash flow and avoid the administrative costs of billing and collection. Second, agencies then become the exclusive provider of home care services to the HMOs. Third, agencies must learn to manage utilization internally. This model makes HHAs both a provider and a quasi-insurer. However, this reimbursement method, unlike a fee-for-service model, requires close attention to cost-use by HHAs. When prices are set, great consideration needs to be given to prior home care expenditures. Many insurers are also requiring a provider to have an all-inclusive charge that includes both services and products. Once again, a thorough review of a member's past utilization and experience becomes the framework for rate setting. Fourth, HHAs

must have management information systems in place in order to monitor service in real time rather than retrospectively. Lack of experience by HHAs in this type of rate setting could leave the agency non-competitive if priced too high, or at substantial financial risk if priced too low. Fifth, they must have the financial back up to absorb losses if utilization is more than anticipated. Finally, in the first year or two of a capitation plan, it is advisable to develop a risk-sharing formula with the insurer, until utilization is stabilized (Brault, 1988).

CAPITATION PER ENROLLED MEMBER

Another method of capitation is per enrolled member. For example, some visiting nurse services have captitated AIDS case management programs (Brault, 1988). This program pays a monthly capitation for home care for every enrolled AIDS patient. The capitation is paid by such commercial agencies as Blue Cross/Blue Shield. There is a risk-sharing formula devised to place the agency at risk, with some stop-loss limitation. The monthly rate applies whether or not the client requires home care in a given month. This particular model is managed by specialists in AIDS care that allocate more care to acutely ill patients and restrict care to those who are in a relatively healthy state. The HHA faces both the financial and clinical outcome responsibility for each case.

BUNDLED SERVICES

One way to avoid the many telephone calls and reports needed to monitor use, is to sell a package of services rather than a per-visit rate. For example, a HHA may have a package for perinatal care that would be sold at one price, giving you the flexibility to visit without pre-authorization from an insurer. Based on expected use and costs of a specific diagnosis, services are bundled and packaged. Again, the agency must have a thorough understanding of utilization before pricing the package.

Unfortunately, the only widespread bundled payment encompassing home health care appears to result in significantly less service to patients (Shaughnessy, Schlenker, and Hittle, 1994). A recent survey of HMO members found that 17% of those receiving bundled home health care felt that they did not receive enough of such care and 70% of these beneficiaries reported adverse consequences, including worsened conditions, delayed recovery, out-of-pocket payments, and family burdens (Nelson, Brown, Gold, Ciemnecki, and Docteur, 1997).

PROSPECTIVE PER VISIT

When prospective rates are set per visit, the provider has an incentive to provide that visit at lower cost in order to retain the difference between the cost and reimbursement rate as profit (or surplus). Under this system, the patient, not the provider, is at risk for decreased level and amount of care. Therefore, the payer has the incentive to monitor service use and is likely to assess each visit for eligibility and

coverage in order to assure that it pays only for those visits for which it has an obligation to pay and that the patients receive the appropriate amount of care.

It is important to note that there is a basic flaw in any payment approach or limit based on the number of visits: visits can vary widely in content and cost (Bishop et al., 1995). For example, skilled nursing for intravenous therapy typically takes much longer and may require a more experienced staff than visits to administer insulin or draw blood. Similarly, health aide visits can be very short (e.g., to turn a bedbound patient) or can last several hours (to help patients with bathing, toileting, and eating). Furthermore, whether agencies provide a given type of care in multiple short visits or in a single longer visit is often at their discretion.

COPAYMENT

The use of copayments has also been suggested as a cost-containment measure for reimbursing home care agencies. Requiring Medicare home health recipients to pay for a portion of their bill or to subscribe to supplemental insurance that covers the copayment would naturally decrease Medicare expenditures. The patient would assume more risk and would be weary of over-utilization. Although it may sound like a good idea, this financing mechanism would unfortunately create even more hardship for Medicare recipients who are more likely to be poor and much less likely to have supplemental insurance.

HOSPITALS AND HOME CARE

In this time of home health cutbacks, most hospital executives are putting their basic assumptions up for grabs if they own a home health agency. Before IPS, it appeared hospital-based agencies had an unfair advantage over independents. Hospital-based agencies had a boundless referral base, were able to cost shift quite effectively, and passed high administrative and overhead costs off to Medicare (O'Donnell, 1989). However, under the current and pending changes in Medicare reimbursement previously discussed, home care tends to add costs rather than absorb overhead. The changes turned home care into a commodity requiring higher volumes but with lower margins. Since many hospital-based agencies do not provide unique services in their markets, freestanding competitors can offer similar care—often at lower prices. In addition, federal fraud probes continue to stir up trouble. Taken together, it is obvious the playing field has been leveled. Staying in home health care will not be easy for hospitals.

Hospitals that choose to stay in the home care game will need to invest more dollars in their agency to remain competitive and meet the expectations of the marketplace (McClure, 1999, March). According to several insiders (McClure, 1999, March; O'Donnell and Hoss, 1998), hospitals have several options. First, they must understand the real financial effects of home care on hospital finances—PPS demands this. Since I found data measuring the effects of home care on hospital fi-

nances and operations generally lacking, I predict there is little if any information to gauge the indirect benefits. Second, if there is no financial advantage in keeping home care a part of hospitals, it might be wise to create a freestanding business or consolidate satellites. With the implementation of IPS, it was not uncommon to see not-for-profit HHAs (e.g., Visiting Nurses Association of Eastern Pennsylvania) turn to hospitals for help. Such relationships are most beneficial when the HHA is allowed to focus on being an efficient agency free of the hospital's administrative encumbrances. As a result, hospitals must consolidate all home care businesses under a single executive reporting to the CEO to maintain coordination and avoid overlapping. Along this line of thought, hospitals that own or are affiliated with several agencies of overlapping service areas should consolidate them under a single corporate entity to spread out overhead costs. For example, Tenet Healthcare of Santa Barbara, CA underwent a massive consolidation, closing 20 of 75 units in 1998 (Bitoun-Blecher, 1998). Tenet's strategy was to serve the same patients with fewer satellites. So far the streamlining strategy appears to be an effective one. Despite the closings, Tenet has only lost two towns where another agency has picked up the slack.

Third, hospitals that cannot justify the HHA's financial contribution to the hospital should consider whether out-sourcing home care to selected companies makes more sense. PPS has forced independent HHAs that previously provided a broad spectrum of services to consider this option and it has been a successful cost containment strategy (King and Ray, 1999, March). Hospital-based agencies, which naturally care for the sickest and costliest patients, typically spend between $16 to $35 more per visit than independents (Bitoun-Blecher, 1998). This was not an important piece of data when Medicare covered costs, but in the past several years reimbursement rates have been based on the free-standing agencies' lesser expenditures. Out-sourcing services would also allow HHAs more flexibility when negotiating contracts with health plans and facilitate economies of scale.

Fourth, many larger private hospitals that own and operate separate medical equipment businesses might be wise to consider out-sourcing since few are successful in running such operations (O'Donnell and Hoss, 1998). Finally, hospitals should utilize their affiliations with HHAs more effectively. By restructuring discharge planning and social services as a complete case management department within the HHA, care can be fully integrated into overall care management strategies.

Home care does not make sense for all hospitals. Hospital CEOs must consider how much of their reserves they are willing to forfeit, the level of local competition, and the access problems they would create if they leave the home care market. The trend of hospitals looking beyond their four walls has been mistakenly called "diversification." In fact, hospitals do not need to diversify in the classic business sense. In today's health care environment, they will be forced to make more mutually exclusive choices regarding components of health care they need and which they can afford to operate.

Conclusion

Congress reasoned there is no place like home health to squeeze Medicare savings. Consequently, both agencies and the frailest patients are suffering. I doubt few industry insiders and politicians would argue that changes in Medicare reimbursement for home care are not needed, but the verdict is still out on how to create a fair, appropriate reimbursement methodology.

Despite the current state of turmoil that IPS and fear over PPS has created, the future of the home health care industry remains solid. No matter what changes occur, home health care still represents one of the most cost efficient types of care, when compared with inpatient or skilled nursing facility costs. With managed care pushing more acutely ill patients out of hospitals earlier, sub-acute care facilities are likely to continue playing an important role in the continuum of care.

Some Congressmen have readily acknowledged IPS causes serious problems (Benner, 1998). Politicians hope to fix this mess—without spending more money—by throwing out historical costs and instead pegging rates to a blend of national and regional averages. They (Senators Edward Kennedy, D-MA; Wes Watkins, R-OK; J.C. Watts, Jr. R-OK; John Breaux, D-LA, and others) also want to set aside funds to pay increased expenditures for extra costly patients. The goal is to reward efficient providers serving sicker patients and slim down inefficient ones.

Still, in the interim, more frail, extremely costly patients will lose access to care. Medicare's home health benefit was intended to cover only short-term, post-acute care, not the long-term needs of the chronically ill. But it has been steadily stretched by agencies and patients, as well as by Congress and the courts, because most recipients have no other means to pay for long-term care. Medicaid, the only other public payer, is stingy and highly variable by state.

There are no guarantees that prospective payment will be any better—or even ready by next year. Tests of the system at about 100 agencies have been promising. Agencies receive a global fee for each 120-day episode of care and are paid per visit if care lasts longer. Visits have dropped by 17%, with no evidence of lower quality (Benner, 1998). However, HCFA still has not figured out how to match payments to patients' risk of needing services, and that is critical. While Nancy DeParle, HCFA administrator, vows that the system will be ready on time, most experts are dubious. This means agencies and patients may have to live with the flawed interim system longer than expected.

To some observers, the turmoil reflects lingering uncertainty about how much home care the government should cover. The Medicare benefit has expanded without much scientific basis for determining who should get services and in what combination, according to several veteran home care researchers (Weissert, Lesnick, Musliner, and Foley, 1997). It appears home health care is an area ripe for cutbacks, but we simply do not know how much expenditures can be cut before patients begin to suffer.

As an optimist, I believe this state of turmoil provides the opportunity to appropriately restructure the industry into a much more efficient model. Many have and will suffer from the metamorphosis, but when it is all over, the industry will be more efficient with a stronger infrastructure. With the advent of modern medical technology, the variety of home care services provided will most likely increase, while the number of visits could decline. Furthermore, many home care visits could be substituted for by a phone call. Rather than sending an aid on a three-hour journey, a phone call to a patient's home could serve just as effectively to remind him/her about taking his/her medications on a daily basis.

The industry will find the most sensible, efficient, and effective way to care for a patient simply because there are no other alternatives. When the metamorphosis is over, the home care industry will have created new care mechanisms—a holistic package of care where HHAs are not reimbursed for a visit, but are paid for taking care of the patient.

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Anna Laetitia Barbauld: A New Tradition

David Thorn

The late eighteenth century was a time of rapid change throughout the civilized world. There were revolutions on both sides of the Atlantic as a younger, more populous generation replaced the older, aristocratic regime. New ideas were born and new freedoms won, the result of which laid the foundation to perhaps the most celebrated movement in the history of British Literature, Romanticism. Yet the praxes of this age excluded the voice of women from being heard during this turbulent movement. The prevalent, male-dominated, unacknowledged legislation that was making its mark on the face of Britain overshadowed the few women who were well versed enough to compete with these men. Anna Laetitia Barbauld was one of these women. Her objective and optimistic attitude concerning conventional themes, such as the traditional relations between men and women, enabled her voice to be heard amid the rumpus of her countless male contemporaries. Barbauld is, in fact, an exception to the genre that she has come to represent. Her poem, "Washing Day," is an excellent example of her impartial female attitude that promoted a new conception of gender roles, a destabilization of the traditional norms that had previously held men and women completely separate and distinct.

The speaker begins the poem with an invitation to the "domestic muse," to sing "the dreaded Washing-day." She invites those housewives who, "beneath the yoke of wedlock bend,/ With bowed soul," to witness her perception of the tedious laundry day, "Which week, smooth sliding after week, brings on/ Too soon." She expounds upon the solicitude of the day as she describes an ominous sky that stands to interfere with her chores: "For should the skies pour down, adieu to all/ Remains of quiet: then expect to hear/ Of sad disasters."

In order to describe the many aspects of this loathsome day, Barbauld utilizes a voice with which her male contemporaries and critics were unable to find fault. "Saints have been calm while stretched upon the rack," she writes, "And Guatimozin smiled on burning coals;/ But never yet did a housewife notable/ Greet with a smile a rainy washing day." Avoiding a dismal, negative voice that could justifiably be filled with complaints and demands for more equality, she humbly accepts her designation

as a housewife and the many responsibilities attending the role. She writes from the perspective of a housewife about a subject that, until then, only women were able to apprehend. However, her objective sensibility in describing the "Washing Day" calmly bids men, as well, to witness her dreaded task.

Having established this objective style, Barbauld is now able to include in her poem a radical statement concerning the traditional relations between men and women. After a description of the husband's leisure-full day, she writes, "Woe to the friend/ Whose evil stars have urged him forth to claim/ On such a day the hospitable rites!" Almost threatening, the speaker continues, "Looks, blank at best, and stinted courtesy,/ Shall he receive." She then describes how dinner will proceed later that night and how the husband will "slink away slowly" to his bed without saying a word. Reading this section of the poem, many men in Barbauld's time would most likely have objected to the speaker's apparent disrespect for her husband. They would have conceded that women did not have the right to treat men with such overt insubordination. Nevertheless, Barbauld is able to make these statements because she has already established the right of the speaker. Having described the impending washing day, and comparing it with the husband's day of "garden-walks" and studies, she has earned the right to speak freely.

It is at this point in the poem that Barbauld's ideas begin to form the conception of a new relation between men and women. Specifically, that relationship is one of respect through equality. The speaker does not disrespect *the* husband. Rather, she has earned respect *from* him. Ingeniously, she seals her argument with an anecdote from her youth in which she, in place of the husband, comes to be the observer on washing day. "I well remember, when a child, the awe/ This day struck into me; for then the maids,/ I scarce knew why, looked cross, and drove me from them:/ Nor soft caress could I obtain; nor hope/ Usual indulgences; jelly or creams." When the speaker assumes the position the husband had formerly occupied, she is able to associate with him and witness washing day from the viewpoint of children and husbands, those who are not involved with the tedious task at hand. Thus, the husband is precluded from belittling his wife's disastrous day because she has already witnessed it from a viewpoint similar to his own. Not only does she experience the drudgery first hand, she has witnessed it as her husband has also witnessed it. Simply put, she precludes any argument that could possibly arise because her triumph would surely be inevitable.

To end her poem, Barbauld writes, "so near approach/ The sports of children and the toils of men," and indeed, the toils of men, such as her husband, are more like the sports of children when compared to the responsibilities of the housewife. Such a statement would also have enraged many men had she not previously walked each reader through the dreaded day, ensuring her victory, brilliantly, along the way.

Anna Laetitia Barbauld accomplished something unheard of with "Washing Day."

In a time when equality among the genders did not exist, she is able, though only for a short moment, to narrow the gender-gap to within, or less than, inches. She

intuitively avoids making complaints. Instead she maintains a high level of objectivity, specifically by exchanging viewpoints with the husband, which guarantees the reception of her statement. She earns her right to make such claims through her intelligent arguments, with which it becomes difficult to disagree. For a moment she achieves equality. Not only in the understood sense of respect for the housewife does Barbauld accomplish this parity, but within the male dominated world of literature, she also achieves her prerogative. She has a thought, makes a statement, and then she proves it. She earns her right as a poet in an epoch when the world of literature was dominated by the opposite sex. Consequently, we are left to reconsider who may have been the real "*unacknowledged* legislators of the world."

Fight Club Praxis

Examining The Authenticity of a Single-Serving Existence

Luke Cass

David Fincher's film *Fight Club* examines many of the existential themes that we have been studying in detail throughout the semester. The main character, who is referred to as "Jack" in the screenplay, but whose name we never actually learn in the film, experiences a myriad of changes as he tries to come to some sort of resolution about his own existence. In his mundane, methodical existence, that is largely comprised of material objects, narcolepsy, and insomnia, Jack submits to the fact that his life has come to beckon to that awful Derridean question: "Did not everything between us begin with a reproduction (Derrida 1980, 9)?" The scene is best illustrated as Jack is making photocopies in his office and everyone around him is doing the same thing while drinking large Starbucks coffees. In Jack's narration of this scene he says: "I was never really asleep and never really awake. Nothing was real. Nothing could touch me. Everything was far away. Everything was a copy of a copy of a copy" (Uhls 1998, 7). As the film progresses so do Jack's feeling towards his own existence. He begins to abandon the objects which he thought defined him as a person and embraces violence in a multitude of forms. The realization which he comes to is, in many senses, the result of a spiritual catharsis where the conventionalities of society are abandoned in the pursuit of individual freedom.

The transition that Jack undergoes, from office worker to group therapy participant, is a significant one since it serves as the rationale behind the basis for his actions throughout much of the film. For virtually the entire film Jack searches for what, all along, was staring at him in the mirror—himself. The various means with which Jack tries to expound on his own seemingly futile existence are also significant because they are symptoms of what caused the problem in the first place. Consumerism, material objects, and material wealth are all the plagues which made Jack lose himself to begin with. As Jean-Paul Sartre agrees, "The tough backbones of the world were nibbled away by these industrious enzymes: assimilation, unification, identification. In vain, the simplest and most rugged of us sought something solid, something which was not spirit; everywhere, they found only a distinguished and spineless fog: themselves" (Sartre 1939,28).

Section 1: Objects As a Means of Defining Existence

One of the first noticeable things that one realizes in *Fight Club's* protagonist, Jack, is his inactivity. In the very first scenes Jack is shown catatonically staring at an infomercial for balding men, or in a comatose stare as the photocopy machine's green light engulfs him, copy after copy. The inactivity leads Jack to a stagnant point in his own existence of which there is no progression, or regression. He suffers from insomnia and the only signs of Jack's history are the deeply black rings under his eyes and the objects in his apartment. Therefore, one may assume that the conflict that Jack faces at the beginning of the film is an internal "complete and static hole" (Sartre 1938, 78)." It is obvious that Jack tries to fill this void with objects that, he hopes, will do the defining for him, but in the end, only plunge him deeper into the abyss of confusion. As he says in his narrative,

> 'Home' was a condominium on the fifteenth floor of a high-rise, a sort of filing cabinet for widows and young professionals. Like everyone else I knew, I was a slave to the IKEA nesting instinct. We all used to sit on the john and read girlie magazines, now we read IKEA catalogs. (Uhls 1998, 9)

As the camera rolls around Jack's apartment, price tags suddenly appear next to everything that he owns. Jack himself is on the phone at this point ordering even more merchandise that he believes will tell him exactly who he is. Little does Jack know that it is because of these objects that he leads such an authentic and inactive life. Jack thinks that the objects he buys from IKEA show what kind of person he is, but those objects also tell hundreds of thousands of other IKEA consumers what kind of people they should be. These people, like Jack, lead reproduced, inauthentic lives because the conceptualization of their existences comes in the forms of couches, lampshades, or pebble-grained bowls. What makes people so wary of their own existence that it turns them to objects and other pseudo-representations to define their true selves? According to Sartre, society is the detrimental factor in muddling one's existence and the perception of how their existence should be. On his visit to America as a journalist Sartre met a man who spoke French rather well, but when he discovered that the man was, in fact, a French immigrant he was perplexed. For example,

> What he was really doing was conforming to the American image of the Frenchman rather than trying to be congenial to a fellow-countryman. I felt Puritanism just around the comer, and a chill ran through me. I had the impression I was witnessing an Ovidian metamorphosis. The man's face was still too expressive. It had retained the rather irritating mimicry of intelligence which makes a French face recognizable anywhere. But he will soon be a tree or a rock- I speculated curiously as to the powerful forces that had to be brought into play in order to actualize these disintegrations and reintegrations so reliably- and rapidly. (Cumming 1979, 184)

Throughout the film, Jack faces the same dilemma of conformity that the Frenchman faced. Jack feels obligated to have all of those objects because society deems them as necessary parts of his existence. Even Jack's job, which he hates, puts objects and monetary values before the existence of humans. As a recall coordinator it is Jack's job to see if it is cheaper to pay the injured victims than to correct the engineering flaws in the manufactured automobiles.

> I'm a recall coordinator for an automobile manufacturer. Part of my job is to check out a burned-up, wadded-up shell of a car that's been in a horrible accident as the result of a manufacturing defect. I apply a formula, I take the total number of cars in circulation-A-and I multiply it by the probable rate of failure-B-then multiply the result by the average cost of an out-of-court settlement-C. A times B times C equals X-the cost of not initiating a recall. If X is less than the cost of a recall, we don't do one. (Uhls 1998,15)

Jack's job makes him supercede the existence of objects over the existence of humans, as if monetary sums and objects are more important than human lives. It is not surprising, then, that Jack is haunted by objects at all hours of the night, objects which serve only to emphasize the lack of substance in his life.

In the film Jack's refrigerator holds only expensive types of condiments without any food. The fact that he has only condiments is a significant factor in explaining his dilemma. The condiments, like the IKEA furniture, are merely additions to a substance. The dilemma, which leads Jack to a stunning realization is that, in his life, there is no substance. All of the objects, condiments, clothes, and other objects are merely emphasizing to Jack that his life's substance is nothingness. His consciousness is plagued by this thought and leads him to diverge his personality into two separate entities. The realization of nothingness is what keeps Jack awake each night and makes him acutely aware of the fact that, at best, his life is a reproduction.

> Imagine a series of linked explosions which we extract from ourselves, which do not leave us the leisure of forming ourselves behind them but on the contrary throw us out beyond them, into the dry dust of the world. on the rough earth; among things imagine that we are thus thrown back; forsaken by our own nature in an indifferent world, hostile and restless; then you will have understood the profound meaning that Husserl expressed in the famous sentence: 'All consciousness is consciousness of something.' (Sartre 1939, 29)

For Jack, his consciousness is of nothingness. The objects obviously do not fill the void within him, and his work only enhances the realization that he is a carbon copy of other corporate automatons. Jack soon comes to the realization that the objects around him are only plunging him further into the nothingness of his existence. For example, "So, I was trapped in my well-furnished nest - the things I used to own

wound up owning me" (Uhls 1998, 10). It is at this point that Jack turns to the chronically ill as a source of meaning and salvation.

Section II: Talking Penguins, Sliding, and Mental Pain

According to Hayden Carruth, 'Existentialism is a recoil from rationalism. Not that Existentialists deny the role of reason; they merely insist that its limits be acknowledged and they emphasize the distinction between the terms" (Carruth 1947, vii). Carruth's writing here seems particularly relevant to Jack becoming a member of the group therapies for the seriously ill. [While certainly not rational on Jack's part, since he does not have cancer and is merely faking it, in his mind, he is suffering and it is completely reasonable for him to find solace in those groups. In his first group session, Jack becomes a member of a testicular cancer group.] The men explain their feelings about how they are dealing with their illnesses and pair off to support one another more intensively. Jack gets paired off with Bob, who has had his testicles removed because of the cancer. Jack and Bob commiserate and find solace in one another for different reasons. For Bob, Jack wallowed in the same misery that he did. He believed that Jack did not have his testicles either and identified with that and the mental pain that he felt. For Jack, Bob was a shoulder to cry on and also served the role of the "other." For Jack, Bob did not exist as a person who has possibilities or a life of his own. To Jack, Bob was a fixture which he bore his feelings on, a warm cushion that Jack could cry on. "He developed bitch tits because his testosterone ration was too high and it caused his body to up the estrogen. That was where my head fit - into his sweating tits that hang enormous, the way we think of God's as big" (Uhls 1998, 4). The intriguing aspect of their relationship is Jack's perspective on Bob. He is not at all interested in Bob as a person, he is interested more in the warmth and caring of Bob's "bitch tits" which he can cry on. This is what Sartre would classify as Jack's "human reality" towards his relationship with Bob.

> I cannot constitute a human-reality as a concrete being which is its own possibilities. My being-with, apprehended from the standpoint of 'my' being, can be considered only as a pure exigency founded in my being; it does not constitute the slightest proof of the Other's existence, not the slightest bridge between me and the Other. (Sartre 1956, 335)

Therefore, Jack cannot understand that Bob, the "other" in this case, has his own agony and pain. The human reality which Sartre writes about for Jack only has to do with Jack and no one else. It seems that Jack is simply replacing the IKEA objects with other objects, the objects of the "other." Bob's "bitch tits" provide him with the warm comfort that he was seeking and what the objects he purchased could not provide him with. But, what does that warm comfort elicit? What does it provide Jack with? According to Jack, those support groups are the only things that show that he even exists. During the film, the viewer sees that Jack has no social life of any

kind. At work, he simply makes copies, fills out forms, and receives reprimands from his boss. At these support groups Jack is an unknown but they acknowledge him in a positive way. "Everyone treated me so well. They thought I was dying, too. It made me feel like the warm center of light. This was the way it was at every support group I went to—a different one every night of the week" (Uhls 1998, 11). However, being treated well is the secondary reason that Jack attends the support groups. The experiences at the groups touch upon Jacks' primordial element, the fact that he exists. The tragic element of it is that Jack has to pretend that he is dying to affirm the fact that he actually exists.

> If people think you're dying, they give you their full attention. Everyone really listens, instead of just waiting for their turn to speak. If this is the last time they might see you, they really see you. Everything else about their credit card debts and favorite sad radio songs and messy hair goes right out the window. (Uhls 1998, 20)

Jack is able to receive the acknowledgement of his own existence that he craves and needs; however, at the same time, lurking in the background, there is something else. The viewer gets a glimpse of it when Jack is meditating in the support group for terminally ill cancer patients. In order to effectively cope with the mental anguish of confronting death the support group leader has the group members meditate. She has them go to their "cave" to meditate but Jack's cave is interesting because he is not dealing with death, rather he is dealing with his life. Jack's cave is cold, and looks as if it is made of ice. He walks through it ambivalently and is surprised to find a talking penguin there. The penguin smiles and only has two words for Jack: "Slide, slide" (Uhls 1998, 13). A look of utter bewilderment comes across Jack's face as the laughing penguin slides down one of the cave's icy chutes. In the context of the moment, the penguin's words seem to have no significance, but it is particularly relevant with regard to Sartre's idea of freedom. Jean-Paul Sartre's philosophical beliefs integrated freedom with anguish in a peculiar cause and effect relationship. According to Sartre, the only way to truly be free is to segregate oneself from everything around, including family, objects, and friends. At the same time, Sartre realizes that those things are essential parts of being human and without them people are in a state of anguish. The penguin beckoning Jack to slide is simply telling Jack to let it all go and slide. No person is able to slide upwards, and sliding downwards, or losing everything, is the only way that Jack can achieve his freedom.

Section III : The Exploding Condo and Tyler Durden

Jack's struggle for freedom is incapacitated by his social responsibilities. He believes that he must have a job, even if he hates it, but he must also be free. The duality splits Jack into two personalities: Tyler Durden who scorns the responsibilities of a contradictory society and himself who is still confused about his place in the world.

The duality that is Jack's existence leads him to act in new and different ways. According to Laing and Cooper what makes man do this is the realization of his possibilities.

> In projecting ourselves towards our possibilities to escape the contradiction of our own existence, we unveil these contradictions, they are revealed in our very actions, even if the actions are richer than them and lead us to a social world in which new contradictions lead us to new forms of conduct. (Laing & Cooper 1959, 56)

In trying to escape the contradictions of his existence Jack creates a new contradictory alter-ego, Tyler Durden, who does things to change Jack's life and show him the road to freedom. The first significant thing that Tyler does is blow up Jack's apartment. Tyler does this to show Jack that objects are useless when it comes to existing.

> My clever Njunmda coffee tables in the shape of a lime green Yin and an orange Yang --- now, buckshot. My Haparanda sofa group with the orange slip covers designed by Erika Pekkannow, a landed meteor. My Johanneshov armchair in the Strinne green stripe pattern. My Ripslampafflar lamps made from wire and environmentally-friendly unbleached paper. The Vild hall clock made of galvanized steel. The Klipsk shelving unit. The Mommala quiltcover set, design by Tomas Harila. My set of hand-blown green glass dishes with the tiny bubbles and imperfections, little bits of sand, proof they were crafted by honest, simple, hardworking indigenous aboriginal peoples of wherever—all gone. (Uhis 1998, 32)

By blowing up Jack's apartment, Tyler has taken the first step in promulgating to Jack the fact that objects only hinder individual freedom, not foster it. Jack's apartment blowing up marks a significant turning point in the film because it forces Jack to realize that he must measure his existence apart from things. The objects that one owns are not necessary to a person's freedom nor do they exist to define one's identity. Laing and Cooper strongly agree with this sentiment in their book, *Reason and Violence* when they write that "the given which we depass every instant that we live, by the simple fact that we live it, is not reducible to the material conditions of our existence" (Laing & Cooper 1959, 55). In speaking to the police officer Jack tells him: "I loved that condo. I loved every stick of furniture. That was my whole life. Everything - the lamps, the chairs, the rugs-were me. The dishes were me. The plants were me. The television was me" (Uhls 1998, 56). In the voice-over to this scene Jack says: "I'd like to thank the academy..." (Uhls 1998, 56) because his performance was so convincing that the police officer could not possibly suspect Jack as the arsonist. However, at the beginning of the film all of those objects actually were Jack or extensions of his existence. In the film Tyler Durden often tells Jack, in a very

Sartrean way, that the only way to achieve freedom is by hitting rock-bottom first. For example, "Self-improvement is like masturbation. Self-destruction is the answer" (Uhls 1998, 43). Therefore, Tyler shows Jack that freedom and existence are not manifested in objects. Objects actually hinder freedom because they make the consumer revolve their lives around them. Jack worked so that he could buy more things and pay the rent for the condo. Jack, essentially, was a slave to his objects. By getting rid of those objects, Tyler freed Jack from the bondage of consumerism and, for a moment, opened the tightly clenched fist of commerce to let Jack escape. At first, Jack does not realize that this is the effect of his condo being destroyed. He sees it as a monumental loss of objects and the value of years of work. As Laing and Cooper agree the perception of freedom is sometimes muddled.

> Freedom is impossible, but, once realized, freedom is realized to be necessary. Freedom becomes necessary, and under the ordinance of this necessity the impossibility must be negated. The metamorphosis from series to group brings hope, terror, freedom and violence- all four are indissolubly united in all revolutionary activity. (Laing & Cooper 1959, 133)

By having his condo destroyed Jack has the first taste of freedom, but without the anguish that Sartre concedes is an integral part of it. He does not have the anguish because before having the freedom he was totally separated from the confines of family and friends. Now, without the objects in his life, Jack tries new ways of augmenting his freedom, both as himself and through his other identity, Tyler.

Section IV: Violence as Freedom

While Jack strives towards his freedom, he also realizes, as Laing and Cooper suggest, its impossibility. Living in a society which encourages conformity and conventionality consistently inhibits a person's individual freedom. By destroying the objects in his life, Jack was freed, but only to a certain degree. Total freedom is an impossibility since one has a multitude of personal obligations and responsibilities which hinder or prevent that freedom. Even Sartre himself had the publisher's deadlines to meet. Therefore, upon his realization of freedom Jack, at once, recognizes its necessity and its impossibility, so all he can do is to expand upon the freedom he already has. One of the significant ways in which Jack does this is through violence. Just as the other dying people in the support groups were there to acknowledge that he existed, violence also has an immediate effect which Jack needs. In punching someone or getting punched one is positive that one exists. One is able to see the cut that one just made, or feel the bruise just inflicted on oneself. Violence allows one to be creator and destroyer, prey and predator. The metaphor is also applicable to the effect that violence has on freedom as well. For example, "Violence is always both a reciprocal recognition of freedom and a negation of this freedom" (Sartre 1960, 736). Jack uses violence, via the personage of his alter-ego Tyler, to affirm his own existence and to

do this he often inflicts pain on himself. Living in the dilapidated house without objects Jack is getting closer to freeing himself from outside influences. However, support groups and regular fighting become inadequate. Just as being around dying people made him feel alive, pain has a similar effect in that it augments his feelings about his own existence. One of the most significant scenes with regards to this point is when Jack puts the lye on his hand and has Tyler talking to him about it as the pain sears throughout his entire body. For example,

> Where the soap fell into the river, the ancient people found their clothes got cleaner if they washed at that spot. Lye- the crucial ingredient in making soap. This is a chemical burn and it will hurt more than you've ever been burned. Listen to me. Your father was your model for God. And if your father bails out or is never at Home, what does that tell you about God? What you have to consider is the possibility that God doesn't like you. Could be, he hates you. This is not the worst thing that can happen. Pay attention because this is the greatest moment of your life. Come back to the pain. Don't shut this out. The first soap was made of heroes-think about monkeys shot up into space. Without their pain, without their sacrifice, without their death, we would have nothing. (Uhls 1998, 48)

By putting Jack in pain Tyler is showing him that freedom comes with a price and that price is anguish. Jack did not notice it before because he had nothing that was of any value to him. Therefore, Tyler uses the thing of value that Jack does possess--himself—to illustrate the point. As Tyler says: "Only after you've lost everything are you free to do anything" (Uhls 1998, 85).

The majority of people who work in jobs during the week become someone else during the weekends. Consider a colo-rectal surgeon, during the week he works hard to alleviate pain in people and perform his surgery with as much precision as possible. But, during the weekends he rides motorcycles and really loves his Harley-Davidsons. As soon as he puts on the leather pants, T-shirt, and helmet he ceases to be a Colo-rectal surgeon and is a biker, completely free from his surgical responsibilities and other duties. There is only him, the bike, and the road. After the weekend he goes back to the operating room where he dreams of next weekend when he can be his alter-ego again, on the road with his motorcycle. The aforementioned analogy is very similar to the reasoning behind fighting in fight club. It is an escape for those people's mundane existences. Day by day they work with no real excitement, or goals in mind. After a while their existence loses its meaning. Perhaps they are not as tormented about it as Jack; however they do need some sort of affirmation that they are still alive. In one of the earliest scenes of Tyler beating up some guy in the bar's parking lot, a clean-cut man in a suit volunteers to be next. As Jack says in his narration, 'Even if I could tell someone they had a good fight, I wouldn't be talking to the same man. Who you were in fight club is not who you were in the rest of your world.

You weren't alive anywhere like you were alive at fight club" (Uhls 1998, 41).

Another significant reason for wanting to participate in fight club is to fight against all the things which one finds displeasing in their life. At one point Tyler asks Jack what he is fighting and Jack responds: "My disgusting job! My credit card bills! Everything that's broken and doesn't work in my life! My cleaning that comes back with the collar buttons broken! Single-serving friends! Swedish furniture! Clever art!" (Uhls 1998, 37) The members fighting in fight club have a lot of pent-up angst because their lives did not turn out as perfect as they were told it would. Perhaps, the most significant factor which induces these men to fight is their existence. The men in fight club have no real purpose, they perform tasks that they hate and work in jobs they do not enjoy and the worst part about it is that they do not know why they do it.

> Look at all of us in fight club. The strongest and smartest men who have ever lived – and they're pumping gas and waiting tables; or they're slaves with white collars that are really neck shackles. Advertising has these people chasing cars and clothes they don't really need. A whole generation working in jobs they hate, just so they can buy shit they don't really need. We're the middle children of history, with no special purpose or place. We don't have a great war in our generation, or a great depression. The great depression is our lives. The great war is a spiritual war. We were raised by television to believe that someday we'll all be millionaires and movie stars and rock stars -- but we won't. And we're learning that fact. And we're very, very pissed-off. (Uhls 1998, 86)

One of the most important things which fight club fosters is the individual and his capabilities. Each man in paired off against another and it is up to each individual man to decide either victory or defeat.

Fighting, in its essence, comes down to the individual and his own animal instincts. It seems ironic that what fight club wanted to foster—individuality, freedom, masculinity—became exactly what it was created to be against: conformity, organization, regimentation.

Section V: Project Mayhem and Marxism

After the first few initial meetings of fight club, Tyler began handing out homework assignments to the members. These involved destroying antennas, blowing up computers, deploying airbags, wrecking cafes and picking fights which they were instructed to lose. All of these things were designed to make the members stand up against society and its perverted values. The members of fight club achieved these things through the only medium which they know produces immediately recognizable results—violence. It almost seems that the members do those things in the interests of class conflict and for social equality. Examine the things which they chose to destroy, nearly all of them, on some level, are status symbols for society. For ex-

ample, the computer, the television, and the cars. They also feed all the pigeons on the rooftop so they would defecate on the expensive Jaguar dealership below. The members of fight club are also mostly blue collar workers and Tyler reminds them of this at several points during the film as if he wants to incite within them some sort of inferiority complex. One of the men picks a fight with a priest and, after knocking it out of his hand, hoses down his Bible. All of these things are not done for any clearly mentioned reason. It is as if the members of fight club have become the "for-itself-in-itself" of violence.

> The manifestation of class interest, of the interest of all classes of colonialists is concretised in *groups of violence* at the slightest provocation. And by this I do not mean groups which *realise* real violence, so much as practical communities whose role is to perpetuate the climate of -violence by making themselves *violence incarnate.* (Sartre 1960, 727)

Project Mayhem eventually destroys the individual freedom of the men who began participating in fight club with the notion of preserving just that and to give their existence some meaning. The viewer eventually sees the house on Paper street transformed into what could easily be mistaken for a makeshift corporate headquarters or a military barracks. There are cots in the basement, files neatly nailed to the wall, rites of passage which one must endure to gain entrance, and everyone is dressed in a uniform of all black. The men involved have unified their existence and directed it towards one specific cause, but at the same time, they have given up what they sought.

Section VI: Annihilating Freedom

During many of the scenes the viewer is witness to a series of events that illustrates the changes that the members have undergone since becoming part of Project Mayhem. No names are allowed in Project Mayhem so the members are anonymous to one another. But what is the difference between having no name in Project Mayhem and only being a credit card number for a major corporation.? There is no difference between the two, the only variation between the two is that of capitalism and socialism. Under the capitalist system each person works for themselves towards whichever goal they choose. Under the socialist system each person works for the community. Therefore, the only thing Project Mayhem did was to make everyone work towards a common goal, regardless of self. The element of everything being a reproduction still exists, except instead of Starbucks and material wealth as the fuel it is violence. For example, "Jack stands over a copy machine, getting hit by the flashes of light. He looks around, seeing other faces illuminated in flashes. Over half of them are bruised faces, smiling back at him (UhIs 1998, 61)."

As each member of Project Mayhem works around the dilapidated house cleaning, making soap and bombs Tyler speaks to them from a megaphone. He tells them:

"You are not a beautiful and unique snowflake. You are the same decaying matter as everything else. We are all part of the same compost pile" (Uhls 1998, 100). Tyler does this to negate their individual freedom so that they all work towards the same goal, the reasoning is very similar to giving the lye chemical bums to members. In doing that, he humbles them and shows them the true reality of their existences and for that, they become at his mercy and in awe of his startling insight, It is essentially propaganda designed to destroy freedom and to make them into automatons. Instead of reproducing them as corporate automatons Tyler makes them automatons of violence with his agenda as their duty. There is a method to Tyler's projects but it is different from how one thinks of a method in its daily usage. "A method is a power of manipulating natural complexes, purposively and recognizably, within a reproducible order; and methodic activity is the translation of such a power into the pursuit of an end—an end implied by the reproduction" (Buchler 1961, 135).

It is uncanny that one sees the transition come full circle. First Jack is tired of being just a reproduction, with only objects defining who he is. Second, Jack finds solace in the hearts of the dying who acknowledge his existence. Third, Jack fights because it gives him recognizable results of his own existence and increases his sense of individual freedom. Fourth, Jack decides to try and change the society which made him into a consumer and limited his freedom. Fifth, Jack and other member's existences are denied individual freedom because they become reproductions themselves striving to change a society which strangles their individual freedom. The method through which this is achieved is violence; however not one member stops to question whether or not they have come to a full circle. Even when Jack destroys the young blond guy's face, saying that he "wanted to destroy something beautiful" (Uhls 1998, 55), not one member questions why he violated the rules of fight club, or why he did it at all.

According to Sartre, the annihilation of freedom is the very nature of freedom's perception. For example,

> Freedom manifests itself as perceiving itself in the Other as other freedom- or as an anti-praxis and anti-value which has to be destroyed. At the most elementary level of the 'struggle for life,' there are not blind instincts conflicting through men, but complex structures, transcendences of material conditions by a praxis which founds a morality which seeks the destruction of the other not as a simple object which is dangerous, but as a freedom which is recognised and condemned to its very root. (Sartre 1960, 736)

Section VII: Satre on The Individual versus The Community

Jack's facticity changed throughout the film, it has gone from being individual to communal. In the context of the film it is Jack's multiple personality which is attributed with the discrepancy of the contrast between the individual and communal

effects on man's freedom however, to existentialist Jean-Paul Sartre the concern between the two was very real and was illustrated in his 1960 philosophical work *The Critique of Dialectical Reason. Fight Club* integrates many of Sartre's ideas concerning individual freedom, objects, and communal concerns. These issues seem particularly relevant today where society is plagued with consumerism, yet, at the same time, heralds individual freedom. It is a very peculiar time for the co-existence of these two things. Advertisements have a exceedingly ponderous effect on people today. Advertisements show how people should look with perfection as their only standard. When Jack and Tyler are riding on the bus in the film they look at a male underwear advertisement where the model is very muscular and Jacks says: "Is that what a man looks like?" (Uhls 1998, 44) Increasingly, in society advertisements make us strive towards achieving what we cannot possibly have. A good indicator of this is the national credit debt. More than a majority of the country is in some sort of debt because of the rampant consumerism that advertising creates. While people may not realize it, consumerism has a significant impact on individual freedom.

> Since writing *Being and Nothingness* Sartre has revealed his assertion that man is totally free. In *Search for a Method,* which is a part of his *Critique of Dialectical Reason,* he suggests that the social order imposes severe restraints on man's freedom to exist in the mode of being of the for-itself. According to Satre, this is what is wrong with capitalism. It keeps the vast majority of men in such a deprived condition economically and socially that they are unable to exercise their freedom. Marxism, by destroying the class structure, will make true existential freedom possible. (Jones 1952, 445)

While Sartre's hypothesis may be correct in that true existential freedom may be achieved in a Marxist society it fails to address the question of anguish. As Sartre agrees in *Being and Nothingness* anguish is an integral part of human nature therefore, it stands to reason that even in an environment where true existential freedom exists anguish will find a way to also exist even if it is deprived of its source.

One persistent theme throughout *Fight Club* is the necessity of freedom be it individual freedom, or a community using violence as a means to achieve freedom.

> In *Being and Nothingness* the object entered as the expedient for the necessity of freedom at the heart of a mythical, impersonal a-historical-for itself to which it was metaphysically attributed. In the *Critique* the object is the bread you have not got; the help that does not arrive in time; it is in virtue of which man can be reduced to a thing it is all that in the absence or scarcity of which, the possibility of existence is itself 'at stake.' Here man is no longer the project of being God but, much more modestly, that of being man—a project which is crossed and threatened from beginning to end by infinite necessities. (Chiodi 1976, 41)

Jack combated the problem of existence. The objects around him were him, he thought they defined exactly who he was. He relied on their stability, but the facticity of them allowed his consciousness to question his own existence. It was then that he turned to humans as a source of existential acknowledgment, "Like a child who kisses his or her shoulder, seeking the caresses, the cuddlings of our intimacy, for finally, all its outside, all, even ourselves. It is not inside I don't know what retreat that we will discover ourselves: thing among things, human among humans (Sartre 1938, 32)." The acknowledgment was significant because it was the first step however, Jack sought bigger ways of expanding his freedom.

Violence was the primary way in which Jack could free himself and affirm his own existence. After he takes Tyler out of his life Jack is no longer in the limbo of existential captivity. He becomes truly free when all the credit agencies come tumbling down. The mix of freedom (from the oppression of Tyler) and anguish (hitting rock-bottom with no influences) allows Jack's existence to evolve with no boundaries, objects, influences, or system to confine him. The conflict within him is resolved because the adverse societal elements have been destroyed. He is no longer the middle child of history. The spiritual war heralded as his own has been augmented into societal nothingness. Jack is able to lead a better, freer existence because the conflict over the authenticity of his single-serving existence is now over, Tyler is dead and they have lost everything. As the buildings come crashing down, he is holding Marla's hand ready to share his existence with someone else. The end of his single serving existence and discovery of an authentic existence allows Jack to finally be himself Tyler embodied what Jack wanted to look like, how he wanted to act, and dress, but now that he is dead Jack is free to do anything. "It is the very movement of history, the conflict of men on all levels of human activity, which alone will free captive thought and allow it to reach its development" (Laing & Cooper 1959, 32).

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The Utility of Poetry Versus the Utility of Baconian Philosophy in Victorian Britain

Erika Berg

The Industrial Revolution created a deep split between the capitalistic bourgeois and the laboring proletariat of Victorian Britain. While industrialization allowed the bourgeoisie to accumulate massive wealth, the working class wallowed in abject poverty. The bourgeoisie, represented in literature by Thomas Babington Macaulay, favored the philosophy of Lord Francis Bacon, who detailed exactly how to preserve a monopoly over the working class.

Macaulay also denounced poetry, which he redefined to include any writing that produces "an illusion on the imagination." Following Macaulay's definition of poetry Marx, who uses illusory figures of speech, is as much a poet as Browning and Hood. According to Macaulay, poetry was obsolete because it lacked utility; it effected nothing. Yet, in reality, the works of Marx, Hood, and Browning had a positive affect on more people than did Baconian philosophy. Because the common worker, who toiled an average of twelve hours a day, six days a week, and lived in squalid slums, was illiterate, he or she was unable to denounce these terrible working and living conditions using the articulate rhetoric needed to persuade the bourgeoisie. Therefore, the only informed citizens who could offer critiques of the Victorian social system were writers, who, by applying pressure on capitalists, helped bring about legislation that improved the conditions of the proletariat.

Recognized as "the workshop of the world" (Mitchell 784), Victorian Britain was the site for the Exhibition of 1851. Visitors from all over the world flocked to the Crystal Palace to marvel at the products of British manufacturing and commerce on display. New machines, new sources of inanimate power, and new processes transformed industries into large-scale operations generating tremendous wealth. Technological inventions improved and increased the manufacture of cotton, iron, and coal products (Mitchell 785). Once a crude pumping machine, the steam engine had metamorphosed into "a versatile prime mover used as a winding engine in the coal mines, as a source of power for spinning and weaving machines, as the driving force for steam hammers in the iron and engineering industries, and as a radically new form of transport in the shape of the railway steam locomotive and the steamship"

(Mitchell 785). The number and variety of achievements showcased in the Crystal Palace make "the Industrial Revolution" an appropriate label for Victorian Britain's technological advancement.

Because of the triumphs of the industrial revolution, the British government tried to institutionalize this "invention of invention," through offering incentives and rewards to individuals and enterprises that developed new inventions (Mitchell 785). This institutional approval ensured the transformation and perpetuation of industrial society.

The government's support for industry encouraged politicians, manufacturers, and entrepreneurs of the Victorian era to adopt Bacon's philosophy. Thomas Babington Macaulay summarizes, "[t]wo words form the key of Baconian doctrine, Utility and Progress" (Buckler 37). In his essay *Lord Bacon*, Macaulay explains Bacon's philosophical goals as "the well-being of the people. The means [is]...the establishing of a judicial, financial, and commercial system, under which wealth may be rapidly accumulated and securely enjoyed" (Buckler 50). Macaulay praises "Bacon's love of those pursuits which directly tend to improve the condition of mankind" (Buckler 47) and openly admits that "to make men perfect was no part of Bacon's plan. His humble aim was to make imperfect men comfortable" (Buckler 49). Macaulay revels in the fact that "the aim of the Baconian philosophy was to supply our vulgar wants" and grants that "some people may think the object of the Baconian philosophy a low object, but they cannot deny that high or low, it has been attained. They cannot deny that mankind have made, and are making, great and constant progress in the road which he [Bacon] pointed out to them" (Buckler 52). Macaulay then boasts of the fruits of Baconian philosophy:

> It has increased the fertility of the soil; it has given new securities to the mariner; it has furnished new arms to the warrior; it has spanned great rivers and estuaries with bridges of form unknown to our fathers;...it has extended the range of human vision;...it has accelerated motion; it has annihilated distance;...it has enabled man to descend the depths of the sea, to soar into the air, to penetrate securely into the noxious recesses of the earth, to traverse this land in cars which whirl along without horses, and the ocean in ships which run ten knots an hour against the wind (Buckler 54).

Macaulay, who was the chief spokesman of the Victorian middle class, conveniently omits another fruit, a rotting festering fruit, of Baconian philosophy: it has "changed the lives of the working classes in a radical way by disrupting traditional family relations as well as time-honored habits of work" (Mitchell 392). The power loom made "manual labor irrelevant" and enabled employers "to use the former support personnel—women and children—as their principal workers in factories—workers who were more tractable and who could be paid less" (Mitchell 392). Factory work also meant a six-day week and it was not until 1847 that the work of women

and children was limited to10 hours a day (Mitchell 392). "Prevailing economic thought did not entertain the idea of worker as consumer," hence "factory workers could not afford to purchase the goods that they produced" (Mitchell 392).

Poverty did not simply mean that workers could not save for periods of unemployment (Mitchell 623), "[i]t meant that aggregate family income, even in good times, was either insufficient or barely sufficient to provide the family a subsistence living. Basically, it meant hunger" (Mitchell 623). Many unskilled workers depended on public or private assistance or they went entire days without food. These workers usually lived in fetid, overcrowded slums. "In these surroundings, disease ravaged the undernourished young. Of the babies born in Liverpool in 1851, only about 45 percent survived to the age of twenty" (Mitchell 624).

Just as squalid, or even more so, were the conditions in the factories. The Parliamentary Papers, or "Blue Books," reported the testimonies of child laborers' to official fact-finding commissions and detailed these appalling conditions. "We went in the morning at six o'clock" and "we come out at seven," Hannah Goode, a child textile worker says (Damrosch 10). "I think the youngest child is about seven," Goode guesses (Damrosch 10). She also tells of how the overlooker "beats the little children if they do not do their work right," explaining that "there is no rule about not beating the children" (Damrosch 10). Ann Eggley, a child mineworker, admits, "The work is far too hard for me" (Damrosch 11). According to Goode, she and her fellow laborers never stop to take their meals, except at dinner. All of the girls speak of falling asleep before even crawling into bed at night, and Eggley remarks, "Sometimes when we get home...we have not the power to wash us" (Damrosch 10).

Obviously, Bacon's philosophy was not as pragmatic as Macaulay asserts it to be. The establishing of the judicial, financial, and commercial system suggested by Bacon did not contribute to the well being of all people in Victorian Britain. A monopolizing minority, property owning class, enjoyed the wealth that was rapidly accumulating under this system at the expense of the majority, the working class. Bacon loved pursuits that improved the condition of the bourgeoisie, but did not benefit the rest of mankind. Baconian dogma certainly made the "imperfect men" of the bourgeois very comfortable by supplying their vulgar wants of superfluous wealth and surplus commodities; but it made the humble men of the proletariat very *un*-comfortable by denying them their vital needs of adequate food and shelter. Mankind was making great progress on the road of industry, but it had lost its way and human kindness had perished.

These "contrasts of great wealth and abject poverty, of national prosperity and individual hardships, of democratic theory and oligarchic practice, made the average citizen uncomfortably aware that something was wrong" (Cooke and Stevenson 9). But, if the citizen was of the bourgeoisie, he or she quickly dismissed this awareness, not wanting to denounce a system that favored his or her class. If the citizen was of the proletariat, he or she might denunciate the system repeatedly, but to no avail. "The vote was extended to every man who occupied property with an annual rental

value of ten pounds, thus giving a voice to the lower middle class but not...to the workers" (Cooke and Stevenson 13). The workers simply lacked the education necessary to articulate their plaints in a rhetoric acceptable to the bourgeoisie. In the "Blue Books," Ann Eggley is reported as saying, "I never went to a day school," while Elizabeth Eggley says, "I cannot read: I do not know my letters" (Damrosch 11).

In this climate of bourgeoisie bias and proletariat illiteracy, "the only informed minds that could offer dispassionate analysis and recommendations were to be found in literature" (Cooke and Stevenson 9-10). The writer, whose "conscience told him that he was shirking his duty if he did not offer his quota of advice" (Cooke and Stevenson 10), was not only cognizant of the social evils of his day, but also of the likelihood that worse evils could follow. "The Victorian writers possessed a persistent belief that human intelligence might apply itself successfully to the prevention of such a disaster" (Cooke and Stevenson 7-8).

But Macaulay, who insisted that Baconian philosophy and its manifestations were flawless, argued that poetry was obsolete in an age of industrial revolution: "[a]s civilization advances, poetry almost necessarily declines," (Buckler 845). Poetry declines because it lacks utility; "truth, indeed, is essential to poetry; but it is the truth of madness. The reasonings are just; but the premises are false" (Buckler 847). Macaulay defines poetry in broad terms, "[o]ur definition excludes many metrical compositions which, on other grounds, deserve the highest praise. By poetry we mean the art of employing words in such a manner as to produce an illusion on the imagination, the art of doing by means of words what the painter does by means of colours" (Buckler 846).

Poetry, as it is commonly understood, is literature written in verse that often uses two figures of speech to produce an illusion on the imagination: metaphors and similes. Through metaphor, a poet transfers a term from the object it ordinarily designates to an object it can designate only through implicit comparison or analogy. Employing a simile, the poet compares two fundamentally unlike things, linking them with "like" or "as." Even though Macaulay graciously extends the definition of poetry to include works without meter, one would still assume that the same figures of speech used to produce an illusion in metrical poetry would be effective in producing an illusion in Macaulayan poetry. This is because meter has no significance in these figures of speech; it simply gives the poem rhythm.

A Victorian writer whose language is reminiscent of the metaphors and similes of metrical poetry is Karl Marx, who, while residing in London in the 1850s, composed a massive critique of capitalism and developed theories of scientific socialism. In this critique, Marx often juxtaposes two seemingly independent elements of capitalistic society; a person must already know what each of them is, in its own specificity, to appreciate their unexpected connection to each other. "Labor power...is a commodity" and "the exercise of labor power...is the worker's own life-activity" are two examples of Marx's metaphorical juxtapositions. In discerning the link between Marx's arguably unrelated terms, "what happens is rather that for a fleeting instant we catch

a glimpse of a unified world, of a universe in which discontinuous realities are nonetheless somehow implicated with each other and intertwined, no matter how remote they may at first have seemed" (Jameson 8). Marx's "sociological approach...comes to be thought of as an imaginary or symbolic resolution" (Jameson 8). This unified world, because it is produced in the reader's imagination, can be nothing but an illusion. Thus, Marx's writing fits Macaulay's definition of poetry.

The works of other Victorian poets strengthens Marx's poetic arguments against capitalist society. Both Thomas Hood's "Song of the Shirt" and Elizabeth Barrett Browning's "The Cry of the Children" convey concepts found in Marx's writing. In "Song of the Shirt," Hood describes the worker as "A mere machine of iron and wood/That toils for Mammon's sake-/Without a brain to ponder and craze/Or a heart to feel-and break!" Marx, in *On Estranged Labor*, explains that the worker is related to the product of his labor as to an alien object. "The more the worker spends himself, the more powerful becomes the alien world of objects which he creates over and against himself, the poorer he himself—his inner world—becomes, the less belongs to him as his own" (Schirmacher 118). The worker in Hood's poem has spent all of herself, so that she regards herself as an object, a "machine," whose inner world is so empty that she no longer feels or hurts.

"It is not linen you're wearing out,/But human creatures' lives," Hood's worker cries. Marx explains, "It is true that labor produces wonderful things for the rich—but for the worker it produces privation" (Schirmacher 119). "Sewing at once, with a double thread,/A Shroud as well as a Shirt," Hood writes. As Hood suggests, this privation, about which Marx also writes, leads to death.

"My labor never flags/And what are its wages? A bed of straw,/A crust of bread—and rags./That shatter'd roof,—and this naked floor—/A table—a broken chair," the worker in Hood's poem sings. In *Wage Labor and Capital*, Marx explains the relationship between labor and wages. Labor-power is a commodity, just like flour or cloth is a commodity. "Their commodity, labor-power, the workers exchange for the commodity of capitalists, for money. . . [a]nd these two shillings, do they not represent all the other commodities which I can buy for two shillings? Therefore, actually, the worker has exchanged his commodity, labor-power, for commodities of all kinds, and, moreover, at a certain ratio," (Marx in Tucker 169). As the worker in "Song of the Shirt" points out, this ratio is unbalanced and unfair. She buys with her very life an uncomfortable bed, a scrap of food, and inadequate clothing.

In "The Cry of the Children," Elizabeth Barrett Browning contrasts child laborers with young animals and the factory with nature. "The young birds are chirping in the nest,/The young fawns are playing with the shadows,/The young flowers are blowing toward the west—/But the young, young children, O my brothers,/They are weeping bitterly!" Children "drive the wheels of iron/in the factories, round and round." Marx enriches Browning's point, writing, "Labor, *life activity, productive life* itself, appears to man in the first place merely as a *means* of satisfying a need—the need to maintain physical existence. Life itself appears only as a *means to life*"

(Schirmacher 122, emphasis original). In contrast, "the animal is immediately one with its life activity. It does not distinguish itself from it. It is *its life activity*" (Schirmacher 122, emphasis original). The children in Browning's poem are crying because they feel remote from their work and the wheels of iron, while the young animals rejoice in their life activities of chirping and playing and the flowers blowing in the wind.

When the speaker in Browning's poem suggests that the children frolic in the meadows, the children reply, "If we cared for any meadows, it were merely/To drop down in them and sleep./Our knees tremble sorely in the stooping." Marx writes, "Man *lives* on nature—means that nature is his *body*, with which he must remain in continuous interchange if he is not to die. That man's physical and spiritual life is linked to nature means simply that nature is linked to itself, for man is a part of nature" (Schirmacher 122, emphasis original). Browning suggests that the children have been so far removed, physically and spiritually, from nature that they are about to die. All nature means to them now is a sanctuary in which to stretch out their sore knees and "sleep," or die.

Although the writings of Marx, Hood, and Browning contains imaginative, metaphorical language, it accurately portrays the conditions seen in the slums and described in the "Blue Books." It is not the truth of madness; its reasonings are just and its premises are *true*. Because of bourgeoisie bias and proletariat illiteracy, these and other poets were the only citizens in Victorian Britain to reveal the atrocious working conditions. Therefore, the legislation that improved conditions for the working class can be attributed to pressure these writers applied on capitalists through their poetry.

In 1833 and 1842, the Factory Acts "prohibited the employment of children under nine, and limited those under twelve to forty-eight hours of work per week" (Damrosch 10). In 1866, a new Reform Bill "canceled all property qualifications for voters in the cities, and sharply reduced them for those in rural areas. About a million new voters, all of the laboring class, were thus added" (Cooke and Stevenson 28). The Education Act of 1870 established a state-supported system of schools, making education more accessible to the working class. In the 1870s, a Housing Bill granted power to local authorities to rebuild slums, a Factory Act regulated working conditions, and a Trade Unions Bill legalized the right to strike (Cooke and Stevenson 30). And finally, in 1906, at the conclusion of the Victorian period, the Labour Representation Committee (LRC), "an alliance among the unions and the socialist societies to seek direct labor representation in Parliament" (Mitchell 737), was represented by twenty-nine of its candidates in the House of Commons.

While the Industrial Revolution yielded a variety of useful inventions, it broadened the gap between the bourgeois and proletariat classes by allowing the bourgeoisie to grow exceedingly wealthy at the expense of the working class. Endorsed by Macaulay, who represented the bourgeoisie in literature, Bacon's philosophy voiced the mercenary attitudes of the middle class. While lauding Bacon's advice on how to maintain a monopoly over the working class, Macaulay vilified poetry. Claiming

that poetry was not necessarily synonymous with verse, Macaulay extended the definition of the genre to include any composition that creates an illusion on the imagination. Because he employs illusory language, namely metaphors and similes, in his writing, Marx irrefutably falls under Macaulay's definition of a poet. Furthermore, Marx's observations parallels those of Hood's and Browning's poetry, they all reveal the misery the proletariat suffered. Because writers like Marx, Hood, and Browning articulated the complaints of the illiterate proletariat, they were able to improve the conditions of the working class. This poetry, which provided for the needs of the proletariat majority, had greater utility than the Baconian philosophy, which fed the greed of bourgeois minority. The Baconian philosophy's literal language had the very illusory effect on Macaulay that he ascribes to the metaphorical language of poetry.

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Salman Rushdie and the Satanic Verses

William Hansen

> Those who oppose the novel most vociferously today are of the opinion that intermingling with a different culture will inevitably weaken and ruin their own. I am of the opposite opinion. *The Satanic Verses* celebrates hybridity, impurity, intermingling, the transformation that comes of new and unexpected combinations of human beings, cultures, ideas, politics, movies, songs. It rejoices in mongrelization and fears the absolutism of the Pure. Melange, hotch-potch, a bit of this and a bit of that is *how newness enters the world.* It is the greatest possibility that mass migration gives the world, and I have tried to embrace it. *The Satanic Verses* is for change-by-fusion, change-by-conjoining. It is a love story to our mongrel selves.
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> - Salman Rushdie

In mid-February of 1989, the late Ayatollah Ruhollah Khomeini of Iran pronounces a *fatwa*, or a legal opinion or decree handed down by an Islamic leader, condemning Salman Rushdie for publishing *The Satanic Verses* in September of 1988. Rushdie is forced into hiding. The 15 Khordad Foundation, an Iranian charity, offers $1 million to anyone who executes Rushdie. Support for the *fatwa* in the Muslim community grows, as does opposition from England, the United States and other Western nations on the grounds of Article 19 of the Universal Declaration of Human Rights. The price on Rushdie's head progressively rises to $2.5 million.

Rushdie writes, "Between religion and literature, as between politics and literature, there is a linguistically based dispute." The function of the novelist's discourse, therefore, is to speak in an ongoing debate over meaning, while the function of religious discourse is to speak an uncontestable truth, to declare a meaning, to employ what we will call, as Rushdie does, a privileged language. Imagination and the writing of fiction are processes of change and inclusion, exploring the limitlessness of human consciousness by the sharing of ideas, by the conflicts between ideas, by the constant reproduction of countless new paths leading towards identity and under-

standing. The "linguistically based dispute" occurs, therefore, not only when a given discourse does not include itself in this process of change, but also when this discourse censors or attempts to silence a voice of change. By accepting a dogmatic, exclusive, and static rhetoric, the privileged discourse, in order to maintain and support its dictated, yet highly insecure meaning systems, eliminates that which does not coincide or harmonize with its own authoritative language or its own preconceived notions regarding the search for understanding. Religious discourse places limits on human consciousness, while repressing the sharing of ideas, the conflicts between ideas, providing one, arguably unstable, path to identity and understanding. As the independent Indian movie producer Sisodia says in *The Satanic Verses*, with an ironic stutter, "Fact is, religious fafaith, which encodes the highest ass ass aspirations of human race, is now, in our cocountry, the servant of lowest instincts, and gogo God is the creature of evil" (*S.V.*, 533).

Fundamentalism, certainly the main opponent of the Rushdian or Bahktinian linguistic theory, as defined by James Harrison, is "the belief that there exists a single written source in which the divine mind has revealed to human minds [in the case of Islam, to a single human mind] the total truth, frozen for all time, concerning that divine mind's nature and purposes" (Harrison, 101). Harrison proceeds to claim that "no other religion makes such a claim as specifically as Islam." Indeed this is evident in the presumptuous and impudent reaction towards Rushdie by the Ayatollah, as well as in the fact that many who condemn Rushdie have never even read the book, or refuse to, whereas many others have only read translated excerpts taken out of context (Harrison, 103).

The issue that remains is one of blasphemy: how it functions in the "linguistically based dispute," how Islam is threatened by an attack on its true or privileged language, and how literature *cannot* be threatened because of a proliferation of truth and an all-inclusive language. As Rushdie puts it, "Where there is no belief, there is no blasphemy" (*S.V.*, 393); the novelist's language does not claim to be privileged and is, therefore, unaffected by blasphemy, unless it is stripped of its "freedom to portray and analyze the struggle between the different contestants for such privileges." Rushdie's assertions regarding the authenticity of the language of the Koran, while being open to multiple interpretations ignored or misread by many Muslim readers, clearly shook the very foundation of an unstable structure, powerfully enough to push the source of such turmoil into exile, hiding in a constant state of threat and uncertainty.

But certainly Islam is not the only system attacked in *The Satanic Verses*; the plot concerning issues related to the Prophet and the Koran is actually a sub-plot, taking place in the dreams and hallucinations of a psychologically disturbed man, Gibreel Farishta. Additionally, the main plot, the story of Gibreel and Saladin Chamcha, while dealing with highly complex issues of imperialistic and capitalistic influences on identity and migration in a postmodern narrative (issues to be analyzed later in this essay) presents a rather grotesque picture of Western civilization. Daniel Pipes

presents an argument by Cheryl Benard, who "denies that the Muslims come out on the bottom of Rushdie's hierarchy":

> It is Britons more than Moslems who might have cause to find the book "blasphemous." If Islam is portrayed as somewhat rigid and medieval, then the contemporary West, in his pages, is a nightmare out of [the movie] "Blade Runner." But it may be some time before the Moslems realize that their black-sheep son, whom they believe to have written a Westernized pamphlet against Islam, has equally composed an Eastern diatribe against the world of the Unbelievers (Pipes, 46).

Indeed Rushdie's eminence lies in his dismissal of categorization, in his rather aloof feedback to critics, and in the way his writing leaves so much for the reader to work with and interpret. *The Satanic Verses* entreats a reader to see the world in a multifaceted way, to allow for the proliferation of interpretation, to acknowledge the blurring of the lines between reality and dreams, truth and fiction, good and evil. Reading this novel as an outright, exclusive, and/or purposeful *attack* on "the core of Islamic faith, and nothing else" (Pipes, 67) certainly represents the opinion of a system that ignores issues or details that might reverse or change an already stated opinion, or an overly protective and insecure system that cannot tolerate change. Free expression contradicts the objectives of such a system, denying the cultural vibrancy expressed in the language of a writer who has experienced both sides of the coin, East and West, the unique, often mislabeled "devilish" perspective of the "migrant"—the man in the middle.

When asked for his opinion of whether the book is blasphemous, Rushdie fittingly responds, "It is and it is not" (Pipes, 68), expressing his stance in the middle, even regarding the legitimacy of the threat on his life, and his belief in the power of such a position. His characters are stuck between Indian nationalism and British imperialism, between angelic or devilish form and human form, between reality and hallucination, between the restrained and strictly defined Indian culture of their childhood in the East, and the "culture industry" of the capitalistic West, always in the middle, always undefined, always making for a compelling, multifaceted story. Rushdie ties together the privileged language of the political and religious machine, referred to by Afzal-Khan as "hegemonic strategies of containment," and illustrates the beauty of the eclectic, the necessary role of the "Devil," and even more so, that "either way, it's the Devil who wins" (*S.V.*, 474).

The "Coca-Colonization of the planet"

The postmodern dilemma, as argued by Adorno and Horkheimer, stems from the penetration of capitalism to every level of social existence, what may also be termed a "Coca-colonization of the planet" (*S.V.*, 420). Adorno and Horkheimer write, "The most intimate reactions of human beings have been so thoroughly reified that the

idea of anything specific to themselves now persists as an utterly abstract notion" (Adorno and Horkeimer 1944). The penetration of capitalism being analogous to, and indeed, hand in hand with imperialism or the colonization of the "third world," issues concerning the search for identity on both the individual and national levels arise, especially concerning those cultures subjected to widespread capitalistic transformation. *The Satanic Verses* grapples intimately with these issues of identity and alienation in the postmodern world, and blurring the lines between empire and colony, between good and evil. The book focuses on the inherent problems of a system which establishes binary oppositions, and the manner in which teaching traditions and historical "fact" are plagued by a "truth" which disregards or ignores cultural input or feedback believed to be "bad" or "devilish." Again, Sisodia, who ironically struggles with words but always contributes very insightful comments to the story, says, "The trouble with the Engenglish is that their hiss hiss history happened overseas, so they dodo don't know what it means" (*S.V.*, 353).

The two main characters in the novel are Gibreel Farishta, also known as the Angel Gibreel, and his "adversary" Saladin Chamcha. The novel begins with these two characters falling from the sky, from the exact height of Mount Everest, from a plane in which they had been traveling before it was hijacked and exploded over the English Channel. While reality and dream remain blurred, the "metamorphic" transfiguration experienced by each character during their fall is a reincarnation, a death that allows for rebirth or redefinition: "To be born again, first you have to die" (*S.V.*, 3). Transmutation, in this sense, is representative of the tasks undertaken by the "migrant," a person in a position between cultures, as both these Indian characters are in their struggle to define themselves in England. James Harrison writes, "The whole novel centers around a change, a metamorphosis, a rebirth both survivors undergo during a descent that should result in death but that miraculously leaves them both alive, though changed" (Harrison, 91). The "death" experienced by the migrant would presumably be an end, but Rushdie argues that it is certainly a progression to a higher state and the source for a unique and fresh outlook on both cultures involved. Recognized as such, the voice of the migrant plays an integral role in circumscribing cultural identity. Rushdie finds serious problems in cultures which deny the influence of such figures: "Those who oppose the novel most vociferously today are of the opinion that intermingling with a different culture will inevitably weaken and ruin their own. I am of the opposite opinion" (Harrison, 121).

The effectiveness of *The Satanic Verses* is thus in the paralleled merging, in these characters, of empire and colony and conventional notions of good and evil. Gibreel's transmutation results in his becoming an angel, and whether this represents a physical or psychological change remains unclear. Similarly, Saladin transforms into a devilish figure with excessive amounts of hair and horns on his temples. But to the confusion of all parties, both character and reader, "his metamorphosis into this supernatural imp was being treated by others as if it were the most banal and familiar matter they could imagine" (*S.V.*, 163). These exterior alterations also occur along-

side character descriptions which depict Saladin as wanting to become "more English than the English" (Afzal-Khan, 165), "paid to imitate them" on the radio (*S.V.*, 61), completely cut off from his culture and past, while Gibreel is "joined to and arising from his past" (*S.V.*, 441), wanting to transform England within himself.

While the general descriptions of these characters could explain the diametric roles they are given after transmutation, both characters are revealed to be both satanic and angelic. Additionally, Gibreel acts significantly more devilish than Saladin at times, and a reader can, therefore, sympathize more comfortably with the trials of the beastly Saladin. Issues concerning these binary oppositions are further complicated by the fact that the dream world appears to be more real than the "real" world. Rushdie illustrates the inherent difficulties in subscribing to such binary oppositions, and the manner in which such oppositions frequently leak into each other, both consciously and unconsciously. The characters are described as "conjoined opposites...one seeking to be transformed into the foreignness he admires, the other preferring contemptuously to transform; one a hapless fellow who seems to be continually punished for uncommitted crimes, the other called angelic by one and all, the type of man who gets away with everything" (*S.V.*, 441). But Gibreel, hovering over London and observing from high, realizes that these oppositions are self-destructive and inherently the same: "Native and settler, that old dispute, continuing now upon these soggy streets, with reversed categories. It occurred to him now that he was forever joined to his adversary, their arms locked around one another's bodies, mouth to mouth, head to tail, as when they fell to earth: when they settled" (*S.V.*, 364). None of Rushdie's oppositions are discernable or determined, but exist in the middle, in a constant state of fluctuation and change, where hierarchies of power and influence dissolve, where we all exist, despite recognition.

By not recognizing the middle ground inhabited by everyone, as we are all defined by those around us, by "rubbing the rough edges off one another" (*S.V.*, 324), by inventing each other, by "molding imagination into actuality" (*S.V.*, 324), the colonizer gains his power by upholding binary opposites and preconceived, capitalist notions of empire as privileged and colony as negligible. Rushdie clearly sees the most effective writing-back to the empire embodied in those individuals who are figuratively tossed in the middle, as he is himself as an author, actualizing both cultures involved, positively progressing towards more harmonious cultural interaction; "the process of being uprooted does not necessarily lead to rootlessness- it can lead to a kind of multiple rooting" (Harrison, 99).

The latter quote from Harrison reverses the concept proposed by Adorno and Horkheimer, and sees an enhanced identity in the multifaceted migrant as opposed to a death of some "true" self by the incorporation of numerous "false" selves. This dismisses the existence of something "specifically" human to begin with. Therefore, in Rushdie's postmodern argument, there is no truth from which one becomes disconnected, but rather there are multiple truths and falsehoods transmitted, as Bakhtin will argue, from our fellow inhabitants of this planet. But Harrison argues further

that "Metamorphosis alone is not enough. Taken together with human migration and cultural miscegenation, it must lead to less rigid categorization and demarcation, encourage more fluidity and inclusiveness, and thus create more flexibility and adaptability for the future" (Harrison, 96). Rushdie breaks down the walls constructed by binary oppositions, as they are exclusive, as they are "*so* and not *thus*, *him* and not *her*" (*S.V.*, 354), as they are truth and not illusion, and as they necessarily lead to power struggles where one group knowing truth and goodness is allowed to judge another group knowing evil, knowing the "Devil".

Writing Back to the Privileged Islamic Language

In *From Discourse in the Novel*, Mikhail Bakhtin theorizes that "a person and his discourse are simply a transmission of information, not a representation. Authoritative discourse cannot be represented, only transmitted." The reason Rushdie's novel came to be so offensive was because the author applied similar postmodern theories to the most fundamental laws of Islamic belief. *The Satanic Verses*, in this way, humanizes the Prophet Muhammad, who is believed to have been given the word of God through the Angel Gabriel, presenting the argument that the "word of God" was nothing more than the "word of Muhammad", resulting from this *human's* projection of internal belief systems and desires onto an external figure who was, in reality, none other than himself. Rushdie depicts the Koran as a transmission of information, a transmission by Muhammad, and not a representation of divine language or discourse, and presents the merging of the medium and the message, as the Angel Gibreel discovers that he and Muhammad are actually one and the same, and that Muhammad is speaking for himself.

The chapters that constitute the sub-plot of the book and that resulted in the objections by Muslims and the Ayatollah are presented as dream sequences experienced by Gibreel Farishta, who becomes the Angel Gibreel in his dreams. The first of the sub-plots is concerned with the story of Muhammad, as represented in the character Mahound. From the onset of the story taking place in Jahilia, Mahound seeks the divine guidance and instruction of the angel, yet Gibreel resents the silence of the figure that is, in turn, supposed to be relaying information to be passed to Mahound. When Mahound asks Gibreel whether or not he should allow the inclusion of three idols into their system so as to promote better public relations and attraction (the story behind the satanic verses), "Gibreel Farishta is filled with resentment by the non-appearance, in his persecuting visions, of the One who is supposed to have the answers" (*S.V.*, 113). Rushdie thus illustrates the interaction between the Angel Gibreel and Mahound in a wrestling match, which convinces Gibreel that Mahound is simply projecting his desires, like a "Prophet Messenger Businessman", and the angel says, "he [Mahound] did his old trick, forcing my mouth open and making the voice, the Voice, pour out of me once again, made it pour out all over him, like sick" (*S.V.*, 125).

The issues raised regarding the authenticity of Islamic discourse are clearly subver-

sive, but this also raises issues regarding the authenticity of any form of authorship. Authorship becomes merely a transmission of information, a result of what we experience around us, a projection of our own desires as opposed to a sublimation of a higher "truth" or power.

Rushdie further complicates the issue of authorship in the figures of Salman who, quite literally, writes back to the Prophet's teaching, and the satirist Baal. As a test, Salman, the scribe, begins to change what Mahound is dictating as the word of God, and the Prophet does not notice the change. Furthermore, Salman, in discussing with Baal his increasingly dissident attitude towards Mahound, expresses the opinion that the Prophet's "Rule Book" was coincidentally a mere confirmation of all his desires, always serving Mahound's best interests, arguably confirming the absence of the input from the Angel Gibreel. Ayesha, Mahound's favorite mistress, says, "Your God certainly jumps to it when you need him to fix things up for you" (*S.V.*, 399).

But the most controversy arose from Rushdie's treatment of the satanic verses, from the application of the aforementioned assertions onto the specific incident on which Mahound claims the Devil instructed him to accept the three idols. One of the most controversial and debatable issues in the accounts of Mohammed's life, Rushdie uses this incident to further the notion of human error in religious discourse. Mahound's mistake can not only be read in *The Satanic Verses* as a business maneuver expediting the colonization by Islam of Jahilia, but also as a narrowing of the differentiable role of the angel, further depicting the Prophet and the angel as one and the same, as Satan is really Mahound himself, just as the Angel Gibreel was Mahound. "Who am I", says Gibreel, "in these moments it begins to seem that the archangel is actually inside the Prophet...I am bound to him, navel to navel, by a shining chord of light, not possible to say which of us is dreaming the other" (*S.V.*, 112).

The opposition to Mahound by Baal, the satirist, is the best illustration of the Islamic stance on writing to which Rushdie is so opposed. Baal is forced to flee into exile because he refuses to submit to Mahound's teachings. He hides in a brothel and develops relationships with the prostitutes, each of which takes on the personality of one of Mahound's twelve mistresses. After an exponential increase in business, Baal himself takes on the role of Mahound by marrying all twelve of them, and all of their previous personalities disappear. When Baal is finally captured, and is about to be put to death, he says, "Whores and writers, Mahound. We are the people you can't forgive," to which Mahound replies, "Writers and whores. I see no difference here" (*S.V.*, 405).

Migration and the "Ghosts" of Categorization

Saladin Chamcha, near the end of the novel, has "a strange sense of being haunted, a feeling that the shades of his imagination were stepping out into the real world, that destiny was acquiring a slow, fatal logic of dream." He says, "Now I know what a ghost is. Unfinished business, that's what" (*S.V.*, 554).

On this most fundamental level, *The Satanic Verses* analyses the conflicts that words give us: the ambiguities, the question of whether or not we should even use words and our inability to avoid them, the powerful emotions they can elicit as opposed to the purity of silence as it preserves true experience, if such a thing even exists. Rushdie blends the dream world and the real world alongside a similar merger of the colony and the empire in the figure of the migrant. He explains that at the heart of the problems produced by the "linguistically based dispute" lay our fears of the ghosts from our past, and the confusion experienced when confronting these ghosts. The privileged discourse of the empire or established religion represses ghosts and replaces them with an unalterable, unchanging language that can explain the past and the future without input from subversive voices, without interpretation or ambiguity, and again assuming the position in the middle.

Rushdie writes-back to "vocabularies of power." "The real language problem," he writes, "is how to bend it shape it, how to let it be our freedom, how to repossess its poisoned wells, how to master the river of words of time of blood" (*S.V.*, 290). "Language is courage:" he elaborates, "the ability to conceive a thought, to speak it, and by doing so make it true." Such a stance does not negate from the legitimacy of the teaching of Islamic discourse, but does refute its assumption of the position of authority, of judge, of authenticity.

The question "What kind of idea are you?" is raised throughout the book, and represents the linguistic processes of developing an identity. Rushdie clearly believes that *all* ideas are important and equally influential, as they allow us, even if they constitute a fundamental contradiction within us, to define ourselves as we are differentiable from the surrounding world. The only idea that does not help in the progressive course of identification is the unchanging idea, the idea resistant to metamorphosis and the influence of both the movement of history and time and the multifaceted individuals who find themselves in an ever-changing world of intermingling cultures and ideas.

We are all constructed, as is our language, by the play of opposites both inside and outside of our consciousness. Repressing the existence and influence of the "bad," the "different," the "Other," simply functions as a delusion, a machine against transformation and newness, and a denial of the metamorphic nature of identity and understanding. "Ghosts" figuratively feed on such defenses, and always come back to haunt us; "you can't keep a devil locked up in the attic and expect to keep it to yourself forever" (*S.V.*, 294); "there is no bitterness like that of a man who finds out he has been believing in ghosts" (*S.V.*, 380).

Chamcha realizes, along these lines, that the evil he had been searching for outside of himself was inside all along:

> In short, the evil is not external to Saladin, but springs from some recess of his own true nature, that it has been spreading through his selfhood like a cancer, erasing what was good in him, wiping out his spirit—and doing so

> with many deceptive feints and dodges, seeming at times to recede; while, in fact, during the illusion of remission, under cover of it, so to speak, it continued perniciously to spread;- and now, no doubt, it has filled him up; now there is nothing of Saladin but this, the dark evil in his soul, consuming him as wholly as the other [angelic] fire, multicolored and engulfing, is devouring the screaming city (*S.V.*, 479).

To approximate the truth of experience, then, one must take all perspectives into account, for if the "Devil" is underestimated, his realistically subverted influence becomes an imaginary power or force against ignorance, arguably a more potent compulsion than that of reality. Harrison asks quite fittingly, "If as near the full truth as possible about this fantastic, variegatedly variable world is to be told, shouldn't the devil be allowed to have his say?" (Harrison, 115). Rushdie, in this way, "offers at least a kind of challenge to authorial hegemony and serves to remind the reader that the opposition may have good ideas as well as good tunes." By opposing the "terrifying singularity" of privileged discourse, and by eliciting such a powerful response from the system he challenges, Rushdie opens up new doors for a future with as much inclusion and unfinished business as possible.

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SCIENCE

Being Thy Self

Jason Williams

Have you ever not been able to sleep? Your eyes bloodshot, stinging in the dry air. Closing them seems just as difficult; they are heavy, but it's as if some inertia keeps them open, or those bags underneath have some sort of repelling magnetic effect. Was there a reason that you couldn't sleep? Did you know why you couldn't sleep? In the early morning hours, when everything is quiet, when everything is still, the sun has not yet disturbed the dew on the grass or the birds from their slumber, there is nothing left but yourself. You won't find any real distraction, with the exception of looking for a distraction.

> [I]nsomnia kills off the multiplicity and diversity of the world, leaving you prey to your private obsessions. What strangely enchanted tunes gush forth during those sleepless nights! ...[I]nsomnia is so complex that one cannot tell what the loss is. Or maybe the loss is infinite. During wakeful nights, the presence of a single thought, or feeling, reigns supreme (Cioran 83).

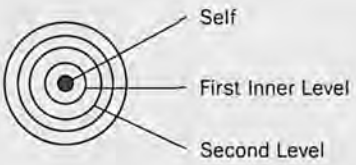
Insomnia is generally considered unhealthy, a problem, a lack (in this case, of sleep or the ability to sleep). But maybe insomnia is a wonderful opportunity. Maybe insomnia is a way to discover one's Self. The search for one's Self is not an endeavor to be taken lightly. To ask questions assumes that the answers are willing to be heard. When searching for one's Self, it is easy to make these fatal mistakes: First, you must be willing to find the answers, and second, you must know that you cannot have any idea of what the answers are going to be. In scientific study, one makes observations, then forms a hypothesis, and then performs more tests to verify that the hypothesis is correct. But the hypothesis is developed and assumed to be true until proven false. The experiments are the tests that are used to prove the validity of the hypothesis. When you begin to make assumptions about your Self, proving it wrong usually has greater consequences than proving a scientific theory or hypothesis wrong. To understand why the consequences are more severe, let me better define what the term "Self" means.

The Theory

What is the "Self"? The Self is what makes each individual person unique. It is all the qualities, experiences, beliefs, etc. that make up who that person is, why he/she [re]act as they do, and why he/she think what he/she think. If the Self of someone was to be taken away, then that person would no longer exist as that person, he/she would now be a new person all together. This is at the center of the "Concentric Circle Model of Human Interaction."

Diagram 1

Concentric Circle Model of Human Interaction



In this model, each surrounding, concentric circle is another level detached from the Self. As the circles get further away from the Self, they are of less significance to the Self. Belief in God is an item in Level 1. Family might be in Level 2. On the outer level, things like sports or the weather or other topics of "small talk" reside. There may be more than 4 levels depending on the person, but there must be some distinction between things that they hold extremely dear, and those that would not have a significant effect on their person, psyche, or being. What each circle represents differs for each person as well. The level on which people place particular items is a function of their particular background and experiences, and the level will vary from person to person. These differences will have an effect on interactions, as we will see later.

As we go about our daily lives, most interactions between people (people being represented as concentric circles here) take place in the outer few layers. This is the "safe zone." Since these outer shells are so far removed from our true being, our Self, it is easy to talk about these things with anyone, someone that we know well, or someone that we hardly know at all. In order to move into deeper circles, two things must happen. First, each individual should be able to recognize, know, and understand where he/she are going. Relating to another on some "middle" layer begins to open that person up to greater possible hurt. This is a trade off. In order to move deeper, there must be a risk taken, one must open him/herself up to vulnerability.

In discussing relationships it assumes the existence of the other. The other is, or becomes, the critical component in the description of relationships. But how is the other defined? Are all others the same or are some different than others? Do we treat and interact with our family members differently than our friends and differently from acquaintances or strangers? What are the differences and why are there differences? Jean-Paul Sartre views the other as someone that objectifies us, or something that we objectify. The conflict for Sartre was trying to recognize another consciousness without losing your own Self (or having it turned into an object—something

that is non-transcendental—a "being-in-itself"). Sartre's theory can be adapted to the "Concentric Circle Theory." As long as people remain on the outer levels of interaction, they have essentially refused to fully acknowledge the humanity (or "consciousness") of the other. For example, if I approach someone and interact with them simply in the realm of "small talk," then I have not *experienced* that person. Instead, I have made a simple exchange of words with, as Sartre might say, some *thing*.

What does it mean to "*experience* a person"? Experiencing a person leads you into the conflict of trying to recognize another as human, as a person, as a separate consciousness other than your own. Why is this a problem? What is the conflict? It is a strange phenomenon that as humans, we try to devour everything. In some sense, we make the external simply a part of our own being. In this way, it is not foreign, not hostile, not a threat. We control it, we have power over it, and we are sovereign. The conflict arises from the other because the other has free will. If we recognize the other as another consciousness (similar to our own, having free will) then we have, in some way, lost part of our own free will, our own sovereignty. In *The Sickness Unto Death*, Kierkegaard investigates these extremes: too much infinity versus too much finitude; too much possibility versus too much necessity; and too much temporal versus too much eternal. For Kierkegaard, the recognition of consciousness could be similar to the despair of having too much possibility or too much necessity. If we were the only consciousness in the world, not only would we be extremely lonely, but we would also be overwhelmed with the multitude of possibilities. The other side of that argument may be more of the actual situation for humans. That is, we are not alone; there are millions of other human beings living all around us. If we look at these "others" as diminishing our own possibilities (free will), it is easy to see how the other could be seen as a threat or a conflict.

To experience another person is to enter into the inner levels of interaction. In order to do this, one must be able to recognize the other as a separate consciousness, and at the same time, not be threatened, but rather to be invited. There must be a way to discover the other as a consciousness, but instead of having that consciousness take away from you, the other and you have a multiplying effect that increases both persons. In this way, moving into the inner circles is a positive, not a negative to be fought against. To make an analogy, it would be like two atoms coming in close proximity to one other. When two nuclei of Hydrogen atoms come together to form one Helium atom, an enormous amount of energy is released. This incredible release of energy is what gives us daylight. There would be no beauty without this energy. Everything we know must come from this reaction. This is idealized human interaction.

Methods of Connection

COMMON EXPERIENCES

So how does it occur that two people enter into the inner levels of interaction? Think of who you consider your friends to be. How did they become your friends?

Often, although we like to think that we choose our friends, many times this is not the case. Many of our friends are a result of the situations and environments we are presented with. True, we do have a great deal of choice in the situations and environments that we allow ourselves to enter into, but the other people that we find there may not always be a decision which is ours. For example, did you ever choose to play a sport, join a group, or simply spend time at a certain bar or coffee shop? If you enjoy doing these things, and decide to make a habit out of them, you naturally start to become accustomed to a certain routine. Now enter the annoying, obnoxious guy that no one likes. He shows up into your haven of enjoyment and peace and immediately thinks that you are his best friend. No matter what you do to make him to leave, he stays...and worse yet, continues to come back to your haven looking for you. You are faced with a dilemma: give up your haven of comfort (which has now been invaded), or deal with the invader. If this has truly been a place that you enjoy being in, you will resolve to deal with the invader. Otherwise, you will look for a haven that you can become more "attached" to. Surprisingly, with enough time and effort, you may find yourself accepting the invader. He may be incorporated into the whole system. This example is an illustration of how those that you may not "choose" willingly to be your friends at first, may result in being your friends in the end. This won't just happen, however. It usually takes a good deal of patience and open-mindedness in order for you to allow the invader into the level of interaction that is required to be considered "friend."

ENJOYABLE EXPERIENCES

Most experiences can be grouped into either enjoyable experiences or despairing experiences. There are experiences that are somewhat indifferent, but those are of little relevance and will not be considered here. Sharing experiences is probably the most common way of developing a relationship with someone. Enjoyable experiences bring people together in a fun, often peaceful, way. For example, two people may have a love of jazz. They may decide to go to a concert at a local club to listen to some live music. The experience presents the opportunity, an invitation, into a level of interaction closer to the Self. The love of jazz may stem out of some prior experiences with the music. It may bring back memories of college nights in the local dive discussing philosophy, or high school jazz band concerts where that person was taught and performed in front of an audience for the first time. Maybe all of these and many more. But by sharing this experience with another, the chance (or opportunity) of learning more about one another exists. However, it is the decision of the persons involved that will ultimately determine if they experience one another and learn more about each other's Self, or if they allow the opportunity to slip away. This assumes of course that there is more behind enjoying jazz than simply listening to a certain genre of music. Most things that one truly enjoys will have other significance than "just liking it." However, this may not always be the case, and this results in a problem, which will be discussed in further detail later.

Despairing Experiences

On the opposite side of enjoyable experiences, there are those despairing moments. These are the events that truly shape our lives. Although enjoyable experiences have deep ties into our Self, experiencing despair usually goes much deeper. The traumatic experiences we have teach and change us. Experiences are not only tied closely to our Self, but also come to form our Self. They begin to define or redefine our Self. Through these experiences, we are constantly growing.

Death is the single most despairing concept that one will ever have to deal with. There are many different phases in dealing with death. One of these phases involves dealing with the death of someone that is not particularly close to you, possibly a distant relative or an elderly neighbor. This presents the concept of death (maybe for the first time), and this first experience with death often happens when one is still young, and unable to fully grasp the concept itself. The first questions of death are asked here, but rarely are any truths about death really learned, because most people attempt to lessen the despair and protect the innocence. Then, later in life when one has experienced more of life, death is thrust into his/her world again when someone close to him/her dies. It could be a friend, someone of the same age that is thought to have their whole life ahead of them yet, or it could be an immediate family member, one's mother, father, or sibling. In these instances, the reality of death is more *real* to them. There is no escaping it. A significant part of his/her life has been taken away, removed for good. But the most difficult way to face death comes from within. An example of this is suicide: when death becomes an option, your option. No longer is it an external event or occurrence, it is now a choice. Everything is trivialized in the face of death. When one is grappling with one's own existence, it is impossible to care or worry about anything else to a greater degree. This state of anguish, of despair, of torment, is surmounted by no other. And those that are caught in the throes of this miserable existence cannot see beyond their own situation. However, seeing beyond their own situation is exactly what will help them escape it.

> ...there can be no willed or rational decision to commit suicide.... Life in [those that commit suicide] is so unbalanced that no rational argument could set it right.... No one commits suicide for external reasons, only because of inner disequilibrium. (Cioran 55)

When one becomes suicidal, there is no longer any reason for them to continue living. In fact, they may only see reasons to die, to end the pain and suffering that they are enduring. The final act of suicide is the admission that the person has lost all hope, there is nothing remotely hopeful enough left for them to even consider living any longer.

> My head is filled with disease,
> My skin is begging you please.

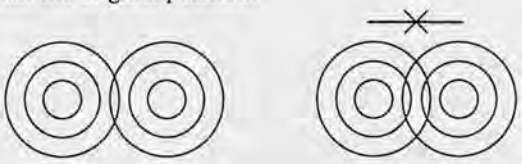
I'm on my hands and knees
I want so much to believe.
Don't tear it away from me,
I need someone to hold on to. (Reznor)

However, suicide is not the answer. There should always be a glimmer of hope. The difficulty is the shortsightedness that is a part of the suffering and the depression that the person is experiencing. With suffering "there is no objective standard because suffering cannot be measured according to the external stimulation or local irritation of the organism, but only as it is felt and reflected in consciousness" (Cioran 11). No person can truly understand the pain of another. So how does this relate to the model?

Despair teaches one more about the Self than anything else. Despair reaches into the very core of the Self, questions it, challenges it, and refuses to go away until some answers are reached. Never will all the answers be found, because everything is always changing and the Self should always be growing (otherwise it is a question of whether that person is alive or just undead). If we are unable to know another's pain, how can we share despair in order to enter the inner levels of interaction?

The pain and torment that accompany despair can only fully be known, understood and realized by the one who experienced it. It is experienced alone, and that person's Self is changed; it grows. This differs from enjoyable experiences that are more often experienced simultaneously with at least one other person. The key is what happens when the interaction between people occurs.

It usually can be traced back to one (or very few) moment(s). A conversation between two people and the subject starts to get a little "deeper." At first there is a feeling of uneasiness or, possibly, anticipation. The person must then choose to take the risk of being hurt and reveal the next circle, or remain at the same level, fearing the reaction of the other when they see a clearer picture of their Self. Assuming that the risk is taken, it is now the critical moment, because there is now an acceptance or rejection of the experience that has been laid out between the two people. If the other can relate in any form, and is not too scared of their own vulnerability, they will accept. The exchange that takes place allows the circles of interaction to overlap a little more than the original position.



This moving inward requires several different factors in order to occur. First and foremost, there has to be a common ground, a similar experience that both parties can express and share with one another. In addition to that, the opportunity or occasion must present itself to allow the exchange of the common experience to take

place. And lastly, there must be enough trust to allow at least one of the persons to "open up" about the experience first. Opening up involves the risk of, being rejected, not being understood, or even being ridiculed. These are all legitimate concerns, and the farther inside one allows another to see means that there is the possibility for a greater connection or a greater hurt (if not accepted or understood). More is at stake each time there is an attempt to move closer.

It has been my experience that the despairing experiences are more intense. As a result, these experiences have a greater effect on the Self. In developing a relationship with another, it has to start at the "small talk"/outer level. Then, it is usually easier to share the enjoyable experiences, often experiencing them together. But by exchanging the despairing experiences, you move into the deepest and darkest and most intense parts of the other's Self. This is unstable, often dangerous territory. But at the same time, it can be the most rewarding and fulfilling part. Experiencing a connection that brings the two nuclei very close to one another is exhilarating. For me, it's the greatest reason to be alive.

"Nobody is comforted by his sufferings...nor does anybody who suffers really find comfort in the past or present suffering of others" (Cioran 11). In some respect Cioran is correct. Since no one wants to suffer, they would not find comfort in their own suffering. Likewise, when they are suffering, nothing external will have a significant bearing on their own suffering, because they are too shortsighted to truly see the other's suffering. However, after they have persevered through their suffering, it may allow them to relate to another in a unique way that could never have been foreseen while they were experiencing the pain or despair. If they would have been able to see how the despairing experience could/would be used in the future, it may have lessened the intensity of the entire experience. In that sense, the shortsightedness is "good."

The question might also arise, how does one escape despair? Both Kierkegaard and Cioran have lengthy discussions on how the human situation is often in a state of despair. But there must be hope, since suicide is not the answer for either author. Somewhere strength exists in each person to overcome the despair, and move from the negativity and pessimism of that condition, to a condition of joy and fulfillment.

Kierkegaad's solution is spelled out. He gives an explanation of not only the problem, but possible solutions as well. In order to escape the life of despair, one must submit to the power of God. The problem of too much possibility or too much necessity is resolved in God. Kierkegaard, being Christian, turns to Christ as the answer to this conflict. If God is beyond the natural world, supernatural, then to Him all things are possible. Since Christ was God as man, God has also known, faced, and conquered the limitations of man. In fact, by rising from the dead, He even conquered death. "What is decisive is that with God everything is possible" (Kierkegaard 38). Many parallels can be drawn from this central idea. For example, to deny the existence of God could be seen as the denial of the supernatural, which would limit possibilities and the infinite. "[T]he critical decision does not come

until a person is brought to his extremity, when, humanly speaking, there is no possibility" (Kierkegaard 38). Therefore, all despair can be resolved in the power of God. This does not necessarily make the despair disappear, but it does provide the comfort and the hope that one would need in order to escape the jaws of despair.

Finding the hope in Cioran is much more difficult. However, he does not concede that life is a futile attempt at joy and that the only answer is suicide. So how does he escape the despair? In some cases, he doesn't. He recognizes that despair is not always bad. One example is the theory that in order to experience the good, you must experience the opposite, which is the bad. "Nobody will experience ecstasy without having experienced despair beforehand, because both states presuppose equally radical purifications, though different in kind" (Cioran 36). Another example is through creativity. "Creativity is a temporary salvation from the claws of death" (Cioran 8). Cioran also talks about lyricism. Both the suffering and loving man are lyrical, because each is in a state that "springs up from the deepest and most intimate part of our being, from the substantial center of subjectivity..." (Cioran 4). There is a close tie between despair and ecstasy. It is almost as if they are the same thing being looked at from two different directions, and therefore, are actually inseparable. Despair may not be a desirable condition to be in, but the hope resides in the fact that it will lead to a greater level of ecstasy. This is in fact, the same idea (more generalized) as two people moving inward in the concentric circle model by the sharing of an intense despairing experience.

It is an intriguing idea to think that ecstasy and despair are the same, which only appear different because we are looking at them from different directions...from below and from above. What is it then that makes it impossible to have the ecstasy either before despair or without ever looking at it as despair at all? Maybe it's like a two-way mirror and we must look into our reflection first in order to change the lighting that will enable us to see through despair into ecstasy. Once we can see through it, we can see out beyond our own situation (we lose the shortsightedness) and are able to "connect" with others better. And that connection, as I stated before, is the greatest reason for living.

The Problems

Great joys can be experienced through deep, meaningful relationships. As humans, we have the unique ability to recognize that fact, and attempt to experience it consciously. So what prevents people from being able to experience this all, or at least, a majority of the time?

One reason is that just as there can be a great sense of joy, fulfillment, and intense intimacy through relationships with others, there can also be tremendous pain and hurt. Relationships may happen rather easily at first. The common experiences and spending a significant amount of time together inevitably result in some sort of relationship. If the relationship is enjoyable and seems to have potential to grow deeper, both people will want to pursue that deeper relationship. However, an easy start does

not guarantee that keeping the relationship will continue to be so wonderful and easy.

KNOW THY SELF

Humans are imperfect creatures. A human's imperfections are what contribute to the failing of a relationship and the resulting pain incurred. The biggest obstacle in forming these connections is lack of knowledge of the Self. In order to experience the connection at the inner levels of interaction, one must know what that inner level is. One cannot fully let another into that level without knowing where the other is headed. At these inner levels, knowledge is much more like emotion, and knowing how to deal and react to these emotions. When one has partial knowledge of one's Self, the potential for an unpleasant result is much greater. This is because the person has some idea of the intensity that can be experienced at this level, and since the relationship has been such a positive experience to this point, one fails to recognize the potential for intense hurt as well. It is like a child playing with matches. At first, the flame and the heat are fascinating and intriguing, but the child fails to understand the full potential and destruction that can result by fire. The fire itself is not intrinsically bad, just as relationships are not intrinsically bad or good, but the potential is there for either case to be actualized. So the child continues to play with the matches burning things, with bigger flames, until suddenly, what was a fascinating thing to play with has grown out of the child's control. The destruction, say, the house burning down, maybe even the death of family members, is the result. But the child never intended, nor did he foresee what the end result would be. This is the same as someone that does not know his or her Self well, while trying to allow the other to engage it. One of the difficulties in trying to form deep connections is knowing the maturity of the other. It may be impossible to tell whether the other has the maturity to make and maintain that connection. If that maturity is not there, it can lead to destruction of the relationship instead of the building of the relationship. One has no real way to know exactly how well one knows one's Self; there is no objective measurement. And since every person matures and experiences things in an infinite number of different ways, there can be no objective way to measure knowledge of one's own Self.

TIMING IS EVERYTHING

Related to the problem of not knowing one's own Self is the question of timing and speed. The intensity of experiencing a truly deep connection is not a trivial matter, nor should it be an endeavor to be undertaken without concern. Therefore, it is important not to get too "caught up in the moment" when there may be the budding of a new deep relationship. When the opportunity to experience a wonderful thing arises, it is natural to go for it full force. But in doing so, it may destroy the chance for the relationship to come to its full blossom. Even though the peach (or maybe even the peach blossom) growing on the tree looks as if it were going to grow

into the perfect peach, if it was picked too early it will be without all the sweet, succulent flavor that it was intended to have. By letting the natural progression of things take over, there is less anxiety and fewer false expectations that may or may not be actualized. In addition to the speed is the timing. Since it has been established that a person may not have an accurate sense of their own Self, the responsibility of determining that falls partially on the other that is pursuing a deeper relationship. The other may be in a situation in which it is in their best interest not to try to establish a new deep connection. Most often this occurs when there has been a recent "disaster" in some other relationship. By "disaster" I mean a significant hurt has occurred by the breaking or damaging of a deep emotional connection, for example, the heartbreak of a lover who has left. In this situation, the hurt is causing a despair with that other person, and that person must resolve that issue within themself before it can be shared with another. If the other engages in trying to form a deep connection, often called "rebound," it is usually (as described earlier) done with the intention of diminishing or escaping the despair before it has been "properly" processed. In order for it to be processed properly, conclusions and decisions must be made within the other. This person must suffer through the pain and sorrow of losing a lover and fully experience it within the Self before he/she can engage in a new relationship that will reach into his/her inner circles.

THE MORE MYSTERIOUS

The last problem is more mysterious. It's sort of like that two-way mirror phenomenon that was mentioned earlier, only less logical. Some people just do not seem to "match." Occasionally, there are people that simply cannot find the certain way to reach into one another in order to *experience* one another. Whatever prevents it lacks description. Maybe it's God, maybe it's fate, maybe it's coincidence, maybe it's psychology. The reasons could be some psychological/personality conflict, or possibly that the atmosphere or environment never permitted such an exchange to take place. Whatever its cause, it does not really matter. The fact is that there are some people you just cannot get inside of, no matter how much you want to or how hard you try; it is not going to happen. In these cases, there is no sense in dwelling on it. Instead, accept that relationship for what it is, and look to others to connect with.

The Separation of Intellect and Emotion

A topic that needs to be addressed is the separation between intellect and emotion. This separation plays an interesting role in despair and ecstasy and in the relationship with the other. Many experiences can be viewed in terms of their intellectual component and their emotional component. Take despair for example. One enters despair because of some traumatic or deeply troubling event: at first, the emotion is overwhelming and logic is a distant concept. Taking death as the most despairing experience illustrates how this process also works. After the initial shock and feelings of overwhelming loss, questions like, "Why did this person die?" start to arise. Now,

the intellect tries to rationalize the situation, whether or not it can be rationalized has no bearing on the attempt to rationalize the events that have transpired. In some cases, especially in the realm of despair, there are no definitive answers to be found. This can lead to more emotional distress. When facing death from within, the separation of intellect and emotion is difficult to distinguish from within. This is because the despair is so great that it warps the intellect. One contemplating suicide may consciously recognize the fact that bringing about one's own demise will not really solve any problems. However, one's emotional distress overwhelms the intellect, and the desire to die still exists. The contradiction of wanting to die and recognizing that it is not the correct answer may irritate the despair, making it grow. In this case, the separation of intellect and emotion are opposed to one another, and this can become a form of despair within itself. It may not have been the original despair, but this form of despair may be born and multiply or enhance the effect of some other despair.

Final Words

There are a few comments I would like to make in conclusion. The idea of despair and ecstasy being the same, or very tightly related, only occurred to me while I was writing this paper. I have always felt that there is a link between the two, but I have never really considered that the real "essence" of them both might actually be the same. This is something to continue to investigate and reflect upon. Another detail that only occurred to me at the time I was writing the paper was the analogy of the two-way mirror in the relation to the other. I think this accurately depicts the idea that in order to see clearly outside one's Self and into another, you must first be able to clearly see within your Self.

This is by far the most extensive written work of my life to date. There are many different details within the paper that will, I hope, be revised and refined as time permits. In any event, the writing of this draft was a good experience, and possibly a way for me to connect with others in time to come. This is a formal presentation of many years of late night conversations, laughs, and tears. These ideas will no doubt change and be reevaluated as I continue to grow, learn and experience life. Although I may never meet you, the reader, in person, perhaps we have made some connection through the reading and writing of this paper.

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Slave to the Camera, Becoming a Dancer:

What Not To Become, But What We All Are, According to Milan Kundera's *Slowness*

Christopher Spinney

Citizens of today's world, we worship our true dictator: the camera. Most people revere the camera and its offspring: television, magazines, film, the media, and an assortment of other mediums falling between these primary distinctions. As soon as these are mentioned, one immediately thinks of Hollywood stars and famous people, for they penetrate these various areas with vogue-poses and flashy smiles. There are certainly deep and maybe even inseparable connections between the camera and fame in contemporary society. Although it is impossible for everyone in the world to be famous, fame affects every individual to a certain extent and teaches him, albeit probably subconsciously, a few dance steps. Saving dancing for later, though, there first needs to be some explanation and justification for claiming that the camera controls all of us, both collectively and individually.

The camera changed the nature of reality in human existence. In *Slowness,* Milan Kundera writes, "There was one kind of fame from before the invention of photography, and another kind thereafter" (Kundera 1995, 40). This point is the most important for understanding the nature of the dancer. With the invention of the camera, a change occurred in the world that affected and continues to affect every individual in the world: the awareness that someone could be watching.

Fame has invaded every thought and feeling produced since the invention of the camera. This is an extreme notion, but Kundera contends that "...any new possibility that existence acquires, even the least likely, transforms everything about existence" (41). The recognition, and sometimes even hope, of an individual that she might become famous and thus examined and nearly worshipped the world over is a very powerful acknowledgement. However slight this chance may be, it is bound to produce a reaction in most people. Some undoubtedly react negatively to this recognition, feeling the threats of exposure and massive public examination. For these people, fame is recognized as a sort of prison in which they become awkwardly self-conscious, losing their ability to act naturally and at ease. Others might respond to this recognition with excitement and even hope that they might someday enjoy a little of fame's limelight. These people relish attention and desire the opportunity to

show their moves on the dance floor. Both of these cases illustrate the idea that fame's relationship with the individual is active. One who realizes the possibility of his own fame, however slight, is fundamentally affected and changed.

Before the invention of the camera, fame was a rare phenomenon that touched very few people beyond a local level. Today, though, the choking fog-machine chemical smoke of fame floods every person's smallest pores and thoughts. Kundera draws a distinction between the Czech king Wenceslaus of the fourteenth century and the twentieth century's own Prince Charles of England. Wenceslaus, who was not known to common folk by his face, had power, fame, and liberty. He enjoyed the freedom of chatting "incognito with the common folk" since they did not recognize him as their king (40). Prince Charles, on the other hand, has no power or liberty, but enough fame to overwhelm any would-be world star. No matter where Prince Charles goes, he cannot escape recognizing and interested eyes. He is the ultimate and most extreme slave in today's world, powerless in the wake of the almighty camera. The rest of us fall somewhere in between these two extremes. A person's awareness of the degree to which the camera invades his life determines where he lies on this spectrum. It is thus that human existence has become: one fueled by a sick and twisted version of the notorious big brother. That which humans have created and used now becomes the living tool holding us all under lock and key. There is no way to get rid of the camera and no way to regress to a point in time before it existed. It's funny that people talk of a time in the future when we would be controlled by technology. They fail to see that the modern world is already stumbling like a clumsy adolescent through that very age. The camera's invention marks the beginning of a new era.

One might say that this view is too extreme to be considered valid. I would answer that although this point of view is far from the perception that contemporary society holds, it does not necessarily prove to be untrue. There are many possible reasons for the majority of people not wanting to look at the world and their lives through these eyes. I will only say that a look into the reasons why would be far beyond the scope of this paper. All else aside, the power of the camera and its entrenched place within today's world cannot be denied. Just pick up any magazine, turn on a TV, or walk through Times Square. Look at all the images staring back at you. Take time to wonder if they are a thought in your mind or if you exist as a function of their slick world.

The far-reaching and powerful effects of the camera must also be understood to produce, or at least accentuate, a different kind of consciousness in the human psyche. It might be the case that one can no longer fully experience life from a completely personal and individual viewpoint. A camera is like a being unto itself. When a picture is taken and the film is then developed to produce a photograph, what a person essentially sees when she looks at the photograph is the camera's point of view for an instant in time. No big deal...until she sees herself in a photograph. It is almost like the first time a primate meets his reflection in a mirror. When a person looks at that photograph, she thinks back to that specific moment in time and recalls

the way that she perceived the situation and reality. Then she looks at the photograph and sees the way another (essentially the camera) perceived *her perceiving* at that moment. She now gains a sort of sixth sense through which she perceives reality. A viewpoint of one's self from outside of one's body is produced within the consciousness of that individual. From that point on, at all times during her conscious life there is a little voice somewhere in her head that says; "You probably look like this right now to anyone who might be watching or paying attention to you." She may or may not listen to this voice, but it is constantly influencing and changing her world, however subtly and obliquely. Kundera believes that this awareness shades every one of our lives and shapes our individual behavior. The camera rests securely as our almighty dictator.

Those people who have taken a particularly strong affection towards living in the eye of the camera are what Kundera calls dancers. According to our present formulations, though, almost everyone's behavior is affected to some extent by the camera, not just those who like to be in the spotlight. In the story, Pontevin claims, "...there's certainly some dancer in every one of us..." (28). Consciousness of an audience necessarily changes a situation. One might be showing off for an audience, or just unnaturally shy because of its presence. Either case, though, exhibits an influence from the observer/spectator audience's presence. It follows that even if there is no audience present, the mere possibility of an audience shades one's consciousness and, thus, changes one's behavior. It is important not to forget that the camera is the producer of this always-present consciousness of the possibility that one is being watched. Kundera's dancer, then, is a product of the camera as well.

Just as there are several different kinds of dancing, there are also many different kinds of dancers, both in the literal sense of the word and in Kundera's notion. Dancing takes place on many different levels of consciousness and self-awareness. There is dancing in which the dancer knows that she is being watched and is more or less aware of her audience while she is dancing. There is also dancing in which the dancer is not necessarily conscious of an audience. One can think of dancing as falling across a scale or spectrum. This spectrum is arranged according to the amount of awareness present within the dancer. A dancer at the low end of the scale is almost completely unaware that any audience is watching her. She is dancing primarily for the joy of dancing. At the opposite end lies a dancer very aware of a large audience watching her every move. This audience is so large in fact that it is, as Kundera calls it, "An infinity with no faces! An abstraction" (29). Where could such a large audience come from? Maybe it is better to ask where *does* it come from, for it is, in fact, very real. What is so powerful that it can transmit an original human moment of experience to the entire world for all of remaining eternity to experience, watch and judge as one looks at a preserved painting? The almighty camera. A moment frozen in time, as if it could be separated from its source and its consequences so that it may be judged at just that moment—no future, no past. As soon as one news story becomes boring to society, another is picked up and dramatized, replacing the vacuum left by the decay-

ing reality of the last piece of news. Throwing away the past as soon as it is old and adopting a new but separate future. A good dancer rides the waves of these changes produced by the media so as to remain in the news. She does what it takes to captivate and continue to hold the audience's attention. A good dancer knows that the largest audience looks through the camera's beer-goggle version of any given situation. Furthermore, there is no continuity between the events of the past and the present's situations and problems that those events produced. Everything is lost in the forgetfulness of the news. A good dancer can also be one who creates new and exciting ("newsworthy") news for the camera to follow. The audience of the world is just a consumer/spectator shallowly digesting whatever the eye of the camera feeds it. Thus, dancing takes two: the camera and a person or audience of persons. As explained above, there are two possibilities for dancing. The first consists of the camera leading, with the person (dancer) following its lead. The other possibility exists as the dancer leading the camera. Both cases point to the superficiality of contemporary existence hiding beneath its shadows of progress and authenticity.

Who invented the camera? It doesn't seem like such an important question in the modern world. As the news tells us, more pressing issues are what Clinton did last week and why a famous star refused to join some great organization. In unwrapping the play of today, we might ask ourselves: How aware am I of the camera's influence upon my behavior and within my life? Whether watching or participating, the dance becomes all that there is for too many of us. We become unable to step back from the dance and explore who we are and what makes us happy. Kundera's final plea:

"No audience. I beg you, friend, be happy. I have the vague sense that on your capacity to be happy hangs our only hope" (156).

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Alma Mater

Walter E. Rotthaus '30

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Lehigh, our Alma Mater. What does she stand for? How well do we, her sons, uphold her ideals? Any student can enumerate, for an interested stranger, a list of Lehigh standards which put to shame even the Socialist presidential platform. But if the stranger should follow the same student around the corner and watch him nudge his companion and burst forth into loud guffaws over his interpretation of the "old Lehigh fight," his respect for the college "ivy-clad and chestnut" might well suffer a decline. The time seems to have come when we, her sturdy sons and true, take all our Alma Mater can give us and feel ourselves fully justified in her eyes if we carry a Bursar's receipt in our billfold. The college publications can struggle along by forcing subscriptions on the unsuspecting Frosh. The athletic teams can play their skill, courage, and fight for the edification of a deserted gymnasium. We have a date across town with the beautiful telephone operator.

The "hello-habit" is a "good old Lehigh custom to promote student friendship." Every one knows the thing is a farce. How many upperclassmen greet the strangers that pass them? Again, the faithful Freshman bears the burden of maintaining the ideals of his college. At best, how much friendship is there in the enforced grunts of greeting muttered when we happen to be unable to avoid the eye of the passerby? It is a great and good idea to spend a week's time inculcating into the Freshman Class a deep respect and love for its new-found Alma Mater, but to what advantage is it if all these teachings are to become the laughing-stock of the class within the next week?

Class consciousness tears at the very heart of the University. For the same reason that the "hello-habit" fails, class organization, support of activities, and college spirit generally, suffer. Lehigh ideals? A fine lot of ideals, the bunch of unprincipled fools who make a bedlam out of the morning devotional services must have. But a nonconformer is looked upon with a touch of pity, and condemned as a "course-grabber" if he deigns to make a show of interest in his studies. We all study more than we care to admit, but woe is he who is openly proud of the fact that he is getting anything more than a good time out of his college course. We come to college to learn the real values in life, and proceed to choose as our friend the numbskull who wears

the "smoothest" clothes and the over-sophisticated individual who regales us with the most smutty stories.

To the editor of the *Lehigh Review*

HANS J. BAER

Hans J. Baer is a graduate in Industrial Engineering, class of '47. As an international banker domiciled in Zurich/Switzerland, he now chairs the Global Council of Lehigh University, and as such assists in the process of globalization of Lehigh University.

Dear Sir,

I am happy and proud to be asked to write you a letter from abroad more than 50 years after my departure from Bethlehem. I am immensely grateful to my Alma Mater for providing me with an education as an Industrial Engineer, which turned out to be an invaluable platform for my career in international banking. Let me say that I subsequently went to NYU for a Masters Degree in Economics. I am still convinced that it was the combination of the two disciplines which turned out to be successful in my case.

I am delighted that Lehigh is now offering a combined MBA/Engineering Degree at a time when globalization takes place not only in the world of business, but also in the world of education. One-sided specialization is full of dangers in a time of questionable concepts like "shareholder value." It is more important than ever to strike a socially, politically, and economically acceptable balance across the parameters of many cultures.

Academia is way behind in providing the necessary educational basis for the international business executive of today. The universities, as we know them, run the danger of becoming irrelevant in our fast developing universe. It is my sincere hope that Lehigh will help to provide the academic leadership which is now required.

I am confident that the important aims of your president and the "four deans" can and will be achieved with the help of all of us in the Lehigh family.

Best regards from Switzerland.

Hans J. Baer

Andy Farabaugh

The Destruction of Packer Hall

Eric Weiss '39, '40

The accounts of the destruction of Packer Hall have been so varied, contradictory, and sensational that I feel impelled to tell my own story, adhering strictly to the rule set out for himself by Thucydides, to describe only events at which I was present myself, only departing from this rule for events about which I heard from eye-witnesses whose stories I have checked with as much thoroughness as possible. As a consequence, it may well be that my story will seem less easy to read because of the absence in it of a romantic element, but it will be enough for me, however, if these words of mine are judged useful by those who want to understand clearly the events which happened and which (human nature being what it is) will, at some time or other and in much the same ways, be repeated in the future.

On the evening of the disaster, just between daylight and dark when the night was beginning to lower, I got into my Porsche in the Sigma Alpha Mu parking lot. To the east the sky was black while to the west the sun, flattened by atmospheric refraction into an orange oval, was sinking into the permanent haze above the Blue Mountain. I put my Starbucks in the cupholder, hunched into my seat, started the engine, and punched "Maginnes" into the GPI course control. I left the lot for my 6:30 seminar at precisely half-past six as the Beardslee Chapel bells finished *Nearer My God to Thee* and the Packard Hall Faraday-Watt carillon started on *We'll Pay No Toll Tonight*. On the road, I shifted to neutral to coast down Sayre Park drive, put the top down, turned the radio up to full blast getting Rosina and the Useless Precautions doing *Seville Sucks*, and prepared for my seminar by ruminating on the assigned subject: the length, breadth, height, width, mass, and depth of the liberal arts. I had barely made my first mental measurement of the concept and was concocting a *bon mot* to express it, when I was startled by a sudden sound which was louder than the radio. First there was a blast of a trumpet which was followed by a Giant's laugh, "Ha, ha!" The sequence was repeated several times, making me think at first it was some novel variety of an automobile theft alarm.

The words seemed to come from Packer Hall. Looking that way I saw a frightening display. Great clouds of white smoke were boiling up from the building. I imme-

diately punched 3911 into my cell phone to connect to the *Brown & White* TV News Channel, and said, "Fire! Packer Hall is on fire! Put it on the air!" Within seconds my phone came back with the canned voice of a mechanical responder, "What did you say?" I switched off the course control and repeated my announcement several times while swinging down the hill, avoiding other cars, sounding my horn, drinking my coffee, and heading toward Packer Hall.

I discovered later that my announcement had been put on the Campus TV News instantly, backed up with a digitally enhanced tape-library picture of a building engulfed in smoke and flames. Unfortunately, the picture used was of Packard Lab which led to the later reports that both buildings had been destroyed.

As I came past Trembley Park and skidded to a stop at the curb in front of the President's House, I saw the magnificent source of the sound and smoke. There, rearing up on its pedestal between Library Drive and Packer Hall, was Leonardo da Vinci's Great Horse, the twenty-four foot high bronze sculpture presented on that very day to the University by the Great Class of 1939 in memory of the instigator of the sculpture, Charlie Dent. Its eyes gleamed alternately red and green, clouds of steam issued from its nostrils, and it repeatedly chanted "Ha, ha! Ha, ha!" in a great trumpet challenging voice.

I had neglected to attend the dedication of the Great Horse that afternoon, and thus was not aware that every evening at 6:39 p.m. *Il Cavallo* would steam and speak. But by now the truck of the WePutEmOut company, which had won the contract for campus fire service by underbidding the South Bethlehem Fire Company, had reached the site, hooked up to a hydrant, and had two streams of water playing on the horse. This proved to be a mistake for the water penetrated into the hollow head and body of the Great Bronze Horse, going through the as-yet unsealed joints in the bronze shell. There, the water short-circuited the statue's internal high voltage lines, setting fire to the piles of trash left inside by the workmen. The steam pouring from the nostrils of the horse was first supplemented by clouds of black smoke and then replaced with licking red tongues of flames.

Quickly the roadways around the Great Horse became clogged with cars filled with thrill-seeking students waving six-packs, chanting, "Burn. Burn. Burn!," and charming each other with funny remarks. Enterprising TV news crews drove their vehicles around the jam by going off the roads, up over the grass, and directly to the horse itself. The first crew to arrive, encouraged by its studio editor to, "Stick the camera right up its ass!," managed to hit and break the near hind leg of the horse, just below the fetlock. This destroyed the statue's structural stability and, it was discovered later, opened a valve just below the hoof which released the full flow of a two-inch water line up the leg and into the body of the horse.

After only a few minutes, the weight of the water trapped in the body of the Great Horse made it slowly tip over to its left, towards Packer Hall, and then, with a splendid crash, the horse's head, now blazing with real flames fed by the two tanks of

welding gas also left in the horse by department workmen, crashed into the center of Packer Hall's left tower.

That did it. The firemen switched their water from the horse and turned it on Packer Hall, but the second TV truck on the scene, blocked from the horse by the first arrival, managed to put its wheels directly on the firemen's hose, reducing the flow to a pitiful, tiny stream. Although Packer Hall, built in 1868, was a wooden fire trap for many years, its interior had been completely gutted in 1958, and it was rebuilt with a steel frame considered to be completely fireproof. But the Great Horse's head had struck a vulnerable spot, breaking the lines connecting the liquid propane tank that had been installed to heat the rebuilt Hall, replacing the elderly system fed with steam from the campus Central Heating Plant. Propane, heavier than air, gradually filled the basement of the Hall until the flammable mixture was ignited by the flames and sparks and the entire insides of Packer Hall went straight up in a dramatic fiery fountain.

The explosion was accidentally caught by the Brown & White video camera crew as the backdrop for a B & W reporter fatuously asking President Mencken how he felt. It is that picture, the president of Lehigh University stuttering his awkward answers to ridiculous questions while behind him Packer Hall goes into the sky like a volcano that was shown every fifteen minutes on every news channel around the world for the next 24 hours.

I returned to my car, already ticketed for parking by the campus police, and went on to my now cancelled seminar. The subject for the following week was posted on the board: Consider how the Book of Job applies to job performance. While I was preparing for this next session, I discovered that the words from the Great Horses' mouth, "Ha, ha!," are those assigned to this creature by God himself in His Book.

The Great Horse and Packer Hall are both gone, never to return. Proposals to leave the west tower of Packer Hall as a jagged shell like the west tower of Berlin's Kaiser Wilhelm's Gedachtniskirche to remind students, faculty, and administrators of the tragedies of the past were rejected in favor of using the insurance money to build the faceless thirty-nine story slab, Heckman Hall, that replaced it. The remains of the Great Horse were cut up with welding torches and shipped to Italy to make cannon. But Lehigh University had its twelve minutes of fame and glory on the TV screens of the world, publicity and recognition that no amount of money could have bought. And the previously unresolved question of a nickname for Lehigh sports team was solved. The Lehigh teams are no longer called "Engineers," but are the "Horse Burners," often shorted to just "Burners."

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A Descent into Madness: How Paul Auster's *City of Glass* Un-Sutures the Reader

Christopher Litman

The Triad of Selves: Author, Narrator/Character, and Reader

What happens to readers when they read a story? No one would deny that a really good story can have profound effects on a person, sometimes producing an emotional response, other times changing a person's outlook on the world. Yet, it seems somewhat unclear as to what mechanism actually produces a response from a reader. Conventional wisdom might say that stories are good because they appeal to a reader's individual experience, that is, readers can either imagine themselves in the same kinds of situations as the characters, or that they have in fact experienced similar events as the characters. In either case, the reader would say that he or she can identify with a character because of that character's experiences conveyed in the story. However, the logic of such a statement, "I can identify with character X," seems somewhat odd, considering that characters do not exist in real life. Why would anyone say that he or she identifies with someone, who is in fact a part of a fantasy? And yet, such fantasies undeniably have profound effects on people.

There is something else going on when a reader states that he or she can identify with a character. In examining this process then, one might also ask questions pertaining to the role of the author. This is because the author is commonly thought to be the locus of knowledge when dealing with characters and the experiences detailed in their stories. Deciphering the way that readers come to identify and experience a story becomes increasingly difficult when that story wishes to explore the relationship between reader, character, and author. One such work, is Paul Auster's *City of Glass*; the plot of the novel is very much rooted in the issues of exploring how readers and narratives interact, while at the same time telling an exceptional, if not puzzling, detective story.

The plot of Paul Auster's *City of Glass* seems straightforward. Quinn, a detective, is hired to solve a case. The beginning of the novel simply involves tracking, learning, and recording the behavior of Stillman, a professor driven insane by his quest to find the language of God. The language spoken by Adam before the Fall. The case begins as a result of a mistaken phone call. One night, Quinn receives a call from a man

asking for the Paul Auster Detective Agency. Instead of correcting the man and hanging up, Quinn plays along, pretending to be the detective Paul Auster, and takes on the case. Quinn meets Stillman's abused son, Peter, who tells Quinn that his father had locked him up in the basement without human contact for nine years. Peter's beautiful wife hires Quinn to protect Peter and follow the elder Stillman to learn whether or not he wants to kill his son. The task proves more daunting for Quinn than he bargained for, perhaps, because he is actually a writer of detective stories and not a detective.

Except for Quinn imitating a detective named Paul Auster, who coincidentally shares the name with the author of *City of Glass*, the plot thus far sounds like a traditional detective story. Perhaps at its core, *City of Glass* is very much a traditional detective story, enmeshed in certain features of the genre; it contains the lone-wolf male detective opposed to a mad scientist bent on changing the world, takes place within a New York City setting, has a beautiful female clientele, and begins with the ubiquitous "phone call in the middle of the night." Critics such as Madeleine Sorapure and Marc Chenetier have discussed many of the novel's peculiar characteristics, analyzing how it diverges from traditional detective fiction and how it features "names . . . [that] do not correspond to things and . . . create for the world a reality that it may not have" (Chenetier, 43). Indeed, peculiar moments abound in *City of Glass*. Consider first how Quinn conceives of his own act of writing. He writes under a pen name, William Wilson, and writes detective stories about a character named Max Work.

> Since finishing the latest William Wilson novel two weeks earlier, he had been languishing. His private-eye narrator, Max Work, had solved an elaborate series of crimes, had suffered through a number of beatings and narrow escapes, and Quinn was feeling somewhat exhausted by his efforts. Over the years, Work had become very close to Quinn . . . In the triad of selves that Quinn had become, Wilson served as a kind of ventriloquist, that gave purpose to the enterprise. If Wilson was an illusion, he nevertheless justified the lives of the other two. If Wilson did not exist, he nevertheless was the bridge that allowed Quinn to pass from himself into Work. And little by little, Work had become a presence in Quinn's life, his interior brother, his comrade in solitude (*City of Glass*, 6).

Even at the beginning of the novel, Auster is concerned with the interaction and the relationship of positions traditionally thought to be relatively secure in the act of reading: author, reader, narrator. Auster pushes the boundaries that separate these positions in more traditional detective fiction. He explores the triad of selves in *City of Glass* through a plot that clashes them against each other. The novel exemplifies Jameson's idea of pastiche, "in a world in which stylistic innovation is no longer possible, all that is left is to imitate dead styles, to speak through the masks and the voices of the styles in the imaginary museum" (Jameson 658). While it may not

contain stylistic innovation, *City of Glass* resuscitates a dead style by pressing upon its two limitations.

In her essay, "The Detective and the Author: *City of Glass*," Sorapure calls *City of Glass* a "meta-anti-detective story." Unlike traditional detective fiction, involving a character finding clues and following leads which eventually allow him to deduce a solution to a case, Quinn in *City of Glass* is unable, whether because of an inability within himself or because of chance occurrences, Auster is fascinated by the phenomenon of randomness, to put together the clues. Instead of arriving at a state of order and completeness through resolving the case, the novel ends with Quinn himself literally becoming the words on the page. By the end of *City of Glass*, the detective/writer vanishes and leaves only his red notebook, for the narrator to divulge to the reader. The trajectory of the novel is opposite to that of most fiction: at the end, the plot is completely altered and is left unresolved. *City of Glass* is Quinn being turned inside and out, both psychologically and physically.

At the end of her essay, Sorapure argues that the novel, "frustrates . . . the readers or critics attempt to locate the real Paul Auster behind the scenes" (Sorapure 85). However, this frustration may result from something other than a search for the author. The author is already found in *City of Glass*: about half-way through the story, Quinn in search of advice on the Stillman case, seeks out the *real* Paul Auster, the character in the novel, who is a detective. However, Quinn's predicament becomes increasingly more puzzling, the Paul Auster he meets is also a writer, who bears considerable resemblance to the Paul Auster who wrote *City of Glass*. The two men talk. Quinn admires Auster's life and his wife, and then he takes his leave more confused than when he had entered. This Paul Auster turns out to actually be a friend of the narrator and, at the end of the novel, he informs the narrator of Quinn and his predicament. Besides the real Auster's fascination with names, his own in particular, this instance where the main character meets the author demonstrates that he, too, is of little help in solving the case for Quinn. It shows that both within the plot of the novel and the world outside the novel, the reader's world, Paul Auster, as character or as author, is not the source of truth for the character Quinn or the reader who can resolve the case. The question of what happens in the end becomes irrelevant and futile, since as the title of the book suggests, it is impossible to find a way out of a city of glass. As Dennis Barone states, "epistemological underpinnings have been shaken and this leaves the reader wondering" (Barone 3). A reader may wonder and ask the following questions: If the case is not to find the truth, because the plot does not allow truth to be found, what is the case itself? How does it play itself out through the course of the novel? More specifically, what does *City of Glass* achieve by frustrating the reader at the end, besides frustration, and how does it exactly achieve this? In order to answer these questions, I first examine the roots of *City of Glass*, the formal features of traditional detective fiction, particularly of the hard-boiled American novel, in order to show how Auster's novel breaks away from

them.

Traditional detective fiction follows a trajectory of ever increasing clarity. It begins in a state of disorder, a case is presented to the detective who usually is expected, or rather hired, to solve it. However, despite a complex plot which takes place between the initial presentation of the case and its final resolution, one common thread must be upheld in the traditional form; as Sorapure states, "traditional detective narratives assure that both detective and reader . . . eventually ascend to the position of the author" (Sorapure 72), a position that is marked by true knowledge of the text with the case fully explained. The author functions as the figure who constructs the puzzle for his or her detective to reconstruct, which is then retold to the reader. At the end of the novel, the detective summarizes the case and, "recaps the entire proceedings, charting true significance of the clues and characters he has encountered" (Sorapure 71). Author, reader, and detective then become equivalent, since each person has possession of complete knowledge of the text.

How does a detective novel achieve the reader's ascension to the author? According to Slavoj Zizek, the formal features of classic and hard-boiled detective fiction differ in their method of positioning the reader. The primary difference is their respective narrative voices; "the classic detective story features either an omniscient narrator or one who is a sympathetic member of the social milieu, preferably the detective's Watsonian companion" (Zizek 63), while the hard-boiled genre is "generally narrated in the first person with the detective himself as narrator" (Zizek 62). First person narration allows for a vulnerability in the detective's control over the events that take place in the novel.

> By means of his initial decision to accept a case, the hard-boiled detective gets mixed up in a course of events that he is unable to dominate; all of a sudden it becomes evident that he has been played for a sucker. What looked at first like an easy job turns into an intricate game of cris-cross, and all his effort is directed toward clarifying the contours of the trap which he has fallen (Zizek, 62-63).

For the classic detective, the mixing "up in a course of events" that he is "unable to dominate" does not occur. The classic detective maintains an eccentric position throughout; he is excluded from the exchanges that take place among the group of suspects (Zizek 60). Holmes and his ilk are supreme observers, completely separate and unsubjected to the occurrences surrounding them in solving their cases. The hard-boiled detective, however, becomes inextricably involved in the exchanges between his suspects. He is, "involved from the very beginning of the story, caught up in the circuit; this involvement defines his very subjective position" (Zizek 61). The classic detective, completely distant, only observes the events that have already transpired in order to piece back together the clues. The hard-boiled detective, often times very much involved in the actions, is usually at the heart of new developments

unfolding in the case.

Yet, in all this, Zizek does not suggest how the reader is positioned in the detective narrative, and how he is led to Sorapure's ascension to the author in terms of his knowledge of the story. One might hypothesize that the reader is positioned with the main character, the detective, and as he comes closer and closer to the complete explanation of the case so, too, does the reader. Eventually, reader and detective rise to the level of knowledge of the author. Because the hard-boiled genre features a first person narration and because that narration defines his very subjective position, one might conclude that the reader is also involved in the story, and his own subjective position is also at stake. When Zizek states how the detective participates in a, "deceitful game of which he has become a part, and poses a threat to his very identity as a subject" (Zizek 63), the reader's subjectivity is also threatened. How does this occur? By what mechanism is the reader made into a subject and hence threatened? What does this involvement mean for a reader? If such a phenomena occurs in traditional detective fiction, how does it occur in *City of Glass* and what are its implications for how the novel explores the relationships between the reader, the narrator, and the author?

Film theorist Daniel Dayan has explored the relationship between the viewer of a film and its components; the camera apparatus and shot sequence in his essay "The Tutor-Code of Classical Cinema." He argues that in classic films the formation of a certain image produces a felt discomfort within the viewer, which is then alleviated with the occurrence of a subsequent image that produces a feeling of security. This succession of images, or shot-reverse shot sequence, forms what he calls the, "system of suture." Dayan's analysis suggests a parallel: just as a viewer is sutured in classic film so, too, is a reader in traditional detective fiction. This parallel suggests a way to understand how *City of Glass* does something very different from traditional detective fiction: the novel explores and, ultimately, exposes a system of suture.

Suture and a Brief History of the Subject

Dayan uses the notion of suture to conceptualize how a viewer of a film becomes positioned within that media. The concept is not just an intuitive feeling on the part of the viewer whereby he or she says, "I can identify with that character on screen," although such a statement captures the type of process that is going on. It is successful when the viewer states, "Yes, that's me." To explain such a statement, Dayan draws on the richly developed theoretical discourses of semiotics and Lacanian psychoanalysis. The explanation for such statements, which do not have to be literally thought or expressed by the viewer, starts with a discussion of "how cinema operates to reduplicate the history of the subject [viewer]" (Silverman 203). To understand suture, the crucial part of the subject's history is Lacan's mirror stage, occurring when a child is six to eighteen months old.

> [The child]. . . occupies a contradictory situation. On the one hand, it does not possess mastery of its body; the various segments of the nervous system are not coordinated yet. The child cannot move or control the whole of its body, but only isolated discrete parts. On the other hand, the child enjoys from its first days a precocious visual maturity. During this stage, the child identifies itself with the visual image of the mother or the person playing the part of the mother. Through this identification, the child perceives its own body as a unified whole by analogy with the mother's body. The notion of a unified body is thus a fantasy before being a reality. It is an image that the child receives from outside (Dayan 441-442).

The notion of self or rather the process of identification then, is based upon false images, and the way in which a self is formed is through the reflection of those images. "A mirror on a wall organizes the various objects of a room into a unified, finite image. So also the 'subject' is no more than a unifying reflection (Dayan 442).

Reality of a unified self stems from an absence or a lack since it is based upon reflection. Kaja Silverman states that lack or loss is a reoccurring concept in Lacan's writings on the subject. Loss is, "sexual in definition having to do with the impossibility of being physiologically both male and female . . . the only way the subject can compensate for its fragmentary condition is by fulfilling its biological destiny" (Silverman 152-153). The subject must pursue that gender which it is *not*, in new sexual unions. Loss is experienced at the very moment of birth for a child; shortly after birth, the child must reconcile its body, perceived as boundless and still undifferentiated from the mother, with those objects which give it pleasure and are indistinguishable from its whole body (Silverman 155-156). The first object, the mother's breast, the child perceives as "its missing complement, that thing the loss of which has resulted in a sense of deficiency or lack" (Silverman 156). The breast and other retreating objects as well as the voice of the mother occupy a kind of middle ground of existence for the child when it cannot clearly perceive them as being a part of itself or as a part of the *other*.

> The object . . . derives its value from its identification with some missing component of the subject's self, whether that loss is seen as primordial, as the result of a bodily organization, or as the consequence of some other division (Silverman 156).

At the outset of the mirror stage, the conflict between the perceived self and the external world which it experiences, comes full circle, when the child paradoxically defines its self as other; by seeing the unified image of its mother, the child also sees a unified self.

This process involves an oscillation between extreme emotions in which the subject is torn between loving, "the coherent identity, which the mirror provides"

(Silverman 158) and, at the same time, hating the very image of the external object which it cannot assimilate. Lack is at the center of this oscillation and, consequently, alienation results from structuring of the self based upon an external and false image (Silverman 158).

Phrases such as: "false-image," "self seen as other," and "mirror-identifications" offer tantalizing morphological links to an analysis of the primarily visual media of film and how it positions its viewing subjects. Lacan's writings give direct insight into the implications for how cinema reduplicates the experience of the subject:

> We have only to understand the mirror stage *as an identification*, in the full sense that analysis gives to the term: namely, the transformation that takes place in the subject when he assumes an image . . . (Lacan 1-2).

One can get an inkling of the process of identification when a viewer witnesses a film, it is a transformation in the viewer, "when he assumes [that] image" on the screen before him. However, the system of suture requires a discussion of that level of human reality that Lacan sees as intermediate to nature and culture, the symbolic order to which nature becomes "transformed into culture" (Dayan 441); the place where art forms such as cinema and books reside.

The history of the subject at this point precludes signifying processes, but it is only with entry into the symbolic order that the subject can come to resolution with that, "original narcissistic relationship marked by the mirror stage" (Silverman 162). At the level of the symbolic, signification can occur through many different types of systems, with language pervading all of them. And here, it is perhaps most difficult to illustrate how nature gets turned into culture, the manifestations of exactly how language, "isolates the subject from the real, confining it forever to the realm of signification" (Silverman 166). The subject only has access to media of the real, such as cinema and texts, with no access to the real itself. Dayan's remarks are helpful in understanding this move from the level of nature, the state of absence or lack resulting from the non-assimilated objects, which structure the identity of the subject, to the level of the symbolic. He states that "the referential dimension of reality," the external objects of the real marked by language are produced from the "conjunction of the language system and the imaginary" (Dayan 443). Because Saussurean's linguistics conceptualizes language as a system of differences, the meaning of a sign emerges only through how it is distinguished within a closed system, the imaginary function translates 'this negative meaning [difference] into a positive one" (Dayan 443). Dayan briefly illustrates the process of how the subject then constructs a unified whole from a negative meaning, the exact way in which the subject at the mirror stage sees a self from a lack of self:

> By organizing the statement into a whole, by giving limits to it, the imaginary transforms the statement into an image, a reflection. By conferring its own

> unity and continuity upon the statement, the subject organizes it into a body, giving it a fantasmatic identity (Dayan 443).

Dayan's word choice provides us with a schema for how the viewer's identity is constructed within a cinematic system of signification. If the "statement" becomes a filmic shot, one that is initially unbounded yet structured so that it is to be perceived as a reflection with boundaries and limits, the frame of the camera, then the subject as viewer of the shot must "organize a body" or rather "see" a body to which it can complete its identity. The identity is fictional, of course, and is utilized for the purpose of assuaging that ambivalence manifested in the contradictory states of love and hate for that framed cinematic image. In glimpsing the cinematic shot sequence, the subject/viewer at once feels apprehension with his gaze of the reflection of the external object[s] which he cannot assimilate as being a part of himself and is, consequently, asserted into the body of another so that the wound of lack or absence from the denied external object can be sutured.

Consequently, cinema begins with the shot, the unbounded image. The viewer sees the shot but as he views it, he can only see as much as the camera can show. Silverman lucidly remarks on how the limited range of the camera creates the notion of lack so important in Lacanian theory:

> . . . in particular, the 180 degree rule, which dictates that the camera not cover more than 180 degrees in a single shot. This stricture means that the camera always leaves unexplored the other 180 degrees of an implicit circle the half of the circle which it in fact occupies . . . it derives from the imperative that the camera deny its own existence as much as possible, fostering the illusion that what is shown as has autonomous existence . . . however, the viewing subject, unable to sustain for long its belief in the autonomy of the cinematic image, demands to know whose gaze controls what it sees (Silverman 201-202).

When the camera shows an image of a scenic mountain range without a character on screen looking at that image, the viewer sees an image that is not under his own control and the apparatus of cinema is constantly on the verge of exposing the process by which the viewer can see the image. These moments when the images on screen "do not represent anyone's point of view" are rare. They represent no one's view or rather what film critics have called the gaze of the "absent-one." Such shots produce feelings of discomfort in the viewer. The viewer "feels dispossessed of what he is prevented from seeing. He discovers that he is only authorized to see what happens to be in the axis of the glance of another spectator, who is ghostly or absent" (Dayan 448). The viewer sees the mountain range and becomes aware that there is someone looking at it besides himself. By glimpsing this image, or shot one, the viewer experiences discomfort because he "discovers the frame . . . the camera is

hiding things and therefore [he] distrusts it and the frame itself" (Dayan 448).

But, film does not consist of static or isolated images, and the feeling of dispossession produced from the boundaries of the gaze of the absent-one, the gaze of the camera apparatus, is reduced with the succession of an image which reasserts a point of view of a character (Dayan 447). With such an image or shot two, or the reversed shot, the viewer sees the possessor of shot one, the character who resides in the filmic statement, the character on the screen is now looking at the scenic mountain range, and is externally reflected at the viewer. Identity for the viewer is constructed from this reflection. The identifying-image, paradoxically alien to the viewer since the reflected object is not a part of the viewer, is necessary for the film to achieve its "ideological effect, hiding its operations, 'naturalizing' its functioning and its messages in some way" (Dayan 447).

Suturing occurs precisely as this assertion of point of view to a character on screen by the viewer, and it stems from the same process as the imaginary function evident in the mirror stage of the subject. This produces a subject both for the cinema and other discourses residing at the level of the symbolic order. Suture, thus provides a formal conceptualization for analyzing the interactions taking place between a reader and a book, which is simply another discourse of signification. Drawing on the way suture occurs in cinema, how does this occur in a text? Incorporating the suture theory into a literary analysis of narration in a text is quite natural:

> First-person narration and other indicators of point-of-view would seem to be the equivalents for novels and poems of the shot/reverse shot formation in cinema, and like the latter would seem both to conceal all signs of actual production, and to invite identification. The narrative organization of the classic novel even more closely conforms to that of the classic film (Silverman 236).

In the case of traditional, hard-boiled, detective novels, the suturing of the reader into the detective via a first person narration by the detective functions both "to conceal . . . [the] signs of [its] actual production, and to invite identification." This process occurs in novels such as Raymond Chandler's *The Big Sleep* (1939). *The Big Sleep* features a story narrated by its main character, Phillip Marlowe. If we take Zizek's assertions about first-person narration and Dayan's rigorous system of suture, we can see how such a novel actually positions the reader into the character Marlowe. And while Marlowe's and the reader's subjective positions are defined and threatened through first-person narration, the concealment of the suture's actual production is what ultimately provides the means by which it continues to operate. Analyzing Chandler's *The Big Sleep*, shows how suture occurs in a traditional, hard-boiled detective novel and sets up the contrast with Auster's *City of Glass* where suture becomes increasingly problematic.

Suture in Traditional Detective Fiction

The plot of *The Big Sleep* focuses on a series of events in which each character's relationship to the other becomes increasingly more complex as the novel progresses. It begins when an extremely wealthy and sickly man, General Sternwood, hires a detective, Phillip Marlowe, to determine why Geiger, a mysterious bookstore owner, was blackmailing him. As a side quest, Marlowe must discover why the husband of Sternwood's daughter, Carmen, has disappeared. The missing husband, Rusty Regan, had protected the family from certain blackmailing threats and had become very close with Carmen's father. Marlowe eventually finds out that Carmen had posed nude for Geiger who really was a publisher of pornography. After tailing Geiger, Marlowe stumbles upon his house and finds him murdered with no evidence of who the assailant was. Marlowe's puzzle involves relating the disappearance of Regan to Geiger's blackmailing of the general, as well as figuring out who murdered Geiger, and for what reason.

It is Marlowe's witnessing of events and characters that exemplifies the system of suture. When he sees or hears something or someone, Marlowe describes it in a way that reproduces the shot/reverse shot formation in classic film theory. Take for example the opening paragraph of the book where Marlowe illustrates both the current setting and his own appearance.

> It was about eleven o'clock in the morning, mid October, with the sun not shining and a look of hard wet rain in the clearness of the foothills (Chandler 3).

Taken alone, this opening line reveals only a description of particular time and place and nothing about the person who is actually situated in this time and place. Yet, the following sentence completes the sequence by identifying an "I" that possesses that description:

> I was wearing my powder-blue suit, with dark blue shirt, tie and display handkerchief, black brogues, black wool socks with dark blue clocks on them (Chandler 3).

The "I" in the sentence announces who is seeing the image and who is hearing the sounds described in the previous sentence. The description of the "I" further shows the reader exactly who possesses the previous image/sound description.

Analyzing this sequence in terms of the system of suture, the first sentence corresponds to shot one while the following sentence corresponds to shot two or the reverse shot. Just as shot one makes the viewer of film the feel dispossessed of what he is prevented from seeing (Dayan 448), so too, does the description of setting produces a feeling of discomfort in the reader. The discomfort in the reader stems from his own awareness of someone other than himself, the absent-one or the other, having access to an experience, "viewing. . . the hard wet rain in the clearness of the

foothills," and then knowing that he does not entirely possess such an experience on his own. Just as shot one opens up a hole in the, "spectator's [viewer's] imaginary relationship with the filmic field by his perception of the absent-one" (Dayan 449), so, too, does the initial descriptive sentence. The description without a possessor "threatens to expose its own functioning as a semiotic system" (Dayan 446), that is the sentence taken alone as a signifier without a signified, an unbounded statement or in filmic terms, the frame of the camera producing a gaze which it cannot show, produces discomfort in the reader by making him aware of that authority which speaks and is yet absent. What is needed is the suturing of that hole, the awareness of absence, that sense of lack, the, "naturalizing . . . [of] its functioning and its messages" (Dayan 447). The identification sentence serves this role. The "I" along with the description of that body which is, "wearing a powder-blue suit, with dark blue shirt," sutures the reader into the description sentence, and provides a consciousness to make meaning of the scene. The reader does not even have to say, "Yes, that's me," for the very signification of meaning, the understanding of that particular scene of the, "sun not-shining . . . and a look of hard wet rain in the . . . foot hills," proves the success of suture as the reader is positioned into the detective Marlowe.

We see this occurring throughout Chandler's novel. Most of the time, identification sentences immediately follow description sentences:

> There was dim light behind narrow leaded panes in the side door of the Sternwood mansion. I stopped the Packard under the porte-cochere and emptied my pockets out on the seat. The girl snored in the corner, her hat tilted rakishly over her nose, her hands hanging limp in the folds of the raincoat. I got out and rang the bell. (Chandler 24)

The narration shifts back and forth: the world is described in one sentence, and in the next, the narrator claims that description for himself. The reader experiences a world not of his own in sentence one, "where there is dim light behind narrow leaded panes." He "discovers that his possession of the description is only partial, illusory," (Dayan 448). In sentence two, Marlowe takes ownership of that description of the world in sentence one, thereby acknowledging that the description is not being made by a phantom or absent-one. Sentence two, "reveals a character [Marlowe] who is presented as the owner of the glance," (Dayan 448) owner of the description corresponding to sentence one. The process is then repeated. The reader feels discomfort with sentence one, being told that a "girl snored in the corner with her hat tilted rakishly over her nose." Sentence two states that Marlowe is the character who sees the girl snoring and who then "got out and rang the bell." As Dayan states, "the character in shot two [sentence two] occupies the place of the absent-one corresponding to shot one [sentence one]" (Dayan 448).

However, suppose that the narrative does not efficiently utilize the suture? What if the methods of its operation are not so well concealed and the narrative instead

exposes the semiological system? *City of Glass* is a novel that is not only, "an anti-detective story," a detective narrative set against its own genre, one finds as well that Auster explores the implications of a system of suture that fails. However, just as Dayan states that filmic enunciation is, "the system that negotiates the viewer's access to the film,"(Dayan 439), one finds the analogous system for literature, language, to be the place where suture fails in *City of Glass*. The very language that negotiates the viewer's access, disrupts a system which has allowed traditional detective fiction and, perhaps, all of narrative fiction in general, to be so successful. What happens to the reading subject whose history has been so well reduplicated throughout the course of traditional narratives? Dayan's statement:

> The disappearance of the imaginary results in schizophrenia . . . he loses both the notion of his identity and the faculty of identification. On the other hand, he loses the notion of the unity of his body . . . Finally, the schizophrenic loses his mastery of language (Dayan 442).

remarkably mimics what happens to the character Quinn at the end of the *City of Glass*.

The Denial of Suture in *City of Glass*

In examining *City of Glass*, one must consider how the language of the narrative signifies and creates the relationships between the narrator, reader, and character. In film, the camera organizes the codes of signification for the viewer, while textual language reveals the relationships among the triad of selves in Auster's novel. We have already seen how the system of suture helps to conceptualize the way in which a reader is made into a subject, how he is positioned within a traditional detective narrative such as Raymond Chandler's *The Big Sleep*. Now, I examine how suture manifests itself within *City of Glass*, a novel which explores the themes of "an anti-detective story," while pushing at the boundaries of the triad of selves. The following examples illustrate how, at certain moments, the narrator's language disables the suturing of the reader into the main character, Quinn. In the end, we see how *City of Glass* exposes a system which has been so successful in narratives of the past.

Although the beginnings of Auster's novel seem to display characteristics of classic suture, a certain kind of language formation complicates this:

> It was a wrong number that started it, the telephone ringing three times in the dead of night, and the voice on the other end asking for someone he was not. Much later, when he was able to think about the things that happened to him, he would conclude that nothing was real except chance (Auster 1).

The first sentence sets up a situation similar of classic detective fiction, with the narrator telling the story from a seemingly third person and omniscient position like

the narrator in Holmes-type stories and the main character, assumed to be the detective, encountering a predicament that sets up the narrative. Up until the phrase, "he was not," the sentence the linguistic equivalent of the first shot in the cinematic suture formation, a description without a possessor of that description. The "he," seems to mark the suturing of the reader into that body which replies to the voice on the other end asking for someone.

However, there is something odd about the sentence; it ends abruptly with the word "not." How does the word "not" at the end of the sentence alter the meaning for the reader? It hinders the suturing of the reader into the "he". The word "not" becomes a formal obstacle in the sentence and forces the reader to reassess what that sentence means as a whole. The sentence becomes something very different when the reader's assumption about who he would identify with in the narrative has to shifts since the main character will *not* be a detective.

The following sentence introduces more peculiar phrases that disrupt the reader's identification with the main character marked as "he":

> Much later, when he was able to think about the things that happened to him, he would conclude that nothing was real except chance (Auster 1).

The complications arise from the phrase, "much later," that suggests, within the temporal framework of the novel, the main character referred to as "he" will, in the future, think about the what happened to him. By giving this kind of qualifier, the narrator makes it clear to the reader that only the narrator could possess a knowledge of an event which has not occurred yet within the framework of the novel; that the main character will think about things that have happened to him. The reader receives a glimpse of what the narrator sees, something not yet occurring to the character the reader is supposed to be positioned with.

How does this present problems for the system of suture? The following passage illustrates this point more fully. In the example below, one sees that Quinn, a writer of detective fiction, briefly imagining himself as the detective featured in his novels, a character who is strikingly similar to Chandler's detective, Marlowe.

> That night, as he at last drifted off to sleep, Quinn tried to imagine what Work would have said to the stranger on the phone. In his dream, which he later forgot, he found himself alone in a room, firing a pistol into a bare white wall (Auster 10).

The second sentence reveals how the narrator exposes his mastery over the story. The key phrase, " which he later forgot," shows that the narrator has access to knowledge that the main character, Quinn, does not. The narrator, and consequently the reader, knows about Quinn's dream of being alone in a room and firing a pistol into a white wall. The narrator's voyeuristic gaze creates a problem with suture: How does

the reader achieve identification with Quinn? The first sentence contains what would seem like the proper shot/reverse shot formation that creates a successful suture. The phrase "that night" corresponds to shot one, while, "as he at last drifted to sleep, Quinn tried to imagine Work," corresponds to the reverse shot where the words "he" and "Quinn" are used to provide the image (body) the reader assumes. However, the second sentence provides an unbounded gaze possessed only by the narrator, one that eclipses the main character's own vision. The phrase, "which he later forgot," disrupts the suture in the first sentence because it signifies to the reader the boundaries of Quinn's own vision, while at the same time attests to the all-seeing vision of the narrator. Dayan's remarks about the viewer's awareness other, the camera, illustrates the experience of the reader at this particular passage in *City of Glass*:

> The viewer discovers that the camera is hiding things, and therefore distrusts it . . . he feels dispossessed of what he is prevented from seeing. He only discovers that he is only authorized to see what happens to be in the axis of the glance of another spectator, who is ghostly or absent (Dayan 448).

The reader, too, has discovered that the narrator is hiding things and therefore distrusts him. He feels dispossessed of what he is prevented from seeing, the knowledge over the text as a whole that only the narrator sees.

When the previous particular passage ends in *City of Glass*, the reader comes across a sentence which seems to suture him back into the character of Quinn: "The following night, Quinn was caught off guard" (Auster 10). In these few lines there is an oscillation as the reader is sutured into the character Quinn, severed from that character with a sentence which signifies the narrator's own omniscience, and then finally sutured back into Quinn. The reader is forced to ask himself, who is this speaking, who is the narrator and what is his role in the narrative beyond just telling the story? These questions will become crucial for the reader, yet their significance is something that can be speculated at. The oscillation in suturing at the beginning of *City of Glass* suggests that the novel will make it very difficult for suture to occur at all. However, this threat to suture is not realized during much of the book; the middle sections of *City of Glass* closely follow traditional third person narration, with only a few instances of peculiar syntax or odd semantic formations in Auster's prose.

A successful suture occurs in chapter ten, when Quinn tracks down the character Paul Auster:

> Quinn heard laughter in the hallway, first from a woman and then from a child the high and the higher, a staccato of ringing shrapnel and then the basso rumbling of Auster's guffaw. The child spoke: Daddy, look what I found! And then the woman explained that it had been lying on the street, and why not, it seemed perfectly okay. A moment later he heard the child running towards him down the hall. The child shot into the living room,

> caught sight of Quinn, and stopped dead in his tracks. He was a blond-haired boy of five or six (Auster 120).

With each utterance by the narrator, descriptions for the reader become asserted to the character experiencing those descriptions. Quinn hears, "laughter in the hallway, first from a woman and then from a child." The description, "high and the higher, a staccato of ringing shrapnel," signify to the reader the unseen bodies speaking, "Daddy, look what I found!" and, "it had been lying on the street, and why not, it seemed perfectly okay." The reading subject gets a description of the sound of Auster's, "child running . . . down the hall" and sees how that message becomes coded into the him that is hearing that description within the fiction. If passages such as these occur regularly in *City of Glass*, then should anything be made of those odd moments which occur conspicuously at the very beginning of the novel?

Several moments in chapters eight and nine show why the beginning oscillations are so striking. In the example below, Quinn thinks about how he desires his employer, the beautiful Virginia Stillman:

> His nightly conversations with Virginia Stillman were brief. Although the memory of the kiss was still sharp in Quinn's mind, there had been no further romantic developments. At first, Quinn had expected something to happen. After such a promising start, he felt certain that he would eventually find Mrs. Stillman in his arms. But his employer had rapidly retreated behind the mask of business and not once had referred to that isolated moment of passion . . . it was simply that Quinn was beginning to feel his loneliness more keenly. It had been a long time since a warm body had been beside him (Auster 77).

The only thing remarkable about this passage is how it successfully sutures the reader. Each utterance contains language that does not disrupt the identification process since the reader witnesses thoughts that are completely encapsulated and consistent with the main character's point of view. Furthermore, words and phrases that imply experiential knowledge abound in these sentences, reinforcing the suturing of the reader. Phrases like; "the memory . . . was still sharp in Quinn's mind," "he felt certain," and "Quinn was beginning to feel his loneliness," provide the reader with epistemological certainty about what is happening to Quinn at this point in the story the narrator does not use language that would make the reader doubt Quinn's emotions.

However, ten pages later at the very end of the chapter, one sentence betrays these rather tranquil moments of successful suture:

> In his dream, which he later forgot, he found himself in the town dump of his childhood, sifting through a mountain of rubbish (Auster 87).

As in the similar statement near the beginning of the novel, the reader becomes severed from that position of relative certainty with Quinn and given a more troubling view of something that Quinn cannot access at all, his unconscious mind. The phrase, "which he later forgot," produces this disruption, for without it, the dream would be seen solely through the eyes of Quinn rather than through the omniscient sight of the narrator. This sentence ends chapter eight ends and halts the relatively stable suturing of the reader up until this point. This instance differs from the one at the beginning of the novel because here the reader is entirely denied suture. The chapter simply ends with the reader being severed from Quinn rather than being sutured back into him. The equivalent cinematic formation would be a shot one without the reverse shot, the possessor of the shot one being notoriously absent.

Chapter nine begins in that mode of denied inscription. It is simply a description of the man Quinn is supposed to be observing in his case:

> The first meeting with Stillman took place in Riverside Park. It was mid-afternoon, a Saturday of bicycles, dog-walkers, and children. Stillman was sitting alone on a bench, staring out at nothing in particular, the little red notebook on his lap. There was light everywhere, an immense light that seemed to radiate outward from each thing the eye caught hold of, and overhead, in the branches of the trees, a breeze continued to blow, shaking the leaves with a passionate hissing, a rising and falling that breathed on as steadily as surf (Auster 88).

In this passage, there is no mention of a person actually witnessing these events, "the mid-afternoon" with "bicycles, dog-walkers, and children." The language is eerily aware of its own lack of an organizing body to possess the images; there was, "light everywhere, an immense light that seemed to radiate outward from each thing the eye caught hold of ..." There is no mention of whose eye is actually seeing the immense light and the reader still remains in that position of omniscience, seeing those images of Stillman, bicycles, dog-walkers, and children from the narrator's point-of-view. However, the reader becomes sutured in the next paragraph with a rather strong assertion: "Quinn had planned his moves carefully" (Auster 88). This sentences sutures that hole made in the subject-reader's experience.

Is there anything to be made of the amount of time taken between sutures? This oscillation of suture differs from the one in the first chapter because of the amount of time and frequency the reader remains unsutured. As the reader progresses through *City of Glass*, the reader is increasingly and for longer periods of time not sutured to any character. During these times, the reader occupies a contradictory position. On the one hand, he is aware of information which the narrator could only possess; the content of Quinn's dreams or descriptions without explicit words to signify the possessors of those descriptions as in the beginning of chapter nine. Even with this awareness, the reader knows that the narrator is hiding things, pieces of the story,

only allowing him in so far as it suits the narrator's needs. Through these fragments of information, the reader becomes aware that his access to the story is authorized exclusively by the narrator. He has been made aware of that system which has produced his own subjectivity, similar to Lacan's mirror stage with one crucial difference; although the child forms a vision of self through an assimilation of the mother, the reader has no such body to turn. He is systematically denied the position of a character and, instead, is pulled uncomfortably close to the narrator's position, the source of his fragmentary state in the first place. At the same time, the reader desperately wants to be sutured into Quinn, since that fictional identity is the only place in which a "self seen as other" can be achieved. When it does finally occur, the suturing manifests itself with language that masks its own semiological functioning that allows the reader to assume the image of the fictional identity; the name "Quinn" and the pronouns that refer to him and phrases that signify his experience such as "felt lonely," "heard the woman," or "saw immense light." They mark the boundaries of what the reader is allowed to see into the world of the novel.

The Disintegration of the Subject

There is a strong connection between what occurs in the plot of *City of Glass* and what occurs in terms of the formal operations between the reader and the text. Indeed they are actually a part of the same thing. Consider what happens to Quinn towards the end of the novel. When chapter eleven starts, Quinn has lost track of the dangerous Stillman and is unaware of the man's whereabouts and his intentions towards his son, Peter. His efforts to contact his employer, Virginia Stillman, about the impending danger to Peter have been met with puzzling degree of aloofness; his calls are always met with busy signals. Fearing the worst, he decides to watch the home of Virginia and Peter, camping out in an alley across the street. Day and night he stays there, neither sleeping or eating, in an out effort to solve a case which seems to be slipping out of his control. Eventually, he completely disappears, becoming a homeless person more concerned with tracking the movements and meanings of the clouds in the sky than caring about his general health and well-being. The narrative continues on without knowing what happened to him. A red notebook is the only record of Quinn's taking on the Stillman case.

Is there anything to be said about Quinn's tragic descent into obscurity and its relationship to what has transpired in terms of the novel's formal exposure of suture, as I have been arguing? Intuitively, it seems a stronger case exists for the connection between the two, rather than just a kind of allegorical one where what happens to Quinn is what is actually happening to the reading-subject when experiencing *City of Glass*. At the same time, however, one has to deal with the fact that Quinn as a fictional character disappears in the novel far sooner than the reader. Indeed, the reader can put *City of Glass* away and enjoy a life, arguably, free from the physical and psychological trauma that Quinn experiences. But, I also wish not to be shy about what Auster's novel tries to do. *City of Glass* does something for the casual reader far

greater than what other novels attempt when dealing with such issues of insanity, schizophrenia, obsessive compulsive behavior, and other psychological pathologies. I believe that the novel attempts to give readers a glimpse into what it is like to exist, as Dayan states, with the loss of, "identity and the faculty of identification . . . the unity of [his] body, and finally the loss of mastery over language" (Dayan 442). The reader experiences this through the novel's exposure of the suture, exploiting it from the beginning and gradually working towards severing the reader completely from a system of identification. That moment when the narrator is revealed to be a character in chapters twelve and thirteen illustrates the absolute case of when the reading subject has no where else to turn; a character with his own fictitious motivations has been using language all along to craft a tale which had no epistemological foundations in the first place. At the end, the narrator reveals that he has retold the story of Quinn from his red-notebook and while he followed it "as closely as [he] could" and, "any inaccuracies in the story should be blamed on [him]" (Auster 158). This is the final exposure of suture in *City of Glass*, for the narrator proves to be the source of ultimate uncertainty, remarkably different from any traditional narrative in the past.

If such art has exhibited seemingly bizarre and yet extraordinary elements for the sake of challenging traditional notions of how people experience texts, the question remains as to what extent other art forms strive do the same thing. Are there other places in art in which one might find the disruption of suture? Auster's conceptualization conceives of the reading subject in *City of Glass* is similar to another work of art produced some years earlier.

> Most classic cinematic texts go to great lengths to cover over [suture] . . . Hitchcock's *Psycho*, on the other hand, deliberately exposes the negations upon which filmic plentitude is predicated . . . (Silverman 206)

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A Wolf in Sheep's Clothing: The Depiction of Women in Alfred Hitchcock's *Psycho*

Sunny Bavaro

> It is part of the function of a dominant ideology to inculcate [unjust] beliefs. It can do this either by falsifying social reality, suppressing and excluding certain unwelcome features of it, or suggesting that these features can not be avoided.
>
> — Terry Eagleton, *Ideology: An Introduction*

> Likewise, there raigned a fit of madness in another Graecian City, which seized onely young Maidens; and caused many to hang themselves.... But one suspected, that contempt of life in them, might proceed from some passion of the mind, and supposing they did not contmne also their honour, gave council . . . to strip such as so hang'd themselves, and let them hang out naked. This the story sayes cured that madnesse.
>
> — Thomas Hobbes, *Leviathan* (1651)

The opening scene of *Psycho* might cause a feminist to raise a triumphant fist in the air. We are excited as we watch Marion (Janet Leigh) take a stand concerning her romantic relationship with her boyfriend, Sam (John Gavin). We are proud when she declares her distaste for being forced, because they are not married, to make love in a seedy hotel, are invigorated at her proposition of marriage ("Oh, Sam, Let's get married!!") and are amazed when she takes on an active role, stealing the rich patriarchy's "play" money, presumably to pay off Sam's debts and regain control of her life. This is, however, where the smiles end for the feminist. As we take in the events which unfold in the rest of the film, we find that one of the most acclaimed films in cinematic history is seated high atop Misogyny Mountain, working to show the viewer how we are to see/characterize women, what a woman's proper place is, and what happens to women when they dare to venture outside of their culturally constructed boundaries.

Of the female characters in the film (Lila, Marion, and Mother), Lila (Vera Miles) is often perceived as the most uninteresting to talk about and as a result, not much has been written about her. She seems to exist only to further the realistic tone of the plot — it is logical that a family member would be concerned at the disappearance of Marion (Janet Leigh). What is possibly neglected, however, is that Lila, who gets a considerable amount of screen time, is coded in a very specific way. When Lila first appears on screen, we find that she has been looking for the missing Marion, a search that brings her to Sam's (John Gavin) hardware store. As she discusses the situation with Sam, Lila displays her aggravation with Marion through her tone of voice: "She left home on Friday . . . . And I haven't heard from her since. Not even a phone call!" Lila comes across as being annoyed at Marion for having stolen the money from work and running off with it, rather then being worried her sister is in danger. The viewer gets the feeling that Marion has always been the unruly sister of the two; when Sam asks Lila if she can believe that Marion ran away with the money, Lila hangs her head down wordlessly and with shame. Through her tone and body language, it is obvious that Lila resents having to deal with Marion's shenanigans. Rather than being portrayed as feeling and emotional, attributes we "expect" in women, the hardware store scene sets Lila up as a cold woman. Frigidity is the character trait that Lila personifies throughout the remainder of the film.

In response to the disappearance of Marion, Lila and Sam go to the Bates Motel. The two (and the viewer) almost forget about Marion and their/our emotional attachment to her, becoming more concerned with Norman (Anthony Perkins) and the maybe/maybe-not existence of his mother. As pointed out by a colleague, Lila's coldness is brought to our attention again at the end of the film; just before the psychologist comes into the room for his debriefing, Lila is asked by the sheriff if she is "warm enough,"even though she already has a coat draped across her shoulders (Bleach 9/24/98).

Lila is set up as cold, both literally, as exemplified by her need for a coat, and metaphorically, in that she is unemotional. There is another way, however, that Lila can be seen as cold; she appears to be asexual in nature (or at least asensual), particularly when contrasted to the sexual nature of Marion. I use the word asexual because she is not coded as butch, yet she is not heterosexually feminine like Marion is; she has an indeterminate female sexuality which verges on non-existent rather than androgynous. Thus, Lila is both sexually and emotionally deficient. Sexual deficiency is something that society often expects of women.

We find, then, that Lila's character sketches out a particular picture of women; as stated earlier, she is frigid in more ways than one. This characterization becomes important when we consider what happens to her at the end of the film. Unlike her sister, Lila does not perish; the female character who stays within the confines of acceptable gender categories, survives unharmed. Most significantly, Lila is the socially defined "ideal" woman: not too emotional to be condemned for hysteria; no detectable sexuality/sensuality; a dedication, albeit in a detached manner, to the sur-

vival of the family unit; and visible condemnation of those who step outside acceptable moral boundaries. It is frighteningly obvious, when we consider Marion's actions and her eventual fate, that Lila is to symbolize "what all women should be."

Beginning with the opening sequence of *Psycho*, Marion, the "bad girl" of the film, is depicted as subversive and defiant. As mentioned earlier, she tries to take control of her own life by stealing money from her workplace; the possession of money can be seen as possession of the power of the metaphorical phallus, as it is cash that makes the patriarchal world go around. And throughout her escape to Sam's, she is constantly undercutting the patriarchal assertion that women must yield to the whims of men; she is curt with a cop to the point where the viewer is surprised that she does not get arrested, and ditches her car for a new one even though she knows he followed her. Even when the salesman implies that the car she is trying to sell him is stolen, Marion asserts, "I believe I have the necessary paperwork." In these ways, Marion is somewhat masculinized; she asserts power usually relegated exclusively to men, although she is not coded butch in any way. Once she finally gets to the Bates Motel, Marion is exceedingly hetero/sexual and somewhat flirtatious with Norman, yet at the same time, she has stepped outside of this prescribed gender role by attempting to take control of her own destiny through committing an act of theft which, again, gives her the power of the phallus. Once again, our feminist fists rise into the air. When we view the shower scene, however, those fists seem to come back and punch us in our beaming faces.

One can come to the conclusion that Marion is killed as a direct result of stepping outside of her gender role. She is unwilling to succumb to the unjust authority of patriarchy and she is not afraid to be a hetero/sexual being. It is in the shower scene, however, that her most dastardly sin shows itself. As Creed notes, "various critics have suggested that Marion is masturbating in the shower" (Creed 148). It is just when Marion seems to be at the climax of her self-gratification, that Mother steps into the bathroom, pausing for a moment, only to proceed to murder Marion in a beautifully crafted cinematic sequence. It is significant that Marion is murdered at the precise moment that she is (1) indulging in her sexuality and (2) receiving sensual pleasure and sexual gratification *absent of the presence/action of a male*. Her masturbatory desires epitomize, and thus symbolize, her venturing too far outside of the patriarchal gender and sexual bounds that society creates for women. Thus far, she has worked within the confines of patriarchy, in the sense that her action of stealing the money was for Sam who is privileged by patriarchy. In masturbating, however, she indulges in a source of pleasure that is not only sexual in nature, but is *by definition* independent of men. As a result of her trying to take complete control of her life, Marion is murdered for these sins against patriarchy.

It is important to note that Marion is killed by a woman, namely Mother. Although Mother is actually Norman in disguise, it is my contention that Mother and Norman must be considered as two separate people. My reason for this distinction is twofold: first, when the viewer initially sees Mother in the shower scene, we have no

idea that it is Norman in Mother's clothing and we assume it is Mother *herself*. Secondly, even if you choose to look at them as one character, it is still the Mother side of Norman who does the murdering. Thinking of Mother as a separate entity is vital to the understanding of how the movie depicts women or, in Mother's case, Woman as murderer.

Just as Lila is "frigid yet socially acceptable woman," and Marion is "lawbreaking-sexual/sensual gender role defying woman," Mother also creates a picture of women for the viewer: that of "castrating murderous woman." In her illuminating article, Barbara Creed lays out several reasons that point to the concept of castrating mother, the most obvious of which is that Mother is "a harsh moralist" and in this sense she is "a castrating maternal figure" (Creed 142). She castrates Norman by way of denying him the ability to participate in sexual thoughts/actions. What we find, however, is that while Norman is symbolically castrated, it is Marion who is literally, read biologically, castrated by Mother.

In the Webster's Dictionary, the second definition of 'castrate' is 'to deprive of the ovaries' (178). The only camera shot of knife to skin in the movie is during the shower scene murder of Marion; as the camera focuses in on Marion's womb, Mother's knife comes into frame, stabbing at the right side of Marion (as we look at her), directly where her ovaries are. Mother does not discriminate in her castrating but, rather, seeks to deny *everyone* of their sexual capabilities, whether it be psychologically or physically.

Contrary to popular theoretical belief, it is my contention that Mother is the voyeur who looks at Marion through the peephole. After the close-up shot of Norman's eyeball (or what we may assume is Norman's eyeball) watching Marion undress, he runs out of the motel and up toward the house on the hill. When 'Norman' enters the house, however, a strange thing occurs. Just before he ascends the flight of stairs that lead to the upper level, he stops, almost as if "he" has changed his mind. After a pregnant pause by Norman, the sequence shows him walk into the kitchen and sit down at the table in a nervous posture. Why else would Norman start to run upstairs, where Mother's clothing resides, if he was not *really Mother* wanting to get into costume? It is obvious that something clicks in "his" head that makes him not continue toward his original intention. Even the psychologist at the end of the film tells the viewer that Norman slips in and out of being Mother with "great ease."

Nevertheless, there are more important reasons to see Mother as the voyeur. In the camera shot of Norman's back as he takes the painting off the wall to reveal the peephole, the mise-en-scene frames his figure with stuffed birds. Earlier in the film, Norman draws a direct parallel between Mother and his hobby by saying, " . . . but [Mother] is as harmless as one of those stuffed birds." The painting itself is *Susanna and the Elders*, a piece which Creed claims, "points to a *man's* voyeurism and desire to punish woman for her supposed sexual sins [my italics]" (Creed 146). Creed asserts the significance of the painting to the film, assuming that Norman is doing the looking; "Before removing it from the wall, Norman stares for a moment at this

painting, as if the scene it portrayed matched his own private phantasy [sic]" (Creed 146). But if it is Mother looking at the painting, this pause has a quite different meaning. Mother is looking at the painting, probably contemplating its depiction of women. Some feminist theorists have argued that the posture of the woman painted in *Susanna and the Elders* suggests that she is flirting and sexual; I would assert that she is depicted in a way that suggests to the misogynist that she deserves to be attacked. Women, too, can be misogynist and Mother is an example of such, her misogyny being fed by the sexist painting; she thinks that Marion, similar to *Susanna*, is seducing Norman with her untamed sexual prowess and she must be eliminated not only to save him, but, more importantly, to save patriarchy from dangerous sexual women.

Marion, lawbreaking and sexual, is punished by another woman, a Mother. It is not simply patriarchy that is disquieted by Marion's subversive actions, but it is also women who are constructed by patriarchy who also feel the need to eliminate her because she is a threat to dominate ideology. In addition, not only is it a woman who kills another woman for her crimes against male dominated society, but it is woman-proper. Or in other words, it is the biological characteristic which defines women as *woman*, namely the ability of motherhood, that does the killing. Thus, not only is Mother domineering and controlling as the mother of Norman, but, as misogynist woman-proper, she is a symbol of what it is to be female (motherhood as the essence of woman) disciplining those women who step outside of their gender/sexual roles. It is Mother, who knows best, who looks at Marion undress and is disturbed by her sexual aura. It is Mother who peers at her, the object of her son's sexual desire, and sees Marion as a threat to her son and a threat to patriarchy. It is Mother who witnesses pleasure irrespective of men in the form of female masturbation. It is the female, Mother, who desires to eliminate this example of her own kind for circumventing the system.

By the end of the film, we feel horrible that Norman has been victimized by Mother. He is an extremely sympathetic character and we feel that Mother has dominated him and has taken advantage of Norman's love and dedication for her. She has completely taken over Norman's body and mind; he is now Mother encased in Norman's body. In short, the final thought we are left with concerning Mother is that she is nothing less than a demon who *created* a demon; as Creed puts it, he is, "the psychotic *killer son as the product of* an over possessive mother" (my italics, Creed 139). *Psycho* gives us "evidence" of the consequence of woman having the power of the phallus; "when left without a husband, the 'true' representative of the law, the mother is incapable of exercising authority wisely" (Creed 150). A Mother without a patriarch to guide her is no Mom at all.

Marion also gives us an example of what is assumed to occur if women get the power of the phallus. Marion's appropriation of patriarchal power is condemned more than Mother's because Marion *actively* steals the phallus/money/power, as opposed to Mother who *inherited* the phallus at the demise of her husband and her

marriage within patriarchy. Marion, who turns the weapon of patriarchy back on itself by defying male authority, and is a sexual being without the help of a man, is murdered for doing so. This, too, is a warning: women are incapable of handling the power of the phallus, and, oh by the way, even if you try to handle it, you will be eliminated for your crimes against the dominant ideology. In addition, there will *always* be a trusty patriarch, personified in this movie by the psychologist, to set the record straight with the hand of authority and to regain the phallus from the hysterical women—to remind us of just what our world view should be, with no exceptions.

It is interesting to note that *Psycho*, one of most widely known and acclaimed cinematic enterprises to date, is not only misogynist, but displays specific misogynist acts of women toward women. Each female character in the movie shows her contempt for another woman: Lila's distaste for Marion because she is "the bad girl" shown in the hardware scene, Marion's distaste for Mother because of the way she talks to Norman, as exemplified in the parlor scene, and Mother's hate for Marion in that she is a threat to patriarchy, a hate she eventually kills for. It is strikingly powerful to have women condemn their own kind; in fact, getting people to condemn their own is a rule of thumb for propaganda. In this way, *Psycho* is a propaganda film. It offers up three major depictions of women: (1) woman as cold and asexual, (2) woman as lawbreaker, and (3) woman as murderer, the first being the only type of woman that patriarchy allows to exist. The film outlines for women the proper way for women to act (Lila), shows women that if they step outside of their proper roles they will be eliminated (Marion), and cons women into believing that proper motherhood depends on the presence of a male.

The message from the Master Hitchcock is clear: women—agree to control yourselves and we'll give you the tools to do it.

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L'Écriture Feminine and "Penelope"

Tom Bierowski

In "The Laugh of the Medusa," Helene Cixous sees the nexus of *l'ecriture feminine* ("feminine language") as being rooted in a woman's body and the unconscious realm of desire. "Write yourself," she says, "your body must be heard. Only then will the immense resources of the unconscious spring forth" (1092). Luce Irigaray elaborates on the feminine language of the body:

> Woman touches herself all the time, and moreover no one can forbid her to do so, for her genitals are formed of two lips in continuous contact. Thus with herself, she is already two—but not divisible into one(s)—that caress each other (350).

Thus, in the female physiognomy, the contradiction between unity and division is dissolved and the phallus is an intruder.

> The "one" of form, of the individual, of the (male) sexual organ, of the proper name, of the proper meaning...supplants, while separating and dividing, that which contact of at least two (lips) which keeps a woman in touch with herself, but without any possibility of distinguishing what is touching from what is touched (Irigaray, 352).

The phallus and, by inference, the phallogocentric language are both unneeded in the feminine discourse because, as Irigaray concludes:

> She is indefinitely other in herself. This is doubtless why she is said to be whimsical, incomprehensible, agitated, capricious ... not to mention her language, in which "she" sets off in all directions leaving "him" unable to discern the coherence of any meaning (353). .

Why can't "he" understand this language? Because her language is of the natural unconscious order, and of desire. It is unified. Supposedly. His language is of the

conscious symbolic order, and of logic. It is fragmented. Supposedly. Cixous and Irigaray, I think, see men and women in pure solution and stationary, at far ends of the gender spectrum. Neither accounts sufficiently for any movement between the two. How can pure femininity (or pure masculinity) escape being itself an ideology? That being said—

The male language is rooted in dichotomy, in the split between signifier and signified and the Lacanian web of violent repressive hierarchies hidden therein. The symbolic order has been the dominant mode for a long time.

Woman's desire has doubtless been submerged by the logic that has dominated the West since the time of the Greeks. Maternity fills the gaps in a repressed female sexuality. Perhaps man and woman no longer caress each other except through that mediation between them that the child—preferably a boy—represents? (Irigaray, 351)

In Joyce's *Ulysses*, Molly Bloom, released from her maternal duties, is freely expressive of her sexuality in the final chapter called "Penelope." "What else were we given those desires for Id like to know I cant help it if Im young still," thinks Molly (639). She is a woman, Irigaray would say, who "is constantly touching herself" (352). The verbalization of this caress (which is the realization of the feminine language quest) is Joyce's great challenge in the novel.

And it is a formidable challenge because Molly's monologue is still (and necessarily for now) rendered in words. This medium of the symbolic verbal order is, to put it mildly, problematic here. In fact, it's downright antithetical to *l'ecriture feminine*. Who can translate the non-verbal into the verbal? Even Cixous and Irigaray see the feminine language as nascent, a reemerging impulse but one that is not yet realized or fully developed (if indeed "full development" can even be considered a desirable end of the feminine language impulse). How can the formless unconscious be adequately expressed via the conscious forms of language as we know it? Trying to *write* your way out of the symbolic order, then, is like bowling with a badminton racket or showing up at the golf course ready to play hockey; it is very difficult to do effectively and bound to ruffle some feathers once you try it.

How far can James Joyce (or any male writer) go in appropriating the language of this (or any) female character? (If the connotations of the verb "appropriate" don't sit well with you, substitute "emulate," "imitate," "intone," or "evoke;" none of them "hit the mark" for good reason: there is no mark to hit, no form to mirror, no reason to be had.) The problem that remains for Joyce (and for me) is this: the female organic voice is ineffable, while the male symbolic voice is fractured, too broken to embody the feminine language. *L'écriture feminine* has yet to be seen. To risk an analogy and mix a metaphor: like a black hole, *l'écriture feminine* can only be witnessed, though not understood, by its strange and skewing effects on the known astral landscape.

"Penelope" *is* an odd looking piece of writing, but still it moves in the symbolic order, albeit stripped down and hybridized. It shows us eight sentences of words, many of which are mutated and shaken-up—words in pieces. It shows us Molly

Bloom, one half-turn from supine on her bed. As Edward A. Kopper notes, the number "8" on its side is the sign for infinity (106). (Start writing down words about "infinity" and see how far you get before hitting the wall.) Nonetheless, Joyce invokes it, the number "8", as an unhinged refrain that pops up for no apparent reason in all that wavy language. Joyce's style here shows both the structure of repetition and the spontaneity, capriciousness or madness (take your choice) which is consistent with the essential impulse of *l'écriture feminine*. Julie Kristeva says that it is the poetic language, or the rambling of psychotics, or the babbling of infants, that comes closest to the feminine language (1167). How close does James Joyce come? Is he, in Cixous's words,

> capable of loving others and of wanting them, of imagining the woman who would hold out against oppression and constitute herself as a superb, equal, hence "impossible" subject, untenable in a real social framework (1093).

This is a very difficult evaluation to make. First, as already mentioned, *l'ecriture feminine* is a third language, and can only be hinted at because the words of this symbolic order are the only game in town. The feminine language is no language yet. It's a prophecy beyond definition or theory. Cixous writes:

> It is impossible to define a feminine practice of writing, and this is an impossibility that will remain, for this practice can never be theorized, enclosed, coded — which doesn't mean that it doesn't exist... It will be conceived of only by subjects who are breakers of automatisms, by peripheral figures that no authority can ever subjugate (1095).

So, a practitioner of *l'écriture feminine* might say, "Smile at the jailer until he weakens." Or as Cixous puts it, the woman writer must "[bite] that tongue with her very own teeth to invent for herself a language to get inside of" (1098). The one option available is to play the only game in town, the word game of the phallogocentric language. Yes, but problems remain because you're still hacking down the fairway with a hockey stick. Even James Joyce. This compromise is what I recognize as a "second language" or an approximation of the feminine language rendered in the words of the symbolic order.

If *l'écriture feminine* is ever actualized, it would never, *could* never be comprehended in the symbolic order. At best (so far) the feminine language has only been recognized in terms of its disturbing and iconoclastic effects on the symbolic order. Of this Ramen Selden has noted:

> Anarchism is inevitably the philosophical and political position adopted by a feminism determined to destroy the dominance of phallogocentrism (227).

> And clearly, to be labeled "anarchist" in the symbolic order means a one-way ticket on the pigeonhole express to the farthest margins of this or any discourse. Still, the unsettling and puzzling effects of the feminine language impulse are not easily missed. There's movement in the tree line of the symbolic order and James Joyce was an early guerilla with a few simple demands.

When the feminine language is forced into the symbolic order, as in "Penelope," it is bound to be confusing. "To have great poets," Walt Whitman said, "you must have great audiences" (21). Irigaray posits that *l'écriture feminine* requires an audience to have new ears in order to hear the, "other meaning" always in the process of weaving itself, embracing itself with words, but also of getting rid of words in order not to become fixed, [or] congealed in them (354).

The major impediment on woman's writing, says Cixous, is that "her words fall almost always upon the deaf male ear, which hears in language only that which speaks in the masculine" (1094).

So in "Penelope," we have James Joyce hoping to net a newlanguage-nolanguage in words, insisting that the audience put on new ears in order to understand the organic female voice he is attempting to speak, and he's not even a woman! And while, in Cixous's words, "a woman [who] couldn't care less about the fear of decapitation (or castration)" might be able to write out the workings of Molly Bloom's desire "without masculine temerity" (Cixous, 1099), what can Joyce do? Castrate himself? This chapter is the greatest fictional burden Joyce takes on himself in this most burdensome novel. How dare he?

His first move is to present Molly's chapter in stream-of-consciousness instead of the interior monologue which he uses in the Leopold Bloom and Stephen Dedalus chapters. Interior monologue relates the events of a deep-consciousness that is still accessible to the verbal domain of the symbolic order. Stream-of-consciousness relates (more accurately, *approximates*) the events of an unconsciousness driven by desire. Cixous writes, [I] overflow; my desires have invented new desire, my body knows unheard-of songs... [I could] burst with forms much more beautiful than those which are put up in frames and sold for a stinking fortune (1091).

In "Penelope," Joyce dresses the dreamwork of desire in words, and moves into the world of Molly's soon-to-be 33 year old body as she lies in bed with Bloom's feet in her face (or Bloom's head at her feet, if you so choose or, desire.) Molly's language comes from her body. Bloom tried to say as much to her once in a letter. She recalls his poetic, though lame, attempt, "and his mad crazy letters my Precious one everything connected with your glorious Body everything underlined that comes from it is a thing of beauty and of joy for ever something..." (634).

Molly's idea of poetry has little to do with words:

> those fine young men I could see down in Margate strand bathingplace from

> the side of the rock standing up in the sun naked like a God or something and then plunging into the sea with them why aren't all men like that thered be some consolation for a woman like that lovely little statue he bought I could look at him all day long curly head and his shoulders his finger up for you to listen *theres* real beauty and poetry for you I often felt I wanted to kiss him all over also his lovely young cock there so simple... (638).

So the body, or the form of the body (a statue in this instance), and the pleasures of the body make for the most compelling poetry. Molly sees herself as an instructor of a new, non-symbolic poetry of desire. Before she could ever enter into this male dominated order of symbols with her very real body-poetics, she knows that she'd have to play the phallogocentric word game.

> I'll read and study all I can find or learn a bit off by heart if I knew who he likes so he won't think me stupid if he thinks all women are the same and I can teach him the other part Ill make him feel all over him till he half faints under me then he'll write about me lover and mistress publicly too... (638).

In this quote, she's thinking about Stephen Dedalus, the budding young writer of a new generation in the same old symbolic order. "*Smile* at your jailers," is her inferred concession. Molly Bloom's not a writer, she's a singer.

Some neologisms, linguistic conversions, and poetic compounds filter into this chapter but not nearly as many as in the Bloom and Dedalus (or the male point-of-view) chapters because Joyce is dragging Molly's unconscious up to the verbal level of her idiolect. Thus, we get Molly's thoughts on her menstrual "omissions" and "pure 18 carrot gold" and her desire "to have a long talk with an intelligent welleducated person."

Molly Bloom's only audience in "Penelope" is Molly Bloom. In Irigaray's view, she is a sexual and linguistic unit complete unto herself. Ewa Ziarek sees her as female narcissist: "A spectacle of a woman addressing herself, caressing herself, gathering herself in the rich flow of her memories and her pleasures" (272).

"Freedom" (limitless and multi-directional) is a word you might as well throw at the workings of the unconscious mind if you're going to throw any words there at all. Molly, we see, is free to voice her desires for boys, coalmen and clergy:

> a young boy would like me Id confuse him a little alone with him if we were Id let him see my garters the new ones and make him turn red looking at him seduce him I know what boys feel with that down on their cheek doing that frigging drawing out the thing by the hour question and answer would you do this that and the other with the coalman yes with a bishop yes I would...Id like to be embraced by one in his vestments and the smell of incense off him like the pope besides theres no danger with a priest if you're married yes he's too careful about himself (610).

She is free to recall her tryst with Bartell D'Arcy

> when he commenced kissing [her] on the choir stairs after [she] sang Guonods Ave Maria what are we waiting for O my heart kiss me straight on the brow and part which is my brown part he was pretty hot for all his tinny voice too (614)

She is free to savor a Gibraltar memory of girlhood friend, Hester, "[W]e were like cousins what age was I then the night of the storm I slept in her bed she had her arms round me" (622). Her freedom's complete in her bed at 7 Eccles Street. Her lusty thoughts about sailors, gypsies, and even Stephen Dedalus ebb and flow. Her ruminations on the sexual stylings of Blazes Boylan and the Mastiansky couple, on Bloom's peculiar turn-on's (the whens wheres and hows), even on her own early experiments with fruit—nothing is off limits. Irigaray sees female sexuality in terms of an ever expanding "plurality." To this end, Molly imagines what it would be like to be a man only to further enjoy the female body:

> its well for men all the amount of pleasure they get off a womans body we're so round and white for them always I wished I was one myself for a change just to try with that thing they have swelling up on you so hard (638)

"Penelope" resounds in a polyphony of desire with Molly "speaking" in as unmediated a way as possible directly from the female body. In the "Hades" episode, Molly's body was a life-force to call Bloom back from the gates of Hell. Ziarek notes,

> Secluded in the privacy of home or situated in the proximity to nature, Molly's "bedwarmed" body alone can replenish the humanity of the modern Odysseus—an advertising agent—after his exhausting peregrinations through the modern urban landscape (271).

But Molly doesn't live for Bloom alone, nor for their daughter, Milly, nor for her lovers actual or imagined. She lives first and foremost for herself. That's what I thought, anyway. A woman who (in Irigary's words) constantly touches herself, is also self-sufficient in her essence. But, according to the angle I've taken so far, Molly Bloom fails (or is it Joyce who fails?) that self-sufficiency of the female voice and the female sex as posited by Irigaray. If Molly Bloom is a sexual and linguistic unit complete unto herself, then what about all that desire? The boys, the coalmen, the bishops, the poets and so forth who pester her restless thoughts? Desire, the very premise of the *l'écriture feminine*, seems to require an object of desire. Someone, as Molly says, "to make you full up" (638). Desire implies a lack, does it not? Molly is casting about in her mind and bed for a man to paralyze her with pleasure. Her desire needs some 'other' to be satisfied. Is there anyway around that?

I repair to Lacan's *Feminine Sexuality* in hope of an answer. In the prelinguistic "imaginary state," the demands of the infant are met by the mother without any asking being done in words. After the female defines herself in terms of difference in the Law of the Father and tries to enter the symbolic order, demand is replaced by desire. Lacan writes,

> This privilege of the Other thus sketches out the radical form of the gift of something which it does not have, namely, what is called its love.... [and] In place of the unconditional aspect of demand, desire substitutes the 'absolute' condition.... Thus desire is neither the appetite for satisfaction, nor the demand for love, but the difference resulting from the subtraction of the first from the second, the very phenomenon of their splitting (80-81).

So that's Lacan saying that desire is *not* an appetite for satisfaction. But this is Molly Bloom thinking that

> you sometimes love to wildly when you feel that way so nice all over you you cant help yourself I wish some man or other would take me sometime when hes there and kiss me in his arms theres nothing like a long kiss and hot down to your soul almost paralyses you (610)

Molly Bloom desires more than an intellectual appreciation of what's left over once you subtract satisfaction from love. Cixous qualifies sexual desire in this way:

> Woman of course has a desire for a loving desire and not a jealous one. But not because she is gelded; not because she's deprived and needs to be filled out... I don't want a penis to decorate my body with. But I do desire the other for the other, whole and entire, male or female... Castration? Let others toy with it. What's a desire originating from a lack? A pretty meager desire (1101).

In this view, Molly's repeated desires for the other come from a place of abundance, not lack. The voice of the monologue conveys this sense. Joyce writes/Molly thinks:

> I bet he never saw a better pair of thighs than that look how white they are the smoothest place is right here between this bit here how soft like a peach easy God I wouldn't mind being a man and get up on a lovely woman O Lord what a row you're making like the jersey lily easy easy O how the waters come down at Lahore (633)

So, it seems, that in the end, Molly's desire for the other is essentially a desire for herself. (And that's either the most schizoid or the most sublime thing I've ever man-

aged to comprehend.) I'm afraid I have to leave it at that, mired as I am in the symbolic order of logic. Alas.

So, by way of formless, discursive, and premature summary, "Penelope" is James Joyce's attempt to articulate the inarticulate movements of Molly Bloom's desire in the language of the symbolic order, albeit skewed by the stream-of-conscious style. Joyce (penis and all) *does* approximate *l'écriture feminine* as posited by Cixous and Irigaray who themselves concede that it can only be approximated. Yes, the language in "Penelope" is still legible and inscribed in the symbolic order. If it wasn't, I wouldn't be able to understand it. But, it surely is a dazzling new arrangement of the same old words. To risk another analogy, the opportunity and predicament of any player of the writing game is that it's like *Scrabble*, all the letters are in the box. There's only one box and only so many letters in it and only so many arrangements of those letters that count. Are all writers bound then, or doomed, to be *bricoleurs*? Arrangers and re-arrangers of a finite set of fractured symbols? To date, the answer has to be "yes." Will the feminine language introduce another game? I sure hope so. Can an author who writes from (or meditates within) the *l'écriture feminine* impulse ever win the game from way out there on the margins? Of course not. They've no desire to win or even compete in this game. That's the most exciting and subversive aspect of the enterprise!

So the "success" or "failure" of James Joyce in his "Penelope" chapter cannot be determined as there's nothing really to judge it by. Besides, I don't even think the terms "success" or "failure" even apply, though at the outset of writing this paper, like most critics, I thought that's where I was and should have been heading. I presented this paper at a conference a couple years ago and was berated by a woman who told me in no uncertain terms that "Penelope" was nothing more than a man drawing a portrait with his penis of a woman's unconscious world, that it does more by way of promoting the male stereotypes of the female than anything else, and, well, "What do you think of that?" Flummoxed, I could only say, "I believe that at least a modicum of empathy between the male and female experience is possible. And that, to my experience, Penelope is, without a doubt, one of the most beautiful pieces of prose I've ever read." My detractor was not moved and reiterated her case for Joyce's failure in this regard. There it sat. Sometimes you just have to cut bait and fish another day, which is not a popular maxim in an academy where the push toward closure and value judgement is everything. So I said, "Well, I guess anything worth doing is worth doing badly."

In my own defense, I see an important parallel emerging here. A discursive exploration of Joyce's "Penelope" such as this one—one which follows a trail that, in the final analysis, leads nowhere certain—and the enigmatic, wild forms that are most indicative of *l'écriture feminine* present a valid symmetry. The impulse is more radical than anarchic. "Radical," from the Latin *radix*, or root. It is not a blowing out or blasting through the order of things into some unknown realm, but a return to the severed roots, a forgotten state that can only be spoken by a much more organic,

abundant expression which predates rational, academic conclusions.

In her article, "The Female Body, Technology, and Memory in 'Penelope'," Ziarek compares and contrasts Molly's fantasy of eloping (and copulating) with Blazes Boylan on a train with her memory of Bloom's proposal which concludes the novel.

> O I love jaunting in a train or a car with lovely soft cushions I wonder will he take a first class for me he might want to do it in the train by tipping the guard well O I suppose therell be the usual idiots of men gaping at us with their eyes as stupid as ever...1 or 2 tunnels perhaps then you have to look out of the window all the nicer then coming back suppose I never came back what would they say eloped with him (616).

This passage depicting a fancied infidelity, according to Ziarek is "obviously synchronized with the movement of the machine [where] female desire circulates in the public and cultural space, which at the turn of the century, undergoes increasing technologization" (265). Technological advances (the fast moving machine) carry the female body away from a faithful relationship to the natural organic order. But this flight of fancy is not (obviously) a real experience. It doesn't evoke the resounding "yes" of satisfaction like her memory of Bloom's actual proposal which make up the final lines of the novel:

> he said I was a flower of the mountain yes so we are flowers all a womans body yes that was one true thing he said in his life and the sun shines for you today yes that was why I liked him because he saw I understood or felt what a woman is... O that awful deepdown torrent O and the sea the sea crimson sometimes like fire and the glorious sunsets and the figtrees in the Alameda gardens yes and all the queer little streets and the pink and blue and yellow houses and the rosegardens and the jessamine and geraniums and cactuses and Gibraltar as a girl where I was a Flower of the mountain yes when I put the rose in my hair like the Andalusian girls used or shall I wear a red yes and how he kissed me under the Moorish wall and I thought well as well him as another then I asked him with my eyes to ask again yes and then he asked me would I yes to say yes my mountain flower and first I put my arms around him yes and drew him down to me so he could feel my breasts all perfume yes and his heart was going like mad and yes I said yes I will yes (644).

The most essential aspects of *l'écriture feminine* stand out in this passage. The woman's body is a flower, organic, beautiful. And what did Molly "like" about Bloom? It was that he recognized her understanding and feeling of her own womanhood. Finally, it is significant that Molly asked Bloom to repeat his proposal wordlessly, with no language, communicating only with her eyes. Of this final passage, Ziarek notes:

> Assimilated to the organic torrents of the sea and the blossoming flowers...female desire retreats to the private and natural space.... What the scene suggests is that the authentic female passion communicates immediately, without the slightest detour of voice, without any mediation of the artifice of language (265-66).

Ziarek sees memory as organically faithful to Molly's experience as a woman, while fantasy is artificial and therefore unfaithful. Marital fidelity and infidelity can also be applied to this model. That the novel ends in memory rather than fantasy, ie., in a moment of fidelity rather than infidelity is significant. "The finale of *Ulysses* seems to stress the affirmation of life rather than technology, the origin rather than the reproduction of meaning, memory rather than the heterogenous operations of discourse" (Ziarek, 271).

So, (*repetitio mater studiorum est*) in "Penelope," James Joyce presents the intensity of Molly Bloom's inner experience and her organic voice in a necessarily experimental style and language. To gauge the quality of this presentation has been my, perhaps failed, goal here. Some have certainly seen it this way.

After reading *Ulysses*, Carl Jung suggested that, if worms could write, then Joyce, like a worm, wrote "with the sympathetic nervous system for lack of a brain" (Levitt 132). David Daiches has said that *Ulysses* is comedy of the highest order in that Joyce stands perfectly aloof from the human condition (100). To other critics, as I've seen first hand, it is chauvinism of the highest order. To me, "Penelope" stands as a testament to a radical empathy on the part of the writer. Given the impediments of the symbolic order, Joyce uses a language that certainly sounds like and, more importantly, feels like the *l'écriture feminine* prophesied by critics such as Cixous and Irigary. Perhaps all the critical takes on "Penelope" are valid. I can't argue or convince otherwise. A work of genius has always been liable to congeal opposites and melt dichotomies such that, even though the work may mean many things to many people, all the critical viewpoints become one taste.

As "Penelope" is the capstone to his masterpiece, Joyce has much invested in Molly Bloom. The chapter is not a specimen for dissection or manipulation. Such a critical approach is a self-serving aberration that sullies and limits the text. In "Penelope," Joyce immerses himself, and I think in good faith, in that half of the human condition which has yet to be written in any fullness: the Female. That's where I get off attributing "empathy" to the most egotistical obscurant in the world of 20th century literature.

Oscar Wilde said, "Man is least himself when he talks in his own person. Give him a mask, and he will tell the truth" (1045). Throughout *Ulysses*, we see Joyce don many masks, in "Penelope" he puts on another gender and (to one degree or another—you can judge for yourself) he speaks a truth of the silenced and marginalized impulse of the human experience. The breadth of Joyce's expansion into *l'écriture feminine* cannot be measured now. Penelope stands as a harbinger of a revolution that is still, thankfully, gathering force.

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Male Sensuality and Why Bodybuilders are Yucky

Emma Pankenier

To be a man is to be tough, hard, and dominating. At least that is what social norms tell us. But perhaps what makes a man most appealing, the times when he is most sensual, is when he exudes femininity. For a man to get in touch with his "feminine side" is a tired cliché, but in art a man is truly most beautiful when he is feminine. The most powerful portrayals of men in art are those that strip him of his stereotypically male characteristics. Vulnerability, gentle curves and softness are as aesthetically beautiful in men as they have always been in women. The best way to understand why this is so is to examine those portrayals of men that surpass classic masculine ideals to the point where the male image becomes repugnant rather than appealing. It is well known that trends in body ideals have changed repeatedly for women through the course of time, but masculine ideals have changed in their own way. They have fluctuated between classic portrayals of smooth muscularity and modern ideals of rigid and powerful statures.

In Michelangelo's *Pieta*, the portrayal of Jesus in his mother's arms shortly after his death is one of the most sensual images of a man that ever came out of the Renaissance. It is no coincidence, then, that the portrayal is strikingly feminine. The fact that he is dead allows us to see Christ in his weakest, most vulnerable form. He lies limply in his mother's embrace, tempting the viewer to come closer and examine his body—an opportunity that never would arise if he were alive. Christ has returned to a childlike role, completely under his mother's care.

Christ's submissiveness in the *Pieta* is obviously a result of the fact that he is

dead, but other factors contribute to his femininity as well. Overall, although his body is anatomically masculine, he is not overly muscular or rough. His womanly legs and delicate hands are details Michelangelo manipulated to enhance Christ's femininity, and thus his vulnerability. The soft contours of his body evoke the temptation to caress his lifeless body. And the temptation to caress, is the signifier of the most sensually appealing body.

In *Ways of Seeing*, Berger describes the typical portrayals of men and women in art.

> A man's presence is dependent upon the promise of power which he embodies. If the promise is large and credible his presence is striking. If it is small and incredible, he is found to have little presence . . . A man's presence suggests what he is capable of doing to you or for you . . . The pretense is always towards a power which he exercises on others, (45-46).

The effect that the male presence has on the viewer is the message of what he is capable of doing to *you*. By contrast, Berger says, the woman's presence indicates what the viewer, the man, can do to *her*. To simplify this contrast, Berger says, "men act and women appear" (47). The flaw in Berger's argument, however, is that the most beautiful portrayals of *either* sex indicate what can be done to them, and not by them.

Calvin Klein's marketing experts, always attuned to trends in beauty and sexual attractiveness, portray a strikingly sensual man in their advertisement for the cologne *Escape*. Although his body is in accordance with traditional standards of masculinity and sexual attractiveness, his pose and facial expression illustrate what is typically feminine in the art world. Relaxed and temptingly submissive, his gaze does not challenge or intimidate the spectator, but rather reveals a boyish shyness. With one arm behind his head and the other stroking the smooth wall that he leans against, his pose is gentle and unthreatening. He even rests his head against the wall, so comfortable does he feel with his situation. He has put himself in a completely vulnerable, childlike position, markedly different from the muscle flexing, authoritative poses men usually exhibit in art. He has no intention of being the actor; instead he is inviting the viewer to act upon him.

Although his physical attractiveness is a matter of personal taste, his employment as a model indicates that he at least conforms to some current standards of beauty. What is curious about his physical attractiveness is the fact that it stems from his femininity. His skin is smooth, his features gentle. Details like supple lips and the relaxed left hand caressing the wall have highly feminine connotations. His rippling musculature, although a masculine ideal, is subtle and not intended to be the main focus of the picture.

Interestingly, this image bears a striking resemblance to traditional portrayals of women in art. So similar is his pose to that of the woman in *Reclining Bacchante*, by Trutat, for instance, that one wonders if the photographer was purposely alluding to this 19th century painting. The facial expressions of the two models are exactly the same, apathetic if not emotionless, and therefore inviting. They position their right arm in the same relaxed manner so that the line of vision begins at the elbow. It goes down the arm and continues down the length of the back where it is broken by a piece of fabric covering the genitalia. Both images set the body against a texture that contrasts with the softness of the body's skin: the smooth wall for the man and the leopard skin for the woman. Most significantly, both are vulnerable enough to invite a spectator. *Reclining Bacchante* shows a male spectator in the right corner, while the *Escape* ad's spectator is any woman (or man) who might be reading the magazine.

Berger describes this typically feminine expression. "It is the expression of a woman responding with calculated charm to the man whom she imagines looking at her—although she doesn't know him. She is offering up her femininity as the surveyed" (55). In the case of the *Escape* ad, it is a man who is offering up his femininity as the surveyed.

The fact that an advertisement would be so successful in mastering sensuality through the manipulation of modern ideals did not happen by chance. In attempting to appeal to a large audience, advertisers recognize the usefulness of portrayals of vulnerability. What has long been perceived as a desirable trait in women is just as significant in men. Perhaps it is human nature, or primal instinct, that drives us to want to exploit those who are vulnerable to us. We are easily attracted to those who are content with a position of submissiveness, so that we can take the position of authority.

Consider the photograph I have included of two unidentifed male nudes. Although the pose of the men seems silly and meaningless, it is unarguably quite sensual. Again, it is the allusion to typical portrayals of females and sexuality that makes it so. Most striking about this photograph is the pairing of two nude males. In today's homophobic society, this is an unusual occurrence. Lesbian images, however, have long been considered beautiful and highly sensual. Portrayals of the female nude are a classical tradition, so long have they been accepted and employed. Indeed, it seems that when the female nude is concerned, it is a case of the more the merrier, as in Renoir's *Bathers*. One of the aspects of the photograph with the male nudes that makes it sensual is its allusion to traditionally female portrayals. Once again it is the men's femininity that makes them beautiful.

As in the *Escape* advertisement, the smooth, glowing skin and subtle muscularity are feminine in nature, and thus aesthetically beautiful. The men's facial expressions are similar to that of the *Escape* model's gaze, and that of the *Reclining Bacchante*. They are not suggestive nor insinuating what they will do to the viewer, but rather leaving the viewer to imagine doing to them what he or she wishes.

The photograph's male nudes are similar to the female nude in Manet's *Le Dejeuner sur l'Herbe*. Again, the facial expression of the two men is reminiscent of the typically female expression in art, as the 'surveyed' who Berger describes. Like the woman in Manet's painting, the two men are comfortable and nonchalant about the fact that they are nude. It takes little more than exposed skin to convey sensuality, and therefore when nudity is involved, it is nearly impossible not to be sensual. In both artworks, though, the fact that the sexual organs are hidden by the bent legs defines the images as sensual rather than sexual.

If femininity is essential in portraying the male as sensual, then it follows that sensuality is lost when the male adheres too much to masculine standards and ideals. Muscularity, one of the most commonly accepted masculine ideals, can easily lead the male astray from the achievement of aesthetic beauty. In body builders, for instance, the masculine ideal of strength and hardness is taken to such an extreme that the effect becomes revulsion rather than sexual appeal.

In the photograph of the male body builder, the man is unappealing because he is too unfamiliar. There is so little resemblance to a woman that he cannot be perceived as sensual. His contours are sharp, certainly not evoking a temptation to touch him. His dissimilarity from a woman is so over-whelming he almost seems inhuman.

His threatening pose makes him look as if he is going to pounce on the viewer. It is certainly not invitingly vulnerable as the poses of the men in the other photographs and of Christ in the *Pieta*. Berger would say that it indicates his preparedness to be the actor, and that he would clearly not allow himself to be acted upon. While the men in the other artworks invite the spectator to imagine caressing them, this man is too rough and his contours too sharp for anyone to feel much pleasure while touching him.

In portraying sensuality, most artists opt to use female figures because we have long considered the female body as the most sensual of all things. But to avoid portraying males for fear that they cannot be sensual is unnecessary. The solution is simple, one must recognize that because sensuality is inherent to a woman, a man can take on sensuality by taking on femininity. To put himself in traditionally feminine role, as the surveyor rather than the surveyed, frees the viewer from regarding him as an actor, and instead acknowledges his willingness to be acted upon. If he allows himself to be vulnerable, gentle or soft, he is alluding to feminine art and

therefore achieves sensuality. A position of submissiveness also makes him more appealing because he presents himself as attainable rather than intimidating to the viewer.

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Climb High, Climb Deep

Christopher Spinney

A "Climbing Bum"

For some people, the desire to cling gingerly and perilously to the surface of a gigantic rock wall is overpowering. It is all consuming. A stereotypical "climbing bum" finely demonstrates to what extremes a climber's life is capable of reaching. Living on handouts or, at best, discount and damaged groceries, the climbing bum refuses to recognize the importance of a typical career. Security, insurance, family, and practically all "other interests" fall by the wayside of the superhighway that is climbing. For some, climbing is a channel that, once fully opened, cannot willingly be shut down, or even slowed down. Climbers are swept away by the gentle current of a simple life. Worldly goods and values become less and less important, ever lighter on the climber's soul. His other needs begin to take care of themselves in one way or another. The climber plunges deeper under the surface of life, joining with the simple and elegant forces of here-and-now.

The climber learns to communicate with his respected adversary and friend, the climb. She silently teaches the climber. They become closer and the climber shares more of his time and self with the climb. His respect for her and the rock grow and flourish. He continues his passionate love affair with the climb and she becomes the focal point of his life. She is the reason and eventually the way for all other things. The climber strives to make his time away from the climb as meaningful as when he is with her. For a long time, however, he only finds failure. He spends several long years in apprenticeship to his vast, silent master before he begins to realize that she is not there, not that, but always this and here. She follows him everywhere, yet does not move. Is she everywhere, or just "here"? Hard to tell, for she is always *here*, surrounding him at every moment.

At first, though, the climber is simply a climber. He strips away extraneous "other" activities to spend more time with the climb. He sacrifices what he used to think of as fun for the deeper value he finds within climbing. Eventually, the climber comes to realize that the climb always was teaching him, but seldom has he listened. She

was always here, yet he rarely noticed. He will come to understand that even when he is not climbing she is with and within him.

Seduction

What is it that first draws him to her and why does he return again and again? It is not just an ordinary romance, but one that constantly renews itself. All this metaphorical discourse of long-term love affairs draws us away from the source though. Where does the initial desire to climb a rock come from? This question cannot be answered simply since there are obviously very personal and varied reasons for wanting to climb. However, we can consider some of the more dominant forces at play in someone experiencing the desire to climb a rock or mountain.

Mountain climbing has not always been sought after as it is today. Up until a couple hundred years ago it was usually avoided as much as possible by almost everyone, even people living in and near great mountains. This desire to climb has emerged in the relatively recent historical past. More useful to us now, though, is not where or when mountain climbing began, but rather its attraction for contemporary persons. The reasons for climbing have undoubtedly changed over the years, though the desire to climb remains.

The initial desire to climb for some persons comes from a desire for "extreme adventure." Rock climbing is certainly portrayed that way in popular culture— that is, as part of the contemporary fad to participate in extraordinary and seemingly high-risk sports. In today's world, the urge to rock climb might be a desire to do "extreme" and "dangerous" sports in search of some adrenaline rush or high. Others want to say that they have "been there, done that," giving the "I'm-too-cool" middle finger to any other "extreme" activity, like skydiving or whitewater rafting.

Having done an extreme sport, one seemingly becomes a member of some elite club. One has tempted death, even dared it, and then triumphed. One is still here, and seemingly all the stronger because of it. Nothing can scare this person, now that they've *rock climbed*. This is what the hype would like us all to believe. Who creates this hype? We all do in a sense. But it doesn't matter. What matters is that this hype creates a personal desire to be *that guy*, the one who has been there and done that. And so we are compelled to rock climb, it would seem, by a desire to look death in the face and then return to tell the tale. This is the sublime: looking into the fathomless void, realizing that nothing holds you back from throwing yourself over the edge, and then stepping back with conscious effort. It is overcoming nothingness. This defines the desire to rock climb, its draw, its lure. Come look into the void, it says. See what happens.

Pointlessness: Becoming the Void

As the climber matures, though, climbing begins to churn up chunks of something else within this sublimity. His control over himself and the rock becomes more precise and his climbing more closely resembles dancing. His movements are grace-

ful, precise, and fluid. Though he still pushes himself and recognizes that he is staring into the void, something else is now present besides pure sublimity. Shadows and shades of beauty emerge as his familiarity with the void grows. Each time he looks into it, he understands it a little more deeply. His fear of the void lessens as it melts into an obsession with standing at its rim and staring into the nothingness of his limits.

Now, thoughts are no longer present when he climbs. He becomes his climbing. His body dissipates into nothing so that it can intimately explore the wonderful and beautiful void. The void is now him and he is it. As he forgets his body, he loses the fear of having to control and take care of that body. This is the point at which climbing becomes climbing and nothing else. The point is to climb, just to climb. It is pointlessness that the climber seeks now.

Pointlessness is the way of the climb. It is hauntingly fluid and seductive. The climber comes to the point of utter pointlessness. After turning back (after doing nothing other than climbing in this pointless realm), he longs to return to this pointless point. But where is this point? It is actually no point at all, but in attempting to describe it, we might consider it a (no-)place beyond time and space. Maybe more like a state of condition. The zone. Maps and instructions for wandering. Water pouring in zero-gravity space. Formlessness in action. Pointless climbing eludes description because it has stepped out of the time constraints that would normally allow us to pin it down and cage it, limit it, and define it. It escapes our traps of description as ink disperses in water and spreads throughout. In our attempts to describe it, it begins to describe us. With heavy effortlessness, it patiently exhausts our every effort attempting to define it. And this is it.

Dreaming with Open Eyes

I step up, tying in to the end of the rope. I ready myself for my imminent plunge into the icy waters of intensity. It is my dreaming self, preparing to let go and let its shadow-brother awake in the world of the sun. It is the opposite of, and yet very much the same as those last few moments before I go to sleep at night. I lie there and wait to let go. I wait for some other force of consciousness to take control and guide me through heretofore-unknown time and territory. In preparing to climb, I ready my waking self for sleep. But when I climb, I am my dreaming self awoken, exploring and wandering through the open hills of my experience with here-and-now. Standing on solid, stable ground for the last few moments is my alarm clock invading the space of my dreams. The curtain separating these worlds of dark and light tatters and thins and rips and for a few brief moments these universes seep into one another. The rock I will climb looks so different from my perspective on the ground than it will when I see it, am connected to it, suspended from it, and feel it from within. I push this world over the edge and as it dies another death, a deeper world is born, just as the stars follow the sun's descent.

Now I climb into that spaceless space where I am climbing,
my eyes open,
eyes open,
open,
and I am gone.

Memory and The Lemon Tree

John Craun

To listen to the story [of Lemon's trick-or-treating], especially as Rat Riley told it you'd never know that Curt Lemon was dead. He was still out there in the dark, naked and painted up, trick-or-treating, sliding from hooch to hooch in that crazy white ghost mask. But he was dead.

Why do people tell war stories? What are they good for? If the literal truth of war stories is irrelevant, as Tim O'Brien asserts, then what purpose do they serve? Why is the story of Curt Lemon trick-or-treating so important to Rat Riley? *The Things They Carried* is a powerful and graceful book that moves on a thin edge with delicate balance—it is composed of stories and at the same time it is about stories. Many of the stories O'Brien tells in *The Things They Carried* involve the death of a fellow soldier. These stories are obviously important to O'Brien, and I feel they are very moving. To better understand what O'Brien's war stories are about, I want to examine the story of the death of Curt Lemon. Because Lemon's story is scattered in small pieces throughout the book (style taking the form of the event), I want to focus specifically on the letter which was Rat Riley's reaction to Lemon's death.

Rat Riley was one of Lemon's closest friends. The chapter titled "How to Tell a True War Story" begins with a story about the letter that Rat wrote to Lemon's sister after Lemon was killed by a land mine. In the letter, Rat tells several stories to illustrate Lemon's fun-loving disposition. In the end, Rat pours his heart out to her, saying how close he and Lemon were. Of course, what Rat wrote in the letter may or may not have been true. Rat may or may not have written a letter. There may or may not have been a Rat Riley. It does not matter. The truth is unimportant. So what is the story of Curt Lemon about? "It's about love and memory."

The story of Rat's letter shows the importance of communicating through stories and the relation of stories to memory. Rat needed to share his grief with someone in a similar position, someone who was as close to Lemon as he was, someone who would understand. Rat grew up with Lemon in the jungles of Vietnam and he

needed to communicate with another person who had grown up with Lemon, so his sister was a natural choice. Memories are something that the soldiers in Vietnam carried and memories of the dead are heavy. Sharing these memories made them lighter and easier to bear. The load could be terribly heavy to carry alone.

Communication with Lemon's sister was also important to Rat because she provided a living link to Lemon's life. In her, he was still alive. When a person we are close to dies, we have lost his body. We can no longer see, feel, or hear him, but we have to hold on to him in some way. We cannot bear to lose him entirely. What we have left is their soul and it is the function of memory to preserve this. For Rat, Lemon's sister provided a physical point to which his soul could be attached so it wouldn't be lost. Physical objects can be a very important part of the process of remembering the dead. O'Brien demonstrates this when he keeps his friend Kiowa's moccasins after he dies. Stories can provide the same kind of attachment point, a space for a soul to reside. O'Brien says that stories are "a way of making new bodies for the souls to inhabit." Stories preserve soul and life. Over time, the face and the personality of the deceased fades away, but a good story contains the essence of the person. It can "revive at least briefly, that which is absolute and unchanging." Stories have a permanence that human life does not. "Stories are for eternity, when memory is erased, when there is nothing left to remember except the story."

Rat needed someone to listen to his stories, someone to affirm them, and thus affirm Lemon's life. In memory, imagination, dream, and fact blend together. Telling a story saves events and people from drifting into unreality. Making Curt Lemon real to someone else makes him more real to Rat. Stories externalize; they give the dead an existence outside of our own heads. O'Brien says, "The thing about telling a story is that you dream it as you tell it, hoping that others might then dream along with you, and in this way memory and imagination and language combine to make spirits in the head. There is the illusion of aliveness."

Remembering the dead, preserving their souls, and keeping them alive is vitally important because it keeps us from drifting into unreality. The people that we share our lives with become part of us as we become part of them. Keeping them alive preserves us. In *The Things They Carried*, Tim O'Brien says, "stories are for joining the past to the future." Since we live at the juncture of past and future, stories locate us. Stories are the mass which fills our memory, providing weight to make us solid and grounded. They give us place and substance. Without them we weigh nothing and are nothing. Stories can save us, and to Tim O'Brien *The Things They Carried* is finally "Tim trying to save Timmy's life with a story."

Sources

All quotations are from:

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The Dance: "Making Meaning" with Gertrude Stein

Sunny L. Bavaro

From Gertrude Stein's *Picasso*

> One whom some were certainly following was one who was completely charming. One whom some were certainly following was one who was charming. One whom some were following was one who was completely charming. One whom some were following was one who was certainly completely charming.
>
> Some were certainly following and were certain that the one they were then following was one working and was one bringing out of himself then something (Stein 147).

A. At Once x 2: The First Go

To many, the work of Gertrude Stein, particularly the writing of the author's later years, amounts to not much more than words on a page. Readers can be heard to complain that they do not understand the point of a piece, the meaning constantly out of reach of their intellectual grasp. Not only is the point of a specific piece often called into question, but as a result of allusive plot and/or "meaning," readers often are left to wonder: "why am I reading this if there seems to be nothing to gained from it except confusion and aggravation?"

Included in this question is the most appropriate answer, or at least the beginnings of one. Reading. Reading — this is what Stein is trying to draw our attention to — the act of reading. What do we do when we read? How is it that we come to "find meaning" in a work? Stein, through her work, forces the reader to make decisions about the text and, in the process, to become conscious of the fact that reading is a reader-engaging activity, rather than an endeavor in which text simply "speaks" to the reader. The difficulty in reading Stein rears its head when the reader fails to be cognizant of the fact that, even at a minute level of the word, one must make their own subjective (positioned/embodied) decision as to "meaning." In other words, rather than the reader reading a text objectively, or reading such that one lays back and allows the language to carry one to the shore of meaning, one must *swim*

with the waves to the shore. This "swimming" is an active and subjective enterprise in that the reader must take part as a subject, using one's reader position to make decisions as to what meaning to give a word, line, or paragraph and when exactly one meaning of a word should apply or when a different meaning of a repeated word would be more appropriate.

With Stein, the reader gives meaning to the text, rather than strictly the author or narrator. In this sense, Stein imbues the reader with a great power — the power to subjectively choose meaning. To avoid being as inaccessible as the woman herself sometimes is, I will use a section from her *Picasso* to illustrate how the reader becomes an active and subjective participant with Stein. In the first paragraph of *Picasso*, the word "certainly" is repeated three times; I have italicized them in the following citation. Stein doesn't.

> One whom some were *certainly* following was one who was completely charming. One whom some were *certainly* following was one who was charming. One whom some were following was one who was completely charming. One whom some were following was one who was *certainly* completely charming (Stein 147).

What happens when we read this opening paragraph? Initially, one may begin to read at a normal pace. Then, as a result of the repetition of words and phrases, the reader may assume the sentences are saying the same thing four times; this would result in more of a quick browsing of the sentences at the end, rather than a careful reading of them. In other words, frustrated by the repetition, a reader who is initially active, careful, and attentive to "what Stein is trying to say," may end up becoming a passive reader, only taking in words without realizing that each sentence, although similarly phrased, can come to have quite different meanings.

It is this passive reading that Stein was trying to bring to the attention of the reader. To read Stein passively, or to approach the text as a separate object with a "meaning" which will be *bestowed upon* the reader, is not to read Stein at all. With any of her experimental works, the reader must actively *engage with* or *work with* the text to "create or make meaning" in the most literal sense. Passive reading, here manifesting itself in the assumption that the four similarly phrased sentences "mean" the same thing, is actually a mode of reading which prevents the reader from any "making meaning" when dealing with a Stein text. Reading Stein for "meaning" calls for interplay between the text and the reader; one must view the text as a subject, allowing one's self (the reader) to inform the text concerning the "meaning" of the piece as much as the text itself informs the reader.

To read a Stein piece is to dance with it, and it must be a dance in which neither partner leads. Stein's philosophical project was to point out to the reader how s/he habitually reads passively; the writer does this by forcing one to engage in a non-hierarchical dance with words, sentences, and paragraphs.

For example, in the first sentence of *Picasso*, when reading actively, the word "certainly" can take on a prescriptive meaning; this becomes clear if the word "definite" is substituted for "certainly," as in, "there were some who were *definitely* following." This meaning for the word "certainly" can be applied throughout the first paragraph.

As the reader moves on to the second paragraph, s/he finds that the word "certainly" again shows up, the first sentence being, "Some were certainly following and were certain that the one they were then following was one working and one bringing out of himself then something" (Stein 147). Once again, the reader can replace "certainly" with "definitely" and "certain" with "definite," the created meaning of the sentence being read as, "Some were *definitely* following and were *definite* that the one they were then following.... " Essentially, a reader can *decide* that the meaning of "certainly" throughout the entire section of *Picasso* is "definately" and then use this *choice of meaning* of the word as a tool to construct the meaning of the whole passage.

I have deliberately used words such as "created" and "construct[ed]" because these words most adequately describe the activity of the reader. It is important to note that the reader does not passively take in the "meaning" of the word "certainly," but rather, s/he must *decide*, must *choose* which meaning for the word should be used while reading. The way in which Stein places the word "certainly" in the two opening paragraphs does not lend itself more to one definition of the word than it does any other; its placement leaves the "meaning" of the word ambiguous, or at least non-definitive. Thus, *the reader* must make the definitive choice, a decision which is left completely up to them with virtually no indication by Stein as to what the "proper" definition of "certainly" is to be. Perhaps it would be instructive here to use myself as a sample reader in order to illustrate how, even in the first two paragraphs, there is an almost infinite number of ways to "create meaning" with a Stein text.

Upon my initial reading of the first paragraph of this section of *Picasso*, I chose to give the word "certainly" the meaning, "definite," as described above. I actively chose to replace Stein's word "certainly" with "definitely," and I constructed a "meaning" for the paragraph. Since this choice worked for me, I performed this substitution throughout the whole section, changing the syntactic form when necessary.

I was not convinced that reading such a complicated text just once was doing it justice, so I set out to read it again, even though I was pretty confident (and proud of myself) that I had already been able to decode what Stein "meant" for me to decode. Once again, I went through the first paragraph, replacing "certainly" with "definitely," gaining more and more confidence as I went along. It was when I moved on to the second paragraph that something changed. In reading, "Some were certainly following and were certain that the one they were then following...."and doing my substitution, I became uncomfortable with replacing the word "certain" with "definite." What I realized was that in this sentence the initial "certainly," although it has the same root, had a distinctly different feel to me than the word "certain;" to replace the former with "definitely" and the latter with "definite" was to imply too much similarity in meaning between the words for me to feel comfortable with my choice.

Something was going on and, in order to find out what it was, I needed to step back and see what I was doing as a reader.

The problem comes in the ambiguous nature of the word "certainly" as previously mentioned; the words "definitely" and "definite" were not ambiguous enough to match comfortably with what I thought was "meant" to be taken from the Stein word "certainly." In other words, "definitely" had too strict a meaning to replace "certainly" and this was brought to light for me, as a reader, with Stein's repetition of "certainly" coupled by her changing the syntax. As a reader, I had felt that the "certainly" of the initial sentence in paragraph two had a very different meaning from the "certain" that followed it. With this, it was brought to my attention that "certainly," in addition to having the prescriptive meaning I had previously relied on, could also have a descriptive meaning. In using "certainly," could Stein be trying to get across *the way* that "one" was followed? Was the meaning of "certainly" to be made, rather than "definitely," something more like "confidently" or "intently," as in, "One whom some were *intently* following was one who was completely charming"? Stein gives the reader no reason why the answer to both these questions could not be yes and yes.

At this point, it might seem that the problem of meaning is solved; rather than there being one meaning, there are two equally stable and plausible meanings and there have been many texts throughout history that have been said to allow for this type of multiplicity of "meaning." Upon a closer examination, however, it becomes apparent that the dual natured meaning of "certainly" has actually exacerbated the problem, rather than curing it. Let us go back to the point in which I, as a reader, came to decide that there was more then one possible was to create meaning for "certainly," namely the first sentence of the second paragraph: "Some were certainly following and were certain that the one they were then following was one working and was one bringing out of himself then something" (Stein 147). As I stated earlier, I decided upon re-reading the sentence that there had to be (for a sufficient reading according to the choice of me, the reader dancing with Stein's words, and no one else) a marked difference in the meaning of the word "certainly" and "certain." Thus, I eventually chose for the sentence to read as follows: "Some were *intently* following and were *definite* that the one they were then following...." What is important to note here is that this is only one out of many possible ways I could have created meaning for "certainly"/"certain." I could have also chosen (2) "Some were *intently* following and were *intent* . . . ." or (3) "Some were *definitely* following and were *intent* . . . ." or (4) "Some were *definitely* following and *definite*...." (which were my very first substitutions). The substitutions that make the most "sense" to me, however, as an empowered reader are, "Some were *intently* following and were *definite*...."

There are two concepts that are important here. First, the *choice*, as I have been saying, is ultimately up to me, the reader, and I ultimately must settle on a meaning of "certainly," as an individual reader, in order to even begin constructing a meaning for the paragraph and, eventually the piece as a whole. It is up to me as a reader, rather than being a passive depository of meaning bestowed/forced on me by the

text, to become active, to engage with the text to "create meaning." Secondly, each of these four combinations offered up by me as a reader "create" four distinct meanings for this one sentence.

Once again, the problematics build, rather than breaking down. I chose "definite/ly" and "intent/ly" as two possible meanings for "certain/ly," but I could just as easily have chosen "sure" as a meaning, rather than "definite." And there are many other possible meanings I could have chosen, as a reader, for "certain/ly." Not only that, but each initial substituted "meaning" can be again substituted (substitution #1: "definite," and be replaced by substitution #2: "sure") and, theoretically, this substitution would add up to a large exponential number of possible substitutions and re-substitutions. And this is just one sentence; add to this the fact in the entire *Picasso* piece, Stein uses "certainly" in various forms at least twenty four times. If one thinks about how many different combinations are possible, one may begin to realize the gravity of what I am arguing: the ultimate decision as to the "meaning" of "certainly" is up to me, the reader and, in theory, I am left with the power (and the difficult task) of choosing from an infinite number of possible meanings for the specific "meaning" of the word "certain/ly" in each specific sentence where the word occurs.

To make matters more complicated, "certainly" is only *one* of the words in Stein's piece that repeats. In addition, the fact that it is necessary to "make meanings" for words that are repeated calls into question the "stability" of non-repeated words. Would it not be just as appropriate, if not imperative, to use a similar systemic substitution with non-repeated words in "creating meaning" for "adequate comprehension." Imagine the possibilities of meaning for the piece as a whole (and, I would argue, the freedom) available to the reader in Stein's allowance, even insistence, on infinite substitution and, hence, infinite possible meanings for the work.

No wonder readers have such difficulty with Stein; in bestowing on us the ultimate power of "meaning" concerning a foundational element of language, the word, among other ideological projects she sets out for the reader which are too expansive to be adequately discussed here, Stein is demanding a great amount from us as readers. Perhaps this intricate dance is sometimes too much for even the most patient and diligent reader.

B. Then: The First Go x 2

In short, Stein forces the reader to come to terms with the idea that reading is an activity. But not activity in the sense of pulling pre-existing meaning; a text is not, as Stanley Fish puts it, "a container from which a reader extracts a message" (Fish 384). Although Fish goes in a different direction than I plan to — he believes that, ultimately *the* "sense" of a text is contained within the text, that the text acts upon the reader or, as he states it, making sense of a text is "an action made upon a reader..." (Fish 384). It is my contention that Stein's writing defies not only the idea that a text is a mere container, an object from which we extract pre-existing meaning, but that it also rebels against the notion that the reader is simply one who is acted on by the

text, or that the reader is only an object which must deal with the force imposed on it by the text. In other words, where reading traditionally is thought of as a distanced dichotomy between subject and object—with the reader holding the former position, the text occupying the latter—Stein's work blurs the line separating the two. This blurring does not cause the existence of the subject or object to disappear but, rather, causes there to be a dynamic relation between the two. Essentially, Stein takes Fish's ideas one step further. With Fish, the two participants in question trade static roles (text as the subject acting on, and dictating the reactions of, the objectified reader); with Stein, they can be seen bouncing back and forth between subject and object, the affect they have on each other and the position they hold becomes a function of time (time with respect to the action of reading). In addition, this blurring of the separation between subject and object raises epistemological questions, namely how, particularly in western society, we come to "know." What does Stein's writing have to say about the process we use, and the structure we depend on, when we seek knowledge about ourselves and the world around us?

The major way or process we use to find "answers" to epistemological questions in western society is through science. The act of science, just like the act of (traditional) reading, is based on a strict dichotomy between the "knower" (subject) and the "knowable" (object) and in both acts, it is thought that the distance between is essential to finding the "truth" or "answer." The more the "knower" and the "knowable" are separated, or not allowed to commingle, the more sound the knowledge obtained or the more true the "Truth" extracted. In order, however, to discuss what it means for Stein to ask the "knower" and "knowable" to constantly trade places, or to dance dynamically without one partner consistently (and only) leading the other, it is necessary to understand how it comes to be that the work of Stein destroys this strict dichotomy. To do this, it must be explained how the posturing of the participants during the act of obtaining knowledge through science parallels how a reader comes to "know" the singular "true meaning" of a text through the act of (traditional) reading and how Stein's writing can be seen to undermine both processes.

According to Evelyn Fox Keller, Bacon wrote at the dawn of modern science, "let us establish a chaste and lawful marriage between Mind and Nature;" this is the metaphoric marriage of which science is the offspring . . . . " (Keller 190). Thus, there is a dichotomy in science, the "knower" (mind) and the "knowable" (nature). The act of science can be, "described in terms of [mind] 'conquering' and 'mastering' nature" and it is the interaction between the two which leads to scientific knowledge (Keller 190). Inherent in the use of such adjectives in describing this process of science is also a description of the relation between the "mastering" mind/knower and the "mastered" nature/knowable. Essentially, as Keller puts it, "the relation specified between knower and known is one of distance and separation. It is that between a subject and object radically divided.... Simply put, nature is objectified" (Keller 191). Thus, in science, the mind (or the scientist) is the subject and nature is the object investigated. Obtaining "true knowledge," then, depends on the two remaining in a

distanced and static relation to each other. In short, the process of obtaining knowledge through science is such that activity occurs in one direction and in which the dichotomy is static; the "knower/mind," as an active subject, attempts to "master" the objectified and passive "known/nature," the result of being "true" scientific knowledge. The use of the term "true" in describing the value of the knowledge obtained through science in this manner is important; in western society, to attempt to "know" a fact about something is to imply that there is something, separate from the investigator, out there to be known. In this sense, that which is investigated/mastered is thought of as an object, namely a discrete and self-contained container, from which the scientific mind can extract information. This information is only "true" to the container from which it is pulled if there is distance and separation between subject (mind) and object (nature). Thus, the process of coming to know depends on the objectification, or containerization, of the "knowable;" "true knowledge" in the western scientific tradition, to quote Keller, is only "guaranteed . . . by setting apart its modes of knowing from those in which the dichotomy is threatened" (Keller 191).

As the earlier quote by Fish indicates, in (traditional) reading, it is the text which is thought to be the discrete container from which "knowledge," or "meaning" is extracted by the reader. In this sense, the strict dichotomy on which science depends also shows up in the act of (traditional) reading. When reading, it is the reader who is the "knower," or the subject, which actively pulls information out of the "known," or the objectified and containerized, text. Thus, in the process of reading, as in the process of science, the reader (subject, mind) attempts to "master" the text (object, nature) by extracting a pre-existing "meaning" ("truth"). The knowledge that one seeks in both processes is singular and exists inherently within the text, regardless of who is investigating; the more distance and separation the subject has from the object it is attempting to "master," always careful retaining the static dichotomy outlined by the process(es), the more true the scientific "truth" or literary "meaning." In western thought, separation between subject and object begets "real meaning," whether getting to know the nature or the earth, the nature of a text, or the nature of Gertrude Stein.

What about Gertrude Stein? In the beginning of this discussion, I stated that most readers have a difficult time with Stein, particularly her more experimental works, feeling that the "'meaning' [of a piece was] constantly out of reach of their intellectual grasp." It is my contention that the reason for this is that readers are applying the dichotomies of traditional reading, assuming that the text is a container from which they simply need to extract meaning. An experimental Stein text *does not allow this methodology to lead to meaning* but, rather, confusion; when it comes to Stein, the more distance you have the more bewilderment, not "knowledge" or "meaning" you find. Rather than the writing being conducive to finding meaning through separation of static subject and static object, Stein's writing has "meaning" only when there is a dynamic relationship between the text and the reader. In blurring the line between object and subject, the positions do not disappear but, rather, are in constant

motion, the text at points being the passive object, at others, the active subject. It is the destroying of the static subject/object dichotomy, that we consistently rely on out of habit, which allows Stein to point out that even though it seems as though there is this dichotomy in everything we read, in reality, the reader and text (no matter how linear) are always jumping from the position of subject to position of object, always making meaning rather than extracting it.

In this first section I analyzed how I read the opening paragraph of Stein's piece, *Picasso,* in which the word "certainly" is repeated three times:

> One whom some were certainly following was one who was completely charming. One whom some were certainly following was one who was charming. One whom some were following was one who was completely charming. One whom some were following was one who was certainly completely charming (Stein 147).

As I stated earlier, the repetition may lead one to believe that each sentence is saying the same thing; as a result, the reader may become passive in the sense that they browse the paragraph, waiting for the "meaning" to present itself. Although I believe that my initial analysis of the way a reader may read the passage is relevant, it only taps the surface of what is going on. The mode of reading in which the reader attempts to find "what Stein is trying to say," is an attempt to read the passage by using the static dichotomies outlined previously in this second section. In other words, the reader approaches reading as a subject, and only a subject, seeking to "master" the objectified text; the reader tries to actively *take meaning out* of the passive container (text). But switching the dichotomy (text as only subject, reader as only object) does not work either. The relationship must be dynamic, both must be subject and object. Again: Reading Stein for "meaning" calls for interplay between the text and the reader; one must view the text as a subject, allowing one's self (the reader) to inform the text concerning the "meaning" of the piece as much as the text itself informs the reader. But this preliminary analysis of mine incomplete. What power does the text have, or what position is the text in, during the "making meaning" process?

In the first section, what I did was switch the subject/object dichotomy; the text becomes the subject, looking to me, the objectified container, for meaning. The problem arises when it is realized that even though I may be a container, within me are many different definitions of the same word. In this sense, then, I am not only an object, because to say something is an object is to say that there is singularity *(an* object). Even though I must decide on one meaning in order to go on to the next word, there are many word definitions I can chose to make meaning for a given word. In this way, the reader fluctuates between object (a container from which one meaning of a word is eventually deliberated on and decided on) and subject (who looks to the object of the text as to what word s/he must decide the definition of).

Perhaps it will be clearer if I use a specific example and attempt to show the positioning of the reader and the text during the process of making meaning. First, the reader reads the sentence, "One whom some were certainly following was one who was completely charming" (Stein 147). As a result of the way we are taught to read (i.e. out of habit), the reader will initially take the posture of the subject, seeing the text as an object. As a subject, the reader will, in seeing the text as a container/object with self-contained pre-existing "meaning," attempt to extract the "proper" definition for the word "certainly." This is the first step. With a traditional text, this will be followed quickly by looking to the context clues of the word, in other words, relying on the text primarily (it would appear), to bestow on the reader the "correct" definition. It is important to note however, that, while it seems that the dichotomy is static, even in a traditional reading, this is not actually the case. On one hand, the text is bestowing meaning on the reader, and, on the other hand, the reader is extracting meaning form the container/text.

In other words, with a traditional text, this process goes unnoticed by the reader as a result of a two-fold habit: (1) the reader relies on the context of the word to quickly (and subconsciously) decipher "pre-existing" meaning within the confines of the text (text as container/object, reader as decoder/subject) and (2) the reader, out of habit, relies on the fact that, for the individual person, there will be a definition of a particular word which offered by the text is privileged over all other possible "meanings" of a word (text as subject which, through use of a particular word, "investigates" the containerized/objectified reader) . In reading a traditional text, this process occurs very rapidly and without conscious recognition; it appears as though the text is "saying something to the reader." With Stein, however, reading is an activity which forces the reader to be conscious that they are engaged in the activity of reading.

On the surface it would appear that Stein's prose is different from a traditional linear narrative because it forces the reader to make a decision; the meaning of each individual word must be decided, with Stein, by the reader before one can continue. To say this, however, would be to imply that the definition of each word in a traditional narrative is inherent to the word. As Saussure points out, words do not have inherent meaning but, rather, consist of a "signified" and a "signifier" which come together to form a "sign" (Selden, Widdowson, and Brooker 68). Since words do not have any inherent meaning nor do words appear in a text with the author's intended meaning spelled out along side them, it stands to reason that in every text that is read, one must make a decision as to the definition of each word, or come to come conclusion as to what the word "means" for them as a reader but, also, within the context of the phrase/sentence/passage. Thus, the process in which one reads Stein is, essentially, no different than how one reads any text.

But if this is true—the act of reading Stein is no different than the act of reading any text—why is Stein so difficult to read and understand. The answer to this question lies in one word: habit. As I said earlier, in reading a traditional text, we rely on habit outlined earlier; we depend on context clues and personally hierarchized defi-

nitions of words. These two habits work smoothly together, in the sense that I combine what I know as a subjective, multi-definition-possessing reader with the knowledge I draw from the context clues of the objectified text to decide on a definition. The result, is the feeling (and the illusion) that I am pulling out a pre-existing definition; in other words, a good subjective "mind" with be able to pull out the "true" and singular "nature" inherent to the word. It appears then, through relying on these habits, that a reader is merely decoding what the word is trying to say. With Stein, however, the reader's ability to rely on context clues is troubled, forcing the reader to come to terms with the fact that the idea of "meaning inherent in the text" is simply a mirage.

For example, let us return to the first sentence of the first paragraph of *Picasso*: it is written by Stein as, "One whom some were certainly following was one who was completely charming" (147). In the first section, I imply that it is a result of the fact that the word "certainly" is repeated throughout the first paragraph which makes the reader question whether only one definition of the word would be adequate each time the word appears. Although I do not retract that argument, I neglected to realize in my first analysis that, while the repetition may clue the reader in to the fact that s/he must choose a definition, I did not account for what it is that causes the reader to have to re-determine which "meaning" to give the word "certainly" each and every time it appears. As stated earlier, it is the habit of combining context clues with a readers pre-determined "meaning" for a word that is depended on when reading. If we look at the first sentence of the Stein piece, however, we can see that the location of the word "certainly" robs the reader of her or his ability to easily rely on context clues. For example, as I state in the first section, I, as a reader, decided that the word "certainly" in the first Stein sentence could take on a prescriptive meaning if I replace the word "certainly" with "definitely" (i.e. "definitely following") or a descriptive meaning if I replace "certainly" with "intently" (i.e."intently following"). Even though—as I have asserted—the reader continuously must choose a meaning for a word in the process of reading anything, the point is that with the Stein sentence, I was made to be conscious of the fact that I had to make a choice. What exactly is it makes me conscious of this choice?

Broadly, it is the text acting as a subject on me, the objectified reader. The text, then, can be thought of as trying to actively pull meaning out of me. But, as I have said, this is what happens whenever we read; what exactly about the process of reading the Stein sentence is forcing me to become aware that I am making a choice? It is the placement of the location of the word "certainly" in the sentence; the location of the word takes away my ability to subconsciously (and safely, comfortably?) rely on context clues. For example, if Stein wanted to make the prescriptive meaning of the word "certainly" the primary choice for meaning, she could have written the sentence one way, to make the descriptive meaning stand out, she could have placed the word differently (and used internal punctuation). In reading the next two sentences, without thinking about it, decide which should be read with a descriptive meaning of "certainly" and which with a prescriptive meaning:

(1) "One whom some certainly were following, was one who was completely charming."
(2) "One whom some were following certainly, was one who was completely charming."

For me as a reader, I would, with virtually no conscious deciding, read the word "certainly" in sentence (1) with the prescriptive meaning of "definitely," and the "certainly" in sentence (2) with the descriptive meaning of "intently." Now, let us look back at the original sentence again, "One whom some were certainly following was one who was completely charming" (Stein 147). The placement of the word in this sentence does not allow the reader to use context clues; there is virtually nothing about the words before "certainly" or the words after it which would lead the reader to pick one definition over another. In taking away context clues, Stein destroys the illusion of the static object (text)/subject (reader) dichotomy which a reader depends on for making the "meaning" of a sentence. In doing this, the reader is made cognizant by the structure of the text that s/he is being acted on as an object. The reader is made to recognize that s/he must always become an object/container from which meaning must be pulled from and decided on. The point is this: when reading Stein, the reader is not quite asked to do anything differently from when s/he reads a traditional narrative but, rather, is asked to recognize and deal with what happens every time we read (even though we normally do not recognize it). It is in this sense that we can see through Stein's work that the reader, too, must become an object from which "meaning" is drawn each time we read a word.

Thus, in reading Stein, the reader is forced to recognize that s/he and the text must fluctuate between being both a subject and an object when engaged in the process of reading. It is at this point that I would like to go back to the parallel between the practice of science and the act of reading. As I stated early in this section, Keller implies that, in western civilization, any "true" knowledge can only be obtained through a strict, static separation between subject and object. Conversely, any knowledge obtained through a mode that does not uphold this dichotomy is not "true" knowledge at all. Since science, for our culture, tends to be thought of the primary most valid way of obtaining "true" knowledge, it stands to reason that, in obtaining knowledge about a literary text, a reader would assume the same posture as the scientist in hopes of decoding the "truth." Stein's experimental work challenges the validity of this process of obtaining knowledge, not by showing that the static dichotomy does not lead to knowledge but, rather, by raising doubt as to whether the process can ever actually exist. Her work calls into question for the reader at every moment of reading, what it means to "know."

Although it is not painless, the fact of the matter is, it is possible for a reader to obtain knowledge about a Stein text. The reader, however, must be willing to deal with some loss of autonomy and self, must be willing to endure being conscious of the fact that they are not always in control, be willing to think of the self as an object acted on *by* the text as a subject. In short, the reader must be willing to relive the separation anxiety that marks a child's introduction into emotional maturity. This, however, is a topic to be explored at a later date.

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●"You refuse to wear clothes, because you're a nudist, eh? Well, well well."

The Evolution of the Drum Set

Santhi Iyer

The origin of rhythm has been traced back to the big bang that created our solar system. As Grateful Dead drummer, Mickey Hart, says, "In the beginning was noise. And noise begat rhythm. And rhythm begat everything else ... Strike a membrane with a stick, the ear fills with noise — unmelodious, inharmonic sound. Strike it a second time, a third, you've got rhythm" (Hart, p. 12).

It is this kind of cosmogony that has propelled human beings to create rhythm from simply beating different parts of their bodies to crafting percussion instruments out of sticks, skins, and gourds. As a consequence, a rhythmic tradition becomes part of a cultural history. And as each culture is introduced to another, this rendezvous results in the synthesis of varying rhythms and melodies that spawn a unique musical sound. Such is the history of jazz, a unique blending of European and West African musical traditions so as to create a whole new kind of music. Jazz is a three hundred-year-old blending of West African and European music that has often been described as an African response to European music.

The development of jazz brought about the genesis of not only an entirely different style of music, but also various instruments that are commonly used by all styles of music ranging from orchestral to rap. This intermingling of West African and European cultures in the United States brought about the genesis of the modern day drum set—a combination of varying drums and cymbals that is manipulated by one person.

Jazz music has much of its origins in the rhythmically charged tribal cultures of West Africa. West Africans have been credited with not only being the most spiritual people in the world, but probably the most rhythmic as well. They have an awareness and appreciation of rhythm; and in most of Africa, the proper rhythm and the proper life go hand in hand (Hart, p. 195). In many of the religious tribal ceremonies, the musicians play a variety of percussion instruments including rattles and gongs. But the central instrument in any religious ceremony is the drum. The tribe surrounds a set of three drums known as a drum choir, around which they clap and sing. According to West African religions, the gods speak to their worshipers through the drum; therefore, the dancers face the drum while dancing. Music (especially rhythm) is as

much a part of everyday life as conversation or cooking. It enhances the significance of events such as birth and death. Rhythm is so ingrained in their culture that there are special rhythms that help a farmer sow his seeds and worship the spirits (Hart, p. 196).

Africans were able to make their drums speak by creating multiple tones or rhythms. While specific instruments were not necessarily used since virtually anything could be seen as a means of producing a beat, one of the classic variable-pitch talking drums played was the *dundun* (Hart, p. 200). With an hourglass shape, its two heads are laced together by gut strings or thongs of leather. The *dundun* is held under the arm and played with one hand, and by squeezing the strings with the other hand, the player is able to change the tension of the head, thus altering the pitch of the sounds he is making (Hart, p. 200). Africans also used rattles and marimbas to convey their musical messages.

The rhythmically charged environment in these West African religious ceremonies gave rise to a polyrhythmic sound which is generated by layers of different rhythms superimposed upon one another so as to create a complex combination of sounds and beats. The unique fusion of various rhythms gives music a characteristic "swing" (a steady, pulsating rhythm) by accentuating beats between and around, above and below, the march beat (Stearns, p. 5).

This strong drumming tradition was brought over from West Africa to the United States when the various tribes of the region where captured and sold into slavery. Existing as a part of the slaves' culture, both openly and furtively during times of civil unrest, African music and drumming still played a significant part of the slaves' lives even after coming to the United States. Dances in New Orleans' Congo Square, for example, reinforced and preserved the African drumming tradition. Furthermore, these public displays of African culture brought about the use of European instruments of all types, including percussion instruments.

From a European perspective, many of the percussion instruments that were employed orchestrally and were destined to be part of the drum set had their origins in other countries. For example, the Turkish Janissary bands gave rise to the use of a number of different orchestral instruments, which until the 18th century had remained a rarity in Europe. The Janissaries were an elite Turkish troop that would play instruments such as trumpets, different drums, and cymbals as part of their military band tradition. Following the decline of the Turkish Empire, the Europeans started associating enlightenment and exoticness to the Turks. As a result, "Turkish music" invaded opera houses and European military bands (Beck, p. 195).

Introduced by the Turkish Janissary bands, the bass drum was soon employed in European music. The bass drum ranges in diameter from 32 to 40 inches, with a shell depth of between 18 to 22 inches. It is double-headed with either calfskin or synthetic materials. It is employed to create a low, undefined pitch and is played with a variety of mallets. The bass drum gained popularity as it was more frequently employed in orchestral music.

The origin of the snare drum was first seen in European military bands. The earliest known side drum, which is played with one wooden stick, is the medieval tabor. It was adopted with other customs in the 13th century by the armies of Western Europe (Beck, p. 97). The instrumentalists were high-ranking officials and were an essential feature at all public festivals. In England during the 16th century, the name tabor or tabrett was displaced by "drume," and at this time, the dinner music for Queen Elizabeth I is said to have included side drums with other instruments. The side drum used at this time looked much like the modern day snare. With a small double-headed cylindrical drum with a metal shell, the snare's upper head is hit with two sticks while the lower head has gut or synthetic string stretched over the head of the drum (called "snares") that is not struck (Beck, p. 85). These snares vibrate against the lower head giving the snare drum its classic sound. By this time, the snare was below the lower head as it is today, instead of the above the upper head as on the tabor.

During the 18th and 19th centuries, various manuals concerning drum routines were issued in Europe and the United States. During this period, the drum was used by the military for conveying the word of command to troops. By the mid-19th century, the side drum was being employed in orchestral scores. The tenor drum, the drum midway between the bass drum and an unsnared side drum, first made its appearance in the military band in the early 1800s. The tenor drum is a deep two-headed cylindrical instrument (Beck, p. 96). The shell is usually made out of wood, but can be metal or plastic. With such a late debut on the musical stage, the tenor drum was rather immediately incorporated into orchestral pieces written by Kastner, Berlioz, and Wagner to name a few.

The ancestry of the cymbal can be found in the most primitive, idiophonic order of instruments (Beck, p. 169). Idiophonic instruments generally produce sound by the vibration of its body when it is shaken, rubbed, or struck (Beck, p. 46). They were used in Israel around 1100 B.C. but did not appear in Egypt until 800 B.C. The evolution of cymbals occurred in the Bronze Age when metalworking artisans improved their techniques of making discs. At this point, cymbals became larger and more resonant. Near East armies began incorporating cymbals and evidence of their use could also be seen in religious ceremonies of most of Asia Minor (Beck, p. 169). It was during the Middle Ages that the development of bells, a near cousin to the cymbal, became a symbol for the church. The instrument was first used in an orchestral composition in 1680 by N.A. Strungk's opera *Esther.*

As a consequence of jazz's intermixing of West African and European music, the modern drum set was created with European instrumentation and employed African rhythm. The actual origin of the modern drum set is commonly traced to a period when one drummer began to serve the function that two or three drummers served in the past (Breithaupt, p. 173). Many saw this as an extension of the West African drum choir, except that one drummer played many different drums. While it clearly owes a lot to polyphonic West African percussion music, the drum set's most imme-

diate predecessor is the percussion section of the brass bands which were popular in the United States in the late 19th and early 20th centuries.

During the post-Civil War period, many African American musicians began to form groups, first serving as funeral bands in New Orleans and other large metropolises. These marching bands essentially featured at least two drummers, one playing the snare drum and the other playing the bass drum often with a cymbal attachment. During the late 19th century, these marching units began to perform indoors, providing entertainment for dances, parties, and various social gatherings (Beck, p. 173). As certain musical ensembles began to become exclusive indoor entertainers, the need for two or more drummers diminished both through economic pressures and some ingenious inventions of these early drummers. These innovations included placing the snare drum at an angle on a small stand and developing a method of *double drumming* so as to play both the snare drum, the base drum, and the small Turkish cymbal that was mounted on the bass drum. The constraint put on the hands by needing to play so many different instruments caused some musicians to play the bass drum with the foot. The different patterns drummers used on their drums with their sticks became the hallmark of jazz drumming in the future.

Early sit-down drum sets also included a variety of sound-effect instruments and percussion instruments from other cultures. These "contraptions" or "traps" consisted of whistles, slapsticks, washboards, and other devices used by drummers for various shows. Wood blocks, temple blocks, tom-toms, camel bells, and Chinese cymbals were introduced to the American drummer via immigrants or through popular world fairs of the late 1800s and early 1900s (Beck, p. 174). By 1920, the standard instrumentation of the drum set included a bass drum with pedal and cymbal attachment, concert snare drum, Turkish cymbal, Chinese cymbal, wood block, and/or temple blocks, camel/cowbell, Chinese tom-toms and assorted sound effect instruments. The introduction of these instruments is often accredited to Duke Ellington's drummer, Sonny Greer. He was among the first to go beyond the drum kit to generate funky beats with the employment of gongs, cymbals, and instruments from other cultures. This created the first "jungle" feel (http://www.harlem.org/people/greer.html).

The regimental music of the Civil War, as well as the African-influenced dance music, largely influenced early drummers. The exposure to African polyrhythm in New Orleans especially caused its characteristic "swing" to infiltrate many brass bands playing at the time. The improvisation and/or augmentation of drum parts were based on the blues, ragtime, and other New Orleans pre-jazz influences. All-black ensembles were gaining popularity throughout America and Europe and at the center of their excitement was a drummer that could mix dotted rhythms and triplets with syncopated eighth-note patterns (Beck, p. 175).

Beginning in the mid-1920s, although not in its modern form, the "high-hat" started first as a *low-boy* or as the *snowshoe cymbal beater*, a device that featured two small cymbals attached to wood planks and operated by the foot. The cymbals used

on both these instruments were called *Charleston cymbals* (Beck, p. 176). The modern day high-hat, a pair of small cymbals mounted on a vertical rod controlled by a foot-operated pedal, joined the drum set family in the late 1920s (Beck, p. 45). A common fly swatter soon functioned as a brush on the drum in an effort to emulate the sound of sandpaper blocks rubbed together. First appearing in Dixieland music, it was also popularly employed in minstrel and Vaudeville shows of the time.

By the early 1930s, both black and white audiences began to listen and dance to a new style of jazz that featured a more restrained, "flat-four" feel (Beck, p. 176). This new style was fostered by the drummers of the era by incorporating connected legato rolls, sustained cymbal crashes, and ostinato patterns onto various instruments. This was especially done on the high-hat, thus creating a metronomic effect with a lighter sound. This timekeeping had relaxed the feel and enhanced the efforts of strong bass players (Beck, p. 177). "Ride" patterns, a carryover from the wood block beats of the Dixieland style, were applied to cymbals.

Since the "ride" pattern was often played with the right hand, this freed up the left hand to allow occasional punctuation on the snare drum or to support and enhance the improvised melody of the other soloists. The primary exponent of this style was Count Basie's drummer Jo Jones. Along with bassist Freddie Greene and Basie on the piano, Count Basie's rhythm section redefined its role in jazz through the development of the flat-four feel and Basie's intermittent chord usage (Gridley, p. 108). Through the use of brushes as well as the high-hat, Jo Jones built his reputation as a skillful percussion accompanist. He used his brushes on the high-hat to create three distinct high-hat sounds: the closed high-hat, in which the back beat was played on the high-hat stand, the open/close combinations of the high-hat as well as the half-open high-hat (Beck, p. 177). These methods were all descendants of the hand-held cymbal techniques of the previous decade. Furthermore, Jo Jones virtually eliminated bass drum playing in some contexts (Gridley, p. 134). This was one of the earliest examples of flexible interaction between soloist and drummer.

The drum set of the late 1930s was generally devoid of many of the traps found on the earlier sets. All the sets included the typical bass drum, but the Chinese tom-tom had begun to be replaced by single and later double-tensioned tom-toms produced by the drum companies. The size of the Ride cymbals was expanded from 18 to 22 inches to 25 to 26 inches during the 1940s and 50s. The crash cymbal came into style when the Ride cymbal became a one-function instrument.

The early 1940s saw revolutionary changes in the way jazz musicians viewed themselves and their music. Jazz began to be seen as an expressive art form, and small band musicians were leading a movement away from dance halls to small venues where the purpose of the band was for listening rather than amusement (Beck, p. 177). The art of improvisation became the essence of this style of music, and was called "bebop." With bebop, tempos became faster, as well as slower, for ballad playing. While Jo Jones began to move ostinato "ride" patterns to the cymbal, drummers like Kenny Clarke and Sid Catlett took drumming to a whole new dimension.

Clarke began to use the bass drum as a punctuating and independent voice on the drum set around 1940, first with Teddy Hill's band and then with pianist Thelonius Monk. Clarke was also responsible for playing a lot of ostinatos on a cymbal soon to be known as the "ride" or "bop" cymbal (Gridley, pg. 134). These rhythms had previously been played on the snare drum. Sid Catlett also brought about more a mature drumming style by keeping time with a more swinging feel than his predecessors of the 1930s. He was one of the few drummers of the time who was able to play with bands from both the swing and the bop eras (Gridley, p. 134). Bebop allowed the drummer to feel as if he, too, was an integral and equal member of the jazz ensemble, not just as a soloist but as a member that could improvise as well.

The birth of the drum set through West African rhythmic traditions and European percussion instruments brought about a new, exciting, and driving force to jazz and to many other styles of music. The modern drum set created over fifty years ago has been able to sustain the rhythmic requirements of drummers whose playing has only become more innovative, intricate, and demanding.

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Alphabet Music

Daniel Forman

After reading the dictionary of aesthetics in *Formless* by Yve-Alain Bois and Rosalind E. Krauss, I was inspired to create my own dictionary of words pertaining to music. I thought that it would be challenging, yet interesting to show people my thoughts and perceptions of music. Music has a lot of value and can help people in many ways. It soothes the brain and the body. Music enriches the soul and makes someone more complete. But in order for music to do these things, one needs to understand music. Here is my personal music alphabet, use it to understand my point of view and as a stepping stone for your own enlightenment.

A is for Artist

An artist is one who creates art. Once one creates music, he/she automatically becomes an artist. Artists are people that use their creative abilities to showcase and present feelings. These feelings can be anything, from dark anger to sweet serenity (see letter E for more information on emotions). An artist is someone who uses his/her talents to show the world, or anyone for that matter, a point of view. Sometimes, they tell a story or reflect on life, or on victories won and lost. The point and purpose of their projects is totally and completely up to the individual. The value of the art and the acceptability of it, by the viewing public, is not up to the artist. People may or may not appreciate or understand the music but this is beyond the artist's control. People will listen and understand only if they can relate to the music and words resonating through their ear drums. To know is not to understand. I can know what a song is about but I will not fully discern the meaning of the sounds unless I have been in contact with what the artist is throwing at me. When someone empathizes with the artist then his or her job is complete; the artist has succeeded in expressing him/herself. Anyone can express himself or herself, but if no one can fully fathom the expression, then there is no point to being an artist. No one just writes music for the hell of it. They want people to feel what they are feeling.

B is for Beat

The beat must go on. Beats hold music together; without beats there would be no sounds. Sure, sounds are technically different frequencies heard by the eardrum but when a sound has more than one frequency it becomes a beat. Beats are what get people grooving in their seat or busting their moves on the dance floor. Beats are patterns of notes. Each pattern can produce a different feeling out of the listener. Beats spaced far apart can get a mellow and lazy type of feeling while beats placed on top of each other gets the listener hyped up. The Chemical Brothers are geniuses at manipulating beats to distort a wide range of emotions from their listeners. Their beats are fierce and in your face; they create a funky and fiery vibe. Many people have trouble keeping the beat. A metronome helps them keep the beat: it chimes, beeps or emits any other noise to indicate the beat. With a metronome, a musician can alternate the beats to fit the piece that they are trying to create or play. Beats are grouped into measures that help keep each musician in time with the rest of the orchestra or band. Measures are grouped together in phrases; phrases are joined to create a song. So a beat cannot be left out of a song. It is an integral part of musicianship.

C is for Concerts

What would music be without concerts? If an artist cannot put on a good concert then they are not real musicians. Almost anyone can go into a studio and record songs. Now a days technology is so advanced that one's voice can be manipulated to sound on key. This is why the concert or performance is one of two determining factors as to how talented a musician is; the other is if they write their own music. Charisma is what critics look for to decide if a concert is good or not. They judge how the crowd reacts to the performer(s) and vice-versa. Combining many individual concerts creates a festival that showcases many different bands. The most famous festival ever was Woodstock, that took place in upstate New York in 1969. This festival lasted three days and had the top bands of the era playing all day and well into the night. Many of these festivals are staged to support or oppose particular causes. Proceeds from the Tibetan Freedom Concert help Tibetan monks escape persecution in their homeland. Concerts are a good way to have several thousands of people come together to dance, party, and have a good time.

D is for Dancing

Music makes people do many things including getting up and dancing. With beats and a solid groove, people let their feet do the talking. Dancing is also a way of expressing one's sexuality and sensuality. There are many different types of dancing: salsa, hip-hop, ballroom, the hustle, break dancing, the tango, belly dancing, the ever popular lap dance, and more. Dancing is a way to meet people and show that you are interested in them. At fraternities across the country, a boy shows a girl that he is interested in her by "grinding" — wrapping his arm around her waist, pulling her tightly, staring into her eyes, and rubbing his hips against hers. This is often

referred to as "grinding." If the girl is not interested in the boy she backs up, smiles, and keeps dancing in place, making sure that there is enough personal space between her and the pursuing male. The movie staring Patrick Swayze, *Dirty Dancing*, brought the lambada into the mainstream; it is a very provocative dance that angered adults but enthralled teenagers. Along with movies, music has been known to popularize a form of dance. One of Madonna's huge hits started the vougueing craze. Her famous line, "strike a pose," had people in every club in the U.S. doing just that, striking a pose. They moved their arms around their body, froze them in a stance, then moved on to a new one. The country singer Billy Ray Cyrus started the "achy breaky heart dance." As long as people listen to music there will be people dancing, and as long as there are people making new music, there will be new dances.

E is for Emotion

Feelings are what move a person. Without emotions life would be flat with no highs or lows. People would never feel love, hate, sorrow, or relief. Music helps us feel those things. With the help of the artist who assembles the sounds and textures, we experience sensations that place us in different states of thinking and believing (see V for voyage). Certain pieces of music are so potent that they make people weep. Movies use this technique to create feelings in the viewers without using words. At the end of the tear jerker *Schindler's List*, there is a scene where people line up, and one by one, place a rock on the top of Schindler's grave. This in itself is a very touching moment, however, with the added music, viewers' eyes swell up and the tears start to flow. Other music is so intense that it makes people rage. It is no coincidence that many athletes listen to music before their events. This music puts them in a place that allows them to perform to their fullest potential. It also pumps them up so much that they can do things that they normally would or could not do. As I type this paper, I am listening to the Black Crowes newest album, *By Your Side*. Its rock and blues influenced music excites my brain and forces me to write what I am thinking. Music inspires people. It opens the brain; information enters and hits different synapses to create an atmosphere of intense creativity. The varying sound waves and frequencies all effect how people will react to what they are hearing. These effects vary from person to person. Music creates and draws emotions out of people.

F is for Freedom

What discussion on music would be complete without mentioning the struggle over the basic freedoms given to people in the constitution of the United States? The constitution clearly states that people have a freedom of speech. These freedoms have been tested numerous times. Each time the prosecutors failed to censor the people they wished to silence. The most famous case involving music censorship was the one against the rap group, 2 Live Crew whose performances were lewd and crude. They used massive amounts of profanity and had naked girls dancing on stage. They spoke about sex, and only sex. They described the ins and outs, literally, of sex. Their

performances upset many parents and authorities in the towns where they were held. The group was taken to court but found not guilty of obscenity because of their first amendment rights. The basic premise is: if you don't like it, then don't listen or watch it. Over the years, people have tried many things to keep youths from listening to adult oriented material. One was placing a sticker on every album that contains profanity which meant that teens needed permission from adult to buy the album. Art is all about expressing oneself. Once freedoms are taken away and people told what they can and cannot create then art will disappear. Freedom must be preserved.

G is for Gender

Music, to last forever has to appeal to both sexes. Great music cannot exclude any listener. Music should transcend sex. All the great musicians have done this: Mozart, Garth Brooks, The Beatles, Madonna, U2, Ella Fitzgerald, Frank Sinatra, and Elvis. All sorts of people listen to their recordings. When they gave concerts, both men and women were in the audience, clapping and cheering. If any listener can feel what the artist felt, then the music is great.

H is for Human

Humans create music. It doesn't matter whether the artist is using a violin, pen, guitar or even a computer. Because of this music, has a real vibe to it. You can relate to it and it opens all of your senses. Only humans can do this. If machines could create music, the sensations would not last as long as when a human did it. Even though humans program a computer the resulting music does not create as complete feelings as when an artist uses an acoustic, real instrument. This is why many people prefer the sound of records to that of digitally recorded compact discs because they have an imperfect, full sound. Compact discs are so sonically perfect that they can sometimes feel unreal. Nothing, however, replaces the sound of a live performance, barring a bad sound system and sound man , this is how music was intended. You cannot get more real and human unless you were in the musicians body. Looking at a great guitar player's face when he plays, you can tell how intense and real he/she is playing. They contort their faces to each note, trying to obtain maximum feeling from each pluck of a string. Eric Clapton is a good example of this; he appears to be in a trance when he plays, his eyes are closed, mouth twisted, shoulders hunched and eyebrows frizzled.

I is for Ingenuity

Creating new and interesting sounds, techniques, rhythms and textures keeps a top artist on top. Keeping up with the trends and often setting them is what makes a good musician a great one. Innovators include: The Beatles, Louis Armstrong, Madonna, and original bluesman, Robert Johnson. They created sounds that other people followed. At first people might not have understood or agreed with their new sounds, people recognized but after time their genius.

J is for Jamming

Look in a dictionary under the word "jamming" and you might read about Phish, The Grateful Dead, and jazz. Jamming is all about taking a song and bringing it into a new orbit while still maintaining the original theme. Jamming came to the forefront during the in New Orleans during late 1800s and early-1900s where there were people from many different musical traditions. Everyone's different sounds came together and blended to create one sound. Each musician would take his sound and venture out, then another would do the same. The Grateful Dead mainstreamed jamming with their songs. A song that was three to four minutes on a record went on for fifteen to twenty minuets when performed live. Jamming is basically improvisation. It is spontaneous and human; artists make it up as they go. Sometimes the jamming does not work and it doesn't sound great. Still nothing gets people dancing and having a good time better than a good jam.

K is for the King

Elvis. Nuff said.

I mean, the guy had more girls fainting and crying than a guy with the worst case of halitosis. He had style, the moves, and a glass voice that made people melt when they heard it. His hips were so lethal that they had to be censored on the Ed Sullivan Show.

Elvis was truly The King. He lived a King's life, with many indulgences. He loved music, women, food, and drugs, not necessarily in that order. He lived an excessive life and deserved every ounce of it, he created modern rock-n-roll. Please, people still think he is alive. He brought so much joy to so many people. Elvis defined not only a generation but, along with the Beatles, a century.

L is for Lyrics

Except for pure instrumentals, what good song does not have good lyrics? Sometimes the lyrics make the song, sometimes they ruin it. Bob Dylan is a master at song writer. His voice, a nasal twang, on the other hand, leaves something to be desired. But his poetry speaks to everyone: he tells a story and makes everyone live it. The same goes for Billy Joel. He has to be one of the greatest singer-songwriters of all time. He writes about blue-collar life: his tales are strong and poignant. He wrote the choruses and verses that we all know by heart and will gladly sing every chance we get. Elvis Costello writes about how awful life is, but his music is so up beat. This irony makes his point. His lyrics do not intrude. Bad lyrics, on the other hand, can ruin a band or musician. Bell Biv Devo, an R&B group that had some hits in the late 80s, early 90s sang "Just Do Me Baby." Those words just do not cut it. That group is not making records any longer. Lyrics are a very powerful tool to make a statement , convey a feeling, or just to tell a story.

M is for Money

Most artists create music to express themselves. The people that finance the music and promote it are in it for the money. Money is the driving force behind music. Artists get signed to contracts to make the company money. A company will not sign an unprofitable artist. This is the reason why so many musicians go unsigned and cannot get national recognition. If no one gives them money to tour or record an album they will go unnoticed, no matter how talented or how many people can relate to their sounds. Music is not judged on talent, message, or end result. It is based on the bottom line, how profitable it will be to the company. Throughout the 1900s, and especially now with the development of MTV, music television, record companies base their profitability judgement on how the artist looks. In some cases producers and record executives will take a pretty faces and make them artists. With the new technology, a producer can take a pretty face and god-awful voice and alter the sound so the voice resonates on key. A lot of times these pretty faces do not write their own songs and just show up for the photo shoot and tour. Being able to lip-sync well does not make anyone a musician. Being able to make record companies wealthy makes someone a star.

Until recently musicians were known for their poverty. Mozart, Bach, Beethoven and others lived frugally. Orchestra members get paid nearly a small fraction of what people who perform on MTV make. A lot of times they have to supplement their incomes by teaching lessons. On the flip side, a successful orchestra musician has a longer career than a successful musician under the influence of a record company. Having a big impact in a small amount of time does not make greatness. Anyone can hit it big, that's luck. Staying power is much more important. People still listen to the Beatles everyday of the year while the New Kids on the Block, who made millions upon millions of dollars, have not gotten radio play in the last five years.

Money, over the years, has led to a decrease in talent heard on the radio. Record companies, since they only care about the bottom line, will not spend time to develop artists and be patient while they find their true voices.

N is for Nevermind

Over the course of history there have been several albums that helped shape a generation: *Meet the Beatles*; the Bee Gees' 70s triumph, *Saturday Night Fever*; U2's 80s classic, *The Joshua Tree*; and Nirvana's anti-everything success for the 90s, *Nevermind*. These albums spoke to a large group of people. The groups that recorded these albums symbolized and sang about what the people were feeling. They captured time and made it stand still, Other fabulous albums worth noting are: Marvin Gaye's *What's Going On*, Elvis Costello's *My Aim is True*, Miles Davis's *Kind of Blue* and *Bitches Brew*, and Guns N Roses' album *Appetite for Destruction*. Other albums that will stand the test of time but these are a few of my favorites. During the first twenty years of the new millennium another timeless album will be released, it happens about once every decade. Times change and so do people, the ones that can somehow make time stand still will last an eternity.

O is for Openness

A successful artist has to be open. By hiding something you cannot give that piece of art your fullest potential. You have to pour your heart out to reach the masses. You have to be in touch with your deepest emotions, no matter how dark, twisted ,or jovial. Baring your soul is the key to universal appeal. Elvis Costello vents all of his feelings and frustrations on his albums. His album, *Brutal Youth*, speaks of a youth gone wrong: youth without love, friends, and respect. This album would not be half as good if Elvis had not let it all hang out. The words would not be as vibrant and vivid. Without openness, you creation would be incomplete.

P is for Protesting

Many artists write music to support various causes, or to show their disappointment with certain things. During the 1960s the Vietnam War inspired a lot of protest music. Marvin Gaye's fabulous album, *What's Going On?*, questioned the point of the Vietnam War. He wondered how could we send our sons and brothers to war only to be killed. Many concerts have been staged to support different causes. In the early 80s, Willie Nelson started Farm Aid, a concert that would give its proceeds to the poor farmers in America. Nelson helped gather the finest musicians of the day to help with this cause. Today, more than a decade later, this concert still goes on every year, fighting for the same cause. Sometimes a group of musicians get together to record a song that will help people. Quincy Jones assembled the finest pop musicians in the world to record "We are the World," to help curb world hunger. Many songs use their music to make a statement. Rage Against the Machine uses their intense, in your face sound and politically charged lyrics to educate their listeners and make them curious to learn more, so they will act to right the government's wrongs.

Music has the ability to reach millions of people; musicians know this and that is why there are so many benefit concerts. Music captivates thousands of people each day. If musicians can put a message into their art that people can identify and agree with, then they are that much more successful and have a chance to make a difference.

Q is for Quotability

Nothing praises a song or a songwriter better than singing a line from your favorite song. John Lennon wrote what is probably the most often repeated line in modern day music history. His line "give peace a chance" ignited the world and made people look towards peace as the answer, not violence. This slogan was written on posters, picket signs and used in speeches. The Beatles wrote dozens of songs that people can sing over and over without looking at the words: "I Want to Hold Your Hand," "Sergeant Peppers Lonely Hearts Club Band," and "Hey Jude" are probably their three most famous songs. Find me someone who does not know at least one line from each of these songs and I will show you someone who has lived under a rock for the past forty years. In high school yearbooks everywhere, seniors are summing up their whole existence and outlook on life with a simple quote from a song.

R Is for Roots

Artists create their work because of what has influenced them. Musicians form their sound based on people they listened to growing up. My roots and influences include, as one might guess from this paper: the Beatles, Elvis Costello, U2, Phish, Madonna, Billy Joel, Marvin Gaye, Ella Fitzgerald, Eric Clapton, and Miles Davis. People can hear a little of each of these artists in my playing, at least I hope they do. Other peoples' influences and roots might not stretch over such a broad range of styles. Someone might only be influenced by Miles Davis, Louis Armstrong, and Ella Fitzgerald. Others by bands from the seventies. It all depends on amount and variety of music they listened to while they were growing up.

S Is for Sensuality

Music exudes a lot of sensuality and sexuality. Some music puts people into a romantic mood. Barry White's his deep, husky voice makes women melt with desire. Marvin Gaye's "Let's Get it On" has couples making love everyday. Music is so sensual that the dancing to it becomes sexual, hence, the meringue and a lot of other Latin dances. For some reason, 70s music lends itself to a high level of sexuality. Maybe the artists were more in touch with their sexual sides, after all the sexual revolution had just taken place. There are songs sung exclusively about certain body parts. Without sensuality the songs are not exciting. They are flat and void of an essential emotion. Sensuality is very important to music.

T Is for Television

With the advent of television music has taken a whole new turn. Music television has boosted the need for pretty and attractive faces to perform the music. Talent is not as necessary anymore. Music television allows the music to hit one's wallet. First it was the radio, movies and now television. One cannot escape what the record industry wants us to listen to. We are swamped with music that is sung by pretty boys or pretty girls, not real people with real feelings and emotions. However, television has allow us to see the creators of some awesome music. I would have never seen Bruce Springsteen perform had I not seen his concert on television. Ditto for Miles or Louis Armstrong, two of my idols. Television brings people huge festivals like the Woodstock 99 festival. You can watch the show from the comfort of your couch, without the mud, heat, high prices, and crowds. Television has given artists another creative outlet, the music video. Music videos give the artists an opportunities to further enlighten and, many times, continue to confuse the listener.

Television, plainly, is just another means of reaching the masses with music.

U Is for Urban

Certain forms of music speak to certain groups of people. People in the South and the Midwest are the ones who listen to country music. Until very recently, only

people in major cities listened to urban music. This music speaks to what these people; it is written by and for them. One would be hard pressed to find an authentic country singer who grew up in New York City. These two forms of music are unique in this way. Pop music, heavy metal, and rock and roll are listened to in every part of the country and the world while country is not very big abroad and in the northern states. Urban music— hip-hop, rap, R&B and soul— is not, or not as of a few years ago, big in the countryside. Today urban music is having huge crossover appeal. A lot of this has to do with television and festivals that invite different types of musicians to perform all on the same stage.

V is for Voyage

Transporting myself to a different world is so much fun. It's relaxing, intriguing, and thought stimulating. Every artist has influences they got from wherever they grew up, traveled, and so on. These influences are reflected in the music. When I listen to Dave Matthews' song, "Rapunzel," its Indian overtones, brings me to India. I can easily visualize the gold and red colors and vibrant people. When I pick up my guitar and start to play that sound comes out of my head, through my fingers, and out the sound hole. Listening to Miles Davis play "So What," from his 1959 album *Kind of Blue*, makes me imagine I am in a smoky, dark, and damp night club in Greenwich Village. My head immediately starts to bob and my foot starts to tap with the cymbal, my eyes close and I am there. My problems and cares drift away. All there is Miles. his band, and me. Other times certain types of music or even songs make the listener remember a specific event. The wedding song is a good example. A couple usually picks a song they both love, a song they want to be theirs, and whenever they hear it, it evokes memories of their wedding. Rap music brings listeners to a place where they might not want to go, never have been before, or do not know really exists. The rappers chilling tales of urban life, murder, drugs, and guns, puts people into metropolitan life. They are right in the middle of a drive-by shooting or a drug deal. They are hanging out on the corner. They are going to jail. They are the ones being killed.

W is for Wax

Putting records on wax used to refer to recording music. Over the years this term has fallen by the wayside. New technologies have done away with the production of records. After records we had tapes. These little, seemingly indestructible boxes of music called 8 tracks ruled the 70s. Soon the big, bulky box was replaced with the very small and thin tape. It could be thrown around and mishandled, but they melted so you had to be careful where you left it. These new tapes meant you could listen to music on the go, in your car or on your body with a walkman. Only the very rich had record players in their automobiles. These tapes did not sound better than records, they were just easier to manage and harder to destroy. After the tape came the compact disc. This frisbee looking thing was shiny and boasted the best sound quality

possible. Now we could travel with our music and listen to it at the same time while surpassing the sound quality of records. What could be better? The down side of these discs was that they scratched very easily which led to the skipping of music. One little scratch, kind of like records and this expensive disc was ruined. It is now a coaster to put drinks on. DATs (digital audio tape) was invented that was supposed to have the same superior sound quality of a CD but in an indestructible case like tapes. These new tapes were smaller than half the size of the old tapes. However, they never caught on; they were expensive and no one produced enough to lower the price. After DATs came mini-discs. They are the same as a compact disc but half as big and can hold more information. Again, just like the DAT they never caught on. Maybe they will, who knows. The latest audio technology is the Mp3s. This is digital music one gets off of the computer. People download music into their computer and make it available to others. Once you download the music and have the proper audio player on your computer you can listen to it whenever you want. There is a huge debate over, the legality of this type of listening. Record companies do not like Mp3s because it lowers their royalties. Now, if you has a powerful enough computer and access to the Internet you have an ocean of music at your fingertips and for free. You can downloaded this music to personal travel size, audio players and listen to Mp3s while on the go.

Where the next form of audio technology brings us nobody knows. What it will look like or if it will catch on are only things time will tell but audio technology has moved leaps and bounds since the record.

X is for Xylophone

Anything can be a musical instrument. The xylophone is an instrument that utilizes wooden blocks hit by a mallet or hammer to produce different tones. It is commonly heard in jazz and Latin music. Because anything can be used to make music, anyone can be a musician. No one has an excuse. There are people in New York City, as well as elsewhere, who use big paint cans as drums. They hit these things so well that no one cares what they are hitting, it sounds way too good. Sure, most musicians use common instruments such as the guitar and piano, but you do not have to. The spoon can be a useful and melodic instrument as shown in the Soundgarden song, "Spoonman." There is a solo in this song that is simply a man playing the spoons. Razhel, a member of the rap group The Roots, is a human beat box. He creates rhythms, drum sounds, and other sound effects all by using his vocal chords. Stamping ones' feet can be a form of musical expression. The scope of your imagination is the only barrier.

Y is for Yankee Doodle

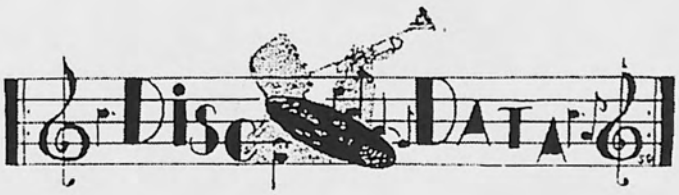
Patriotic hymns are a backbone to this country. Where would the United States be without a national anthem to sing, as one, at a ball game? All the other countries would make fun of us and when would the umpire know to say, "play ball?" But

seriously, Yankee Doodle is a song that every little child knows. Some hymns and songs teach people about our nation's history. Plus, when everyone sings the songs together it unifies us. We are one, fighting and living the same causes, all under the same flag.

Z is for Zooropa

How could I write a paper on music without mentioning the greatest rock band to ever record an album, U2? Or at least dedicate a letter to them. This Irish band relates to every word I have written here. Their music, even their album, *Zooropa*, has nourished every emotion and drawn those feelings from me. U2 are innovators, leaders, and role models. They sing about love, war, and peace. They are educated and try to educate their listeners. They speak about their love in God and their faith in each other. They are a band that started with nothing and now owns the world. When they stage a concert it is a huge production but, within the hoopla, there is always a point and a message. With their Pop Mar tour, they showed how the music world has become too big and grandiose. Things were out of control. They demonstrated how greed has hurt the industry. Now, with the release of their new album they have returned to their roots. They have put down the computers and returned to the basics. They can only hope that the record companies will do the same.

Music is the passport to the world, the past and the future. Artists use their abilities to create sonic textures that place people in moods. These moods make people want to revolt, protest, and change the ways of the world. Music should be treated like any super hero's power. If the power were to fall into the wrong hands only bad things could happen. That is why someone or something has to change the vision of the record companies. They hold the power in their hands, yet they are misusing it. Music needs to be nourished, supported, and, most importantly, listened to.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Contributors

JEREMY AIKEY graduated from Lehigh in three years with a B.A. in behavioral neuroscience, got a presidential scholarship and decided to stay for an extra year to get an M.S. in behavioral neuroscience (which he received in the January 2000 commencement). He is currently enrolled at the Philadelphia College of Osteopathic Medicine. He is pursuing his dual D.O./ M.B.A. degree program through PCOM and St. Joseph's University. While medicine is clearly his calling, he said, most recently he has become enthralled in the works of Sir William Osler, Oliver Wendell Holmes and William Carlos Williams. Aikey would also like to give a special thanks to Dr. Art King, Professor of Economics, for allowing him to work side-by-side with him and for fostering a burgeoning interest in managed health care.

SUNNY L. BAVARO has B.A. in English, is currently a Presidential Scholar, and has recently discovered the sublimity involved with drinking decaffeinated coffee. When not cajoling her pen to inscribe profundity on itty-bitty pieces of paper, Sunny tutors reading and writing at Northampton Community College and shovels popcorn at the Boyd Theater. She is always certainly thanking Art and hoping to see her name on the binding of a book one-day certainly.

ERIKA BERG, a.k.a. Tinkerbell, is a senior English, journalism, and German triple major from Heidelberg, Germany. Her hobbies include underwater basket weaving, tribal dancing (most notably the African Anteater), and playing the ukulele. After graduating from Lehigh, she plans to marry Morrissey, move to Ireland, and become a midwife.

TOM BIEROWSKI is a doctoral candidate in English Literature and is presently working on a dissertation, *Kerouac in Ecstasy*, a meditation on the shamanic implications of the writer's spontaneous prose technique. Tom is liable to be seen, any time of the day or night, talking with the huge tree in front of Drown Hall. ("ana al haqq")

JOHN CRAUN left his native land of Iowa at the tender age of 18 to seek his fortune. Unfortunately, the job market in 1995 was terrible for square-dance callers, so he decided to go to college. Now, after five years of college, this once-whimsical young man spends his whiskey-soaked nights with shady characters in unnamed bars, hatching desperate plots to overthrow the state, and escape the school loan collectors.

SACHA ROM DUMONT is a senior Marketing major from Philadelphia. She was a member of the Lehigh Women's Soccer Team and is currently president of the Marketing Club. She hopes to pursue an international career in the field of advertising or marketing.

DAN FORMAN, born in Reston, Virginia, began his fascination with music by starting on the piano. After being expelled from class by his piano teacher, he switched to the French horn, and finally turned to the instrument of last resort, the guitar. This self-described "nicest guy on earth" (a point of some controversy in certain Lehigh circles) was very active on campus. He contributed to University Productions, bringing bands to Lehigh to perform, was a member of the Kappa Alpha Society, and a career advisor at the Career Center. After graduating in January, 2000 from Lehigh with a B.A, in Political Science, Dan traveled to New York City, guitar in hand, to work for Susan Blond, Inc. an entertainment publicity firm. Dan thanks Professor Bearn and the staff of the *LEHIGH REVIEW* for a chance to have this essay published, and hopes that more people become inspired to do what they want in life, instead of what they feel they should do.

WILLIAM HANSEN subscribes to no categorization, but in a state of emergency would call himself a Byronic/Marxist reincarnation of Frederick Chopin, with a slightly Dionysian spirit of melancholy. Aspirations include climbing Mt. Kilimanjaro, swimming the Hellespont, jumping out of a helicopter to snowboard the remote Chilean outback, and performing at Radio City Music Hall. His soul was sold to the Devil for $3.06 and a cup of Dunkin Doughnuts Coffee.

SANTHI IYER is a biology major originally from southern California. She will be matriculating to MCP Hahnemann School of Medicine in August of 2000.

CHRIS LITMAN questions whether he is a real person or just a robotic facsimile, poorly imitating a real person. Good days occur when he can find his keys and eat a chicken-salad sandwich. He also wants to amass the worlds largest comic book collection.

JAIME BILBAO MEGLAUGHLIN will be graduating from Lehigh University in June 2000 with a Bachelor of Science degree in Marketing. She has obtained extensive marketing experience through internships with Lucent Technologies. Jaime intends to expand her marketing knowledge with a career in advertising.

EMMA PANKENIER: I am a sophomore Journalism major with a minor in Philosophy. I am a world-renowned expert on males and sensuality. I am not a big fan of body builders.

NEEL PREMKUMAR was born in Manhattan, NY, and now lives just outside of Washington DC. He is currently a sophomore in the McDonough School of Business at Georgetown University. His goal is to pursue a career in international law. Neel's other interests include acting, singing, swimming, and tennis. Just this year, Neel transferred to Georgetown from Lehigh University where he is studying finance and is a part of various on-campus activities.

CHRISTOPHER SPINNEY As a mild-mannered young chap, Chris would have enjoyed such gentlemanly sports as polo or pole vaulting. In fact, though, this rowdy rubble-rouser never received the finer points of refinery in appearance and conduct. Consequently, he has spent many of his days contemplating little more than how to pull off his next campus caper or what color to paint the lawn. Long story short, he is armed and extremely legged. Woe to ye who encounter he. Haymen.

TERRY SU, Class of 2000, will graduate this year with a bachelor's degree in English and Political Science. Though her career plans have yet to be determined, she is most certain that her time and energy will be devoted to helping those less fortunate.

DAVID LAWRENCE THORN is a senior at Lehigh University, majoring in English, with a minor in Spanish. He is a Martindale Scholar researching the Swiss economy and will be returning to Lehigh next year, as a Presidential Scholar for his Masters in English. Mr. Thorn is a proud member of the Delta Phi International Fraternity.

ERIC A. WEISS studied electrical engineering at Lehigh from 1935-1940, earning a BS in EE in 1939 and an MS in 1940. While at Lehigh he wrote and edited for both *The Brown and White* and the *Lehigh Review* and wrote the book for the student-produced 1940 musical comedy, *The University Show*. Since leaving Lehigh he has written and edited seven commercially published computer books and is currently an article editor for *The IEEE Annals of the History of Computing* and associate editor in chief of *Computing Reviews*, a monthly publication of the Association for Computing Machinery.

What's in this issue:

Voltage wins votes,

Gertrude Stein,

Bodybuilding,

Philosophy,

Salman Rushdie,

Milan Kundera,

Chaos and destruction,

The Fight Club,

The utility of poetry,

Mountain climbing,

City of Glass,

Sociology,

Psycho,

Dancing,

Corporate icons,

Violence,

Literature,

Madness,

Feminism,

Music,

James Joyce,

Revolution,

Life and death.

Praise for the Spectacular Eighth Issue of the *Lehigh Review*:

"The 8th edition of Lehigh Review *will excite you and overtake you, but so will I if you ask nicely."*

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"The 8th edition of Lehigh Review *is merely a signifier for the concept of brilliance."*

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– Paul Auster

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– Bill Gates

"I love the 8th edition of Lehigh Review. *It is pure magic. The only thing I'd suggest adding is women with guns."*

– Russ Meyer

"An eight is an eight is an eight."

– Gertrude Stein

"An eight is an eight I ate."

– Alferd Packer

"Once you have a taste of Lehigh Review's *8th edition, you'll never want anything else."*

– Alferd Packer

"Along the campaign trail, you need a little something to keep your mind occupied and relaxed. While my esteemed opponents may resort to alcohol or that illegal intoxicant of their youth, I turn to the Lehigh Review *and 'Why Body Builders are Yucky.'"*

– Hilary Clinton

"The 8th edition of the Lehigh Review *marks a step in the evolution of man, not to mention an account of 'The Evolution of the Drum Set.' I can't put it down!"*

– Charles Darwin