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Spring 2016



Aegis: The Otterbein Humanities Journal

As a journal designed to catalyze a deeper critical appreciation of the humanities at Otterbein University, *Aegis* publishes undergraduate scholarly essays and book reviews that advance the presence and values of the humanities on campus and beyond. *Aegis* is published annually in the spring semester.

In accord with the National Endowment for the Humanities (NEH) definition of the humanities, *Aegis* will consider undergraduate scholarly essays in the following disciplines: history; philosophy; languages; linguistics; literature; archeology; jurisprudence; the history, theory, and criticism of the arts; ethics; and comparative religion.

Essays in the social sciences that are historical or philosophical in approach - or that involve questions of interpretation or criticism traditionally in the humanities - will also be eligible for publication in *Aegis*. We will also consider essays that use the disciplines of the humanities to interpret, analyze, or assess science and technology. Essays written in a language other than English will be accepted for review, provided such essays are accompanied by an English translation. Books for the book review section are selected and reviewed by Editorial Board members.

Submissions: Essay submissions should be 10-25 double-spaced pages. Use 12-point Times New Roman font with standard one-inch margins, and please number all pages. Use either the MLA Style Manual or The Chicago Manual of Style for citations. Submissions will be due at the end of the first week of the spring semester. Submissions are also accepted on a rolling basis. Electronic submissions are required. Please send to aegis@otterbein.edu.

Submissions must be accompanied by an email or cover sheet noting author's name, address, and the title of the essay. Author name/s should not appear on submitted essays. Student volunteers are needed for the *Aegis* Editorial Board. To volunteer, to submit an essay for review, or to ask questions, please email *Aegis* at aegis@otterbein.edu. *Aegis* is committed to nonsexist language and to wording free of hostile overtones.

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Contributors

>>> **Emmanuela Bean** is a senior English Literary Studies major with a minor in Studio Art. Her favorite areas are 18th/19th British literature and adolescent literature. She plans to combine her passion for music, art, and writing by pursuing a Master's in Arts Administration next year. This is Emmanuela's first full year serving on the editorial board of *Aegis*, and she enjoyed writing her first book review for the journal.

>>> **Bethany Blinsky** is a Philosophy major at Otterbein. She enjoys studying ethics, epistemology, and politics. In her spare time, Bethany enjoys hiking with her dog, going to music festivals, kayaking, and protesting. Bethany is the Student Government President for the 2016-2017, and she plans on getting her master's and Ph.D. after she hikes the Pacific Crest Trail. She hopes to own a dog sanctuary one day.

>>> **Madelyn Chennells** is a sophomore double major in English Literary Studies and History. She plans to pursue a Master's in Library Science after her undergraduate studies and work in a museum. Currently she works in Otterbein University's Archives for Stephen Grinch. She is also on staff with *Aegis*, Otterbein's Humanities Journal, and involved in Otterbein Christian Fellowship. She feels honored to be a part of this journal that is so dedicated to promoting the humanities.

>>> **Carrie Coisman**, Editor, is a member of the class of 2016 and will be graduating with degrees in Women's, Gender, and Sexuality Studies and History with a minor in Cultural Anthropology. She recently authored and defended her honors thesis entitled: "Sexual Violence in the American Civil War: The Invention of Tradition and the Recreation of Nationalism." Additionally, she was the first President of Otterbein University Student Government. Carrie has taken a position with Planned Parenthood Advocates of Ohio to serve as the statewide campus organizer immediately following graduation. It has been the highest honor for her to edit this edition of *Aegis*.

>>> **Viola Constable**, Editor, is a second-year undergraduate Middle Childhood Education student with concentrations in Language Arts and Social Studies. Viola is excited and honored to have been part of bringing you this year's edition of *Aegis*, and hopes to continue bringing it to you in years to come. They hope you're having a really nice day, and if you're not, they hope it gets better.

>>> Lydia Crannell is a sophomore Creative Writing and Music double major with a minor in Audio Production. She is thrilled to be a part of the *Aegis* editorial board along with being Page Designer for *Quiz & Quill* and a staff member of the Otterbein Writing Center. If Lydia is not practicing cello or dying her hair an outrageous color, she can be found meticulously writing in her planner or daydreaming about the future.

>>> Amanda Ifantiedes is a sophomore AYA English Education major. She is a FYS Peer Mentor, WGRC Peer Advocate, and TeamConsent and SafeZone facilitator along with being a coordinator of Kneading Minds. After studying abroad next fall, she will return to Otterbein to finish her teacher education and hopes to teach high school English upon graduation.

>>> Claire Lober is a sophomore English Literary Studies major and History minor. She is excited to spend next semester studying abroad in London. Eventually, she hopes to become an English professor and study Celtic literature and mythology.

>>> Emma van Hasselt is a junior pursuing a History degree, with minors in Women's, Gender, and Sexuality studies and Film Studies. They have spent the 2016 spring semester in Scotland studying at the University of Glasgow, and wishes to congratulate all of the editors and contributors to *Aegis* for their hard work. After graduation, they hope to return to Europe get their master's and a career that allows them to pursue their passions of history, writing, and movies.

Editors' Introduction

>>> Viola Constable & Carrie Coisman

As this year's editors, we are pleased to present the campus community with the thirteenth edition of *Aegis: The Otterbein University Humanities Journal*.

The essays that have been selected for this year's edition of *Aegis* exemplify the talent and commitment to academics that are continuously exhibited by students at Otterbein University. The topics covered examine issues in philosophy, historiography, literary studies, and film studies. All of the essays in the journal meet the standards of rigorous research in the humanities, but more importantly, they are engaging pieces that work to address a variety of complex issues.

In "The Most Frightening Criminals: A Feminist Critique of Modern Racism Through Use of Contemporary and Historic Perceptions of New Orleans Voodoo," Elizabeth Casto discusses the influences of tourism and racism on Voodoo in current New Orleans. Shannon Back, in her piece, "The Ladies' Home Journal," uses the popular magazine to track changes in gender roles and domesticity. In "Textual Chemistry: Why Texting Is Not the End of the English Language as We Know It," Alina Carpenter discusses the new construction of linguistics through the advent of texting. The essays published in this edition are representative of the fine work being done by students in the humanities at Otterbein.

Also included in the thirteenth edition of *Aegis* is a selection of book reviews written by the editorial board that reflect their intellectual interests and speak to their respective disciplines. The books reviewed include *NeuroTribes: The Legacy of Autism and the Future of Neurodiversity*, which discusses the history of the autism and includes ethnographic interviews with families affected. In *What is Masculinity? Historical Dynamics from Antiquity to the Contemporary World*, an interesting argument about American-Western masculinity is argued from a historical examination of cowboy culture in Texas. Additionally, a review of *Wanted* discusses spirituality across borders, spatialities, and classes.

Aegis is proud to belong to a strong scholarly community of students and faculty within the humanities at Otterbein University. The reviews, essays and interviews included within *Aegis* speak to Otterbein's commitment to that community. We hope that our readers find engaging, stimulating, and thought-provoking work throughout our thirteenth edition.

How Racism Shaped Baltimore

>>> Amanda Daniel

Fifteen buildings burned to the ground. Thirty businesses damaged. Sixty one structural fires. One hundred forty four vehicles incinerated (Toppa). All because of the death of one man, or so they say. On April 19th, 2015, an African American man named Freddie Gray died from spinal cord injuries sustained after being arrested and during transport to a Baltimore police station in the back of a police van. Seven days of protests followed until Gray's funeral was held on April 27th and the city was wracked by riots and violence, resulting in over \$9 million in damage, as listed above (Ortiz). But how does the death of a single person spark so much destruction? It does not. The rioters, who were mostly young African Americans, were not mourning Freddie Gray; they were revolting against something much larger, larger than one man or even the entire issue of police brutality. They fought back against the years of systemic oppression that have shaped Baltimore into the segregated city it is today.

To examine the roots of segregation and racism in Baltimore, one must start at the origins of the town itself. The area known as Baltimore County was first explored by John Smith in 1608, but the population did not start booming until after the establishment of the Port of Baltimore in 1706, and the resulting commercial growth from this trade center led to the authorization of the Town of Baltimore in 1729 (Maryland State Archives). The port and its related industries of shipping and flour milling provided for the majority of the area's economy, as the land was made up mostly of marshes that were drained and filled in to erect the town. Because of these marshes, the land was unsuitable for plantations, and thus slavery was less popular than in other parts of the American South. As a result of this large population of free blacks, by the mid-1800's there were several schools for African Americans, though most did not receive any government funding. Also, as the white population of Baltimore did not like the idea of educating the black population and would tax African Americans in order to support white schools, lessening their ability to support their own schools. So most of Baltimore's black residents still lived in poverty, a situation which was made even worse with the mass immigration of people from Germany and Ireland in the 1840s, as these new immigrants flooded the labor market and decreased job opportunities for blacks (Explore Baltimore). Then the Civil War and resultant Reconstruction came, which only served to heighten racial tension in Baltimore as blacks lost even more jobs and their schools were taken over by a public school system run by whites in 1867. In the South, freed slaves still faced violence and hostility from whites, so they often fled north to the cities, such as Baltimore. However, Baltimore's society and economy were not conducive to this wave of immigration. As one writer for Maryland Historical Magazine writes,

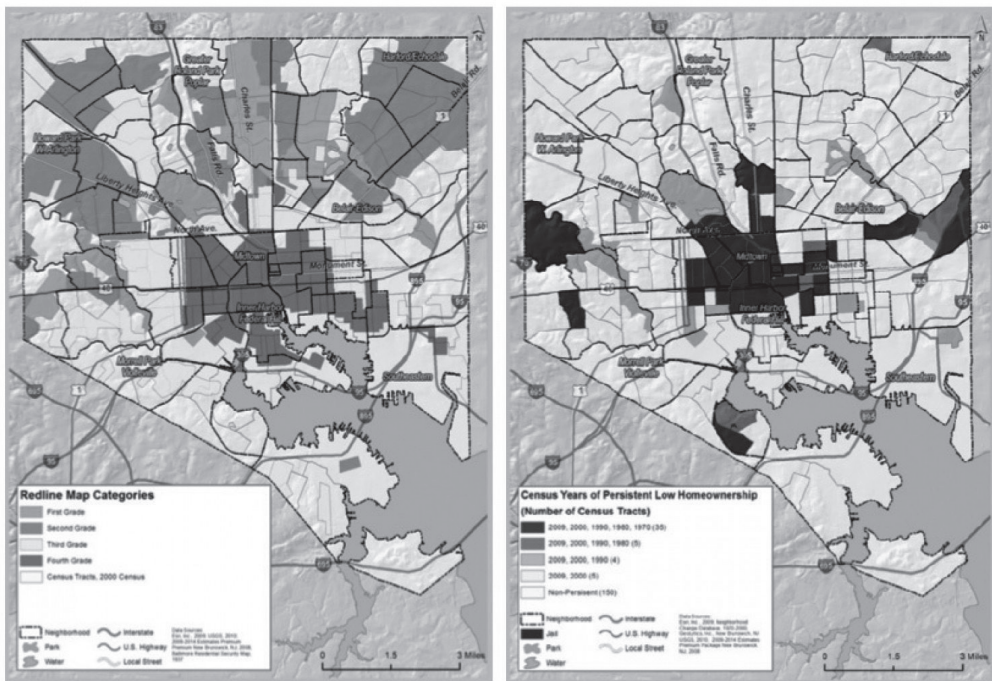
"Blacks who moved to Baltimore met a hostile society ill-prepared to cope with their arrival and...shaped by growing industrialization and incipient ghetto life. Behind the animosities lay deeply seated problems: the destabilization of the rural economy...and the inability of the city's economy to absorb [the immigrants] readily. These sudden changes invited dispute, and, in the absence of peaceful alternatives, violence" (Fuke).

Up until the start of the Civil War, it can be seen that Baltimore had had significant racial divides. But the divides were not of a magnitude that would set the city apart from others of the American South until after Reconstruction, when these established racist attitudes would serve as a base for the (almost literal) wall erected between blacks and whites.

If Baltimore was to remain economically stable in the late 19th century, it needed to be able to transport goods across the country, something which was simply not practical by the boats that had thus far sustained their economy. So like other metropolitan areas at the time, the city began building railroads. Unfortunately, these railroads needed to go by the harbor and through the slums, both places where poor blacks had been forced to take up residence through poverty and discrimination. As a result, hundreds of people had their homes taken away from them and were left out on their own. Most ended up relocating to Pennsylvania Avenue, which was downtown near Johns Hopkins University's campus at the late 18th century. When the university moved to a new campus in 1901, more African Americans moved into the now empty buildings and the area became somewhat racially diverse for a few years, as some whites would live side by side with blacks and the white elite lived a few blocks away in the extravagant Eutaw Place (Pietila 11). However this did not last long. In 1904 disaster struck as a firestorm burned down one hundred and forty acres of downtown Baltimore, resulting in the destruction of 1,526 buildings. The fear of this happening again coupled with the opportunity of low property taxes on the outskirts of town drove many whites into the suburbs and left blacks with the remnants of the destroyed area. This caused the ratio of blacks to whites in the city to skyrocket, and vice versa in the suburbs. Blacks began to move in to the houses left by whites, establishing a pattern that would continue for the next several years: some whites moved out of a neighborhood, African Americans moved in, and the rest of the whites fled. Thus, two housing markets emerged, one for whites and one for blacks. A black buyer always had to pay more for a house than a white buyer. This pattern was simply that, a pattern, until 1910 when Baltimore's City Council passed laws that turned it in to a policy (Pietila 12).

Up until 1910, African Americans could live wherever they could find a place they could afford and a seller who would sell to blacks, as was the case along Pennsylvania Avenue in the late 18th century. Displacement and poverty ultimately kept most of them in the slums, but the option was still there. Suburbanization also served to separate members of the two races, as the whites could afford to live further from downtown and fled there. But in 1910, the bills passed by the City Council of Baltimore made it practically illegal for blacks and whites to live in the same neighborhood. The laws marked off each and every block of the city as either white or black, and decreed that "no negro can move into a block in which more than half of the residents are white" and "no white person can move into a block in which more than half of the residents are colored" (Pietila 20). The reasoning given for this law was that when African Americans moved in to a neighborhood, they decreased the property values, so the law was purported as being in the interest of protecting property values. In reality, African Americans still paid full price or more for their residences and whites would flee or be encouraged to leave by landlords when a black person moved in to the area (Pietila 20). In 1917, these laws were held to be unconstitutional by the Supreme Court in the case of *Buchanan vs. Warley* (Pietila 21). However, decades of racism in Baltimore were not washed away by the decision made in Washington, D.C. In the words of Antero Pietila, "most whites believed that racially mixed neighborhoods could not be

sustained. The city had become so accustomed to segregation that no other way seemed possible” (Pietila 175). Thus whites had grown up separately from blacks and were still afraid to live near them, so it was not long before a new unofficial racial segregation strategy came into use. The strategy was “already successful in Chicago, under which building and health department inspectors lodged code violations against owners who ignored the [recently repealed] apartheid rule. Civic leaders then imposed restrictive covenants that barred black residents” (New York Times). In 1933, a new way was found to legally segregate blacks and whites: a policy called redlining. Using a ranking of the races (with Episcopalian whites at the top and blacks and Mexicans at the bottom) made by real estate agent Peter Hoyt, the Home Owners’ Loan Corporation of Baltimore created maps of the city that color-coded each neighborhood as having “desirable” or “undesirable racial concentrations” (Pietila 67). Lenders were encouraged to give liberal mortgage policies to buyers in “desirable” areas and subprime lending to “undesirable” areas. These maps would be used well into the 1960’s to keep Baltimore racially segregated.



VCU Center on Society and Health via The Washington Post (Badger)

Before the Civil War, African Americans were kept in poverty in Baltimore through slavery, lack of jobs due to rapid European immigration, and lack of employers willing to hire blacks for the more skilled and higher-paying jobs. After Reconstruction, some of those factors were still in play, but the efforts of racist whites to keep the races separate just added to the situation. On the surface, housing segregation prevented the two races from mixing and learning to live together cooperatively; as Pietila put it, “what whites condemned as destructive blockbusting [repealing the 1910 law], blacks hailed as liberating desegregation” (Pietila 175). But the measures that were used to keep them separate, particularly those

involving homeownership loans, effectively locked most African Americans into poverty for generations to come. Home equity has been significantly linked to the building of wealth for a family and its posterity, but redlining and mortgage policies kept many blacks from being able to do so as they could not afford to actually buy the homes that they lived in. Often, they could not afford repairs for their homes either, and their neighborhoods fell into decay. As schools are funded on property taxes, the schools that African American children in these neighborhoods attended were poorly funded; these children tended to grow up in low income neighborhoods with low rate schools without much of a chance to escape poverty (Badger). Racial bias coupled with these limited skills and education meant that most workers ended up with low-paying jobs in factories; in the 1950's deindustrialization swept the area and took even these jobs away. These neighborhoods of empty, broken homes created a culture where "opportunities are few outside the drug trade...the police are more feared than trusted" and young people fear for their bodies (TIME 35).

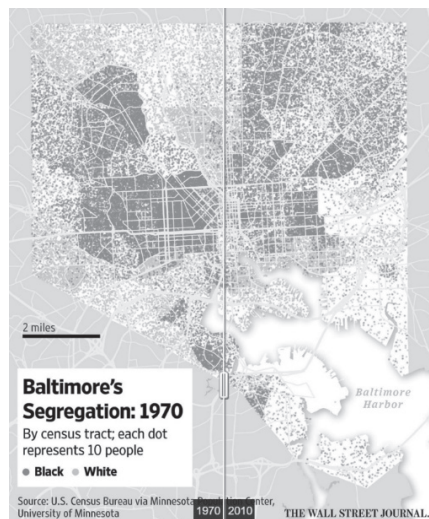
Ta-Nehisi Coates, an African American author and national correspondent who grew up in Baltimore, speaks of how young people must fear for their bodies in Baltimore. In his book *Between the World and Me*, he writes to his young son about what it is like to grow up black in America, especially in Baltimore in the 1980's. He writes, "to be black in the Baltimore of my youth was to be naked before the elements of the world, before all the guns, fists, knives, crack, rape, and disease...the nakedness is the correct and intended result of policy, the predictable upshot of people forced for centuries to live under fear" (Coates 17). The policies he refers to are the old redlining laws and the mortgage loan practices that sequestered blacks into low-income neighborhoods and keeps them from leaving. Coates claims that the government would only try to protect African Americans with "the club of criminal justice," which only propagated fear and mistrust of police in these areas where crime often becomes the only way to survive (Coates 18). Children such as Coates grow up surrounded by violence and drugs and have to fear for their bodies on a daily basis in these neighborhoods. He acknowledges that some things have changed, but when he was a kid "fully one-third of my brain was concerned with who I was walking to school with our precise number, the manner of our walk...all of which is to say that I practiced the culture of the streets, as culture concerned chiefly with securing the body" (Coates 24). He notes that this not only distracted him during school but made him question the point of an education at times; the information he was supposed to be learning felt distant and unrelated to the life he was living. Education is touted as the great equalizer, as something that can lift one through the social ranks. But if children cannot get a good education because of poorly funded schools or extracurricular factors, it is harder for them to grow up and get higher-paying jobs and move out of these neighborhoods. It is a continuous, self-propagating cycle that has been established over the years by bigotry and segregation.

The riots, however, were not simply the result of housing segregation and the cyclical culture created by low-income neighborhoods. Racial bias in the criminal justice system throughout the state's history has helped to build the fire that Freddie Gray's case lit. For example, the first white man to be convicted of killing an African American woman in Maryland history was William Devereaux Zantzinger. After a night of partying, he arrived at a bar and proceeded to harass a black barmaid, Hattie Carroll, hurling racial and gendered slurs at her. When she ignored him, he struck her over the head with his cane and she passed out, dying the next day from the resulting brain hemorrhage. Zantzinger,

whose father was a member of the Maryland state planning commission and a former state delegate, was sentenced to six months in a faraway county prison with all-white inmates. His sentence would not begin until after Zantzinger finished harvesting his tobacco crop, a lenient deal that would never be given to a black man who had killed a white woman (Pietila 189-190). Maryland became a state in 1788; Hattie Carroll was killed in 1963. There is no telling how many cases like hers went unpunished in all those years, and so it is no surprise that some African Americans would have had trouble trusting the police with their safety. These relations with the criminal justice system would only worsen in the mid-1980's as the crack epidemic hit Baltimore. Crack is a highly potent and smokable form of cocaine. Its use began in 1981, when dealers were flooded with a supply of cocaine powder and needed a way to sell their product in smaller quantities at a greater frequency. By 1986, it was being heavily used in Baltimore (DEA). As mentioned above, drug use was common in Baltimore's low-income neighborhoods, so these areas were most destabilized by the epidemic. Between 1984 and 1994, the African American community saw an increase in the rate of weapons arrests, fetal deaths, and homicides of black males between the ages of fourteen and seventeen (Levitt and Murphy). In an effort to counteract these effects, Congress passed laws that established stringent mandatory minimums for drug-related offenses. These policies resulted in skyrocketing prison populations, and a large proportion of those affected by this new sentencing were African American. In 1990, after the laws had taken effect, a report by The Sentencing Project revealed that "almost one in four black men in the United States between the ages of twenty and twenty-nine were under control of the criminal justice system" (Roberts 1274). Another report in 1995 showed that, in Baltimore, this had increased to fifty percent of young black men (Roberts 1274). Dorothy Roberts, a professor at the Northwestern University School of Law, attributes this high ratio of African American to white imprisonment, even though whites have a higher rate of illegal drug use, to "aggressive street-level enforcement of the drug laws and harsh sentencing of drug offenders" (Roberts 1275). The implications of this mass incarceration can be felt not only in individual family structures but also within entire neighborhood communities. Children grow up in single-parent households because their fathers are in prison, and their mothers have to work even more, so they often turn to the streets for protection and entertainment. In low-income minority neighborhoods, such as in Baltimore, inmates are most likely to return to these communities upon release from prison (Roberts 1276). However, with a criminal record it becomes even harder for them to get a job, again keeping themselves and their families from building wealth and moving out of the slums. The racial bias exhibited by the courts, in both murder and drug trials, not only creates a stereotype of African Americans as criminals but also builds a foundation for mistrust and tension between them and the entire criminal justice system, including the police. When this tension is coupled with the repeated destabilizations suffered in these areas, such as displacement or the crack epidemic, it builds a culture of fear, disorder, and anger in the community.

The crack epidemic is over; gone are redlining and discriminatory housing policies; we as a society believe that we are no longer racist. But in reality, things have not changed that much, at least in Baltimore. Subprime lending still occurred on a large scale just three years ago, as evidenced by a successful multi-million dollar lawsuit against Wells Fargo for steering over one thousand prospective minority home owners toward subprime loans (Badger). The effects of redlining can still be felt, as the populations of African Americans are still concentrated in the

same areas as were marked “undesirable” by the HOLC maps and as the diversity of Baltimore’s neighborhoods has failed to significantly change since 1970. Anthony Batts, Baltimore’s police commissioner, is reported by TIME magazine as saying “parts of the city, predominantly white, are full of ‘old money...very affluent, very beautiful.’” Other parts of the city, such as Sandtown-Winchester where Freddie Gray was arrested, still remain in disorder and disrepair. Sandtown-Winchester, for example, has double the city’s average in liquor stores and unemployment rate. It is characterized by “dilapidated row houses [a quarter of which are vacant] and shuttered factories,” and a rate of 1 in 4 juveniles being arrested at least once in the four year span from 2005 to 2009 (TIME 36). Mistrust of police is unlikely to have decreased, as the city of Baltimore has paid out “nearly \$6 million in settlements to more than 100 victims of police brutality in the four years from 2011 through 2014...victims [ranging] from young teens to a 26-year-old pregnant woman to an 87-year-old grandmother” (TIME 35). Strides have certainly been made throughout Baltimore’s history because slavery and segregation are no longer legal, but nevertheless these two parts of history have shaped both the geography of the city and the people in it, producing effects that are still felt today.



The Wall Street Journal

Multiple factors played into the rioting on April 27th, and Freddie Gray’s death was certainly one of them. But it is not what the riots were about, and it certainly does not explain how they came about. Instead, it is the bigotry that shaped Baltimore and turned it into a hotbed for racial tension today. Racist attitudes in the early days of Baltimore separated African Americans and put them in poverty. Later, legal policies kept them there even as whites left the city. The resulting characteristics and culture of these neighborhoods encouraged fear and anger as destabilizing shocks (such as the crack epidemic, mass incarceration, and displacement) repeatedly hit these areas and kept them from being able to recover. The same people and communities have been attacked by government policies and outright racism that have kept them at a social and economic disadvantage. With segregation, poverty, mistrust, and tragedy all layered together you have people fighting not against the death of one man, but against years of systemic oppression.

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Shostakovich: Speaking Silenced Stories

>>> Lane Champa

The works of Dimitri Shostakovich present listeners with a comprehensive narrative of unspoken and silenced stories. They provide expressive commentary on tales of people only spoken in whispers under the oppressive Stalinist regime in the Soviet Union. Shostakovich encountered the poetic works of Yevgeny Yevtushenko and realized those texts through the symphonic genre in *Symphony No. 13, Op. 113 "Babi Yar,"* a memorial and celebration to the Jewish and Romani peoples who were murdered in Kiev during World War II.¹ Shostakovich utilizes folk melodies of the people he represents and symbolic juxtapositions of harmony and texture to interpret his own journey under Soviet censorship as well as to narrate the tales of silenced victims of oppression under Nazi control.

Dimitri Shostakovich was born in St. Petersburg on September 25, 1906 to Dimitri Boleslavovich Shostakovich and Sofiya Vasilievna Kokoulina.² His parents were people of diverse political and cultural backgrounds who encouraged free and critical thinking within Shostakovich's childhood home structure.³ This later contributed to his standing in society as a challenger of utopian Soviet realism and his connection to people who were otherwise forgotten or downtrodden by society.⁴ His parents readily accepted people, friends and strangers, of varying political ideologies and beliefs into their household, and it is through early interactions with these people that Shostakovich first learned tolerance of diversity in a generally intolerant political landscape.⁵ It is also where he found his earliest connections to politics, a field that remained with him throughout his life both out of pride and of fearful necessity.⁶

An ardent admirer of Lenin and earlier forms of communism in the Soviet Union, Shostakovich initially bought into the government pride and unity, but this transformed with the entrance of Stalin into the political realm.⁷ Over the course of his early life he saw Stalinist communism as an escalating oppressor of creativity and life spirit, especially to the people with which he identified the most, the Siberian Romani community.⁸ The Romani people of Siberia were his ancestral background and their music bolstered the foundations of his rhythmic and harmonic compositional content and carried deep cultural representation within his later works.⁹

Shostakovich studied at the Petrograd Conservatory and interacted with progressive composer Alexander Glazunov and kuchka school professor of composition Maximilian Steinberg.¹⁰ These composers exposed him further to the works of Mozart and Beethoven, but also valued the moderately futuristic and experimental elements of melody and harmony.¹¹ Shostakovich studied and debated the works of twelve tone composer Arnold Schoenberg and the contemporary works of Paul Hindemith.¹² He found personal cultural resonance in the works of Tchaikovsky and Stravinsky, as well as in his close contemporary Prokofiev, and implemented elements of their Soviet sound including references to folk melodies, folk rhythms and large and complex orchestration.¹³ He frequently entered arguments with his more conservative kuchka-following professors over new forms and harmonic devices and their implications with regards to his developing emotional focus.¹⁴

Following the death of Shostakovich's father and his close friend Ivan Sollersinsky, Shostakovich became increasingly preoccupied with death and this theme pervaded nearly his entire compositional repertory in the forms of text, musical motives and dramatic harmonic symbolism.¹⁵ Sollersinsky's death impacted Shostakovich greatly because it was Sollersinsky's literary and scholarly knowledge that fueled Shostakovich's early works and liberated his understanding of the world beyond the Soviet system.¹⁶ After his departure from the Petrograd Conservatory and the death of his father, Shostakovich was forced to find work as a cinema pianist in St. Petersburg.¹⁷ This form of employment, which he adamantly abhorred, exposed him to the musical works of early cinema and influenced the writing styles in his own later works for cinema, expressed in his dramatic scoring of non-cinematic compositions.¹⁸

During and preceding the Second World War, Stalin's regime began the complete purge of imperfect Soviet arts and through this forced Shostakovich into a compositional mold to which the only alternative was his creative silence.¹⁹ Stalin issued an edict on Soviet artistic limitations mandating the censorship of all unpatriotic works, resulting in the censorship of artists, including Sergei Prokofiev, for being too progressive, ugly and violating the "democratic" framework of "ideal" music.²⁰ This "ideal" music is labeled Socialist Realism and it consists of music that furthers utopian images of the Soviet State, heroism, colonial hegemony and the glorification of Stalin.²¹ Shostakovich avoided complete ruin at the hands of censors and the government by maintaining diverse employment throughout his life.²² This included his work as a cinema pianist, conductor and composer of genres in opera, symphony, smaller works and commissioned works.²³ The depth and breadth of his employment ensured that he was never on the brink of financial ruin and could continue to support his family, even in times when he had fallen out of favor with the government's official censors. Shostakovich was greatly impacted by this perpetual censorship and in constant fear of his elimination from society by Stalinist forces that saw him as a dangerously powerful voice for their political opponents.²⁴ These emotions forged great works such as *Symphony No. 2 in B Major "To October," Song of the Forests, String Quartet No. 8 in C Minor* and *Symphony No. 13 "Babi Yar."*²⁵

Accompanying this fear was a crippling anxiety and depression that pervaded his life as well as his artistic body of work. He lived in a state of fear and deep agony in the face of what he deemed the eternal censor: death.²⁶ This depression was caused not only internally by biological factors, but was also a product of his circumstances in which the plagues of death were omnipresent.²⁷ These elements of oppression, depression and fear related to Stalin's regime compelled Shostakovich's writing of works speaking out for the broken and obliterated peoples of Europe under Nazi rule, notably the Jewish people.²⁸ Shostakovich connected with the poetic works of Yevgeny Yevtushenko and was moved and inspired by his liberal exploration of civic morality in his texts.²⁹ These works, in the same vein as Shostakovich's own, illuminate the experiences of oppressed peoples in the Soviet Union.³⁰ Surrounded by their voices, cultures and stories, Shostakovich drew from these people to tell a story of his suffering as well as the suffering and extermination of the people who inhabited his country. Voices for which, he was certain, no one else would speak.

In the composition of his *Symphony No. 13*, Shostakovich finds further motive and voice to defend the Jewish people from bureaucratic and historical destruction.³¹ As in so many of his preceding works, Shostakovich fights for the recognition of narratives of the

silenced people who cower in his homeland and throughout Europe and Asia. One such muted narrative is the story of those one hundred sixty thousand men, women and children murdered by German forces in the Babi Yar trench outside Kiev, Ukraine in 1941.³² German occupation seemed imminent to many people within the city, and those who were able to flee left the city before German occupation began on September 19, 1941.³³ The remaining population was comprised largely of women, children and elderly persons unable to escape the city, sixty thousand of which were of Jewish faith.³⁴ A series of explosions created by Soviet military engineers at the German headquarters was motivation for the German forces to make a scapegoat of the remaining Jewish people in the city.³⁵

Only ten days after the initial occupation of Kiev by German forces, the Schutzstaffel and German police in the area under the leadership of the Einsatzgruppe C, a transportable extermination unit, began a slaughter of the Jewish population of the entire city at the Babi Yar trench.³⁶ The Jewish people were herded into the trench in small groups and shot by the Einsatzgruppe C for a total of three thousand seven hundred seventy one murders over two days' time.³⁷ In the occupation time to follow, thousands more non-Aryans were massacred in the trenches including not only Jewish people, but Communists and Soviet sympathizers, prisoners of war and members of the Romani communities from surrounding villages.³⁸ In all, accounts of the event and census material from the city indicate a death toll of over one hundred thousand following the initial killings, but the realistic rate may have been much higher.³⁹ The remaining people of the city lived in constant fear of Schutzstaffel and Einsatzgruppe C until their liberation by Soviet forces on November 6, 1943.⁴⁰ As a man marginalized by oppressive systems, Shostakovich found deep personal resonance with the stories of those murdered at Babi Yar, and in *Symphony No. 13* he found the means to immortalize the story of those persons so that the atrocious acts of brutal injustice and inhumanity committed there would not be forgotten.⁴¹

Shostakovich premiered *Symphony No. 13* on December 18, 1962, integrating the poetic text of Yevgeny Yevtushenko's five poems titled "Babi Yar," "Humor," "In the Store," "Fears," and "Career" with his own musical illumination of the texts.⁴² The symphony's creation began as a symphonic tone poem based on only the text of the poem "Babi Yar."⁴³ Shostakovich composed the entirety of the work before asking Yevtushenko's permission to publicly premier it.⁴⁴ All five movements are scored for bass soloist, bass chorus and orchestra.⁴⁵

Shostakovich weaves a musical narrative of those killed at the trench and throughout the war through the medium of *Symphony No. 13* with his references to Jewish folk music, juxtapositions of character and emotion, and themes of death and fear. In Yevtushenko's poem "Babi Yar," the catalyst for the entire symphony's creation, the poet identifies himself with the Jewish people in various stages of historic persecution.⁴⁶ These stages include Christ, Dreyfus, Ann Frank and the Jewish people at the Babi Yar trench.⁴⁷ This idea of historic persecution resonated deeply with Shostakovich because of the continued persecution of those sharing his Romani heritage and because of his own persecution by the Soviet government.⁴⁸ The musical setting reflects the solemn tone of the poetry through its key, B flat minor, and through its direct, chant-like statement of the text over rolling dissonances.⁴⁹ In his use of dissonance, Shostakovich draws not only from his previous works and stylistic influences, but also from his intense studies of the works of Modest Mussorgsky.⁵⁰ The personal and overwhelming reflections on the stories of persecution

and death are related through simple vocal lines over chromatic, dissonant harmonies.⁵¹ This compliments the complexity of the textual meaning as the tension and release in the chromatic dissonance brings the suffering in the history of the Jewish people to the fore. This power was recognized as dangerous by the Soviet government which censored and forced textual change to the opening two stanzas of the poem which they deemed unpatriotic.⁵²

Original:

I imagine now that I am a Jew.
Here I wander through ancient Egypt.
And here, I am crucified on the cross and die,
And still bear the marks of the nails.

And I become like a long, soundless scream
Above the thousand thousands here interred.
I am each old man shot dead here,
I am each child shot dead here.

Replacement:

I stand there as if at a wellspring,
That gives me faith in our brotherhood.
Here lie Russians and Ukrainians
With Jews they lie in the same earth.

I think about Russia's heroic feats,
In blocking fascism's path.
To the very tiniest dewdrop,
Her whole essence and fate is dear to me.⁵³

Despite these changes, the work was completely banned from performance in the Soviet Union following only two performances.⁵⁴

In the first movement of the symphony Shostakovich implements two references to Jewish klezmer folk music.⁵⁵ The theme of this opening movement is a simple five note melody, referred to here as the X Theme (See Figure 1), and constructed to emulate Russian Romani and Jewish folk melody.⁵⁶

Figure 1: Simple X Theme



Just as folk melodies are constantly evolving and embellished upon, the work begins with more direct statements of the theme and then unfolds with increasingly embellished versions of the thematic material.⁵⁷ Figure 1 represents a simplification of the X Theme which is the central source of much of the melodic material in this work and no doubt was influenced by

Mussorgsky's *Boris Godunov*, which carries a near identical motto throughout Act 1 of the work.⁵⁸ The melody contains features of Russian folk melodies, most notably its narrow range and its intervallic simplicity.⁵⁹ The treatment of the text in these passages is also notable because it adheres to the generally syllabic nature of eastern European folk music.⁶⁰ Figure 2 exemplifies not only the embellishment of the simple melody depicted in Figure 1, but also the syllabic treatment of Yevtusenko's poetic voice (See Figure 2).⁶¹

Figure 2: I. Babi Yar- m. 102



The bass soloist sings almost exclusively syllabic text throughout the work, here presenting the words, "I sam ya, / kak sploshnoj i bezzvuchnyi krik," meaning, "And I myself / am as an uninterrupted and soundless cry."⁶² This theme appears throughout the work in various forms and serves as a connecting feature linking movements as themes echo one another.⁶³ Shostakovich denied connections between the subjects of the five poems and movements, but the musical closeness found between them as result of the X Theme is immense and draws the work to an implied unity of purpose.⁶⁴ The potent presence this theme achieves within both the vocal parts and the instrumental parts provides cohesiveness and memorializes the victims.

Shostakovich's use of unison bass chorus throughout the work represents the united voice of oppressed members of society.⁶⁵ These voices sing simply and directly in an almost chant like fashion. Their lines have a narrow ambitus and generally simple intervallic content, suggestive of chant and Eastern European folk music. Their united deliverance of the text of Yevtushenko provides the symbolic idea that these are the voices of thousands who sing through Shostakovich's work, but cannot speak aloud for fear of persecution and death.

Another theme that holds significance within this work is the "Babi Yar" Leitmotiv (See Figure 3).⁶⁶

Figure 3: Simple Babi Yar Theme



This motive appears most prevalently in the first movement but is also suggested harmonically in other movements.⁶⁷ The motive consists as a three note pickup to a stronger beat with rolling chromatic harmonies indicative of the klezmer musical roots from which the theme originates.⁶⁸ The "Babi Yar" Leitmotiv, like the opening X Theme, appears in multiple transformations including rhythmic augmentations in slower sections of the work and simple harmonic indication of its presence without the outright melodic characteristics (See Figures 4 and 5).⁶⁹ The chromaticism and the rolling quality of the chords depict once more the folk style of the people for which Shostakovich is speaking out.⁷⁰

Figure 4: I. Babi Yar- m. 30



Figure 5: I. Babi Yar- m. 24



The “Babi Yar” Leitmotiv serves as cultural symbolism within the work and as metric propulsion.⁷¹ The faster pick-up notes driving toward a strong beat move the harmonic structure of the slower movements and faster movements alike to their dark and cynical conclusions.⁷² It is the sort of striking impulse of texture and harmony that characterizes many of Shostakovich’s slow movements including the opening to his *String Quartet No. 8 in C Minor*.⁷³ The use of this motive also depicts one of Shostakovich’s most identifiable features: his experimentation with chromaticism and dissonance as a means of conveying intense and painful emotions.⁷⁴ These harmonic experiments pushed past the acceptable harmony demanded by Stalin resulting in the censorship of the composer for his anti-utopic artistic representations of reality.⁷⁵ The auditory forward motion of the motive combined with the deliberately disobedient chromaticism demonstrates the power of this specific motive and the resilience of small motions to overcome great oppressions.⁷⁶ The motive carries with it a cultural and musical connection, acting like an anacrusis in klezmer music of the Jewish and Romani people.⁷⁷ Its use in this context indicates Shostakovich’s intentions—to presuppose a new beginning for the Jewish people living in post-Stalinist Russian and Ukraine.⁷⁸

Another critical feature of *Symphony No. 13* lies within the harmonies of the second movement, “Yumor,” as they relate to the cultural juxtaposition of Jewish existence.⁷⁹ The bright timbre and lighter scherzo tempo of the second movement stand in stark contrast to the gravity and solemnity of the first.⁸⁰ The opening of the movement is itself also filled with sharp contrasts between joy and cynicism (See Figure 6). The movement is a scherzo in C major with many dissonant jolts and jaunts. The winds open the work with two accented C major chords sounded fortissimo, answered in equal volume and enthusiasm by the strings, who retort with non-diatonic D flat and G flat unison whole notes.⁸¹ The opening sets the tone of the scherzo, a lighter commentary on a dark time for people seeking solace. The conversation continues as the strings answer subsequent statements of C major with increasingly contrary statements until harmonic chaos befalls the orderly dialogue.⁸²

The harmonic discord and chaos represent quite accurately the image the poetry aims to depict.⁸³ The text of Yevtushenko speaks of all the noblemen, “czars, kings and emperors,” coming together to exterminate Humor from the land and from the people, but falling short and unsuccessful because of its omnipresence and power.⁸⁴ They struggle to eradicate this character, a laughter personified, by making it a prisoner, a political offender and a clown, which it already knew were the truest qualities of its existence.⁸⁵ Humor in the end triumphs: a smile in the obsidian darkness of a bureaucracy that seeks to hunt it down and extinguish it.⁸⁶ Yevtushenko writes of the works of Aesop as an intellectual and comic

source of humor. He writes of Humor, in the end of the poem that, "He is eternal. He is smart and nimble, / He will pass through everything and everyone. / Thus—all honor to humor. / He is a courageous man."⁸⁷

Figure 6: II. Yumor- mm. 1-7

Figure 6 displays the musical score for the second movement, "Yumor," measures 1 through 7. The score is written for a full orchestra, including woodwinds, brass, and strings. The tempo is marked "Allegretto" with a metronome marking of 116. The key signature is one sharp (F#). The score shows the first seven measures of the piece, with various instruments playing different notes and rests.

This characterization of Humor as the elusive flame that Soviet oppression seeks to blow out, but can never grasp is an extremely powerful metaphor for the Jewish people in the face of fear.⁸⁸ The harmonic dramatization of the distance between laughter and fear, chaos and order, C major and chromatic dissonance, elevates the poetic narration to a place of power unmatched by the music or poetry alone. The pain of the Jewish people resonated with Shostakovich who was forced to live with torment and contradiction under the Soviets, as were the people of the communities he speaks for under Nazi rule in *Symphony No. 13*.⁸⁹ He spoke to this juxtaposition of pain in his memoir, stating, "Jewish folk music has made a most powerful impression on me. I never tire of delighting in it, it's multifaceted, it can appear to be happy while it is tragic. It's almost always laughter through tears."⁹⁰

These sentiments of contrast, juxtaposition, and humor with gravity are represented throughout Shostakovich's entire body of work, notably the "Allegretto" movement of his *String Quartet No. 8 in C Minor*, and other symphonic scherzi full of potent satire.⁹¹ In his memoir, Shostakovich writes, "Jewish folk music is close to my ideas of what music should be. There should always be two layers in music. Jews were tormented for so long that they learned to hide their despair. They express despair in dance music."⁹² In this work, Shostakovich presents the listener with a metaphor for the existence of those who died at the Babi Yar trench and for his own censored life.⁹³ Beautiful and joyous moments in the music of Shostakovich come at a price and are never purely beautiful. A moment's joke is never without a grim cadence.

The third movement's poetic setting, titled "In the Store," deals with the roles of Jewish women in everyday life.⁹⁴ The simple statements of melody that begin and end the work depict the simplicity of their lives. The texture of the movement remains relatively thin until the turning point of the text at which point the speaker comments on the atrocity of the lies and deceptions that are told to these women by the government.⁹⁵ Yevtushenko's text paints these women as heroes and Shostakovich's close relationship with his own mother, who is not unlike the women of the text and who first introduced him to his passion for music, inevitably factored into his connection to the poetry.⁹⁶

The third movement, "In the Store," opens and concludes with a theme related to the opening X Theme in the cello and basses, further unifying the work and its cultural implications.⁹⁷ This motive (See Figure 7) manifests the same characteristics of folk melody as the aforementioned X Theme, including narrow range, moderate embellishment upon repetition and non-diatonic melodic motion.⁹⁸ The melody here is also a representation of Shostakovich's directness as a composer, for the melody appears unaccompanied and completely exposed, without commentary from the other instrumental parts and voices.⁹⁹ The plainness of this passage is representative of the larger goal of the work to communicate emotion and narrative of unheard peoples without extra attempts at beautifying the expressive forms and means.¹⁰⁰

Figure 7: III. In the Grocery-mm.1-13



A third, and more chromatically derived version of this X Theme framework appears following the melody in the cello and bass sections (See Figure 8).¹⁰¹ The violas state a version of the X theme elaboration in a near major tonality supported by the ominous undercurrent that pervaded the opening bars.¹⁰² Once again, Shostakovich utilizes the vehicle of direct melodic voice to communicate his most important thematic content.¹⁰³ He emphasizes the chromatic potential of the X Theme by adding non-diatonic pitches and transforming

the character of the theme.¹⁰⁴ This chromaticism still maintains the folk symbolism and direct presentation of thematic ideas of the X Theme derivative in the opening bars of the movement.¹⁰⁵

Figure 8: III. In the Grocery- mm. 16-20



The fourth movement, “Fears,” is a continuation of the preceding movement, linked by a sustained enharmonic G sharp.¹⁰⁶ The text speaks of fears of people living under the established government: fears of being found unpatriotic, fears being caught in unpatriotic acts, fears of spoken words and of people around them.¹⁰⁷ Shostakovich connected deeply with these fears as a controversial composer of the oppressive Soviet state.¹⁰⁸ He related more than once the perils he faced through his music in *String Quartet No. 3* and *String Quartet No. 8*; in one instance he depicts the bombing of Dresden and the knock of the Soviet police at his door.¹⁰⁹ The orchestral voicing of these fears is found in the vocalists and somber tuba solo, brought to a climax by a frantic viola line before returning to the opening state of solemn anticipation.¹¹⁰ The structure of this movement mirrors a bombing attack in its energy with darkness pervading the entire arch from stillness, to frantic panic, to the return of sobering simplicity.

In the final movement, Yevtushenko’s text celebrates all those passionate pioneers of their crafts who were ostracized or persecuted because of their beliefs and findings; Galileo was one such pioneer revered and referenced by Shostakovich.¹¹¹ The symphony concludes with the opening material of the first movement played in the strings and celesta.¹¹² Once again, Shostakovich identifies himself in the text, the artist of great discovery who is persecuted because of his career actions. He also stains the final chord with dissonance, a B flat major chord with the exception of two voices.¹¹³ This is similar to the way in which he juxtaposes order and tonality with dissonance at the opening of “Humor.”¹¹⁴

In *Symphony No. 13*, the combined creative and political instincts of Dimitri Shostakovich and Yevgeny Yevtushenko form a vivid and moving memorial for those nameless victims of the Babi Yar massacre. Using the folk idiom of Soviet Jewish peasants, Shostakovich forges powerful musical subjects and symbolically juxtaposes texture and harmony in order to bring attention to the narratives of these murdered peoples, too often hidden behind death toll statistics. In *Symphony No. 13*, Shostakovich illuminates the words of Yevtushenko to tell the tales of silenced and forgotten peoples. He preserves and immortalizes their pain in the hopes that it should hold a place of importance and reverence in the hearts and minds of future listeners.

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- 50 Jeffrey Baxter, "Symphony No. 13, Op. 113, 'Babi Yar,'" Atlanta Symphony Orchestra Chorus, accessed April 18, 2015, <http://www.asochorus.org/Shostakovitch%2013th%20Notes.pdf>, 3.
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- 52 Fay, *Shostakovich: A Life*, 236.
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- 55 Ottaway, "Review: Beyond Babi Yar," 28.
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- 57 Ibid., 28.
- 58 Baxter, "Symphony No. 13, Op. 113, 'Babi Yar,'" 1.
- 59 Ibid., 1.
- 60 Ibid., 1.
- 61 Shostakovich and Yevtushenko, *Symphony No. 13, Op.113*, 46.
- 62 Ottaway, "Review: Beyond Babi Yar," 27.
- 63 Ibid., 27.
- 64 Ibid., 27.
- 65 Among Shostakovich's earliest musical influences were also the works of Mozart and

Beethoven. These composers both utilized direct melodic delivery and extensive motivic drive and development throughout their works in order to deliver a concrete form of music. Although much of Shostakovich's body of work is programmatic rather than concrete, he borrows their convention of simple melodic delivery for a great number of his works including *Symphony No. 13*. Fay, *Shostakovich: A Life*. New York, 229.

66 Ibid., 230.

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68 Ibid., 2.

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70 Ottaway, "Review: Beyond Babi Yar," 28.

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- 106 Shostakovich and Yevtushenko, *Symphony No. 13, Op.113*, 149.
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- 108 Fay, *Shostakovich: A Life*, 244.
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- 110 Shostakovich and Yevtushenko, *Symphony No. 13, Op.113*, 160.
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- 113 Ibid., 227.
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The Ladies' Home Journal, 1966-1967

>>> Shannon Back

The 1960s were a time of great change in American society, and left the American people with conflicting views on gender roles, sexuality, and their culture as a whole. There was an anxiety over new emerging values in the younger generation that would create a visible generation gap. New movements characterized a newly empowered generation of both men and women that were bent on creating change and overthrowing the sexual barriers of their parents, who had largely conformed to conventional ideas about sexuality and gender roles during the 1950s. The *Ladies' Home Journal* showed some of this overlap of old and new values in its pages, and also showed a slow movement towards including the emerging values of the younger generation. In 1966 and 1967, it was evident that this magazine still held on to the familial and domestic values regarding sex, sexuality, and gender roles that had characterized the 1950s. This continued embrace of the conventional can be seen in its choice of advertisements and articles. However, the magazine could also not ignore the new sex and gender values that were emerging and developing in the 1960s. With keeping their older and more domestic audience in mind while trying to appeal to a younger crowd, the magazine began to add articles and advertisements that reflected the new emerging ideas about sexuality and gender roles for women in a way that would not alarm their readers. *Ladies' Home Journal* in 1966 and 1967 is a reflection of a complex overlap of old values and new values of American society in the 1960s.

To understand the new gender values of the 1960s, it is important to study the old values that created discontent and a movement towards change in gender roles and sexuality. The cultural values of the 1950s had been rooted in the nuclear family and the "American Dream," containing Communism, and defining a role for women that was confined to the boundaries of the home.¹ Ruth Rosen, author of *The World Split Open*, also shows the importance of understanding Cold War culture and its ideas about gender roles and sexuality, which included ideas on men and women, gay and straight, and "patriotic and subversive."² Rosen realizes how important Cold War era culture was on shaping the changes seen in the 1960s. She says, "For those who weren't there, it's necessary to grasp how much the immediate postwar era suppressed dissent, glorified motherhood, celebrated women's biological difference, and sanctified the nuclear family, all of which led to a revolt against that decade's cultural icon of motherhood."³ Seen as the weaker and less capable sex, women did not have the opportunities that were available for men. They were expected mostly to have children and raise the family partly on the basis that a stable home and a good moral upbringing would help defeat the threat of Communism, a persisting fear in the 1950s. The end of World War II had created a national desire for stability and conformity, for the safety of the home and stable families. Both the depression and the war had postponed a visible change in sexuality that had begun in the previous decades, and can be especially viewed in the Flapper movement in the 1920s. After the war, many women married young, and had children right away.

Yet the cracks in this portrait of the perfect life began to show especially as the 1960s began. Women felt trapped by their gender roles. "By politicizing women's lives in the battle to contain Communism, the 1950s deepened American women's awareness of how their identity as females had become the basis for their exclusion."⁴ Women living this life were already beginning to question their roles of gender and sexuality in society and hope for change. Discontent continued to grow as differing views of gender and sexuality pervaded society and created questions about women's roles. Some of this came out in the articles and advertisements of multiple women's magazines. In 1947, *Life* Magazine published an article about the discontent of housewives and the debate on women in the labor force. In 1957, *McCall's* published an article called "The Mother Who Ran Away," which created a huge flood of letters from sympathetic and unhappy mothers living in these domestic roles. An editor of *McCall's* later stated of the moment: "It was our moment of truth. We suddenly realized that all those women at home with their three and a half children were miserably unhappy."⁵ This unhappiness was the beginning of a new sexual liberation movement that would define the 1960s, begin to change gender roles for women, and consequently start to show up in the advertisements and articles of women's magazines. "By 1960, when the mass media including almost all the women's magazines, suddenly discovered what they dubbed "The Trapped Housewife," the woes of the suburban housewife were already less than a well-kept secret."⁶

However, these changing gender roles proved to be a problem for *Ladies Home Journal*, which was one of the magazines "...most heavily invested in women as homemakers..."⁷ American housewives were the magazine's audience, and their roles at home and as caretakers of their families created the need for advertisements and articles that would fit their lifestyle. As a consequence, the majority of the advertisements and articles even into 1966 and 1967 fit the culture of the stereotypical 1950s and seemingly created the atmosphere of the same gender roles of that time period within the pages of the magazine. Even in an era of burgeoning sexual change, revolution, and transforming women's roles and opportunities, the domestic motherhood icon of the post-war era dominated in the advertisements and articles of the *Ladies' Home Journal* well into the 1960s.⁸ As women who made up the older generation gap that lived in these confined gender roles, they continued to look towards the *Ladies' Home Journal* for advice on the things their defined gender role told them to be good at: being the ultimate wife, mother, and homemaker.⁹

Page after page of the *Ladies' Home Journal* in 1966 and 1967 is filled with advice for women on how to achieve this standard, and women listened to it. The content of the magazines was so important that "...other family members did not actually have to read such magazines as *Ladies' Home Journal*... to feel [its] effects... these magazines offered readers guidance that could materialize in the form of a new casserole for dinner, a color scheme for the living room,... or the purchase of a certain brand of soap or washing machine."¹⁰ Among multiple examples of this is a Mazola Corn Oil and Margarine ad that appeared in the April 1966 *Ladies' Home Journal*, asking the woman four "provocative" questions about her husband's health.¹¹ The ad goes on to list the steps a woman can take to make her husband healthier and more relaxed, including of course, switching to Mazola products. The ad attempts to persuade the reader to buy the product by using her defined gender role as caretaker of the family. Published in a women's magazine, the ad is not concerned with the health of the woman, rather, it is only concerned about the health of her husband. This is

especially evident in the list of advice the ad gives the woman on how to make her man more relaxed and healthier, even if it's sacrificing her own happiness and creating more work for herself. An excellent example of this is the advice in the third point of the ad where it suggests: "A 'quiet hour' every evening when your man comes home from work is fine for his well-being, and great for your marriage, too. If the youngest kids make dinner hectic, try feeding them first. Ask the older ones to save their problems, at least till after dinner. Save yours, too- but listen carefully to *his*."¹² This ad reflects the gender roles and stereotypes of the post-war era. Rather than the woman being an equal, the ad is purely focused on the well-being of the man and how the woman can cater to that. The ad urges her to be considerate of her man above all else, and to consider his health before hers when she fills her gender role as housewife and goes to purchase food for the husband and kids. The ad encourages the woman reader to buy the product and to fill her role as a good housewife by trying to make her feel that if she does not pick Mazola Corn Oil then she obviously doesn't care enough about her husband's health, failing her duty as a housewife and ultimately as a woman.

Articles in the *Ladies' Home Journal* also addressed their readers using older gender roles, focusing many of the article topics on domestic activities and how women could care for their husbands and children. "As the Pot Boils", an April 1966 article by Home Management Editor Margaret Davidson, shows a typical housewife putting her husband's needs and those of the house before her own to the point where she feels like "[a] shadow of her former self."¹³ Through pictures and dialogue, the article tells the story of a woman who believes she is losing her husband to the beautiful next-door neighbor Gloria after she hears that he is going to meet her alone. The wife confides afterwards to her friend, lamenting that she is probably less fun and alluring than her neighbor since she spends most of her time in the kitchen, cooking for her husband's large appetite.¹⁴ The friend tells her to go confront them, which the wife does. She realizes that her husband has been worried about how "frazzled" she has seemed lately, and went to ask Gloria what her secret to staying on top of it all was.¹⁵ Gloria brings the wife into the kitchen and shows her the wonderful invention of programmed cooking, aimed to make cooking less of a hassle and give the woman more time out of the kitchen. Unlike the Mazola ad, the husband is shown to also care about the well-being of the wife, but only in the context of her being able to spend more time on him in other ways: "You see, darling, because of all these wonderful appliances, Gloria has more time to spend on herself and her husband- and everyone knows she's one of the best cooks in town."¹⁶ In a time where more women were working outside the home and many continued to be overworked by the burdens of taking care of a house and family on their own, *Ladies' Home Journal* is showing them a way to make cooking easier so they can spend more time not only in the home but out of it as well. However, the article makes no reference to women in the workforce, and rather keeps with the older gender traditions of women now having more time to visit with neighbors, paint their nails, or play tennis with a friend, all uncontroversial activities that a woman could participate in that did not take her out of the home or defy older gender roles.¹⁷ "More time" was an excellent argument to sell a product in a time when women did not have much or any time at all for themselves, making a programmable kitchen very appealing to a large percentage of women readers.

However, the article also conceals fears from the era about what giving women more time for themselves would do. As gender roles changed in the 1960s, women had more opportunities than before, and *Ladies' Home Journal* addresses this by showing shows a fear

of women having affairs outside of their marriage now that they had more time on their hands. "Two months later; Cynthia [the wife is] on the phone, rosy-cheeked, healthy, beautiful."¹⁸ She is talking to an unknown man on the phone about playing tennis. The article asks: "[o]nce again she is an active, well-informed and attractive young woman, enjoying to the hilt her new found freedom from the kitchen. The question is now: Is Cynthia too free? And who is her tennis partner?"¹⁹ Freedom for women was seen as a dangerous thing, yet no one was concerned about men having too much free time. Unfortunately, many women of the older generation never found this freedom. It was their daughters instead who would fight for a different lifestyle for themselves and push for new gender roles for women in society.

The life of the harried and unhappy housewife was the lifestyle the younger generation of women was able to see and did not want to repeat. The daughters of the fifties began to fight for a different life for themselves than their mothers' in terms of gender roles, sex, and sexuality, creating a generation gap by defying the gender and sex values of their parents and creating their own. "The female generation gap brought different issues to the surface, requiring different answers. These young women had long sensed that 'underneath the busy dailyness of [our mothers'] lives, there was a deep and stagnant well of frustration and sorrow.'²⁰ Surprisingly, the mothers agreed. In a Gallup poll from 1962, "only 10 percent of mothers hoped their daughters would follow the pattern of their lives."²¹ Yet they confused this message with also wanting a secure future for their daughters which included a man and a household.²² Trying to create a new world for themselves in the midst of this confusion, the younger generation in the 1960s involved themselves in new movements aimed at breaking down the old gender and sexual values society held for both men and women. The FDA's approval of the birth control pill in 1960 changed societal and cultural attitudes on sex and sexuality and had a hand in shaping these new attitudes in the 1960s and onwards, helping to create a women's movement and a sexual liberation movement for both men and women. New publications such as *Playboy* magazine and Helen Gurley Brown's *Sex and the Single Girl* helped transform society's views in the 1960s on the sexuality of both men and women and created a more open atmosphere of sexual freedom.²³ Even in the early 1960s, calls for women's equality in the workplace were being heard from John F. Kennedy.²⁴ The times were indeed changing, and 1966 and 1967 were years that were directly affected by those changes. The *Ladies' Home Journal* now had to find a way to balance the needs of their older readers while trying to appeal to the younger generation in a culturally changing world. This was not an easy task, which shows why the values of the older generation continued to show in the magazine, while overlap began to occur to include newer values that pertained to the times and appealed to a new generation of magazine consumers.

An excellent example of this is the magazine's inclusion of an article called "The Last of the Suffragettes." This article addresses the changing values between old and new, by showing competing desires of a woman and her boss in the workplace. Miss Sylvia Conway works alongside a deplorable man named Mr. Foster, whose love for alcohol and tobacco shows up in the workplace and all over his office. Ever a good employee, Miss Conway goes to clean his office before she leaves for home, and finds a piece of paper that shows Mr. Foster is paid more than she is, even though Sylvia has been there longer and is a superior employee. She is enraged at Mr. Pike, her boss, who she has always regarded as a good, fair man. This part of the story relates directly to real-world issues of women's lack of equality to men, especially in the workplace and when it came to pay. The words Sylvia hears next in

her head probably reflects many real world examples of women to their daughters when she states that "...she was haunted by a voice that was not her own... her late mother's words... 'It's a man's world dear... One law for them and another for us... It's a man's world and we've got to accept it.'"²⁵ Sylvia is almost persuaded by her mother's words, but in step with the new values of the younger generation, she decides to fight the inequality rather than just deal with it. She remains angry at Mr. Pike for the rest of the story, which both confuses the unaware man and oddly makes him suddenly see her as more than a friend. In the days following, Mr. Pike "nerv[es] himself to make a declaration [of his love]," while Miss Conway "steel[s] herself to raise the question of her salary."²⁶

At the end of the story, Mr. Pike asks Miss Conway to marry him by stating "I want you beside me to share my joys and burdens too. I need a partner..." Sylvia doesn't let him finish, thinking he has asked her to become partner in the company, reflecting some of the new opportunities for women outside the home and changing gender roles and social values in the 1960s. Mr. Pike is left thinking he has found himself a bride, imagining "...Sylvia, mother of a little Pike, heir to the business... She would be a severe loss to the firm, but no doubt he could train Foster to take her place."²⁷ His thinking reflects the values and gender roles of the older generation which valued domesticity and separate spheres for women and men. The story is ironic, but the author also wanted to address the confusion society was feeling at the time from the complex web of old and new gender roles and family values, and the upheaval of older societal norms that were occurring in the 1960s.

Sometimes, this overlap appeared in the advertisements of the magazines. The influence of the 1960s was subtle as not to alarm the older generation who still held on to older values, but the ads also were able to appeal to the changing needs of the woman and the younger generation. This change could be as subtle as using younger women in the ads that appeared in the magazine.²⁸ It could also appear cushioned in the older values of sex and sexuality and the gender roles of the post-war era. A Buick car advertisement that appeared in the October 1967 edition of *Ladies' Home Journal* is a great example of the overlap that began to take place in the ads of the magazine. The ad shows a domestic scene of a woman in front of a house and the Buick with flowers in her hands. It seems to play on the older gender stereotypes of the woman as the caretaker of the home, but the ad also shows changing roles for women that take them out of the home and gives them empowerment. Cars had always been part of the man's world, but this ad is important because it shows that the women's world was starting to embrace symbols of freedom and empowerment like the car, which shows changing roles for women and new opportunities for them as well. The ad states "We think it's about time that car-makers start talking the language of women."²⁹ Instead of emphasizing parts of a car that might appeal to men, carmakers made the car with women in mind and took into account what they assumed women would desire in a car, which included making the car lower and the doors wider to make parking and getting in and out more "graceful" for the woman, and also emphasizing the safety standards of the vehicle.³⁰ Something like being able to get in and out of a car gracefully had never been a concern of car makers before, and directly applied to the gender expectations of society for women. Women's roles were starting to move to outside the home and their opportunities were growing in the 1960s, and this car advertisement directly relates to this more mobile and changing world of women while also seeming to keep in line with accepted domestic values of women near the home.

Go back in time five years before 1966, and you see much of the same. There is even more persistence of the old gender values that made up the society of the 1950s. Many of the overlapping values that are visible in 1966-67 were still finding their way into society in the years before, and the change that we can see happening was slow to reach the pages of the magazine. Jump ahead in time five years after 1966-67, and you see a greater amount of articles and advertisements that cater to the new kind of woman, the woman with more opportunities in and out of the home, the more sexually free and empowered woman.³¹ There is still overlap, yet it is not as strong as it was in 1966-67. This is probably because of the many changes that occurred, especially in 1968 and also in the years after that, which created new cultural norms that were finding their way into the pages of the magazine more easily.

Overall, the *Ladies' Home Journal* of 1966 and 1967 shows a complex and changing world of sexuality, sex, and gender roles that were leading to a new cultural norm. The changes that were made in this decade would lead to sexual liberation, a women's movement, and new opportunities for women that would continue to grow in the next few decades. However, this change was slow to show in the *Ladies' Home Journal*, particularly because of its audience base and emphasis on the homemaker in its pages. As the culture changed outside the magazine, the *Ladies' Home Journal* responded slowly to meet the needs of the new generation, creating overlap of gender roles and values within its articles and advertisements. Even in 1966 and 1967, the gender roles of the the post-war era continued to influence the content of the magazine, even when the magazine took steps to include the newer gender and sex values of the younger generation. Even though it was slow to change, the *Ladies' Home Journal* would end up meeting the needs of the newest generation of readers which is evident in later editions and its continuation of being a prominent women's magazine to this day.

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Reading *The Age of Innocence* in the Age of Independence: Edith Wharton's Feminism

>>> Madison Clouse

I.

Edith Wharton's Feminism

In the three universities that I have attended over my college career, I have never been introduced to Edith Wharton in a traditional survey course as a Literary Studies major.¹ When I talk to my fellow English majors about her, most have never heard of her or if they have, have never read her even though she is canonical. When D. Appleton and Company published *The Age of Innocence* as a novel in 1920, Wharton's reputation had already been solidified in the minds of the American people with previously successful novels such as *The House of Mirth* and *The Custom of the Country*. However, because she was a female author, it was difficult for critics and the American public to give her the respect she deserved. She was and continues to be consistently associated with her friend, "the master" Henry James, some even comparing her greatest novel *The Age of Innocence* to James' *The Portrait of a Lady* because the names of the main characters are similar. Wharton's collection of work, spanning novels, novellas, non-fiction and translations in the last four decades of her life, speaks to her talent. But her status as a wealthy and privileged white woman led to judgment: critics still tend to see Wharton as highly focused on the high society, privileged world she grew up in and thus shallow and lacking in comparison to James. As Helen Killoran writes,

During Edith Wharton's lifetime, critics grudgingly admired her craftsmanship, but backhandedly referred to it as too clever and too artificial....In an attempt to explain the mystery of such artificially clever fiction, they created a myth that imagined her seated at the feet of the man who became known as 'The Master,' Henry James....Wharton absorbed [from him] whatever skill and wisdom it takes to become an author. How else could a woman write so well? Women can only imitate greatness (Killoran 1).

Killoran explains that Wharton could not escape from her friend James' shadow. Thus, at a time when there were very few female writers, Wharton's talent was further diminished. She constantly lived within a constricting world for women in the elite class, leading to people reading her work in a similarly constricted way.

The Age of Innocence was awarded the Pulitzer Prize for fiction in 1921, but the circumstances surrounding it made it difficult for Wharton to celebrate the award. The committee that awarded the prize to Wharton had decided at the last minute to give it to her instead of Sinclair Lewis.² In a letter to Lewis after the fact, Wharton writes, "when I discovered that I was being rewarded... for uplifting American morals, I confess I *did* despair. Subsequently, when I found the prize should really have been yours, but was withdrawn

because your book... had 'offended a number of prominent persons in the Middle West,' disgust was added to despair," (Wharton, "Letter" 226). The award horrified Wharton because the novel had not been written to celebrate the Gilded Age, but to critique it, not to uphold American morals and social standards, but to criticize them. Wharton's motivation to write the novel was far from celebratory, as she was driven to write the novel following her experience during World War I, when she lived in France and worked in many war relief efforts. Wharton herself had been on the front lines in France and her next work took place in a time period that she knew well, her childhood. Wharton grew up in the Gilded Age, and wrote *The Age of Innocence* to challenge the innocence of America after the war.

Edith Wharton was born Edith Newbold Jones to the Jones family in New York City in 1862, during the Civil War. Her grandmother was from the wealthy Jones family from which the phrase "keeping up with the Joneses" supposedly comes. Wharton grew up during the Gilded Age, which lasted from the 1870s until 1900.³ Edith Jones married Edward Wharton in 1885, who also came from a respectable family but who struggled with depression for most of their marriage, leading Wharton to begin an affair with Morton Fullerton, a journalist for *The Times* in 1908 (Lee 309). She eventually divorced Edward in France in 1913, which was very rare for a woman of her standing in that time; divorce had been legal for only three decades (Lee 400). Wharton did not publish her first novel until well into her marriage, when she was forty years old. Though she began writing as a child, her mother had forbade her to read novels because she would spend hours in her father's library trying to further educate herself (Lee 31). Edith's disdain for her situation led her to defy her mother and continue to read, even though "the family's theory was that education should not fatigue the brain: concentration was as frowned upon as emotion. But the young [Wharton] read widely in the books available to her" (French 26). Although Wharton continued to read despite her mother's wishes, she followed one of her mother's rules, and did not read anything but the classics until the day she got married, meaning her career in fiction was delayed until 1902 (Lee 31). Her fiction began to change during her time in Europe, and it was most greatly affected by the first World War when Wharton was living in Paris. The novel did not reflect the violence in the war, but rather the violence in her generation's innocence.

In her novels, Wharton critiques the world she grew up in, that of the elite and exclusive class. However, not all of her fiction focuses on the wealthy. *Ethan Frome*, for example, focuses on an impoverished farmer, trapped in his misery, and the "The Bunner Sisters," a short story, focuses on two unmarried, aging sisters, who cannot move out of poverty. Her other famous novels, *The Custom of the Country* and *The House of Mirth*, focus on women navigating through and within New York society. This theme continues into *The Age of Innocence*, but her World War I experience changed her approach to depicting women in this world. Wharton's earlier works were not as focused on the role of women, or at least did not challenge and emphasize them the way that *The Age of Innocence* does. After 1911, when Wharton moved to Europe, her new experiences began to change her fiction. During the war, Wharton was living in Paris, and instead of running from the danger, she became extremely active in war relief efforts. She also wrote propaganda to try to get the United States to join the war (Tylee 328). Tylee writes that "while young woman nursed at the battlefield... middle-aged women like Wharton came into their own, using their administrative and organizational skills to deal with the wounded refugees" (337).⁴ Wharton's experience changed her writing from realism to critique, and this change can be seen in her Pulitzer prize winning novel, *The Age of Innocence*.

Wharton's involvement with the Great War, then, greatly influenced her approach to female characters, culminating in *The Age of Innocence*, where Wharton gives her female characters more power and agency in their decisions. Claire M. Tylee explores how Wharton's war experience changed her narrative in "Imagining Women at War: Feminist Strategies in Edith Wharton's War Writing." Tylee writes, "A gradual change in narrative method" occurred in Wharton's work after the war, with her experience leading to a "different emphasis on the power of the gaze in society itself" (331). Witnessing the tragedy of the war and the strength of women who rose to the occasion, Wharton saw women's influence and thus better understood how society had restricted them.

We see this narrative shift in *The Age of Innocence*, in which Newland Archer, a promising and wealthy young lawyer in New York City during the Gilded Age, is engaged to be married to May Welland, a woman of similar privilege. Both May and Newland come from well-established families. The engagement becomes strained when May's cousin, the Countess Ellen Olenska, arrives from Poland, escaping her Polish husband. Ellen's arrival turns Newland's world upside down, and though Newland and Ellen never consummate their love, their feelings are explicit. Once Ellen is part of his life, Newland begins questioning the restrictive roles that women are forced into. Ellen leaves New York, and Newland eventually marries May, but even after the wedding, he attempts to run off with Ellen (who returns because of her grandmother) one more time. Their affair is thwarted by May, who manipulates Ellen by telling her about her pregnancy. Ellen then leaves Newland for good and returns to Europe. May admits to Newland that she shared the news with Ellen, and Newland realizes that May wanted to drive Ellen and Newland apart. Wharton then skips forward, passing over the birth of all three of Newland and May's children and revealing that May died during the birth of the third. At the end of the novel, Newland reflects on how society has changed, travels to Paris with his son, and turns down the chance to see Ellen once more. Through this simple plot and these characters, Wharton exposes the wealthy Old New York society she grew up in. Wharton's greatest novel, *The Age of Innocence*, should be read as a feminist text in which Wharton criticizes how the New York upper class restricted women.

II.

Feminist Critique in *The Age of Innocence*

Wharton's feminism becomes clearer in *The Age of Innocence* than it had been in her previous novels, *The House of Mirth* and *The Custom of the Country*. Tylee notes Marilyn French's point, for example, that although "Wharton did not associate herself with the feminist movement of her time, yet the feminist concerns of that movement appear in her work" (338). As already mentioned, after World War I, Wharton's realism evolves into social critique, with *The Age of Innocence* displaying Wharton's view of her society, and especially the role of women in the Gilded Age. Through the three main female characters, Countess Ellen Olenska, her cousin, May Welland, and their grandmother, Mrs. Manson Mingott, Wharton displays the limited number of choices aristocratic women had at the time and criticizes the society that did not afford them freedom. The narration of the novel slips between the perspective of Newland Archer, May's fiancé, and a limited omniscient narrator. Newland's perspective represents the patriarchy in the novel, while the limited omniscient narrator gives insight into every character. The limited omniscient narrator comments on Newland as well, allowing the reader to better understand his actions. Through these two

perspectives, the reader witnesses both how the old New York society man perceives his woman and how Ellen's presence both influences and disrupts that man's world. In the novel, although their society does not give the women many choices, Wharton does, not always forcing them to end up in the "right" place if they do not make the correct judgment in society's view. May chooses according to social norms and relies on Ellen's cooperation, while Ellen chooses her family's happiness over her own. Newland's influence on these two women dictates their paths, but May and Ellen eventually decide for themselves how to proceed. May and Ellen represent what it means to be both inside an exclusive society, making choices based on what the patriarchy allows, and on the outside, constricted by the choices one cannot make. Wharton uses the perspective of Newland Archer, a privileged man, to show how the patriarchy forces wealthy women into specific roles. She critiques those patriarchal roles through her description of the females' appearance, portrayal of their characters, use of Newland's narration, and emphasis on the theme of innocence.

When Wharton first introduces the three women, she uses their appearance to dictate their position in old New York. These introductions take place at the Opera, the main social gathering space for the upper class. As Wharton puts in the novel, "The world of fashion was still content to reassemble every winter in the shabby red and gold boxes of the sociable old Academy. Conservatives cherished it for being small and inconvenient, and thus keeping out the 'new people' whom New York was beginning to dread" (3). The Opera is the place to be seen, where gossip is shared and the old New York rules are established. Everyone attends these events to be kept in the loop of new events and rumors. The only person who *cannot* attend is Mrs. Manson Mingott, the matriarch of the Mingott family and the grandmother of May and Ellen. Mingott cannot attend because she is extremely overweight; her physical state condemns her to stay behind. Her societal presence, however, is not forgotten, as her children and granddaughters represent her. Even though Mrs. Mingott is not physically present, Wharton introduces her in this scene to show her looming status as matriarch. Wharton spends time describing Mingott's appearance, detailing "the immense accretion of flesh which has descended on her in middle life like a flood of lava on a doomed city" as well as "a flight of smooth double chins [leading] down to the dizzy depths of a still-snowy bosom" (18). By describing Mingott's body much more thoroughly than she does any other character's, Wharton emphasizes Mingott's differences from everyone else. Her "monstrous obesity" contributes to her reputation because it forces her to stay home during social events and has even made her change how she lives; Wharton writes that, "the burden of [Mingott's] flesh had long since made it impossible for her to go up and down stairs....[S]he had made her reception rooms upstairs and established herself (in flagrant violation of all the New York proprieties) on the ground floor of her house" (19). Her home does not look the way New York social customs declare it should. Her odd home directly results from her physical appearance, and it challenges the rules, forcing those who do follow those rules to accommodate her. Mingott can make others bend to her because of her standing as the matriarch of a powerful family and because her granddaughters can represent her out in society.

Wharton uses May's and Ellen's appearance to create a binary of the two roles that women were expected to fill. May is innocent and untouched, while Ellen is dark and seductive. Wharton describes May as dressed in all white and depicts her as a harmless flower watching the opera. From the men's club opera box, Newland watches May in her grandmother's box, where he sees "a young girl in white with eyes ecstatically fixed on

the stagelovers" (Wharton 5). In contrast, Wharton introduces Ellen in a shocking manner, foreshadowing her character's effect on old New York. She wears a "dark blue velvet gown rather theatrically caught up under her bosom" unlike the acceptable style that May is wearing and her entrance into the Mingott box causes alarm in the men's club box (7). Lawrence Lefferts, the society expert on "form" exclaims "my god!" at her appearance (7). By occupying this social space, where rules are established and enforced, in apparel that differs so much from what the other proper women are wearing, Ellen disrupts the rules of appearance and social conduct. Wharton makes the contrast in dress between May and Ellen striking, with May's all white ensemble, with flowers in hand, starkly different from Ellen's dark velvet gown. The distinction between the two women represents Newland's choices throughout the text. As Margaret Jay Jessee explains, "The Old New York dictates of fashion produce the binary code in which women are fair innocents or dark temptresses in the novel" (44). Ellen represents the unknown path for Newland, while marrying May follows the rules society has set for him. The limited omniscient narrator also describes Ellen, "the wearer of this unusual dress," as unaware of her display, noting she "seemed quite unconscious of the attention it was attracting" (7). Ellen does not actively challenge these social customs, in other words, because she is unaware that they exist. She dresses how she has learned to dress growing up in Europe. From her entrance onward, Ellen is unconscious of how even small decisions, like her choice of dress, isolate her from the appropriate ladies of the time. As Carol J. Singley points out, "'excitement,' together with 'the unusual' and 'the unpleasant,' are not terms with which ladies of the mid-1870s ought to be associated" (53). Her choice to wear European fashions not only goes against custom, but can influence the "proper" young woman negatively. Wharton has Newland think, "The way her dress (which had no tucker) sloped away from her thin shoulders shocked and troubled him. He hated to think of May's being exposed to the influence of a young woman so careless of the dictates of taste" (Wharton 11). May, who dresses the way society is accustomed to, is too innocent to be subjected to Ellen, the experienced European who breaks social customs. But Ellen's clothing and hairstyle represent her uniqueness and her ability to stay true to herself even as she exists in a world where following the rules is key.

Thus, Ellen's character represents a terrifying idea for "old" New York in which women are becoming more independent and will one day not follow the customs set by society. She does not dress according to Newland's patriarchal custom. Her choice of dress continually shocks and surprises him, particularly when he visits her in her home. She receives him "heedless of tradition...in a long robe of red velvet bordered about the chin and down the front with glossy black fur," which the limited omniscient narrator describes as "perverse and provocative...the combination of a muffled throat and bare arms" (67). Ellen disregards the dress code set by her peers, as "it was usual for ladies who received in the evening to wear what were called 'simple dinner dresses'" (67). Singley effectively describes Ellen's hold on Newland, writing, "although Newland knows what he *should* be seeing, he is fascinated by the sight of a woman in a fashion, that is, by Old New York standards, both out of place and ahead of the times" (54). Wharton uses Ellen's appearance as a way to disrupt the patriarchy and make Newland aware of the changing times. Her sexuality is attractive to Newland, who has grown tired of the customs and rules he and May have been following. Thus, Ellen's appearance showcases her differences from other women, just like her grandmother's appearance does.

III.

Wharton's Fiction Today

The question remains, why should we read *The Age of Innocence*? Or more broadly, Edith Wharton in general? Especially when there are flaws within her work, such as the lack of racial and class diversity. Wharton scholars focus frequently on this flaw.⁵ Dale M. Bauer's book, *Edith Wharton's Brave New Politics*, for example, focuses on the second half of her literary career, and reveals Wharton's personal politics and shows how they permeate her work. A reader in the 21st century finds it difficult to focus on the positives of Wharton's work because of these flaws.⁶ But even with its flaws, by displaying the tightrope that wealthy, privileged white women were forced to walk in the Gilded Age, the novel stands firm as a feminist text. During the resurgence of Wharton criticism in the 1970s, McDowell writes, "at least one writer complained directly that she was not a competent social historian because her works were 'too manless' and consequently, for him, full of exaggerations and unrealities" (522). Wharton's work was often misread as such a portrait instead of as a social critique. Wharton's reputation was diminished, then, until the resurgence of her work in the 1970s, when McDowell's article was published. Contemporary readers see that Wharton is not without fault, but also can see that her attributes outweigh those flaws. Her work exposes early feminist thought outside of the suffrage movement, exposing the patriarchy and its damage done by the upper class. Wharton, an insider, comes clean about the secretive society she grew up in. She exposes and harshly criticizes the "innocence" of America, especially after the first World War. McDowell writes, "Wharton was as critical as any feminist alive of men in American society and of their privileges. Unlike most writers of her generation, who accepted the notion of male superiority, she created men who had feet of clay" (527). Her me do not challenge this notion of male superiority, but her work does not place men as the most important. Her work reveals that no social movement is without flaws, because she does not allow her characters to actively disrupt the patriarchy. Problems always occur simultaneously with achievement. Wharton shows that no one is innocent, with each generation struggling with the rules set by the previous generation.

Wharton could not write the novel from Ellen's perspective as the "other woman" because that would be too progressive. Like Ellen in New York, who could not become a complete rebel, Wharton had to skirt the line to still be successful as an author. She could not go too far and risk her work not selling. Writing *The Age of Innocence*, as Hermione Lee notes, "was a strategic professional move, reviving her reputation as the author of *The House of Mirth* after seven years without a big novel on 'old New York' themes, and at a time of high expenditure on her new houses, when she needed another best seller" (566). By writing for a living, Wharton combatted her own limited choices, and used her skill to support herself. As a result, even though we find faults within her work, Wharton deserves to be taught more frequently in academia, and not just alongside another male contemporary. Her fiction, especially *The Age of Innocence*, stands alone as feminist work in American early 20th century literature. She deserves to be given respect as a female writer instead of being constantly paired with Henry James and named his protégé, ridiculed for her lack of good looks, and demeaned for her privilege.⁷ Wharton's privilege allowed her to uncover that very restricted society, especially harm done to women.

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(Endnotes)

- 1 At Hunter College in New York City, I did take an elective course titled "Edith Wharton and Henry James: Their Literary Friendship." Here, though, I argue that Wharton should be a part of traditional survey courses and required reading for undergraduates.
- 2 Hermione Lee goes into detail about how the Pulitzer committee changed the wording of the prize, "the whole atmosphere of American life," from "whole" to "wholesome" (Lee 591). The language was changed specifically to award Wharton the prize over Lewis.
- 3 The name for the age comes from Mark Twain's satire of the wealthy in his novel *Gilded Age: A Tale of Today*. By calling it "gilded," he references the process of gilding, which covers a lesser metal with gold.
- 4 Tylee details Wharton's honors further: "she was awarded the Légion d'Honneur in 1916 for her war efforts. They included (besides her editing and writing) the administration of American Hostels for Refugees; the founding of a workroom, an employment agency, an orphanage, a free clinic and day nursery; and the establishment of various fund-raising committees, as well as tours of front-line hospital units on behalf of the Red Cross. Her visits to the trenches were recorded in letters to James and resulted in the dispatches for American Journals that were later collected and published as *Fighting France*" (337).
- 5 See Gary Totten's "'Inhospitable splendour': spectacles of consumer culture and race in Wharton's 'Summer,'" *Edith Wharton and the Politics of Race* by Jennie Ann Kassanoff, Hildegard Hoeller's "Invisible Blackness in Edith Wharton's Old New York," Stuart Hutchinson's "Sex, Race and Class in Edith Wharton," Elizabeth Ammons' "Edith Wharton and the Issue of Race" and Margaret Toth's "Race and Imperialism." All critique Wharton's lack of diversity and her own personal politics surrounding race, class and imperialism.
- 6 See "Edith Wharton's Challenge to Feminist Criticism" by Julie Olin-Ammentorp, which describes the problems with Wharton's work for modern feminists and discusses why calling Wharton's work "feminist" can be an issue.
- 7 Jonathan Franzen of *The New Yorker* writes, "Edith Newbold Jones did have one potentially redeeming disadvantage: she wasn't pretty" ("A Rooting Interest"). This focus on her appearance in the 21st century shows how Wharton is still not respected by males in her field.

The Most Frightening Criminals: A Feminist Critique of Modern Racism Through Use of Contemporary and Historical Perceptions of New Orleans Voodoo

>>> Elizabeth Casto

"In newspapers, national magazines, travel narratives, city guides, histories, folklore journals, and expositions on the 'Negro,' both slave and free, Voodoo narratives and semipublic spectacles confirmed for many whites what they presumed to be true about black savagery, feared about losing social control, and fantasized about policing hypersexualized blackness and 'imperiled' white womanhood. Read collectively and in context, these nineteenth-century Voodoo narratives expose key patterns and shifts in the discourses, logics, and instabilities of white patriarchal supremacy as whites responded to slavery, Emancipation, and the perceived dangers of black citizenship. Through their circulation and repetition, these narratives became a crucial means by which the overarching public transcripts of white patriarchal supremacy gained currency as "truth," "reality", and "history".¹ – Michelle Gordon, author of "Midnight Scenes and Orgies": Public Narratives of Voodoo in New Orleans and Nineteenth-Century Discourses of White Supremacy."

Before reading the theses of religion scholars, I had only recognizably encountered what would be a modern perception of New Orleans Voodoo in two separate settings. The first were the "Voodoo" tourist shops on Bourbon Street I visited while on summer vacation in New Orleans, all boasting authentic potions and revenge spells with white faces manning every checkout counter. The second was a local haunted attraction where I worked the following October. A fellow actor donned a "Voodoo Priest" character, upon which he coated himself in black paint, wore little but faux fur and animal-like teeth, and ran about chanting various unintelligible "oohs" and "aahs." This character did not fit the infirmity-type theme of the attraction in the least, but his portrayal continued to be well received by both incoming customers and haunt owners alike. It didn't matter the blackface, it didn't matter the inauthenticity and explicit stereotyping involved in the outfit, it didn't matter the disregard for Voodoo as a real religion with rich history, substantial communities and impactful voices. What mattered, with high-ticket sales and surprised screams of customers, was profit. Both anecdotes, both portrayals in these scenarios relied on racist perceptions about Voodoo. The first exploited Voodoo, turning it from a real religion based on communities of color and

healing, to something mystical, vengeful, and commodifiable for profit. The second linked Voodoo directly with the inevitable primitive nature and dangerousness of black bodies. Similar to what is mentioned above, I argue that three other contemporary sources, television show *American Horror Story: Coven*, film *The Skeleton Key*, and the racist vernacular “Voodoo Economics,” as used by former president George H. W. Bush, contribute to contemporary ideas about Voodoo that eerily align with 19th century pre- and post-Civil War racist politics, which involve Voodoo and its practitioners of color. Both historic and present day sources connect to damaging aspects of racism like white supremacy: coding black bodies and black female power as dangerous, furthering the system of black criminalization. Thus, I claim that such racist present day perceptions about Voodoo continue to endanger black lives and livelihoods by justifying sanctioned police brutalization and the murders of black men and women, as exemplified by Sandra Bland’s arrest and subsequent death.

The timelessness of such arguments is the real thing to be scared of. In *American Horror Story: Coven* the cultural assumptions about Voodoo are almost exclusively vengeful, and include the condemnation of widely known Voodoo priestess and figurehead Marie Laveaux—in favor of white leadership. Additionally portrayed is the dangerousness of black male bodies and black female power, and the juxtaposition of black sexuality against white innocence. Directed by Ryan Murphy, *American Horror Story* has become a notorious household name with its use of onscreen violence, sexual assault, and mass murder. Yet, season 3 —*Coven*— should be most critiqued for its racial and religious politics. Set in present-day New Orleans, the plot mainly involves two groups of women: the Coven of witches who are all named, fully developed as characters, and white- with the exception of one woman of color, Queenie, who is black. The other women of color in the show are nameless and peripherally practicing Voodoo led by a fantastical Marie Laveaux. Laveaux’s character has comparatively substantial screen time, but is connected to a plot secondary to the overarching narrative: finding the next “Supreme,” or leader of the Coven. The damaging stereotypes of Voodoo and Marie Laveaux are depictions that do more harm than good.

First, Voodoo is seen as a method of revenge for Marie Laveaux’s character, as she spends the entirety of the season scheming, unyielding in her rivalry against the Coven. She attempts to convince Queenie, whose powers are unsurprisingly that of a living Voodoo doll (she hurts herself in order to cause others pain), that her true identity is fixed within Voodoo because of her skin color and ability. Marie Laveaux is reduced to working as the manager of a local hair salon, full of nameless black characters, and later retreats to the Coven for protection after a deal with witch hunters and a Voodoo ritual both turn sour. Ultimately Laveaux sells her soul to a Voodoo deity after conjuring him in an attempt to gain more power, and ends the season condemned eternally to Hell after he turns on her. Thus Laveaux’s power and cultural capital is extremely underestimated, while the main plot full of white Coven witches is enhanced.

Ina Johanna Fandrich’s research in *The Mysterious Voodoo Queen, Marie Laveaux*, reports that aside from historic racist accounts of Voodoo, Laveaux was highly regarded in the nineteenth century around in New Orleans among communities of blacks and whites alike, and across a broad range of socioeconomic backgrounds. Such power was hers despite a connection to Voodoo, which, as a religion predominantly associated with women of color, was still considered subversive. Fandrich writes, “by giving credibility and respectability to African culture she undermined the entire slave-holding, ethnocentric, white-supremacist

system that was based on African cultural moral inferiority.”² On *American Horror Story*, Laveaux is what film theorist Monte Aza Missouri would describe as a “Black Magic Woman” character, an “insider/outsider in both the white and black communities who finds refuge and power within an African American community,”³ a character that in this case is used as a negative foil against the Coven. Her power—black power— is deemed devious, for she eventually pays the price for wielding too much. Laveaux’s ability to be subversive, diplomatic, and culturally powerful across class and race, as Fandrich claims, is minimized within the racist writing of *Coven* to the black femininity character trope of a magical, dangerous, and untrustworthy persona. In turn, this serves to distort not only the essence of Marie Laveaux, but also Voodoo, and diminish their positive contributions.

It is Voodoo in this context that, like Marie Laveaux, is dually represented in a damaging way that propels white supremacy and codes black bodies and black female power as dangerous. It is Voodoo that turns on Laveaux and condemns her to eternal suffering. Voodoo that is the root of her problems, Voodoo that is vengeful, Voodoo that involves demonic deities, Voodoo that is untrustworthy and dangerous, Voodoo that is only for black women. And the white writers of *American Horror Story* profit off of it. These modern perceptions erase Voodoo’s very real history as a religion connected to healing, intellect, and astounding political subversion: an alleviation to the suffering black communities were subject to during the pre- and post-Civil War era.⁴

An additionally perplexing depiction of Voodoo that connects to the perception of black bodies and female black power as dangerous is Queenie’s relationship with the conjured, vengeful Voodoo spirit of a former black slave. This character, who was mutilated and turned into a minotaur-like figure by his white owner, is seen throughout the season with the face of a bull and body of a muscular black man. He is what I believe to be a version of the “black beast” of which author of *“Midnight Scenes and Orgies”: Public Narratives of Voodoo in New Orleans and Nineteenth-Century Discourses of White Supremacy*, Michelle Gordon writes: “As white writers in this period advanced an evolving discourse of sexualized politics, which linked every black political, social, or economic advancement to the dangers of intimacy across the color line, white women and men of color appeared more prominently in Voodoo accounts—the latter as “suitsors,” “savages,” and “sable subjects,” typically of darkest skin and unattractive features as he exists as a racially implicit stereotype of black male brutishness.”⁵ The “black beast” character is threatening and aggressive to the security of the coven. Seen huffing and puffing outside of their plantation home with the white witches fearfully shrieking inside, he is a racial trope that reifies Gordon’s statement. But then there is Queenie. Her character recognizes something in the “beast” that unites the two of them, likely their embodied Voodoo essences. Instead of quaking in fear, Queenie approaches the “beast” and immediately begins pleasuring herself and asking him to have sex with her, which he does. Not only does this encounter sexualize both characters, but, through extension, connects their sexuality, pleasure, and blackness to animalistic bestial practices, fetishization, and savagery. Queenie’s place and power as a character becomes deeply altered, and as if her Voodoo doll abilities weren’t cliché enough, the sexual encounter with the “beast” exploits her blackness entirely. Both bodies are connected, both marked as dangerous, both connected by Voodoo and in opposition to whiteness.

Gordon claims that such hyper-sexualization of black people was a political ploy by white people of power used against the practice of Voodoo and black bodies.

The empowerment of whites occurred in conjuncture with disempowering the black communities and their efforts towards citizenship and voting rights.⁶ Links in this cultural context were still drawn between black wildness and Voodoo, and whites often used that narrative as justification for systematic disempowerment and forceful violence against people of color.⁷ Ironically, the minotaur is shot by Fiona, current white Supreme of the coven, shortly after the “beast’s” and Queenie’s sexual encounter. Queenie portrays black sexuality and black female power that gets likened to wildness and Voodoo. She thus foils the white witches who, in contrast, gain normality with their non-animal-related heterosexual love and sex. It is no surprise that it is not Queenie who is later unveiled as the next “Supreme.”

The film *The Skeleton Key* represents Voodoo as once more a vengeful practice that is unruly and threatening to white female virtuosity, and too, marks black bodies and black female power as dangerous. Debuting in 2005, Ian Softley’s film *The Skeleton Key* has a plot that hinges on what happens when good intentioned Caroline, a white woman studying to be a nurse, is catapulted into a world of magical origin connected to Voodoo.

After responding to a “help wanted” advertisement, Caroline leaves central New Orleans for its back wooded outskirts, to take care of a plantation’s ailing owners and live among things that go bump in the night. The climax of the film occurs when, after being exposed to various “aspects” of Voodoo and denying its existence, Caroline finally believes. Voodoo once more is represented as evil and endangering to her white virtuosity. Once this epiphany is experienced, Caroline is no longer a sweet and innocent white woman: her body is taken over by the vengeful spirit of a black Voodoo Priestess who, after being caught teaching a possession spell to children, was lynched by a mob of white slave owners. As the Voodoo Priestess spirit gazes at herself in the mirror, she sees Caroline’s white body and snidely remarks, “I wish I had gotten a black one this time.”⁸

Voodoo, here, ultimately plays the role of seducer, and uses Caroline’s white body as a vehicle to which a black vengeful spirit has laid claim. This film serves as an example of the ways in which a Voodoo of various forms is interpreted within the horror genre. Like *American Horror Story*, the *Skeleton Key* is fear mongering, its plot central to the primitivization of black bodies and black culture, and exploitative of Voodoo culture by depicting mystically exotic forces that render the bodies of black women, and others practicing Voodoo, as dangerous, and those affected by Voodoo—white bodies—as victims. Ian Softley, a white man, like the creators of *American Horror Story*, profits in return.

Such tropes of Voodoo are more explicitly linked to black criminalization through the Bush administration’s political concept of “Voodoo Economics.” In the 1980 Republican Presidential Primaries, candidate George Bush Sr. notoriously belittled his opposition by calling Ronald Reagan’s proposed economic policy “Voodoo Economics.”⁹ Bush used this term to imply that Voodoo’s imagined illegitimacy as a practice, religion, and cultural viewpoint were as untrustworthy and ill-proven as Regan’s supply-side reforms that were intended to reinvigorate the US economy.¹⁰ Bush’s remark was irresponsible, and Voodoo’s deep connection with black history and its continual association with black culture cannot be overlooked in this scenario. In fact, because Regan’s economic legacy implemented tax cuts for the wealthy, an increase in military spending, was responsible for the growing gap between the rich and poor, and created an unprecedented increase in the national overall deficit,¹¹ Bush’s reasoning implies criminality. Through the invocation of Voodoo, it conflates Reagan’s unethical economic policies with a criminality that is explicitly black.

These racist remarks surrounding Voodoo have their roots in nineteenth century politics of white supremacy that aid black criminalization and even further, black female power. This connection is exemplified in what Fandrich has called the “voodoo arrests,” an epidemic that demonstrates the ways in which Voodoo was directly connected to a form of black criminalization that was explicitly female dominated. More particularly, the arrests contributed to the demonization of black female power. During this time, police raided and arrested those suspected as Voodoo practitioners.¹² All arrested were women, the majority of whom were free women of color, which is representative, demographically speaking, of the majority of those participating in Voodoo in New Orleans during this time. It is noted that many white woman were also arrested, and in smaller numbers, acted as additions to networks of “African sisterhoods,”¹³ who were active in protesting such restraints to their religious rights. Fandrich relays accounts of an incident in which nearly four hundred women assembled in front of a court building to protest the most recent arrest, proving that “Voodoo was not just the obscure practice of some isolated bizarre characters but had widespread support among primarily women of color from all walks of life and many different ethnic groups, Americans and Creoles.”¹⁴

Fandrich makes the case that Voodoo developed on its own, indigenous to America, around the same time that similar Vodou was founded in Haiti. Vodou rituals were at the center of the Haitian uprising against French colonials in the late 1700s. She states, “Needless to say, this event sent shock waves throughout the slaveholding nations of the New World, and the term ‘Voodoo’ has been associated with evil witchcraft ever since;”¹⁵ Voodoo thus is criminalized for its subversion, for its association with rebellion, and for its use as a vehicle through which black communities sought to lead more fulfilling lives, and were punished for wanting to do so. Fandrich goes on to say that, in fact, it was not Voodoo itself that posed a threat to the order of New Orleans, but the connection it had to the Haitian Revolutionary War and Voodoo’s highlighted role as a causation for that rebellion. Because of such, Voodoo was a threat to the entirety of the slaveholding system in the South during the Pre- and Post-Civil War Era.¹⁶ Specifically in New Orleans, Voodoo was feminized because the majority of practitioners were women of color, and in evidence of the Voodoo Arrests, dually linked to criminalization and the white supremacist fear of black female power. Further, since all of the arrests were women, Voodoo in this sense was also a threat to patriarchy, and in the instance of women of color, patriarchal white supremacy.

It is with the above source that I draw parallels to the contemporary “Black Lives Matter” movement and the reasons for Sandra Bland’s arrest. This movement was founded by black women as a community driven, activism-based response to the murders of numerous black individuals at the hands of white police officers, and a systematically blatant disregard for the justice of black bodies, lives, black communities, and black humanity. “Black Lives Matter” is reacting to a contemporary scenario that I argue parallels the Voodoo Arrests: black criminalization. I use such principles of cause for mitigation as written by Fandrich, to concludes that “Black Lives Matter” is not reacting to isolated occurrences, but calling attention to broader issues of systemic racism that are truly harming black livelihoods. The criminalization of black bodies today intersects with racist interpretations of Voodoo and the reason for Voodoo’s criminalization: the coding of black bodies as rebellious, dangerous, and incapable of rational thought, and threatening to a white supremacist society. Blogger Massound Hayoun writes, “The Big Easy doesn’t have a #BlackLivesMatter movement like in

many other parts of the country, even if Louisiana's highest incarceration rates in the nation disproportionately affect black males."¹⁷

The arrest and later death of Sandra Bland sparked controversy when political activists began speculating on the grounds by which she was arrested. Blogger Lurie Daniel Favors of *Afro State of Mind* claims that Sandra was arrested simply for being a black woman whose body was interpreted by a white police officer as being unruly, dangerous, and unjustifiably angry, not unlike the mainstream representation of Voodoo and its connection to black dangerousness, black female power, and black criminalization. As noted in the dash cam footage of the arrest, Favors writes that Sandra was not acting in an unruly manner at all, that it was her blackness, her embodiment of black power and black "tone," that posed as justification for arrest. She states,

"Her 'Tone' tells us a few things: 1) she's irritated by getting a ticket (no surprise there—she said as much); and 2) she's refusing to put on her White Girl Voice and Behavior. This is what really pissed that racist cop off. Sandra did not use her Yassa Massa Voice. This is why media outlets keep saying she was combative when she wasn't. She didn't squeeze her vibrant uncontainable Blackness into the restricted form of appropriate Blackness that makes White people feel comfortable."¹⁸

Gordon speaks of the necessity of Voodoo interpretations to frame both white livelihoods and black livelihoods as opposite, for the value of one cannot exist without the devaluation of the other. In this sense, white women were seen as virtuous and pure, where as women of color associated with Voodoo were seen as primitive and barbaric.¹⁹ Sandra Bland's arrest sows eerily similar thematic seeds. She too, was coded in the same way that contemporary culture thinks of Voodoo—threatening to white supremacy, threatening on the basis of racist notions of embodying unruliness. She too, was arrested upon similar grounds by which the Voodoo Arrests were justified—black criminalization and fear of black female power. Sandra Bland was later found dead in her cell, and the debate as to whether or not her death was a murder or suicide continues. Her white arresters, unscathed. At least they didn't get a raise.

Carolyn Morrow Long, writer of "Perceptions of New Orleans Voodoo: Sin, Fraud, Entertainment, and Religion," has a thesis that historically tracks the perceptions of Voodoo, claiming that it was predominately seen as sinful and threatening during the nineteenth century, comparable to fraud and criminality. Yet by the twentieth century, enjoyed as entertainment. She ends her analysis by saying that despite the people, practices, and systematic institutions that still work to commodify and exploit Voodoo, it is now getting recognition as being a legitimate religion—for white people. Massound Hayoun writes, "Some say that after centuries of... literal demonization by Hollywood and being virtually outlawed in the South under codes, Voodoo may have become a lot more attractive to white spiritual seekers than to their black counterparts."²⁰

Public works such as *American Horror Story: Coven*, *The Skeleton Key*, and the political term "Voodoo Economics" align with racist historic interpretations of Voodoo, and play a part in how it is contemporarily perceived, as well as how black bodies and black female power are also contemporarily perceived. Hayoun continues with a quote from Fandrich herself, "If you're black and you've fought so hard not to be identified with barbarism, why would you say, yes, [I practice Voodoo]," which supports my theory that racist historic perceptions of Voodoo are alive and well today. The white faces I saw behind the counters of the tourist

"Voodoo" shops on Bourbon street, as well as that of my fellow haunt actor, do not have to worry about such racial implications—therefore they are the ones who get to participate in the association with Voodoo, whether legitimate or not, and profit off of Voodoo and black culture. But what about those who have no choice but to bear the stigma? Recognizing "Black Lives Matter" and Sandra Bland, the options are terrifying.

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Textual Chemistry: Why Texting Is Not the End of the English Language as We Know It

>>> Alina Carpenter

It is estimated that the first English utterance occurred sometime in the thirteenth century. Having faced numerous tribulations since its first articulation some seven hundred years ago, the English most speakers know today is drastically different from the English spoken in the thirteenth century. Although it has evolved, English is still the same language, but the Middle English that Chaucer used to write his stories is clearly different from the words written by Jane Austen later in the early nineteenth century, and the English of Shakespeare's time is different than the writing of Joseph Conrad and so forth. In other words, it is unrealistic to expect English, or any language for that matter, to remain stagnant. German philosopher Wilhelm von Humboldt said: "There can never be a moment of true standstill in language, just as little as in the ceaseless flaming thought of men. By nature it is a continuous process of development" (qtd. in Aitchison 3). Language is a tool that speakers mold to fit their social and cultural needs—two things that also don't remain the same. In the case of texting and social media, where truncated words are not only the norm, but actually expected of users, the alteration to words and phrases causes social media to appear to be detrimental to the English language rather than a cause of change. This essay asserts that this is simply not the case.

The fear that language is deteriorating right before our very eyes is nothing new. In fact, this anxiety over the loss of language began long before the introduction of mobile phones and social media. Linguist John McWhorter noted in his TED talk "Txting is killing language. JK" that the contempt people have had for the younger generation's use of language can be traced to 63 AD. One grammarian of this time period laments: "The masses barely use anything but the nominative and the accusative...it's gotten to the point that the student of Latin is writing in what is to them an artificial language, and it is an effort for him to recite in it decently" (McWhorter TED talk). Surely, the failure that this particular person saw in students to "recite Latin decently" was not due to texting or social media. Fast forward over a thousand years later, and the disapproval for the younger generation's knowledge of their language (or apparent lack thereof) hasn't faded, even at prestigious Ivy League institutions. Charles Eliot, Harvard's president in 1871, was appalled at the student body's poor writing skills, saying, "Bad spelling, incorrectness as well as inelegance of expression in writing, ignorance of the simplest rules of punctuation, and almost entire want of familiarity with English literature, are far from rare among young men of eighteen otherwise well prepared for college studies" (McWhorter TED talk). The disapproval about a younger generation's English and writing skills appears to be timeless—and yet, there are

approximately half a billion English speakers today (Aitchison 7). Aitchison points out that people have a tendency to believe that any change to language is decay rather than progress. “Every generation inevitably believes that the clothes, manners and speech of the following one have deteriorated” (7). But she also points out that the panic felt over the loss of the English language took a true toll in the 1700s, leaving behind some residual characteristics and grammar rules that are still seen today. Aitchison says that these “expressions of disgust about language, and proposals for remedying the situation, were at their height in the eighteenth century. Such widespread linguistic fervor has never been paralleled” (9). Aitchison says that there are two reasons for the disgust people felt towards contemporary usage of their language, the first being that people at this time had an affinity for Latin, and the second being the influence of the upper class.

Latin had always been associated with the church and European scholarship. As Aitchison notes, “It was widely regarded as the most perfect of languages— Ben Jonson speaks of it as ‘queen of tongues’ — and great emphasis was placed on learning to write it ‘correctly’, that is, in accordance with the usage of the great classical authors such as Cicero” (9). As a result, Latin was used as a tool after which the structure of other languages was modeled. Aitchison said that this adoration for Latin affected the outlook people had on their own languages in three different ways:

First, because of the emphasis on replicating the Latin of the ‘best authors’, people felt that there ought to be a fixed ‘correct’ form for any language, including English. Secondly, because Latin was primarily written and read, it led to the belief that the written language was in some sense superior to the spoken. Thirdly, even though our language is by no means a direct descendant of Latin, more like a great niece or nephew, English was viewed by many as having slipped from the classical purity of Latin by losing its endings (9).

This preference for the written word over the spoken, coupled with the loss of word endings was what caused people to be predisposed to the belief that English was perpetually on the brink of decline. No language could ever be as perfect as Latin, the coveted language of scholars. It would seem as though English was always doomed to be the central cause of complaints by its speakers. That the frequency of condemning English as being on the path to decline is a phenomenon discussed by James and Lesley Milroy in their book, *Authority in Language: Investigating Standard English*, a phenomenon that the Milroys refer to as the “complaint tradition.” They write, “Behind such attitudes one can sense the view that since the language is believed to be always on a downhill path, it is up to experts (such as dictionary-makers) to arrest and reverse the decline. [...] Readers will have seen letters to the newspapers complaining about particular usages, and we shall comment later on the ‘complaint tradition’ in English,” (qtd. In “Prescription and Standardisation” 4). Having been deemed the “queen of tongues,” Latin made it difficult for English to compete. But along with this high standard came rules enforced on speakers through strong upper class influence.

The two driving forces behind the upper class influence on the standardization of English were Samuel Johnson and Robert Lowth—Lowth was the bishop of London at the time, while Johnson hailed from a more modest background. Because the written language that everyone in the eighteenth century preferred seemed to have a particular form,

people wanted someone to tell them what exactly the rules were (Aitchison 10). Samuel Johnson took on this task and wrote *A Dictionary of the English Language*. But, Aitchison points out, Johnson had “an illogical reverence for his social betters,” and the basis for the rules that Johnson wrote was the way his middle and upper class contemporaries spoke (10). Even though Johnson was not a part of the upper class himself, he still honored the way people in that class spoke and tried to make their way of speaking *everyone’s* way of speaking. Aitchison points out that when Johnson said he had “‘laboured to refine our language to grammatical purity, and to clear it from colloquial barbarisms, licentious idioms, and irregular combinations,’ he meant that he had in many instances pronounced against the spoken language of the lower classes, and in favour of the spoken and written forms of groups with social prestige. He asserted, therefore, that there were standards of correctness which should be adhered to, implying that these were already in use among certain social classes, and ought to be acquired by others” (Aitchison 10). Robert Lowth, whom Aitchison says had “fixed and eccentric opinions about language,” made his contributions to the rules of the English language in 1762, when he wrote *A Short Introduction to English Grammar* (10). Aitchison calls Lowth’s book “grammar bespattered with pompous notes in which he deplores the lamentable English of great writers. He set out to put matters right by laying down ‘rules’, which were often based on currently fashionable or even personal stylistic preferences” (11). Even though the “rules” written in Lowth’s book were actually just his own opinions on what he thought language should sound like, his ideas underlie many rules still that are adhered to today. For instance, one widely known rule that most writers follow is to avoid placing prepositions at the ends of sentences. Lowth believed that sentences somehow sounded better when they didn’t end with prepositions: “the placing of the Preposition before the Relative is more graceful, as well as more perspicuous; and agrees much better with the solemn and elevated style” (11). Sentences ending with prepositions weren’t the only thing Lowth attacked either—double negatives, and the use of the pronoun “I” (as in “wiser than I” rather than “wiser than me”) were all condemned by Lowth, and are still rules considered fundamental to proper grammar by English speakers today (11).

This adoration of the written word, along with a desire for standardization, has spilled over into the technological era and fueled a hatred for the short-handed writing style associated with texting and social media. What pedants need to learn to do is differentiate between speech and writing. While texting and social media do have written words, they are a form of speech nonetheless. The source of agony that most people feel when seeing the text in social media is inattention to spelling, grammar and/or punctuation. However, McWhorter points out in his lecture that although things may be misspelled in a text or on social media, that does not merit concern for the well-being of the English language. “Once you have things in your pocket that can receive that message, then you have the conditions that allow that we can write like we speak. And that’s where texting comes in. And so, texting is very loose in its structure. No one thinks about capital letters or punctuation when one texts, but then again, do you think about those things when you talk? No, and so therefore why would you when you were texting?” (McWhorter). McWhorter goes on to say that texting allows for fast communication because people don’t have to wait long periods of time for a response, nor do they have to spend long periods of time writing one. So instead of trying to write out something grammatically correct and formal, people simply write the way they would speak. Milroy and Milroy also talk about this distinction between communication

and writing, and they reference George Orwell's views on standardization. Most writers of Orwell's time stood in favor of standardization, but Orwell saw it as a form of oppression. He also recognized how impractical it was to expect people to speak the way they wrote. Orwell said that, "The main weakness of propagandists and popularizers is their failure to notice that spoken and written language are two different things" (qtd. In "Standard English and the Complaint Tradition" 36). The Milroys also point out the tendency of lecturers to "use elaborated clause structures that may be appropriate to formal written language," but not for informal speech. They also say that broadcasters use words that are "literary in nature" and that the English language contains thousands of words that have "no real currency in speech" (Milroy and Milroy "Standard English and the Complaint Tradition" 36).

Therefore, people cannot be expected to speak the way they write, as it would sound completely unnatural. Texting, although it involves writing, is not writing. And writing, as pleasing as some of it can be, cannot be used in casual speech. McWhorter gives an example of how odd writing would sound when applied to casual speech by reading a passage from Edward Gibbon's *The Decline and Fall of the Roman Empire*: "The whole engagement lasted above twelve hours, till the gradual retreat of the Persians was changed into a disorderly flight, of which the shameful example was given by the principal leaders and the Surenas himself." After reading this passage, McWhorter says, "What texting is, despite the fact that it involves the brute mechanics of something that we call writing, is fingered speech. That's what texting is. Now we can write the way we talk. And it's a very interesting thing, but nevertheless easy to think that still it represents some sort of decline. We see this general bagginess of the structure, the lack of concern with rules and the way that we're used to learning on the blackboard, and so we think that something has gone wrong. It's a very natural sense" (McWhorter). If anyone today were to receive a text using similar diction to Gibbon's passage, it would look strange. Not to mention, no one takes the time to think of sentences as elaborate as those found in a book when they're texting. Written communication, much like verbal communication, is not afforded enough time to be eloquent.

One must also consider is the possibility that during those times that people assume everyone was so "articulate," perhaps everyone was not. We really have no way of confirming that belief because there was no way of documenting speech. When people use texting as evidence of English being in a state of decline, they argue that people didn't violate fundamental rules of spelling and grammar before the emergence of texting. But before the emergence of texting, we could not record just how people communicated. The Milroys also address this topic when discussing the "complaint tradition," pointing out that "it was not possible to study extended specimens of spoken English in great detail" until quite recently, when tape recording has helped us see "the enormous differences between speech and writing." They conclude, then, that our ideas about correctness stem from what is "considered correct in writing" (Milroy and Milroy "Standard English and the Complaint Tradition" 46).

In the eighteenth century, for instance, no one texted. Letters were most likely the main source of written communication, but letters took (and still take) time to get from one person to another. Thus, the sender takes more time to write the letter, and could therefore be more eloquent and pay closer attention to grammar than a person does when texting today. The only documentation people have now of the English that was used years ago is

from formats that were *supposed* to be formal. As a result, when people compare the text messages of today to the far more coherent letters and books of a pre-technology age, they are sorely disappointed in what they see. The Milroys also point out that language is at the disposal of the user- in the case of texting, that means that users should be free to mold English to fit whatever communication tool they may be using. “Standardisation is never complete because, ultimately, a language is the property of the communities that use it, and it must function effectively at that level in a manner that fulfils the needs of users” (Milroy and Milroy “Standard English and the Complaint Tradition” 45). Although people of the eighteenth century may have wanted a uniform language, they had no way of knowing that technologies would develop to make communication faster and easier. They had developed a standardization that was suitable for their means of communication at the time, but they had no way of foreseeing that texting would be invented hundreds of years later, allowing for quick, informal communication. Now, however, speakers have to realize that they can’t compare the language used in text messages to the artful diction of eighteenth century literature.

The panic felt by people today over the possibility of the death of English as we know it is certainly nothing new. Older generations have been deriding their predecessors’ use of language for centuries, and yet, English is the language of half a billion speakers today. Clearly, English is not on the path to extinction. The Milroys even cite the Prince of Wales in the 17th century as lamenting his subjects’ use of English since Shakespeare’s time:

A similar confusion is evident in reported comments by the Prince of Wales about low standards of spelling and grammar. He seems to associate this with the idea that the English language has declined since Shakespeare and the 1611 Bible translation, and suggests that if people are not taught good grammar they will not be able to write good plays for the future -like Shakespeare. Yet Shakespeare used double negatives and committed other ‘grammatical’ offences. As for spelling, he spelt his own name in three different ways. If he were to take the kind of schoolroom test on Standard English that is envisaged in the National Curriculum, he would probably not score high marks. This is to be expected, as in Shakespeare’s day they did not teach English grammar at all, and that did not prevent Shakespeare from becoming a great author (“Standard English and the Complaint Tradition” 45).

Texting obviously couldn’t have been the reason for this “decline” in English that the Prince claimed to have noticed. Nevertheless, the years following Shakespeare’s death still turned out great writers such as Jane Austen, Samuel Richardson, Daniel Defoe, and Jonathan Swift, to name a few. In spite of all these great writers, however, this chronic fear over the loss of English has not subsided. This phenomenon, the Milroys say, “which has taken the form of complaint about so-called mis-use of language and linguistic decline, has altered little since the eighteenth century” (“Prescription and Standardisation” vii).

It’s time that people started seeing the alterations made to English for texting and other forms of quick communication for what they are—developments of a language. Technology has changed drastically over the course of the last few centuries, yet for some reason, language is not expected to change along with it. An unfortunate side effect of this expectation is that speakers see adaptations made to English—that is, adaptations

that *must* be made in order to suit the needs of faster communication—as *retrogression* rather than *progression*. The Milroys note that modern writers feel inadequate using their own contemporary tongue when compared to the more ornate style of eighteenth century writing. “As written texts can survive over long periods, professional writers often interpret the forces of linguistic change as inimical to their own interests,” (“Standard English and the Complaint Tradition” 36). But this feeling of inadequacy shouldn’t exist at all, as the change from eighteenth century writing to the writing of today is moving *forward*, not back. While insecurities about English have been prevalent since its creation, texting has only been in existence for a few years, thus making it the easy scapegoat of pedants everywhere. At the end of his lecture, McWhorter said that if he could travel to the year 2033, he would ask someone to “please show me a sheaf of texts written by 16-year-old girls, because I would want to know where this language had developed since our times, and ideally I would then send them back to you and me now so we could examine this linguistic miracle happening right under our noses” (McWhorter). Texting is *not* the death of English—it is merely the new source of an old complaint, and the beginning of a new development of the English language that today’s speakers are lucky enough to witness.

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Jane Eyre: An Ancestor Heroine for Contemporary Young Adult Dystopian Literature

>>> Emmanuela Bean

Preface

When contemporary readers think of the novel *Jane Eyre*, by Charlotte Brontë, they probably think of a book everyone had to read in high school. What's interesting about *Jane Eyre* is that so many readers—I'm thinking of teenagers and adults—resonate with the novel. Fans of the novel typically say that Jane's first-person narration and shy but spirited personality pulled them in, and that they empathized and identified with Jane. I felt this exact same way when I first read *Jane Eyre*. When I was a senior in high school, I began *Jane Eyre* on what I recall was a rainy day. It's funny to think about that, considering the first sentence of *Jane Eyre* is, "There was no possibility of taking a walk that day" because of the cold and pouring rain (5). I had no idea what the book was about, just that it was assigned. I remember the scene in some detail. I was lying on my stomach on my bedroom floor, and the closed blinds and lack of sunshine made my room feel darker. It was very quiet, and I concentrated on the ticking of my clock as I started reading. Usually when I'm not into a book, I take lots of breaks in between reading and lose concentration, hence the ticking of the clock. My sister wasn't in my room, like she normally was; I was alone. I was in some sense isolated from everything going on in my house. As I read the first couple of chapters, I was entranced. Jane's narration—from her tortured childhood to her impoverished early adulthood—was like no other narration I had ever encountered. I never actually liked Jane Austen's *Pride and Prejudice* when I read it junior year of high school, which was an earlier 19th century novel that many girls love and talk about. I had never read a book in which the heroine wasn't looking for love or a man to fulfill her motives in life. Jane wasn't afraid to admit she didn't feel beautiful, or that she was awkward, sensitive, quiet, and suffered from depressing thoughts and anxieties.

A reader of my project may wonder: "what does *Jane Eyre* have to do with *The Hunger Games* by Suzanne Collins and *Divergent* by Veronica Roth?" I asked myself this same question as I have developed my ideas for this project. Even now as I describe my project to family and friends, they all seem to have the same reaction, which is a combination of confused and just plain "what?" and "that's a stretch!" I do believe there is a real connection among these three texts, or I wouldn't be writing a 20-page research paper. First of all, I know *Jane Eyre* is a critical text in Victorian literary history and still read and studied today. Brontë's novel has stayed fresh and appealing to readers because of Jane's character. Jane is no Elizabeth Bennet, but that's exactly what makes her so appealing to readers. Yes, Jane is quiet and plain, but those qualities are unusual in a Victorian heroine and sympathetic to modern readers. Modern day heroines of fiction, like Katniss and Beatrice, breathe Jane

Eyre's spirit. Are Katniss and Beatrice characters of high class? Are they boy crazy? Are they confident with their looks and physical strength? And if not, what accounts for their strong and heroic appeal to readers? I want to answer some of these questions in my research and to show specific examples of how Jane is the ancestor heroine for these teenager heroines.

Previous scholars have also traced connections between the works of Victorian writers like Brontë and contemporary fiction. After doing some research for my project, I came across a very interesting article comparing Jane Eyre to Bella Swan from *Twilight* by Stephanie Meyer. The article, Katie Kapurch's "Unconditionally and Irrevocably: Theorizing the Melodramatic Impulse in Young Adult Literature through the *Twilight* Saga and *Jane Eyre*," argued that Jane Eyre is a melodramatic character, and we can see Bella Swan as a modern teen heroine who embodies melodramatic characteristics very similar to Jane's. Kapurch links *Jane Eyre* to other narrative melodramas that include a coming of age story, including *To Kill a Mockingbird*, and *Uncle Tom's Cabin* (Kapurch 165-166). She argues that Jane and Bella both embody darker, more depressing emotions within the framework of a coming-of-age story. Another article, Laurence Talairach-Vielmas's "'Portrait of a Governess, Disconnected, Poor, and Plain': Staging the Spectral Self in Charlotte Brontë's *Jane Eyre*," examines Jane's unconventional beauty and her longing for acceptable beauty in the Victorian era. The author describes Jane's longings for Victorian beauty in passages like this one: "I sometimes wished to have rosy cheeks, a straight nose, and small cherry mouth; I desired to be tall, stately and finely developed in figure; I felt it a misfortune that I was so little, so pale, and had features so irregular and so marked' (Brontë 106; Vielmas 131). Like Jane, Katniss and Beatrice see themselves as lacking beauty and failing to conform to their peers. An article by Abigail Heiniger, "The Faery and the Beast," notes how the other female characters in the novel, such as Blanche Ingram, Rochester's potential lover, embody the "Angel or classical goddess — an unrealistic male-created ideal" while Jane is a "changeling." or in other words, a creature from another world such as a fairy (Heiniger 24).

This lack of confidence and misfit identity help explain why so many readers, including myself, relate to and see ourselves in characters like Jane, Beatrice, and Katniss. In our teenager years, when did we ever feel like we were 100% confident? Didn't we compare ourselves to other girls, like Blanche Ingram, or go through awkward stages? For me it was braces in my tweens, blunt bangs (that I wanted to outgrow) at 15, the lack of color in my wardrobe, and the list could go on. The point is, we as normal teenagers grew tired of reading about beautiful and super-powered heroines. We wanted to actually see characters as reflections of our emotions, thoughts, and looks. Jane, Beatrice and Katniss are heroines who are insecure about their looks and flaws but still persevere and achieve their ambitions even though they feel flawed and uncertain.

I believe this project will be fun to work on, and I hope that shows in the final product of this paper. I'll admit it, writing this draft of a preface is hard for me, especially because I'm writing it at 1:00 a.m. But what pushes me when I write, especially when it's a project like this where I am talking about my favorite book of all time, I have to write about it. If I were to believe others' opinions that this project doesn't make sense, or that there is no clear connection between the works, I wouldn't have much of an original thought. Even though I tried to describe why I love *Jane Eyre* as best I could in the beginning paragraph, I think it always comes back to the emotional state I was in when I read it. I swear, sometimes it feels like a spiritual calling when you read the right book at the right time. Even the setting

when I started reading it was like that in *Jane Eyre*, with raindrops pelting on my roof and the curtains closed, leaving less light than I would have preferred. *Jane Eyre* spoke to me like no other novel had before. Jane is depressed; she is plain and little; she is weak but also strong. She is quiet but loud, and she is alone and accompanied.

My project will argue that Jane is a literary forerunner to the heroines of contemporary teen dystopian fiction, such as *The Hunger Games* and *Divergent*. Katniss can hold her tongue, but she speaks the honest truth. She is selfless and has little ego. She is strong but also quite sensitive. She likes to be alone hunting, but also with a friend. Beatrice is selfless and also fearless. She says she feels plain, but adorns her body with tattoos. Others perceive her as the quiet girl, but she can be aggressive. I firmly believe *Jane Eyre* is an ancestor of these modern teen heroines, and that Katniss and Beatrice descend in part from Jane's Victorian coming-of-age narrative.

Written in 1847, *Jane Eyre* has become a literary classic, appealing especially to women. *Jane Eyre* is a first person narrative, which gives readers an intimate experience of Jane's tragic yet restorative life. The novel covers Jane's life from her childhood with her cruel aunt and cousins, the Reeds, up to her marriage. In between, the novel follows Jane's abuse at the supposedly charitable Lowood School and her years as a governess at Thornfield Hall. At Thornfield, she falls in love with Mr. Rochester, but leaves after discovering the truth about his marital status. Finally, she stumbles upon her cousins and returns to Thornfield to marry Rochester. Jane's life is filled with struggles to fit in and accept her circumstances. Jane is emotionally and physically abused as a child in her Aunt Reed's care and during her education at Lowood, a strict religious boarding school. These trials leave Jane with the quiet strength to become an independent woman who can fight for self-respect, freedom, and well-being. Jane encounters dilemmas any teenager today could relate to. She suffers from self-consciousness about her appearance as well as pressure to fit in and be a socially acceptable woman. Readers can also identify with her longing for companionship, her desires for adventure, and her mixed feelings about falling in love. In an article by Katie Kapurch, "Unconditionally and Irrevocably: Theorizing the Melodramatic Impulse in Young Adult Literature through the *Twilight Saga* and *Jane Eyre*," she compares the popularity of the young adult novel, *Twilight* by Stephanie Meyer, to Brontë's *Jane Eyre*. Her main argument is that Jane and Bella share a melodramatic coming of age storyline, saying "Jane's and Bella's growing self-consciousness align their stories more accurately with the particularly female coming-of-age story" (167). These specific examples are evidence as to why Jane is used as an ancestor for young adult heroines today.

The Hunger Games and *Divergent* are modern dystopian novels that have become best sellers and global sensations among young adult readers. *The Hunger Games* by Suzanne Collins was released in 2008, and its following grew quickly after readers fell in love with Collins' protagonist and heroine, Katniss Everdeen. Unlike heroines who were previously popular among young women, e.g. *Twilight*'s Bella Swan, Katniss is a 16-year-old girl, born and raised in poverty-stricken District 12. Panem, a country located where the United States once was, was split up into 12 Districts after an uprising against the government Panem long ago (no specific date is given). The government, located in the Capital, decided that the Hunger Games, a televised phenomenon in which children from each district battle to the death, would be a reminder to the districts about the "dark days" and prevent another uprising. Katniss' District 12, which provides coal to the other districts and the Capital, is

known to be one of the poorest and most dangerous districts. Like *Jane Eyre*, Katniss has had a troubling childhood, losing her dad at the age of 11 and becoming responsible for providing for her family after her mom goes into a serious depression. Katniss struggles with her belief in her ability to beat the odds when she volunteers to take the place of her younger sister, Prim, in the games. Just as Jane is known as the quiet but fiery heroine, Katniss fights by holding her tongue, and uses her desire for freedom and survival to beat the odds in both the Hunger Games and in life.

Jane Eyre is also an ancestor of Beatrice Prior, the protagonist of Veronica Roth's 2011 dystopian young adult novel *Divergent*. Like *The Hunger Games* and *Jane Eyre*, *Divergent* also attracted the attention of young women. *Divergent's* storyline is similar to that of *The Hunger Games*, as the United States has split up into five factions. The five factions each practice a value that each claims helps balance out the world: Erudite promotes intelligence, Candor is honesty, Abnegation is selflessness, Dauntless is bravery, and Amity is peace. Beatrice and her family are a part of Abnegation. When children turn sixteen, they must participate in choosing day, similar to the "reaping ceremony" in *The Hunger Games*. This test determines which faction the children will live in for the rest of their lives. When Beatrice takes an aptitude test to determine which faction she belongs in, she is told she has failed the test because she is "Divergent." Divergent means you embody all of the factions combined, therefore she is seen as a threat to society. They then tell her that she may choose whichever faction she wants, and chooses Dauntless. Beatrice's brother, Caleb, chooses Erudite, and it is slowly discovered that the Erudite leader runs a secret rebellion against the other factions, looking to control all factions. Although a reader may not immediately recognize that *Jane Eyre* is an ancestor to these two dystopian heroines, readers will next see that certain scenes in *Jane Eyre* are reincarnated in *The Hunger Games* and *Divergent*, showcasing that Jane's struggles in the Victorian period are relevant to 21st century young women.

The Three Mirror Scenes

One particular scene in the beginning of *Jane Eyre*, the mirror scene, has been reincarnated in *The Hunger Games* and *Divergent*. In "Portrait of a Governess, Disconnected, Poor, and Plain": Staging the Spectral Self in Charlotte Brontë's *Jane Eyre*," Laurence Talairach-Vielmas states that *Jane Eyre's* mirror scene deals with outer appearance in a gothic setting, saying, "Charlotte Brontë negotiates the tensions surrounding the aesthetic feminine ideal through her revision of gothic stereotypes. Indeed, she uses the motif of the specter both to define the inner self and to map out her heroine's physical changes. The gothic scenes in the novel are all related to mirrors and deal, therefore, with outer appearance." Mirror scenes are not just moments where characters passively look into the mirror, but when their vulnerability and self-examination of appearance are on full display. Jane's abuse at the hands of the Reeds has convinced her to hide her feelings and create a mask of quiet martyrdom, matching Jane's reasoning for holding back the spirit for which she was condemned. When Jane is in the Red Room as punishment, she discusses her encounter with the mirror in the room: "My fascinated glance involuntarily explored the depth it revealed. All looked colder and darker in that visionary hollow than in reality: and the strange little figure there gazing at me, with a white face and arms specking the gloom, and glittering eyes of fear moving where all else was still, had the effect of a real spirit" (11). Jane can see her

inward spirit in the mirror, but her sorrows conceal that strength, leaving her with a mask of gloom and despair. Just as Katniss describes, it's not so much a decision for these girls to hide their emotions, but it is rather the negative effects and circumstances of society that force them to hide their strength and self-confidence. Jane's lacking experience with the mirror also happens with Katniss in *The Hunger Games* and Beatrice in *Divergent* as well.

Like Jane in the Red Room, Beatrice has a mirror scene that raises the important question: Can she recognize herself? Beatrice Prior, who goes by the nickname "Tris" or "Stiff," is like Katniss Everdeen from *The Hunger Games*, in that Beatrice is a strong, independent 16-year-old who chooses to fight rather than sit back and accepting the dystopian future as it appears. As stated earlier, the factions each have a value they practice, and Beatrice's faction, Abnegation, practices selflessness. Because Beatrice and her family adhere to the value of selflessness, this permits them to live constantly for the sake of others, whether by giving up the last seat on the bus, or offering to help others, no matter how difficult the task may be. But Beatrice doesn't feel like she fits in with her faction, due to her inability to think of others first. Beatrice mentions that there is only one mirror in her family's house and it is tucked away behind a sliding panel in the hallway upstairs. Beatrice's practice of selflessness also includes no vanity, meaning that members are not allowed to stare or even look at themselves in the mirror for more than a blink, as it would be considered vain. But Beatrice is actually able to steal a glance at herself while her mother cuts her hair, and she describes her appearance, saying, "In my reflection I see a narrow face, wide, round eyes, and a long, thin nose— I still look like a little girl, though sometime in the last few months I turned sixteen" (2). Beatrice sees herself as a plain and innocent looking little girl. She seems to crave a feeling of being a woman as opposed to a girl.

Katniss, like Beatrice, also mentions a moment of self-examination in a mirror. When Katniss has to dress herself nicely for the reaping, she says, "I can hardly recognize myself in the cracked mirror that leans against the wall" (15). Katniss can't seem to come to terms with why she can't recognize herself, which might come from her inexperience with mirrors, or from her reflection as a 16-year-old girl living in poverty. Wearing a dress is uncommon for her, except for during reaping ceremonies. She might not be able to recognize herself because she knows there is or will be a change. We know this is probably the last time Katniss saw herself in a mirror at her District before she is whisked away to the Capital. For Jane Eyre, Beatrice, and Katniss, mirrors are hidden or produce dramatic moments when the three look at their reflections. It's either out of fear or something frowned upon as being vain.

Uniforms Strip Heroines' Beauty

All three novels also show external forces that are preventing the heroine from recognizing herself or acting independently. Beatrice mentions that her mother ties her hair in a knot that's twisted away from her face, and that the "gray clothes," "plain" hairstyles, and "unassuming demeanor" of their faction make them invisible (6). Roth implies that uniforms hide the individual self and instead make the wearer of the uniform represent something, whether a religious school, an office with a set attire, or even a fast food restaurant. Paradoxically, uniforms make someone visible because they are representing values, a cause or a company, but also invisible in that the wearer is dressed like everyone else. Uniforms leave little room for individual identity, which is a major theme in all three of these novels.

In the description of Abnegation's uniform, the gray clothes they wear are described as "robes" that look like long dresses on women, and their appearance actually sounds similar to the Lowood school uniforms Jane Eyre and her classmates had to wear. Jane mentions, "they were uniformly dressed in brown stuff frocks of quaint fashion, and long holland pinafores." Lowood's uniform is meant to hide and conceal these young girls' natural beauty and to dismiss their individual identity or selfhood. Although as a child, Jane was unhappy with her "uniform" way of dressing, she unintentionally becomes a non-conformist with her beauty. Jane sees the waste of fancy clothes, fine jewelry, and makeup and refuses to be "angel girl" or "goddess," as Heiniger refers to women of the Victorian era. Jane emphatically refuses to assume the role of the angel in the house. She must be herself—a changeling, the elf in the house. "As a changeling, she challenges and deconstructs the beautiful, passive, domestic pre-Victorian ideal" (Heiniger 24). Jane is a Victorian heroine who actually broke conventional beauty standards of her time, and became an inspirational figure for young women in that she didn't let makeup, nice clothes, and hair define who she was as a young woman. The self-effacing uniforms of Lowood and Abnegation both work to erase the thought of self-worth and to hide women's individual appearances, but as Jane and Beatrice grow, they develop their own personal ideas of beauty and self-worth.

Suppressed feelings

Although all three protagonists have early impulses to rebel and express their voices, they have been socialized to suppress their voices. Like her ancestor Jane Eyre, Katniss suffers from depression and insecurities about her appearance. Katniss considers why she is quiet even though she is longing for her voice to be heard. She says that when she was younger, she would bash the Capital, District 12, and their rulers while not realizing the Capital has spies and cameras secretly sent and placed to watch the districts. Katniss notes that this defiant spirit would scare her mother to death: "Eventually I understood this would only lead us to more trouble. So I learned to hold my tongue and to turn my features into an indifferent mask so that no one could ever read my thoughts" (6). Katniss hopes and craves to speak her mind, but past mistakes and the Capital have convinced her that silencing her real thoughts is the only way she can survive her surroundings. In "Katniss Everdeen's Liminal Choices and the Foundations of Revolutionary Ethics," Guy Andre Risko discusses how the society and horrible politics of the Capital made Katniss a heroine. Without coming from poverty and being protective and caring of her family, Katniss would not have volunteered to take the place of her sister. Risko claims that Katniss' acting upon these circumstances makes her a "Homo Sacer," or accursed man.

Jenny Sharpe wrote an article, titled "Excerpts of *Allegories of Empire*," addressing the issue of Jane's suppressed feelings and how they make her a "rebel slave." Jenny argues, "As an orphan and poor relation at Gateshead, the young Jane has a social rank even lower than that of the servants. This opening scene, with its movement from bondage to freedom and from an imposed silence to speech, has been triumphantly claimed by feminist critics. Yet, if one reads the scene in terms of its slave references as I have, one notices that assertions of a rebellious feminism are enacted through the figure of a rebel slave." Similarly, Jane endures childhood beatings from her cousin John Reed and abusive words and actions from her aunt Mrs. Reed. Their harsh responses to her small rebellions convinced her to internalize her anger and carry it with her rather than fight back with every battle presented

to her. She only releases it when there are false accusations against her and her character and values are put at risk. All three novels show heroines who must (and will) learn to recognize themselves, even as all three are surrounded by forces that would suppress them.

Heroines Suffer from Depression

Jane paved a path for heroines in contemporary dystopian literature to address depression overtly, which was uncommon in Victorian literature. Jane refers openly to her struggles with melancholy and depression, as a result of her traumatic childhood. This melancholy is especially present while Jane lives with her relatives, the Reeds, as a child and when she enters Lowood boarding school. In the 19th century and today, childhood is a fragile stage when bullying, peer pressure, and self-consciousness surge both at home and at school. Jane experiences terrible isolation and loneliness at Gateshead, her childhood home:

“I was a discord in Gateshead Hall; I was like nobody there; I had nothing in harmony with Mrs. Reed or her children, or her chosen vassalage. If they did not love me, in fact, as little did I love them. They were not bound to regard with affection a thing that could not sympathise with one amongst them; a heterogeneous thing, opposed to them in temperament, in capacity, in propensities; a useless thing, incapable of serving their interest, or adding to their pleasure; a noxious thing, cherishing the germs of indignation at their treatment, of contempt of their judgement” (Brontë 12).

This childhood depression stems from her poor treatment at the hands of her aunt and cousin, rooted in her insecurities regarding her class, looks, and character. Jane describes herself as having come home with “a heart saddened by the chidings of Bessie, the nurse, and humbled by the consciousness of my physical inferiority to Eliza, John, and Georgiana Reed” (5). Clearly Jane is traumatized by her home life and the abuse of her relatives. She begins to believe that no matter where she goes, she will be disliked for her character and class, and will never find true happiness or peace. Although Jane’s depression derives from childhood trauma, many contemporary readers can relate to Jane because they too have suffered from depression or melancholy. Certainly every reader of the novel has experienced some of Jane’s lack of confidence, trauma, grief, poverty, loneliness or isolation. Jane sums up her depression as an “unutterable wretchedness of mind” (16). Depression to Jane, and possibly to other young readers, feels like a diseased way of thinking that we cannot rid ourselves of. Katniss and Beatrice are contemporary heroines who suffer from depression in similar ways to Jane Eyre.

Katniss experiences depression caused in part by her responsibility as the provider of her family after experiencing the traumatic death of her father. Her life in poverty, as well as the rules and regulations set by the Capital, create a sense of void in her life. At the beginning of the novel, Katniss mentions how her father taught her how to hunt before his death, saying, “My father knew and he taught me some before he was blown to bits in a mine explosion. There was nothing even to bury. I was eleven then. Five years later, I still wake up screaming for him to run” (5). Clearly this horrifying event has traumatized Katniss and has left her mentally scarred. She describes her depressing emotions after his death, explaining, “The numbness of his loss had passed, and the pain would hit me out of nowhere, doubling me over, racking my body with sobs” (26). She continues to explain, “I was terrified. I suppose now that my mother was locked in some dark world of sadness, but

at the time, all I knew was that I had not only lost my father, but a mother as well. At eleven years old, with Prim just seven, I took over as head of the family. There was no choice" (27). As Jane was traumatized by her abusive childhood, Katniss is traumatized by her father's physical death, and her mother's emotional distance. This leaves Katniss with no choice but to grow up fast and become the provider and protector of the family, causing a great deal of pressure to ensure her mother and Prim's happiness, just as Jane grew up to be a governess, which presented its own struggles.

Heroines' Strength

Katniss also identifies as plain, although she links it to a more important feeling. She says, "I am not pretty. I am not beautiful. I am as radiant as the sun" (121). Katniss comes to a discerning moment where she realizes it is not external appearance that makes us beautiful, but the inward radiance or positivity we decide to let show. I believe what Jane and Katniss try to teach young girls about beauty is that it has to come from a feeling of inward confidence rather than "feeling beautiful." As Jane eventually realizes that her idea of beauty isn't about being "the angel in the house" Preparing to appear on the Capital's talk show for tributes, Katniss comes to see that fashionable clothes and plastic surgery, practiced in the Capital, don't produce confidence as much as her inward feeling of radiance does. Cinna, Katniss's stylist, reassures Katniss about her likability, saying, "No one can help but admire your spirit" (121-122). But Katniss responds to Cinna with a self-empowering revelation: "My spirit. This is a new thought. I'm not sure exactly what it means, but it suggests I'm a fighter. In a sort of brave way" (121-122). This scene explores Katniss's idea of inner radiance. Young adult readers want to feel good about themselves, like they are brave, strong, and confident. Katniss assures readers that one's inner self can fulfill feelings of self-doubt. A strong sense of self is internal rather than external, which protects the self and makes it impenetrable. Katniss's outlook on self as inner radiance is an important message for young women readers. It is a message that *Jane Eyre* also sends readers. Both of these texts urge readers to define the self as interior and capable of progress and strength.

Jane asserts her inner self and spirit right before Mr. Rochester's oft-quoted marriage proposal to her. After Blanche, Mr. Rochester's would-be lover, has had her long stay at Thornfield, Jane is certain that Mr. Rochester will marry Blanche, and is angered by Mr. Rochester dancing around the topic. Jane expresses with passion,

"Do you think I am an automaton? — a machine without feelings? and can bear to have my morsel of bread snatched from my lips, and my drop of living water dashed from my cup? Do you think, because I am poor, obscure, plain, and little, I am soulless and heartless? You think wrong! — I have as much soul as you — and full as much heart! And if God had gifted me with some beauty and much wealth, I should have made it as hard for you to leave me, as it is now for me to leave you. I am not talking to you now through the medium of custom, conventionalities, nor even of mortal flesh: it is my spirit that addresses your spirit; just as if both had passed through the grave, and we stood at God's feet, equal — as we are!" (215-216)

Jane explicitly says that she has "as much a soul" as Mr. Rochester and claims that "it is my spirit that addresses your spirit." Like Katniss claims that radiance and self are internal, Jane insists upon her dignity and integrity by informing Mr. Rochester she has a fiery spirit that

will not be diminished by his complicated games of love. Jane and Katniss don't want to be viewed as "machines" because they are of a lower class and have faced tragic events that causes them to hold their tongue and remain on their guard. But there has to come a point, both heroines realize, when inner strength and selfhood offer the only voice and perhaps the only link to sanity in a unjust, unpredictable society.

Beatrice also comes to the realization of her own integrity and independent selfhood. When Beatrice is first introduced to her living quarters at Dauntless, and is informed about the stages of initiation she needs to pass to permanently stay with Dauntless, she is threatened by other current and potential members. She says, "My odds, as the smallest initiate, as the only Abnegation transfer, are not good" (72). And when one potential initiate asks what will happen if they are cut, one of the leader's replies that they would have to leave the faction, even if they'd been placed there from the test, and have to live factionless. When Beatrice hears this news, she resists her first impulse to cry and says, "I feel colder. Harder... I will be a member. I will" (72). There is an immediate revelation when Beatrice realizes she can turn her weakness into strength. She doesn't want to resort to tears or surrender to defeat because of her social status and lower class upbringing. It is inner strength that will motivate her to action.

Heroines Face Societal Judgement

Along with the struggle to feel beautiful or to understand what beauty is, Katniss, Beatrice, and Jane all fall under the pressures of being watched and judged by their societies in very distinct ways. One major theme from all three of these novels that stands out to young readers is that of judgement. In *The Hunger Games*, Katniss volunteers as tribute to replace her young sister, Prim, in participating in the Hunger Games. It's a moment where Katniss decides to make a full visible display in front of the Capital, literally screaming to have her voice and actions be heard and seen. Her lines are a pop culture phenomenon, famously quoted: "I volunteer! I volunteer as tribute!" Katniss is making herself noticeable as a result of unfortunate circumstances. If Prim had not been chosen or if Katniss didn't care, she would not have spoken up.

A scene in *Jane Eyre* that has a similar effect is when Jane is publicly called a liar by Mr. Brocklehurst at Lowood School, and must stand on a platform with a sign that says "liar" around her neck. Any child who walks by her is free to riddle, mock, and say harsh words to Jane. Jane says, "I felt their eyes directed like burning glasses against my scorched skin" (Brontë 56). Jane, like Katniss, is placed before the public and is allowing herself to be judged in front of her peers. In Beth Newman's "Excerpts from *Subjects on Display*" Newman claims that "Jane's desire to avoid being seen seems particularly fitted to the social norms of interclass protocol, as well as to an ideal that is setting itself up against the spectacle of aristocratic display" (156). Katniss and Jane experience society as a place where they are not safe from judgement and watchful eyes. As teenagers, and young women know, judgement and being the center of attention for the wrong reasons are some of our biggest fears. Katniss and Jane suffer as a result of public acknowledgement and judgment, although both of them learn from their experiences.

Beatrice is put on display and judged just like Jane and Katniss. On choosing day, Beatrice must decide if she wants to stay in her faction, Abnegation, or join a new faction, Dauntless. Dauntless practices the value of fearlessness, meaning that they are

the protectors of the five factions' borders, watching for and then addressing any dangers that arise. Despite Beatrice's sheltered upbringing and conservative values, she is willing to join Dauntless to prove she can escape her somewhat predictable future. When she is first being introduced to its members, they are quick to judge Beatrice based on her innocent appearance and her ties to Abnegation. They even give her the nickname "Stiff," by which they refer to her throughout the novel. She says, "My elbow stings. I pull my sleeve up to examine it, my hand shaking. Some skin is peeling off, but it isn't bleeding. 'Ooh. Scandalous! A Stiff's flashing some skin!' Stiff is slang for Abnegation, and I'm the only one here. Peter points at me, smirking. I hear laughter. My cheeks heat up, and I let my sleeve fall" (56). Like Jane, Beatrice is ashamed and embarrassed by the bad attention she is unintentionally calling to herself. In another scene, initiates are put through a series of dangerous situations to test their fearlessness, and Beatrice has knives thrown at her against a wall. The knife thrower is not supposed to harm or hit the intimate, but only to test their bravery. Beatrice does get her ear cut, which she believes was done on purpose, and she comments on this, saying, "Fear prickles inside me, in my chest and in my head and in my hands. I feel like the word 'DIVERGENT' is branded on my forehead, and if he looks at me long enough, he'll be able to read it" (164). There is even a description of feeling "burned" and "heat" from the attention, which says that their embarrassment is a sort of public scorching. Jane is an ancestor to Katniss and Beatrice in that all three heroines are judged and publicly shamed although they tried to avoid any attention. It just seems to happen because of their quiet, more hidden demeanors that draw others, and themselves, into these unfortunate and awkward situations. Beatrice seems to undergo the embarrassment Jane describes as a "brand" or stigma on the face. Embarrassment is described as a sort of public shaming, and mentally breaks down the heroine's integrity and character.

Self-recognition

In a critical aspect of each protagonist's journey, she comes to a moment when she *finally* sees herself and is recognized by the public. These moments shape these women into the inspiring heroines that young women identify with today. Jane comes to this moment when she learns of Mr. Rochester's marriage to Bertha Mason, and must deny her own marriage to him. She says, "The present—the passing second of time—was all I had in which to control and restrain him: a movement of repulsion, flight, fear, would have sealed my doom,—and his. But I was not afraid: not in the least. I felt an inward power; a sense of influence, which supported me" (258). Jane is never afraid to be alone or to face it. Her experience with expecting a life of loneliness has led to look inwardly, and to see who she truly is and what she truly wants in life. Her "inward power" is a predecessor to Katniss and Beatrice, who realize it is in truly knowing themselves and their strength that they will come to a full recognition of themselves.

Katniss comes to her moment of recognition when she witnesses Rue's death: "But I told Rue I'd be there. For both of us. And somehow that seems even more important than the vow I gave Prim" (242). Although Katniss loves her sister, she is referring to how Rue's death led her to fight against the tyranny and cruelty of the Capital. She continues to say, "I really think I stand a chance of doing it now. Winning. It's not just having the arrows or outsmarting the Careers a few times, although those things help. Something happened when I was holding Rue's hand, watching the

life drain out of her. Now I am determined to avenge her, to make her loss unforgettable, and I can only do that by winning and thereby making myself unforgettable” (242).

Rue, a 12-year-old tribute from District 11, reminds Katniss of Prim and essentially becomes the only person Katniss would die for in the Hunger Games. Her death awakened Katniss to rebel against the Capital’s murderous and unjust games, to not only avenge Rue, but to save the lives of future generations. This moment is when Katniss becomes the symbol of hope for all the districts.

Beatrice recognizes herself when she finally understands her role as “Divergent.” When Four confronts Beatrice about paying her respects to Albert, a Dauntless initiate who committed suicide, Four and Beatrice get into a conversation about her dual Abnegation and Dauntless qualities. Beatrice is still questioning whether her heart is with her old or new faction when Four tells her that Abnegation’s practices are valuable, saying, “it’s when you’re acting selflessly that you are at your bravest” (311). Four adds that Dauntless breathes life into Beatrice as well, saying, “Fear doesn’t shut you down; it wakes you up” (313). Beatrice comments on this by asking herself a simple question, “Am I wired like the Abnegation, or the Dauntless? Maybe the answer is neither. Maybe I am wired like the Divergent” (313). When Beatrice finally meets up with her brother Caleb, part of Erudite, she notices that Caleb is unsure about his choice of faction. When Beatrice asks him if he believes their leader, Jeanine Matthews, who is under their suspicion for speaking against Abnegation, Caleb answers, “‘No. Maybe. I don’t...’ He shakes his head. ‘I don’t know what to believe’” (353). Beatrice answers, “‘Yes, you do... You know who our parents are. You know who our friends are’” (353). She finalizes her conversation by stating, “‘At least I know what I’m a part of, Caleb.’” As she’s walking away she says, “‘The Dauntless compound sounds like home now—at least there, I know exactly where I stand, which is on unstable ground’” (355). At this moment, the reader can see Beatrice coming to terms with her choice of Dauntless as her faction. Instead of doubting and holding back from the Dauntless customs in the beginning, she can proudly defend her choice to her brother, and it sounds as if she is admitting she made the right choice in that Dauntless is a part of her, and later that Divergent is all of the factions combined.

Love Story as an Afterthought

Jane Eyre of course has an underlying love story between Jane and Mr. Rochester, but it’s not the typical princess marries her prince type of Victorian novel. Jane’s arrival back to Thornfield is anything but a happy ending, as Mr. Rochester doesn’t become the princely figure the reader assumes that he would when Jane realizes she must return to her true love. In fact, after Jane flees from Thornfield to distance herself from Mr. Rochester and stays with her cousin St. John, she ends up returning to Thornfield and finds that Mr. Rochester has lost his vision and one of his hands. Brontë mentions, “a beam had fallen in such a way as to protect him partly; but one eye was knocked out, and one hand so crushed that Mr. Carter, the surgeon, had to amputate it directly. The other eye inflamed: he lost the sight of that also. He is now helpless, indeed—blind and a cripple” (365). Jane Eyre’s arrival back at Thornfield is a highly compromised happy ending. “And, reader, do you think I feared him in his blind ferocity?—if you do, you little know me” (367). Jane notes that if a reader imagines her as judgmental towards Rochester’s physical features, or disabilities, that reader has

not read her narrative clearly. When Jane regards her actual marriage to Mr. Rochester, she simply incorporates it in her biography by stating, “Reader, I married him. A quiet wedding we had: he and I, the parson, and clerk, were alone present” (382). With little to no detail about their current married life, Jane concludes the last paragraph of the novel “I have been married ten years” (383). Jane doesn’t care so much about the discussing the details of her marriage but rather fast forwards to when she has had children. She narrates on the birth of their first child, saying, “When his firstborn was put into his arms, he could see that the boy had inherited his own eyes, as they once were—large, brilliant, and black” (384-385). Jane would rather talk about the gift of a child she and Mr. Rochester have received years later as opposed to talking about intricate and intimate details about married life. To Jane, discussing her married life is not as important to the reader, as the mention of passing years that shows their commitment as a couple.

The Hunger Games also incorporates a love story, but it is not essentially the driving force, or the aspect that sells the novel to young women readers. Since the beginning of the first *Hunger Games* book, readers were anticipating an engagement or marriage between Peeta and Katniss. Of course, they have displayed signs of affection and love to one another, but don’t really mention the word “date” when around each other. Collins seems to be implying that marriage wasn’t the motive or “saving grace” for Katniss’ fate, but rather a choice in the end. In the epilogue of the third and last book of the trilogy, *Mockingjay*, it is revealed that many years later that Katniss and Peeta finally marry and have two children, a boy and a girl. Katniss briefly mentions about childbirth in the last two pages, “It took five, ten, fifteen years for me to agree. But Peeta wanted them so badly” (389). Regarding her marriage to Peeta, Katniss ends the last chapter by saying, “Peeta and I grow back together. What I need is a dandelion in the spring. The bright yellow that means rebirth instead of destruction. The promise that life can go on, no matter how bad our losses. That it can be good again. And only Peeta can give me that” (388). As Jane and Beatrice are faced with a choice, so is Katniss, who could have chosen Gale because he was her childhood friend, and knew her family very well, but she kept coming back to Peeta because she chose to keep him alive. She could have killed him long ago in the games, but she didn’t. Katniss chose Peeta because he balanced her fire with comfort and coolness, something Gale couldn’t do, like St. John with Jane. Brontë seems revolutionary in a way, as she wrote in Jane and Mr. Rochester’s marriage as a few sentences in the last chapters of the novel. But Brontë is clever in setting up a scenario where the reader may think marriage will be the answer to Jane’s happiness. It is in fact the opposite, when Mr. Rochester reveals to Jane that he is still legally married to Bertha Mason, rendering his marriage to Jane invalid. Collins seems to integrate this plot twist in her story as well, by having Katniss scoff at the idea of marriage and having children, yet within the first chapter of *The Hunger Games*, Gale, Katniss’s childhood friend mentions that Katniss will have children someday. Taken aback by Gale’s statement, Katniss responds, “I never want to have kids,” and Gale responds, “I might. If I didn’t live here.” Katniss has the final word, saying, “But you do” (9). Katniss doesn’t see marriage as a priority when it comes to finding true happiness and a ways of escaping her poverty. Jane also never explicitly mentions marriage as her pathway to true happiness and freedom, but rather her own respect of self. It’s also interesting to think about how both Peeta and Mr. Rochester are physically disabled. When Jane finally marries Mr. Rochester, he is blind from Thornfield Hall burning to the ground. One of Peeta’s legs is a prosthetic, as he was injured in the 74th

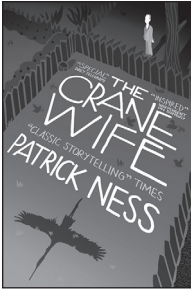
Hunger Games. Since both husbands are physically disabled, both novels seem to suggest that marriage will not lessen these heroines' strength and dominance.

Like *Jane* and Katniss, Beatrice is not chasing after a man, nor does she explicitly say that marriage will make her happy. In the last book of the *Divergent* series, *Allegiant*, Beatrice comments on her struggles with staying in a relationship with Four. "I stay with him because I choose to, every day that I wake up, every day that we fight or lie to each other or disappoint each other. I choose him over and over again, and he chooses me" (372). This is almost a reincarnation of Jane and Mr. Rochester's conversation about marriage. "'Which shall you make for me, Jane. I will abide by your decision.' 'Choose then, sir—her who loves you best.' 'I will at least choose—her I love best. Jane, will you marry me?' 'Yes sir'" (382). The stories share a theme of commitment as a choice and not just a feeling. Jane chose Mr. Rochester because he truly loved her for her soul and spirit, not because she was an "angel on the outside" like Blanche. Four and Beatrice could choose to leave each other or walk away after a fight, but they don't. They use their freedom of choice to keep coming back to each other. Jane and Mr. Rochester are the same, in that Jane allows Mr. Rochester to choose marriage, and Mr. Rochester asks Jane to choose if she wants to be married to him. All of these marriages are realistic rather than idealistic. They are not fairy tale endings, and they keep the focus on the heroine's own strength and independence rather than the love story.

Jane Eyre is a classic and well renowned novel of the Victorian era that is relevant to young woman reader then and now. *Jane Eyre* is an ancestor to the dystopian young adult fiction that women readers thrive off of today. Jane's role as an unconventional character breathes life into modern teenage heroines Katniss and Beatrice. It is Jane's determination to overcome her depressing childhood and attain independence as a young woman that makes her an ancestor for modern literary heroines. Young women today need the same types of strong, down to earth heroines in modern dystopian literature that Jane epitomized in the Victorian era. Jane is anything but a conventional heroine. She suffers from self-consciousness, poverty, depression, and pressures from Victorian society and her class. She searches for meaning and freedom in her life, using her quiet strength to attain independence and happiness. Katniss and Beatrice embody almost the exact same characteristics as Jane does, with both 21st century heroines trying to discover their places in their dystopian worlds and in their district (*The Hunger Games*) and faction (*Divergent*). Katniss and Beatrice experience the same problems that Jane faces: self-consciousness in their appearances, depressing childhoods or current lives, survival in a middle class, poverty, and beating the odds of their adversities. Collins' *The Hunger Games* and Roth's *Divergent* prove that Brontë's *Jane Eyre* features a relevant heroine that not only embodies realistic characteristics of teenage girls, but provides comfort for young female readers who can relate to and even be helped by reading her story. As *Jane Eyre* had a depressing life, Brontë could have incorporated the message that there is always a bright side to things. But the message with *Jane Eyre*, *The Hunger Games*, and *Divergent* is that these heroines are flawed, sad, and fighting for their lives, and that is what life is like for many. It's about going through bad times to discover who we are, what we want, and where we belong in this world. That spirit is what Jane passed down to Beatrice and Katniss.

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Book Review >>> Claire Lober

The Crane Wife

Author: Patrick Ness

Publisher: Canongate, 2013

"All stories begin before they start and never, ever finish" (Ness, 247).

The Crane Wife is a story about stories, about myths, legends, the artistic currents that shape the world. *The Crane Wife* is a book about love, about loss, about giving and taking and the ways stories are told, believed, lived. Patrick Ness found these themes a solid foundation in the form of the ancient Japanese folk tale of the same name on which his novel is based.

The book opens when George, the main character, is woken by the keening of an injured crane in the backyard of his English house. The next morning, a woman named Kumiko walks into his printing shop, bringing art and beauty and yearning into the room, bringing the hint of something more than human, the trace of something more real and more elusive than anything George has ever known. And her art—her art destroys the world and rebuilds it in the time it takes to catch your breath. George and Kumiko begin a relationship that is mirrored by the merging of their art, George's paper cuttings adding truth to Kumiko's tiles, Kumiko's elusiveness adding mystery to George's life.

George and Kumiko's relationship is not the point of the book, though. Rather, the main theme is all relationships, all ties of destruction and forgiveness, love and loss, throughout history. The book centers on the currents of the world running through all stories, all of history as it repeats and folds over and turns in circles in the ever-playing story of the world. Volcanoes destroy, and cranes forgive. Volcanoes rebuild, and cranes fly away. The rest of us play parts in the story, appearing as characters for moments, pages, chapters in the overarching stories that intertwine to form art and love and beauty, that clash to form fire and brokenness and pain. This is the underlying story of *The Crane Wife*.

Overall, Ness does justice to the ancient myth. He retains the general themes and feelings of the traditional story of the Crane Wife, but he makes the story his own. This novel is far from a mere retelling. For one, the setting is modern. George is a middle-aged divorced man living in England who spends his time running a print shop and making cut-outs from the pages of old, used books. His daughter, Amanda, is a single mother just trying to get through life without shattering. The only character who is not modern is Kumiko, the Crane Wife. Kumiko's presence deeply affects people, and she has the ability to open people up and acknowledge their broken pieces with just her eyes, to begin healing with just her presence. At the same time, though, she cannot be reached; there is always a part of her George cannot find.

This part of Kumiko resides in her tiles, the series of artistic pieces she works on over the course of the book with George's help. These tiles tell the legend of the Crane Wife, giving a piece of the story from her point of view. Ness integrates this part of the story in numbered snatches that periodically appear between chapters of the main storyline. This allows for the older legend to be told in a creative and engaging way that marks it as something special, something separate from the modern world, yet still somehow connected. Ness maintains the balance between these story excerpts and the main plot line by carefully placing the excerpts in relevant spots that suggest parallels in the two stories. This strengthens the cohesion of the entire novel and shows the level of thought that went in to the crafting of the novel.

Ness transitions from beautifully described moments of art and emotion to comic scenes in a way that would be almost jarring if it were not so masterfully done. The more humorous elements of the novel keep the tone from becoming too serious or emotional. They keep it grounded in this world, as they provide the connection between the ethereal Kumiko and the very earthly George. Ness shows life as it is: random, confusing, humorous, and complicated. He shows these sides of average life through George and his grown-up daughter, Amanda. Kumiko, then, represents everything they are missing: magic, mystery, connection, completeness. When these elements meet, it is world-changing. The somewhat jarring transitions mirror this meeting.

Ness's writing style meshes beautifully with the history and genre of his book: the short lines of expression and emotion mixed with longer descriptions and stunningly original phrasings suggest magic, and give the impression that there is a deeper history to the story. Readers of his previous books will recognize the way he can fill a book with both humor and tragedy, the way he can navigate between scenes of lighthearted nonsense and emotional gravity. *The Crane Wife* does not fall into standard categorizations. It is not a young adult book, as many of his previous books have been, but younger readers would be able to enjoy the book as well, provided they do not expect typical YA themes or younger characters to whom they can relate. It also transcends the genre of fairytale retellings; the basic foundation is a Japanese legend, but very little is directly borrowed aside from the general premise. In general, the genre is fantasy, though there is much of the real world to be found in the novel as well. It does not feel the same as most fantasy books. *The Crane Wife* is a book all on its own, with no parallel or easy comparison. Ness has created something as beautiful and unique as a crane landing in the backyard of an English house.



Book Review >>> Bethany Blinsky

24/7: Late Capitalism and the End of Sleep

Author: Jonathan Crary

Published: Verso, 2013

"24/7 is a time of indifference, against which the fragility of human life is increasingly inadequate and within which sleep has no necessity or inevitability. In relation to labor it renders plausible, even normal, the idea of working without pause, without limits,"
(Crary, pg. 10).

Modern technology enables us to be in constant contact with the internet and society. Within a mere moment we can be connected to an unlimited amount of information. But due to this connectedness we are also perpetually barraged with ads, consumerism, and news. It appears that most of our waking lives have been capitalized by marketing strategists and big name companies. Knowing this, Jonathan Crary provides insight into the final frontier of capitalism in his book, *24/7*. He delves into the only time slot left untouched by capitalism—sleep—and assesses the ultimate consequences of recent attempts to capitalize on sleep, respective to not only human health, but the future of our planet and society. Crary goes on to analyze the results of such a notion on a praxis level.

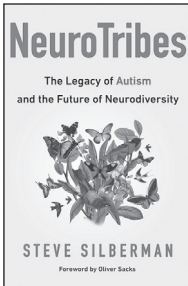
Crary begins the novel by explaining the military's vested interest in the elimination of sleep. By studying birds that stay awake for days at a time during migration, the military has been attempting to uncover the secret to creating a sleepless soldier. At first glance, this may seem unrelated to market capitalism. Yet Crary aptly points out the parallels of warfare and society, arguing that the technological advances of war are typically brought into the broader market. Thus, "...the sleepless soldier would be the forerunner for the sleepless worker or consumer. Non-sleep products, when aggressively promoted by pharmaceutical companies, would become first a lifestyle option, and eventually, for many, a necessity," promptly illustrating that the military's interest in furthering war technology will undoubtedly cause a cultural shift in the future with many immoral implications (Crary, pg. 3).

Crary also analyzes the pervasive ways in which our sleep is diminishing. For in this century we spend more of our lives awake than ever before: "...the average North American adult now sleeps approximately six and a half hours a night, an erosion from eight hours a generation ago, and down from ten hours in the early twentieth century," (Crary, pg. 11). Crary elucidates that our lack of sleep is due to a cultural shift from the importance of sleep to productivity. He further explains that a new understanding of sleep is partially due to a linguistic shift, of which technology is to blame. Crary claims that the sleep mode on computers undermines the true definition of what sleep is. This is because, "the notion of an apparatus in a state of low power readiness remakes the larger sense of sleep into simply a deferred or diminished condition of operationality and access," (Crary, pg. 13).

Ultimately, Crary provides an analytical framework to assess the implications of 24/7 society, or even just a society that values sleep even less than we do now. Though his diction is often complex, and some of his arguments intricate, it is not beyond comprehension. It appears that Crary's target audience is young to middle-aged adults, who are most likely college educated. Given Crary's background as a professor, it seems to be written with an academic context in mind. However, I believe that it is more than appropriate for any adult audience.

Fundamentally, *24/7* carries a lot of weight in regards to our current cultural climate. It is an excellent critique of our contemporary society's obsession with capitalizing all human experiences. It provides insight into exactly how a 24/7 culture would be destructive to sleep as we know it. *24/7* further illuminates how such an economy would affect the already impoverished. For when we think of the individuals who would most likely be forced to work 24/7, it is important to remember those who are most exploited in our current society. Therefore, a 24/7 marketplace would not only be detrimental to our society at large, but also detrimental to the poor, working class.

24/7 leaves its reader with an intricate understanding of sleep, capitalism, and many other related facets of society—past and current. It is short, fairly easy to read, but still full of information and arguments. *24/7* truly allows readers to become engaged with systematic power structures, without becoming overbearing or over-complicated. Crary leaves his audience educated, concerned, and afraid for the future of sleep. The silent implications of such a society run rampant within his rhetoric. It is all too clear that such a world is not in the best interest of our economy, our environment, or humankind as a larger whole. As Crary states, "sleep's anomalous persistence has to be understood in relation to the ongoing destruction of the processes that sustain existence on this planet. Because capitalism cannot limit itself, the notion of preservation or conservation is a systemic impossibility" (128). This passage nurtures the understanding that capitalism is a system without logic or morals. It is based solely in greed, exploitation, and money. Therefore, Crary leaves his audience in a desperate attempt to understand our nation's values as a free market, and the moral obligations we have to humankind.



Book Review >>> Viola Constable

NeuroTribes: The Legacy of Autism and the Future of Neurodiversity

Author: Steve Silberman

Published: Penguin Publishing Group, 2015

“There is more than one way to do it.” —Larry Wall

Steve Silberman includes the above quote from Larry Wall, creator of versatile programming language Perl, as part of his introduction to learning and writing about autism. Wall was one of many Silicon Valley entrepreneurs to be interviewed by Silberman for *Wired* magazine. In the process of writing these profiles and interviews, Silberman learned that a significant number of the families he contacted had autistic children. Like many, Silberman initially believed autism to be a rare disorder, and was stunned by the prevalence of autism in the children of tech-centric Silicon Valley. He first wrote on the increasingly common diagnosis in an article entitled “The Geek Syndrome” published in *Wired*. In doing so, he learned of the increasing number of cases of autism all around the country and the world. His increased awareness of autism turned into the research which resulted in *NeuroTribes*. *NeuroTribes* is a history of formal and informal autism research, the communities created by and for autistic people, the push for accommodations versus the search for a cure (and the various setbacks encountered by both movements), and the future of neurodiversity as a concept and an activist movement.

NeuroTribes is a weighty book at 544 pages, but isn’t especially dense. Rather than an academic analysis or study, *NeuroTribes* is more of a pop history. In calling it pop, I don’t mean to discount the book’s importance. In fact, *NeuroTribes* provides a strong case for a greater understanding of neurodiversity and the ways in which the world, allistic and autistic alike, ought to approach a future where neurodiversity is respected. Silberman makes it clear that in our approach to understanding neurological development, as in coding, “there is more than one way to do it,” (Silberman epigraph). *NeuroTribes* is a call to understanding that it’s time to find another way, and that the best way to find one is by listening to the people who most need the change to be made: actual autistic people.

The search for a cause of autism is long and storied. Proposed causes have included uncaring parenting, toxic vaccines, and poor nutrition. The common factor between the three is the notion that autism is the inherently negative consequence of an external element in a person’s life. While the causes of autism are yet unknown, there is no evidence to suggest that autism is born of external causes. This portrayal of autism as something learned and bad that must be “corrected” with extreme dietary restraints, drugs, or applied behavioral analysis (ABA therapy) is part of what the concept of neurodiversity seeks to combat.

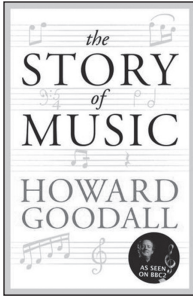
In his definition and description of neurodiversity, Silberman compares the brain to a computer, a “human operating system” (Silberman 471). Despite opinion-based claims

to the contrary, no operating system is superior to all others, but you may run into trouble if you run on Linux in a world built for OS X. The external world isn't always compatible with one's software, for people as much as for computers. As it stands, much of the world is tailored for allistic (non-autistic) neurotypical people. This doesn't mean that autistic people are lesser than allistic people in any way; it merely means that many autistic people need accommodations to bridge the gaps in a world that wasn't designed to meet their needs. For example, few schools or workplaces have safe spaces dedicated for students or employees who are over-stimulated and need to calm down. Places and events designed for autistic people, such as autism retreats, take participants' potential need for dark, quiet, safe spaces into account. This is a simple example, but one that may make or break an autistic person's chance of functioning happily and successfully in an environment.

NeuroTribes takes into account that nothing exists in a void, including research. Silberman takes care to point out that Hans Asperger's research could affect whether children lived or died in Nazi-controlled Vienna, that Leo Kanner studiously neglected to acknowledge all previous work done in the field of autism research, and that Ivar Lovaas believed that autistic children were the exception to the rule about not using punishment in the behavioral training of humans (Silberman 315). While it would be easy to simply take their results at face value, understanding researchers' goals and motivations in completing their research adds a valuable dimension to our understanding of how and why the world's perception of autism developed in the way that it did.

Silberman's history is not entirely about the research, but weaves the lives of prominent scientists and inventors who may or may not have been autistic throughout his detailing of autistic diagnoses and communities. His mini-biography of Henry Cavendish, for example, whom the late neurologist and author Oliver Sacks believed to be autistic, addresses how clichéd medical language can impede genuine observation, which ties neatly into the effects of parents of autistic children on autism research as a whole. While some parents, like Bernard Rimland, become formal autism researchers, seeking treatments and origins, other parents, like Ruth Sullivan, head advocacy groups, seeking accommodations for autistic people in education and employment.

Though the book opens with an ominous declaration from an unnamed Silicon Valley special education teacher—"There is an epidemic of autism in Silicon Valley. Something terrible is happening to our children," (Silberman 5)—the book ends on a positive note, with the development of the spectrum model of autism by Lorna Wing and information about the Autistic Self-Advocacy Network's activism. The network's motto, "Nothing About Us Without Us" has been used as a call to community and a rallying cry against cure-seeking fundraising organizations such as Autism Speaks, who don't welcome input from autistic adults. Awareness of neurodiversity is on the rise, and with it will hopefully come a new wave of understanding. *NeuroTribes* challenges both the misconception that autistic people never get to live "normal" lives like allistic people do, as well as the notion that a "normal" allistic life, whatever that means, is what autistic people should strive to achieve. Autism is still seen by many as a "beast" to be "slain" (Silberman 64). Still more believe, as Hans Asperger did, that autism is something to be proud of. After all, said Asperger, "For success in science and art, a dash of autism is essential...so as to create in new untrodden ways," (quoted in Silberman 103). There is more than one way to do it, and *NeuroTribes* tells us that now is the time to find one.



Book Review >>> Emmanuela Beam

The Story of Music: From Babylon to the Beatles, How Music Has Shaped Civilization

Author: Howard Goodall

Publisher: Pegasus, 2014

English composer Howard Goodall takes readers on a melodic journey not through his own songwriting, but through his book, *The Story of Music: From Babylon to the Beatles: How Music Has Shaped Civilization*. Goodall writes from the first concept music in the archaic days to the revolutionary music artists and their work today. With its title holding true, *The Story of Music* literally analyzes the history of music, from Egyptians using man-made tools to create sounds and rhythms to how 21st century musicians have created new genres and breakthrough sounds. Goodall has definitely been studying music for a long time. He is known for his work not only in musical theatre but also in choral and television composition (most famously the music for *Mr. Bean*). His expansive experience and education in these musical areas shines in the eight chapters and 324 pages of this book.

Although the book may be hard to follow for non-musicians, the incredibly detailed history Goodall provides for his readers is fascinating and helpful to anyone who is looking to expand their knowledge on how music was made and incorporated into our daily lives. Goodall begins his book by covering the years 40,000 BC-AD 1450, calling it the time of musical “discovery.” During this time, Goodall notes that music notation was not practiced in Egypt, Mesopotamia, and early Greece, therefore leaving us without evidence of their music, but we know what types of instruments they invented and used. One of the most famous instruments invented by Ancient Greeks during this time frame was the organ. The Greeks can also be acknowledged for incorporating music in our daily lives, because of their belief that music is a science and art. Greeks were known to use music in their rituals and daily activities, such as rowing, sailing, feasting, partying, praying, and other types of work. In Ancient Greek universities, music was an actual concentration of study, so majoring in music is one of the oldest college degrees in the world.

His second chapter, *The Age of Penitence*, covers the years 1450-1650 AD. In this chapter, Goodall discusses how this era introduced spiritual chants and hymns. He also details how they went from being memorized and taught through singing up to the beginning of musical notation. Chapter three, *The Age of Invention* (1650-1750 AD), notes that European musicians and composers in this era focused on challenging their musical knowledge and using their imagination and creativity to push future music composition. There were breakthrough inventions, such as the pendulum and clock, which sparked debates about keeping time in music, but eventually led to the popularity of dance music.

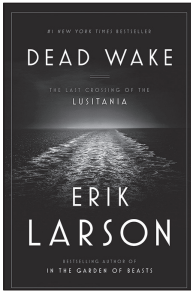
Chapters four, five, and six contain three completely different musical eras and themes. Chapter four, *The Age of Elegance and Sentiment* (1750-1850 AD), introduces the birth of Mozart, but reflects on Bach and Handel’s recent deaths. Music also became

characterized within musical styles, with composers and musicians in this period scaling back and approaching music more simply. In chapter five, *The Age of Tragedy*, Goodall explains that 1850-1918 AD was an era of tragedy due to composers' being obsessed with death and destiny. Shakespeare's *Romeo and Juliet* was mostly to blame for composers' obsession with doomed love, romantic tragedy, and death. Moving away from simplicity and tragedy comes total rebellion. Chapter six, *The Age of Rebellion* (1890-1918 AD), discusses how music was shaken from the effects of World War I. Composers had to decide whether to stay with the existing system of nineteenth century music or to experiment with new techniques and musical structures.

Chapter seven takes us into a more modern age, with the appropriate title, *The Popular Age I* (1918-1945 AD). This was a pivotal era, when American households started to own radios and were listening in on the first musical broadcasts. Goodall also argues that classical music was not dead, with classical elements coming alive in up-and-coming pop musicians. The musical genres of jazz and swing were blowing up, and music and cinema had finally married. Progressively in chapter eight, *The Popular Age II* (1945-2012 AD), jazz gave birth to new genres: rock and roll, bebop, and pop, which were becoming mainstream. Genres were crossing over, inspiring each other in song writing and instrumentation. Artists like The Beatles and Paul Simon were revolutionary in that they incorporated old and new music by experimenting with world and classical instruments.

I could tell just from reading the first couple pages of the book that Goodall is a composer, as his knowledge of instrumentation, notation, and music theory was beyond a quick read. Perhaps Goodall's book should be read for a high school or college class as opposed to a general audience. As much as Goodall's book is fascinating in regards to the history and science of music, many of the theory terms and historical facts went over my head. His chapters were also quite long, and readers could easily get muddled with his scattered dialogue when introducing various artists, composers, and musical terms, all within a few pages. Because I am not a music major, I couldn't understand what he meant by the technical terms in music and the names of instruments that appeared throughout different cultures in history. As I was reading through the book, I asked my sister, a music business major, if she knew the composers and music theory terms he was using. She knew them from her classes and music theory textbooks. Goodall was not only trying to cover the history of the time periods sectioned in each chapter, but seemed to have gotten off-track by getting into too much detail on musical terms and theory.

The Story of Music combines the history and science of music, describing how music has come from non-notated memorized pieces to hit songs on the music charts and radio. While the book goes into incredible detail about musical terms, theory, and instruments, this book is chock-full of history and information about music and how it has become a major part of every culture. For anyone who is looking to understand music and the composers, musicians, and cultures that made it possible, this is sure to be an answer to all of your burning music history questions. I enjoyed reading and learning about composers who introduced us to spiritual chants, countries that created well known instruments, and just how music became a part of life for all of us. Music is powerful, and Goodall's passion soars in this book. He clearly loves composing and conveys his knowledge of composition in history.



Book Review >>> Lydia Crannell

Dead Wake: The Last Crossing of the Lusitania

Author: Erik Larson

Publisher: Crown Publishing Group, 2015

Published a century after one of the most influential and tragic maritime disasters, *Dead Wake: The Last Crossing of the Lusitania* is an astounding five part collection of intricately woven details by Erik Larson. His dramatic retelling offers a look into the events and mysteries surrounding the sinking of the early 20th century passenger liner, the *Lusitania*. The *Lusitania*'s downfall is considered one of the main catalysts for the U.S.'s entrance into WWI. This idea however, is not Larson's main point; instead, Larson writes without motive or bias, ultimately requiring his reader to come to their own conclusion. Hailed as one of the strongest voices in creative nonfiction, Larson's ability to submerge his reader in another time (and occasionally in what feels like another world) is unparalleled. His 448-page account, while admittedly an uphill climb at times, transports us to a variety of places and perspectives. We travel from Woodrow Wilson's White House to the *Lusitania* herself with Captain William Thomas Turner and various passengers. Through parallel narratives we see the secret Room 40 used by British code breakers and Kapitänleutnant Walther Schwieger's German U-20, the submarine that ultimately sunk the *Lusitania*. Although *Dead Wake* is a beautifully crafted work, it is not for the faint of heart. Larson takes no prisoners and through quietly narrated facts, he unapologetically exposes his readers to every possible voice, misconception, and opinion.

The *Lusitania*, known as the "Greyhound of the Seas", was the largest and fastest British liner at the time. It left New York for Liverpool on May 1st, 1915 and was scheduled for about a week-long voyage. The ship carried almost 2,000 passengers and crew, including a large number of families and important socialites such as millionaire Alfred Vanderbilt and art collector Hugh Lane. By this point, WWI had been raging across Europe for almost a year. The U.S. had declared neutrality in the matter and continued to send cargo and civilian ships across the Atlantic, despite growing German hostility. Just days before the *Lusitania* was set to depart, an official warning from the German Embassy was printed in New York papers stating that no ships, even civilian liners, were safe. Because the British were known to sail under false flags and smuggle wartime supplies via passenger vessels, the Germans suspected ammunition to be on board the *Lusitania*. Although Germany had declared that all civilians and ships were sailing at their own risk, most of the *Lusitania* passengers were confident in the British Navy and the speed and size of the ocean liner. On May 7th, about 11 miles off the coast of Ireland, the British Navy was nowhere to be seen, and the size and speed of the *Lusitania* had made it a perfect target for German submarine U-20. It took one torpedo (a number that would be debated for years) to sink the 31,550-ton, four-funneled

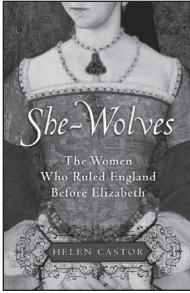
Cunard superliner. Close to 1,200 people died due to drowning or hypothermia, 128 of them Americans. The news of the *Lusitania* created a public uproar in both Britain and the United States.

Dead Wake opens on the *Lusitania*. Captain Turner interrupts the ship's talent show to deliver a line of news and reassurance: the *Lusitania* would be entering a "zone of war" declared by Germany but would undoubtedly be escorted by the Royal Navy (2). From here, Larson rewinds to before the ship's departure. He constructs four main points of view throughout the novel: Captain Turner and passengers on the *Lusitania*, President Wilson in Washington D.C., KptLt. Schwieger on German U-20, and British officials in London's Room 40. The constant switching between narratives feels a bit hectic and overwhelming in the beginning; however, Larson reaches a steady rhythm about a quarter of the way through. Sectioning his book into five parts only helps this rhythm. Larson separates his retelling into very distinct chunks of time: before setting sail, during the voyage, as the torpedo is being launched, the physical sinking, and the devastating aftermath.

Larson meticulously describes each notch in the *Lusitania's* timeline—almost to a fault. It seems as if every action, conversation, outfit, meal, and death certificate is recorded, making Larson's book feel a little *too* tangible at times, especially during *Lusitania* point-of-view chapters. While "anything between quotation marks comes from a memoir, letter, telegram, or other historical document", mixing the facts with Larson's delicate writing creates a very personal and humanistic atmosphere (xi). *Dead Wake* is anything but a history textbook.

As he relays the mentality of his characters aboard and in Washington, we are also eerily reminded of the 1912 Titanic disaster. We know how history plays out. We understand the outcome. And somehow, this knowledge creates a feeling of rigid awareness. For almost 300 pages we are held in a hypertensive state hoping that Larson will alleviate the pressure. While calm and fluid, Larson's writing does anything but reassure. The suspense becomes tiring at times. And while it had me clinging to *Dead Wake* for dear life, Larson's writing was slightly exhausting. As the book came to a close, I felt as if I myself had been a passenger on the *Lusitania*. I was tired and flustered, but somehow deeply moved.

The story of the *Lusitania* is one shrouded in blatant irony. The fastest and most gallant ship on the sea was sunk with one torpedo, despite the multitude of factors that should have prevented it. Without explicitly saying so, Larson questions every party responsible or involved in the ship's sinking. Through each person, conversation, or vivid description, we are given the opportunity to fully understand and consider a tragedy at sea. *Dead Wake* is Larson's thrilling culmination of moments—each like a discrete dot in a pointillistic masterpiece.



Book Review >>> Emma van Hasselt

She-Wolves: The Women Who Ruled England Before Elizabeth

Author: Helen Castor

Publisher: Harper Perennial, 2011

In 2012, Queen Elizabeth II celebrated 65 years on the throne with her diamond jubilee. Though Elizabeth II is not the first queen of England, she has recently been awarded the title of the longest reigning monarch of England. Elizabeth II is one in a powerful line of English queens, both crowned and uncrowned. In the 2011 nonfiction novel *She-Wolves: The Women Who Ruled England Before Elizabeth*, Helen Castor takes a look at four of those women—Empress Matilda, Eleanor of Aquitaine, Isabella of France, and Margaret of Anjou. Bookending the stories of these women by recounting the circumstances and results of Elizabeth’s crowning as Queen of England, Castor examines what it took for one of the world’s most famous monarchs to be able to rule in her own right. By examining the lives of these four queens—managing to condense their entire lives in four seventy-page sections—Castor maps out how the English monarchy slowly widened to allow Mary I and Elizabeth I to be crowned in their own right.

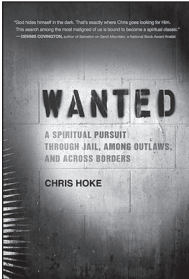
Castor begins her examination of English queens early, with the granddaughter of William the Conqueror. Designated as heir after her brother’s death by her father Henry I, Matilda fought a nine-year, bloody civil war against her cousin, Stephen of Blois. Matilda, widow of the Holy Roman Emperor Heinrich V, fought for a crown that, in the end, she would never wear. When she died in 1167, her grave was inscribed with the verses, “Great by birth, greater by marriage, greatest in her offspring, here lies the daughter, wife, and mother of Henry” (Castor 127). Though she was in the position to be crowned, Matilda was never able to govern in her own right due to her arrogance, as some contemporary chroniclers report. However, Castor does argue that those same chroniclers do not say the same thing about Matilda’s cousin, Stephen. In the end, Matilda was forced to give up aspirations for her own crown in favor of negotiating a treaty that would place her son Henry on the throne. Matilda may not have won her own crown, but through her relentless pursuit of her royal aspirations, she established one of the longest and most well-known ruling legacies in England.

Castor then moves from Matilda to her daughter-in-law, Eleanor of Aquitaine. The divorced wife of Louis VII, Eleanor brought enormous power and wealth to her second husband, Matilda’s son, Henry II. Castor skips over much of Eleanor’s second marriage, devoting three out of Eleanor’s four chapters to her life from 1167, when her last child was born, to her death in 1204. Eleanor had no problems securing a crown, and so Helen concentrates on how she violated her duty to be subservient to her lord and husband, as well as her king, as a queen and a wife. In 1173, Eleanor joined her sons in a revolt against her husband, Henry II, and the result for her was “an imprisonment that would last as long as her husband lived” (Castor 183). However, after Henry II’s death, she emerged from that

imprisonment and took her place as the duchess of Aquitaine, as well as acting as queen while her son Richard was away. Eleanor, through her marriage to the king who Matilda gave up her crown to put on the throne, embodied how a queen was meant to rule—in the absence of her royal husband or son—but also how a woman could be the heir to a landed title, as Eleanor was named Duchess of Aquitaine in her own right.

After Eleanor, Castor jumps almost a hundred years to Isabella of France, the woman who successfully overthrew her husband. She did so by utilizing her son and painting her husband's favorite, Hugh Despenser the younger, as a traitor who was keeping the king from his duty to rule. By effectively painting her husband as dead in the role of king, Isabella was able to step into the role of Queen in her husband's absence and as her son's regent. Castor compares what Isabella did to what the fourth queen in the book, Margaret of Anjou, tried to do. Faced with a young son and an invalid husband and king, Margaret tried—through diplomatic and military means—to take the throne so she could rule. However, she failed and the end of her husband's reign saw the birth of the next dynasty in England, of which Elizabeth I would be a part: the Tudors.

Starting from the birth of England as we know it and ending just before the Queen who changed the world, Castor uses four queens who helped rule England to show how they created the world where Mary I and Elizabeth I could be crowned queens in their own right. What makes *She-Wolves* different from other history narratives focusing on a theme or ruling family is that Castor is only concerned with the women whose stories she is telling. She tells the story of the men around the women—Matilda's Stephen, Eleanor's Henry II and Richard the Lionheart, Isabella's Edward II and III, Margaret's Edward, Prince of Wales—but only so far as they are in the women's lives. Castor briefly outlines anything important that happened between the lives of the queens, but only so much as would set the stage for the queens' lives. She utilizes contemporary accounts of the time to construct the queens' timeline and narratives, even reading against the grain to pull information from the *lack* of information on the women. She humanizes the women, questioning how parts of their lives would have made them feel, and examining just what in their lives made them the strong-willed queens that put them in the history books. Castor manages to make history easy to read, both for those who are well-versed in historical academic reading and those who have a more recreational interest in history. Although none of the women Castor mentions can be hailed as feminist heroes, understanding feminism means understanding the history of women across the world, and *She-Wolves* helps to paint a dynamic and very human account of four women who helped shape a country.



Book Review >>> Madelyn Chennells

Wanted: A Spiritual Pursuit Through Jail, Among Outlaws, and Across Borders

Author: Chris Hoke

Publisher: Harper Collins Publishers, 2015

Acclaimed by one reviewer as “a spiritual classic,” *Wanted* really is as the title suggests: It is a spiritual pursuit through jail, among outlaws, and across borders (Covington). Chris Hoke ministers to various convicts and men involved in Hispanic gangs, but he is not your average evangelist. Hoke’s skill is that he lets readers interpret Christianity in a new light. It is not about the already redeemed, but the redeemable. His passion for the inmates he ministers to and his account of this experience convinces readers to re-examine their own lives. Arguably the most compelling parts of this book are those where he unites all of humanity, Christian or non-Christian, convict or free man, through his writing. As Hoke says in the second chapter of *Wanted*,

After ten p.m., I heard music inside me where there had been silence before. I would pour a bowl of sugar cereal and try to capture these songs on my guitar while others slept. If you walked the dark hall and pressed your ear to my bedroom door, you’d have heard the faintest of melodies. I was trying to find a word for a desire that awoke at this hour, one I could not yet name (14).

Wanted explores how everyone has this unnamed desire and a need for fulfillment. It becomes a book not only of spirituality, but one that ponders the human condition and this idea of social justice.

By making the Bible applicable to the situations that inmates endure in prison and making God a reality for these men, Hoke changes lives. Drawing comparisons between Sodom and Gomorrah and the gang rapes occurring in prisons, as well as comparing a schizophrenic man’s struggles to Jesus’ temptation in the desert, Hoke is able to link God and man, the supernatural and the mortal (245, 216). He relates the Bible to modern times. The stories and experiences Hoke presents are for readers what the Biblical passages are for inmates. We are reminded of a hope that even stirs from within prison walls. In the book, Hoke writes of a man asking for a victim’s forgiveness for a life of crime, of gang members turned fishermen, and of one man’s cry to hear the voice of truth amongst the many lying voices of his mind (251, 182, 216). Hoke captures the human condition in the most unwanted and undesired of places, and he illuminates an often unacknowledged desire here so fierce that readers are stunned. He is begging us to try and understand them.

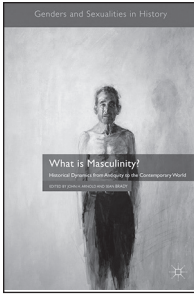
However, Hoke does not limit his message to Christians. Instead he denounces the hypocrites, the “system” that places these men in dehumanizing situations (Hoke 167). His subject is people, not religion. He writes about love, not punishment. While Hoke professes to believe in a savior, he does not make it his mission to discredit other belief systems. He

bonds with a Muslim man that he meets while on business over the similar origins of Christianity and Islam, such as the story of Abraham. (243).

Still, Hoke does not bring his truth to prisons. He also helps illegal immigrants and tries to curtail gang activity in Guatemala (Hoke 63, 280). He enrolls gang members in a fishing class to redirect their energies towards something positive (182). Hoke becomes more than their minister. He becomes their friend. Nevertheless, even his interactions with gangs seem to relate to the prison system. Either he is trying to prevent violence or prevent gang members from being rearrested. Everything he does is an attempt to break this cycle, to give men who are abused and enabled by society the ability to see their worth in something other than crime.

Similar to the goals of social justice leaders like Cesar Chavez and Martin Luther King, Jr., part of Hoke's mission is reform. He points out abominations in "the system," such as an inmate whose medical condition was neglected, resulting in his death (Hoke 167, 253, 254). He calls isolation cells "hellholes and human rights violations" (323). However, do not be mistaken. Hoke's reward is not in the cause or recognition. It is in the relationships that he builds with individuals that the rest of society deems unworthy, the unwanted. He is an ally; not a hero.

At one point in the book, Hoke wonders at the "mystery that can slip beneath the doors of suffocating solitude and light the human heart like a prayer candle" (326). Shortly thereafter he tells the story of Neaners. Neaners is both a prisoner and Hoke's friend. After his release, Neaners lives with Hoke, where Hoke observes Neaners seeing his daughter for the first time since he went to prison. Hoke describes the raw emotion as something that Neaners had been hardened to for so long as a gang leader. It came as a surprise (326). This need in all of us and the reality that we are all flawed is a call to action from Hoke. He challenges readers to look beyond the tattoos and the scars to the human being beneath.



Essay Review >>> Carrie Coisman

Cow Boys, Cattle Men and Competing Masculinities on the Texas Frontier

Essay Author: Jacqueline M. Moore

From the Book: *What is Masculinity? Historical Dynamics from Antiquity to the Contemporary World*, edited by John H. Arnold and Sean Brady

Publisher: Palgrave Macmillan UK, 2011

What is Masculinity? Historical Dynamics from Antiquity to the Contemporary World is a collection of traditional historical essays, that is to say, essays that are argumentative in nature and which strongly draw from primary source sets. Masculinity studies, according to academic precedent, have sat in the social sciences, sociology and psychology, however, gender studies, in totality, are beginning to belong more and more to an inter-disciplinary intersection of the humanities and the social sciences. Masculinity is an important lens for historians and their discipline as, the editors claim, “only through a greater discussion of this kind can we discern where there may be continuity and where there may be chance, and whether the topic under discussion is ‘masculinity’ in all times and places, or something more protean and ideological” (p. 6). This essay collection aims to meet those ends by discussing the role of historical nomenclature analysis and the role of hegemonies as an analytic.

One essay, in particular, meets both of those aims eloquently, with a strong primary source set, and a brilliant argument of historical continuity and current relevancy. Jacqueline M. Moore’s *Cowboys, Cattle Men and Competing Masculinities on the Texas Frontier*, asks if the cowboy identity has formed current understandings of the masculine, both in urban and rural settings. She claims that the cowboy identity is “iconic” and that it is formative of masculine identities, not only in the United States where it was formed, but also globally. Her claim is justified by the popular and political culture presence of characters such as John Wayne and George W. Bush. Moore then provides a concise and puncturing history of the cowboy and his socio-economic, racial, cultural, and political importance in the formation of Texan statehood and wealth accumulation. Lastly, she makes a powerful claim about the role of fraternalism as it was defined and as it worked to define masculinity in the transitional years of 19th century America.

The essay collection covers many different geographies, time periods, racial and class structures, and kinship frameworks. While the collection is impressively broad in scope, the editors were purposeful in the construction of the collection and the demographics of the authors. Importantly, this text would be beneficial in a variety of classes whose topics include economic stratification, gender inequity, the development of the nuclear family, the masculinization of war, the feminization of the home, religiosity, and political life and rhetoric. An essay collection of the breadth should be highly considered for implementation in a variety of curricula or as an addition to a personal intellectual project.

