Stellar

Oklahoma City University’s Undergraduate Research Journal

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The Importance of Ecofeminist Theology

Alley Agee

Over the past several decades, the world’s ecological crisis has begun to escalate. Each year new studies are released which outline the dire shape of the world’s ecological balance, ranging from global climate change to biodiversity disappearance. Scholars from all fields cry out for the world (in particular, the Western world) to take responsibility for its overconsumption, overpopulation, and gross amounts of greenhouse gasses emitted each year. Feminist scholars are a part of these ranks, urging politicians and laymen alike to improve the status of women around the globe as a way to solve for the dismal future that lay ahead for Planet Earth without action. Theology has a response to both of these claims, and it is through the theology of ecofeminism. As both the environment and the status of women continue to decrease worldwide, ecofeminist theology must be given a more prominent place in and be incorporated into the dialogue of all theology in order to preserve the dignity of earth and humankind alike. This paper explores the ideas behind ecofeminism and argues for a more important role of ecofeminism within Christian Theology, primarily through the ecofeminist scholars Rosemary Radford Ruther and Sallie McFague.

Ecofeminism is created by the joining of two obvious ideologies: ecology and feminism. It “explores how male domination of women and domination of nature are interconnected, ¹

¹It is important to note that, although the entire world contributes in some way to the ecological crisis, some countries have must take more responsibility than others, particularly when considering that the domination of some countries over other countries creates a strong link to environmental impacts. Though blaming “the West” is a somewhat oversimplified notion (certainly there are other non-Western countries which have contributed and are contributing to the environmental crisis), the general affluence and consumption of the majority of Western nations puts the West at the forefront of environmental effects.
both in cultural ideology and in social structures” ² and acknowledges that “the material world is seen as something separated from males and symbolically linked with women.”³ Essentially, ecofeminism sets out to bring to light the connection between women and the earth, as well as how that connection has been exploited; however, it doesn’t stop there. Ecofeminism is predicated off the relationship between the woman and the earth, but it extends to all power relations, which may be affected by male dominance and a domineering relationship to the earth. This includes gender as well as class and even race, among other things. Ruether takes it a step further, calling for a notion of “eco-justice,” or a “social reordering to bring about just and loving interrelationship between men and women, between races and nations, between groups presently stratified into social classes, manifest in great disparities of access to the means of life.”⁴ Ecofeminism, then, becomes the true advocate for justice to all, including the Earth and any disenfranchised group.

Ruether also makes the connection between ecofeminism and theology or spirituality. She asserts that to heal the broken relationships between man and woman, man and earth, and dominator and dominated is through “a theological and psychic-spiritual process.”⁵ Ecofeminism, Ruether argues, is directly connected to theology because it is only through theology and spirituality that a true route of healing can be established. Ideas about God and the nature of sin must be re-envisioned in order to restore broken relationships. It is traditional theology, however, that has created the need for an ecofeminist perspective; theology is the strongest and most solidifying link between woman and earth.

⁴Ruether, Gaia and God, 3-4.
⁵Ibid, 4.
The traditional (Platonic, Pauline, and Augustinian) position of some of the great shapers of Christian theology is one that affirms the connection between woman and matter, as well as the connection between woman/matter and lower things, flesh, and sin.

It was from the Platonic tradition of Greek philosophy, and its exaggeration in Gnosticism, that Western culture derived the view that evil resides in the physical body and the material world, over against the conscious mind.\(^6\)

Plato and other Greek systems of thought associate the mind, the Logos, with the highest realm of existence; the material world, therefore, becomes associated with a lower realm of existence, one which is inferior to the mind and the consciousness of the mind. This notion is only strengthened by Paul’s association with matter as flesh, “which he characterizes as a state of slavery to sin and death.”\(^7\) Paul creates a duality between the spiritual life and the fleshly life which is still present today, and this duality elevates the spiritual life as the one to be strived for by the Christian. The “flesh,” i.e., the material world, is characterized as something inherently “bad” from the beginning roots of Christianity. And it does not stop there. The great Augustine intensifies this belief about the flesh by synthesizing the Platonic/Gnostic ideology about matter with Paul’s notion of the flesh. God is

immaterial, and one is in communion with God by turning ‘upward’ to the immaterial, against those bodily ‘lower things,’ which have lesser being and goodness…the intellectual journey to truth and the moral journey to goodness is one with the journey from bodily beings to disembodied Being.\(^8\)

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\(^6\)Ibid, 122.
\(^7\)Ibid, 127.
Augustine makes sure to champion God as the opposite of the flesh. In doing so, the spiritual journey naturally becomes one which must move towards God and therefore away from the material and fleshly world. Unfortunately, however, Augustine clarifies the woman’s position within this immaterial notion of God. Because women are more naturally in tune with the material world, Augustine viewed them as subordinate to the male, who “alone possesses the image of God.” Augustine essentially leaves women to subordinate themselves to their husbands or other male relatives in order to reach redemption. Sallie McFague astutely points out that this ancient and deep identification of women and nature…touches the very marrow of our [woman’s] being: our birth from the bodies of our mothers and our nourishment from the body of the earth. The power of nature—and of women—to give and withhold life epitomizes the inescapable connection between the two and thus the necessary relationship of justice and ecological issues.

Christian theology’s assertion that woman, earth, and material are part of the “lower things” of human nature and existence are the reason why ecofeminist theology has been developed: it challenges one of the most destructive and disheartening claims of Christian theology, and in doing so, provides a mechanism for healing the broken relationship which has been ignored for the majority of Christian history. Ecofeminism is the response to centuries of female subordination and inequality.

This connection between early Christian thinkers and the subordination of both women and the Earth simply explains what triggered the rise of ecofeminist theology; it does not, however, indicate why ecofeminist theology is important in today’s society. A discussion of the sta

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8Ibid, 135.
10Ibid, 138-139.
tus of women and the earth, then, is necessary to justify the role of ecofeminism and support its claim to a more dominant position in Christian theology. Overpopulation seems to be one of the Earth’s major crises. Every year, ten million children die of malnutrition because of a lack of food provided for them.\(^\text{12}\) This lack of food is in part caused by the over-large family sizes in third-world countries (which are caused by lack of access to contraception as well as the desire to have enough children to support the needs of the family) and in part caused by a greediness and love of power by more affluent countries around the world. Families continue to have more and more children because of high infant mortality rates and, as mentioned, lack of contraception.

The status of women is no better either. The women of the world “do two-thirds of the total hours of work, receive only 10% of the pay and own less than 1% of the world’s property.”\(^\text{13}\) Furthermore, women continue to “be beaten by men, raped by men, and traded between men as commodities.”\(^\text{14}\) Human trafficking continues to affect nearly every country in the world in some way—the U.S. Department of State estimates that there are nearly 27 million people being forced into “modern slavery,” most of them being women.\(^\text{15}\)

It is clear that the state of the Earth and the status of women are in desperate need of healing and elevation. An important theological question arises from this discussion: does the dire state of the Earth and the lowly status of women indicate, at least in some way, that humans collectively are


\(^{14}\)Ruether, *Gaia and God*, 264-265.


\(^{16}\)Obviously a lengthy discussion of the nature of sin could be inserted here in order to adequately answer the question; however, I did not feel like this was the appropriate place for such a discussion, nor did I want to detract from the overall argument I am trying to make. Ruether’s definition, as one of the leading ecofeminist theologians, must suffice, but with the acknowledgement of the complexity of the nature of sin and of the many theologians who have responded to it in various ways.
in a state of sin for allowing such abuse? According to Ruether, sin:

lies in distortion of relationship, the absolutizing of the rights to life and power of one side of a relation against the other parts with which it is, in fact, interdependent. It lies further in the insistent perseverance in the resultant cycle of violence, the refusal to empathize with the victimized underside of such power, and the erection of systems of control and cultures of deceit to maintain and justify such unjust power. If this definition of sin is accepted, then humankind is certainly in a state of sin for allowing such gross systems of power and domination to exist. Christian theology, then, must include in its dialogue an admission of guilt for this collective sin as well as a path of redemption for human kind. Ecofeminist theology becomes a relevant and essential path to understanding and healing.

Ruether outlines how ecofeminism should be incorporated into theology in order to reach this healing. Most important is the reshaping of the dualistic split between female matter and male consciousness. The split which has long been promoted in Christian theology must be re-worked into a type of unity between the two: both matter and consciousness should be promoted as important, and no distinction should be drawn between them. This may be hard to do, but without it the deeply rooted ideologies which have harmed woman and Earth for centuries will continue and worsen. Next, Ruether believes an understanding of the interrelatedness of all creatures must be found. The only way to do this is by recognizing “our utter dependence on the great life-producing matrix of the planet in order to learn to reintegrate our human systems of production, consumption, and waste into the ecological patters by which nature sustains life.”

This requires an understanding of humans and nature not as separate entities, but as dependent

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18The language used here sounds Buddhist in nature. It is, however, reflective of Ruether’s own language when speaking of the connection between humanity and Earth.
parts of a whole that function together to create and sustain life. This re-envisioning of the relationship among life requires a re-envisioning of the nature of God. Augustine modeled God after male consciousness and the idea that matter God is unable to participate in matter. This understanding of God will always ostracize women and lead to the inability of women to participate with or in God. God must become the “immanent source of life that sustains the whole planetary community…God is the font from which the variety of plants and animals well up in each new generation, the matrix that sustains their life-giving interdependency with one another.”21 This understanding of God allows God to be both a part of the material world as well as an immanent source of consciousness, blending the duality of matter and consciousness together.

Finally, Ruether does not accept simply a theoretical change in the systems of power which have control over nature and women; she advocates for drastic social, political, structural, and civilizational change, from the need to phase out petroleum and fossil fuels as the primary energy source to the return to the biorhythms of the Earth.22 Ruether also advocates for improving the status of women though things like the assurance of reproductive rights and the rejection of favoring male children over female children.23 Relations between men and women are also essential, but this “cannot be seen simply as the incorporation of women into alienated styles of life.”24 Essentially, women should develop their own sense of self and individuality, but not at the expense of subjugating men, and women and men must reach a point where they transcend the entire notion of distinct male and female characteristics. It is only through this radical re-envisioning of the relationships between males and females, females and matter, God and matter, and God and females that society can begin to transform and heal itself.

22Ruether, Gaia and God, 259-264.
23Ibid, 264.
24Ibid.
This is only achieved, however, through the incorporation of ecofeminism into the wider agenda of theology. Sallie McFague offers three implications of incorporating ecofeminism into theology and argues that these must be present in any theology for it to be relevant to the 21st century. First, theology must “deconstruct and reconstruct the central symbols of the Jewish and Christian tradition in favor of life and its fulfillment, keeping the liberation of the oppressed, including the earth and all its creatures, in central focus.”\(^{25}\) This causes a joining together of “the starry heavens with the earth.”\(^{26}\) In other words, theology must not only focus on things outside the earth, but must also take into consideration all of creation in order to truly embrace ecofeminist theology and earth healing. Second, McFague argues that theology must be concerned (her emphasis) with the state of the Earth and with the involvement of scientific, political, and social communities.\(^{27}\) It has to tackle head-on the consequences of male dominance and the abuse of the earth, otherwise it is not relevant.

The last requirement of a relevant and ecofeminist theology is that it must “contribute to the planetary agenda of the 21\(^{st}\) century, an agenda that beckons and challenges us to move beyond nationalism, militarism, limitless economic growth, consumerism, uncontrollable population growth, and ecological deterioration.”\(^{28}\) Essentially, McFague is arguing that theology must affect current systems of which are detrimental to the earth and the dignity and equality of all people. She argues that this is basically what theology has always done, but that now it just needs to be expanded:

\(^{25}\) McFague, 87.
\(^{26}\) Ibid.
\(^{27}\) McFague does not elaborate on this point; however, the analysis given has been my own justification for including facts about the environment and women in my theology paper. The only way to truly embrace ecofeminism is to also embrace the concerns it raises. Any theology must respond to the state of the world, including my own.
\(^{28}\) McFague, 88.
Theology is and “earthy” affair in the best sense of that word: it helps people to live rightly, appropriately, on the earth, in our home. It is, as the Jewish and Christian traditions have always insisted, concerned with “right relations,” relations with God, neighbor and self, but now the context has broadened to include what has dropped out of the picture in the past few hundred years—the oppressed neighbors, the other creatures, and the earth that supports us all.29

29MaFague, 89.
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Niche Construction

Tamara Doherty

When a person hears the word “evolution” some other phrases tend to immediately come to mind. For example, one may associate phrases like “natural selection,” “survival of the fittest,” and “genetics” with this field of scientific study, and these phrases that often buzz around our ears are not inaccurate. However, there are other terms that are more recently making their way into the discussion of evolution, that are important to take notice of. A prime example is “niche construction.” Evolution is defined as a change in gene frequencies of a population over time, and it is commonly believed that these changes are caused by the environment in which said population lives. The newer concept of niche construction suggests that more of a two-way relationship exists, one in which the organism shapes their environment in response to the pressures imposed upon it (Dunbar, Barrett, and Lycett 28). In order to fully understand the concept of niche construction, we will look into its basic elements and determine why it is important to human evolutionary theory as we know it today.

First, let us look at where the concept of niche construction came from. Richard Lewontin originally introduced niche construction to evolutionary biology in the 1980s. According to Laland and O’Brien, he pointed out that the evolutionary theory of the time proposed, “the environment ‘poses the problem’; the organisms ‘posit solutions,’ of which the best is finally ‘chosen’” (304). Lewontin argued that this perspective overlooked the fact that environments are also effected and built by the activities of the organisms within them. He then suggested, “organisms do not adapt to their environments; they construct them out of the bits and pieces of the external world” (Laland and O’Brien 304). There were also other scientists involved who
were responsible for conjunctly authoring the first book on Lewontin’s theory of niche construction. The book, *Niche Construction: The Neglected Process of Evolution*, was written by biological anthropologist John Odling-Smee and biologists Kevin Laland and Marcus Feldman (Fuentes 55). Since then, niche construction has been considered an important component to the study of evolutionary theory.

Now that we know where the theory of niche construction came from, it is probably in our best interest to define it and understand how it works. Technically, niche construction is defined as “the process whereby organisms, through their metabolism, their activities and their choices modify their own and/or each other’s niches” (Laland and O’Brien 304). In layman’s terms, this signifies that organisms within an environment are not just being passively affected by their surroundings. They have the power and ability to actively modify their niche, which creates challenges for the organisms while it finds solutions to the problems posed by the environment (Dunbar, Barrett, and Lycett 28). These modifications made in response to environmental pressures can occur in many ways. For example, how an animal or organism chooses to shelter itself within its environment is an example of niche construction. Some may choose to nest, while others dig holes or burrow beneath the ground. Regardless of their means and choice, if they are actively modifying their environment to best fit their needs and facilitate their survival, they are participating in niche construction. Organisms also adapt to their environment to best produce and nurse offspring (Odling-Smee, Laland, and Feldman 1). In summary, niche construction theory demonstrates how the process of natural selection does not occur simply through genetic processes. Organisms’ behaviors and how they construct their environment make the process of natural selection a bit more complex than originally anticipated by scientists. The re-
result is a dynamic two-way relationship between a population of organisms and their environment.

Now with our basic understanding of niche construction theory we can determine how it impacts the theory of evolution. The answer to this proposed question is pretty clear. Originally, evolutionary theory was based solely on genetics and viewed mainly from a genetic perspective. Several processes involving genes and how they change within an organism were observed, leading to the common buzzwords of evolution: natural selection and survival of the fittest. Niche construction theory offers another component that completely shakes the foundations of these genetic analysis approaches. The thought that organisms can influence their genetic inheritance through alterations of their environment gives them much more power than originally anticipated. “Basically, niche construction results in an ecological inheritance that goes alongside the genetic inheritance. This results in a more complex set of organism-environment interactions than originally envisioned via basic natural selection” (Fuentes 55). Niche construction can have numerous effects on the evolutionary process. First, it can speed up, slow down, or change the direction of the evolutionary process of a population of organisms. Secondly, by incorporating feedback into the mix, niche construction alters the selection pressures working against an organism, ultimately changing or modifying their decisions and adaptations. Finally, modifications to an environment not only affect the organism that is implementing them, but can also impact the descendants of that organism and unrelated populations. It is evident that through niche construction, organisms have much more power in regards to their evolution that originally assumed through the genetic basis of evolutionary theory.

To better our understanding of niche construction, how it works, and how it impacts evolution, we will look at a simple example, one that relates directly to human evolution. In their
book *Evolutionary Psychology: A Beginner’s Guide*, the authors Barrett, Dunbar, and Lycett provide an excellent example that focuses on humans’ use of early stone tools. They discuss how implementing the use of simple tools expanded the range of foods that were capable of being consumed by early humans. The use of early tools is an example of a niche-constructing trait. By using these tools, early humans gained access to the nutrients and benefits of bone marrow and meat. Exposure to new foods required a change in their digestive morphology. This change is significant because it became necessary not because of natural selection, but because humans influenced this change by altering how they interacted with their environment. According to the authors, this change also assisted in “relieving a constraint on the evolution of brain size” (28). Hopefully this example clarifies how niche construction works and demonstrates how organisms can have an influence on their evolution.

In conclusion, it is important to understand that the theory of evolution consists of many more components than just those based on genetics. Through niche construction, organisms have the power to alter their environments to suit their needs, ultimately taking partial control over their own evolution. The importance of this theory and its impact on evolution easily qualifies niche construction as one of the most important evolutionary buzzwords.
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“My Mother is a Fish”: Lacan’s Trauma and the Psyche in Faulkner’s *As I Lay Dying*

Danielle Kutner

In William Faulkner’s *As I Lay Dying*, the character’s material substitutions for Addie Bundren illustrate Jacques Lacan’s negotiation between the three major structures of the psyche: the Imaginary, the Symbolic, and the Real. Lacan positions the Imaginary structure as the perception of one’s self by one’s self after the infantile mother-child relationship, the Symbolic structure as the perception of one’s self through the eyes of other people as characterized by the use of symbolic language, and the Real precedes, resists, and disrupts symbolization (Žižek 87, 319). For Lacan, trauma occurs when someone encounters the Real and the “link between two thoughts have succumbed to repression and must be restored” (Fink 49). Subsequently, the traumatized becomes a fixation and an individual must restore Symbolic Order to his or her world through unconscious substitution and repetition of the trauma (Fowler 54).

In *As I Lay Dying*, Addie’s death serves as this traumatic exposure to the Real. Throughout the family’s difficult journey to bury Addie Bundren, Cash, Vardaman, Jewel, Dewey Dell, and Darl develop substitutions that act as metonymy for Addie, through which they express a myriad of sentiments that can’t be expressed to the deceased Addie. In addition, the journey repeatedly positions these characters to abandon their substitutions, just as they must give up Addie when they arrive in Jefferson. The Bundrens’ repetitive refusal to abandon their substitutions distracts from their sense of reality until order is restored. Faulkner uses Cash’s coffin, Vardaman’s fish, Jewel’s horse, Dewey Dell’s pregnancy, and Darl’s identity crisis to illustrate the Lacan’s concept of substitutions as vehicles to resolve the traumatic disruption of Addie’s death.
In the novel, Cash is introduced to the reader through a description of his painstaking work on Addie’s coffin. The repetition and monotonous rhythm “Chuck. Chuck. Chuck.” of his adze is later mirrored in the list in Cash’s first chapter (Faulkner 5). The coffin serves as a substitution and point of interaction between Cash and Addie, as Cash makes Addie a participant in its precise construction. Jewel notes that, “every breath she draws is full of his knocking and sawing where she can see him saying: “See. See what a good one I am making for you” (Faulkner 14). Doreen Fowler, author of *Faulkner: The Return of the Repressed*, states that Cash’s morbid fixation on the coffin’s construction serves as a physical manifestation of the anxiety created by the violation of Symbolic Order (55). Cash is constantly trying to maintain balance in both the construction and transport of the coffin, mirroring the desire to establish the balance of the Symbolic Order prior to Addie’s death. Furthermore, the wood that Cash uses in the coffin’s construction is prone to warping and rotting. The emphasis he places on perfecting a structure composed of an ever-changing material mirrors the desire for the stability of the Symbolic while exposed to the fluid, material Real.

Furthermore, the Freudian concepts of “Eros,” the life drive, and “Thanatos,” the death drive, are presented through both the preservation and elimination of Cash’s substitute (Ricouer, 63). After working on the coffin, Dewey Dell observes that he eats dinner without washing his hands and arms after working, effectively consuming part of his substitution (Faulkner 60). His consumption of the coffin’s sawdust reflects Thanatos, or Cash’s unconscious desire to destroy the representation of the traumatic Real. In contrast, the care he shows for the coffin reflects a type of Eros that desires to preserve the substitution as Cash tries to reconcile his mother’s death. During the family’s journey to bury Addie in Jefferson, Cash re-breaks his leg and nearly drowns during the scramble to save the coffin and his tools from being carried away by the river’s cur-
rent (Faulkner 155). Once again, the preservation of the coffin and tools as substitutes are vital for Cash to negotiate trauma through the Symbolic and the loss of the mother-child identity inherent in the Imaginary. For the remainder of the journey, Cash remains confined to a makeshift bed constructed on top of the coffin with his tools by his side (Faulkner 191). The comfort Cash derives from his substitute mimics the comfort of the mother-child relationship while also placing him in direct contact with the deteriorating physical embodiment of his trauma. As Fowler notes, the re-visitation of the Imaginary and the Symbolic as well as the confrontation with the Real are necessary for Cash to recreate and restore Symbolic Order (54).

Once Addie is buried, Cash has appeared to abandon his substitute. He even goes so far as to reflect upon the relative nature of sanity when Darl is taken away to a hospital, stating, “It’s like there was a fellow in every man that’s done a-past the sanity or the insanity, that watches the sane and insane doings of that man with same horror and astonishment” (Faulkner 238). Though Cash is explicitly discussing Darl, he also appears to be reflecting on the nature his substitution. Cash’s contradictory and obsessive behavior surrounding his substitution may appear insane to the reader, but it seemed perfectly reasonable to Cash at the time. This is due in large part to the fact that the negotiation of trauma takes place within the unconscious, limiting one’s ability to self-reflect upon those behaviors. For Cash, the substitution of the coffin and its building process in place of the anxiety and violation allowed him to negotiate and re-structure the chaos of the traumatic Real through Symbolic reintegration.

Of all the characters in the book, Faulkner uses Vardaman the most explicitly in illustrating the symbolic negotiation of trauma. For the young Vardaman, his exposure to the traumatic Real is derived from his understanding of his mother as a living being and then suddenly as a non-living being. In attempting to understand Addie’s death, a fish Vardaman caught serves as his
substitution, which is no longer a fish after it is cut up and cleaned. When Vardaman uses the phrase “my mother is a fish,” it is simply a substitute for “my mother no longer is” (Faulkner 84). Essentially, Vardaman must reconcile his present identity in Addie’s absence. This absorption into his substitution and confusion about when the body in the coffin ceases to be Addie is underscored by Vardaman’s actions and observations, such as the two holes he drills into the coffin (Faulkner 72). However, it is this substitution that allows Vardaman to observe his siblings’ substitutions and further his process of negotiation, as he states:

But Jewel’s mother is a horse. My mother is fish. Darl says that when we come to the water again I might see her and Dewey Dell said, She’s in the box; how could she have got out? She got out through the holes I bored, into the water I said, and when we come to the water again I am going to see her. My mother is not in the box. My mother does not smell like that. My mother is a fish. (Faulkner 196).

This particular quote provides the reader with Vardaman’s inner dialogue as he attempts to understand his mother’s death. His substitution has now been placed against the reality of Addie’s remains and he wonders how his mother, a fish, got out of her coffin and into the water. He also notes that he doesn’t believe that his mother is in the coffin and his mother doesn’t smell like a corpse. This abstract recognition in conjunction with the final destruction of the fish and Addie’s burial is the point at which Vardaman is able to abandon his substitution and reconcile something he could not symbolically integrate initially. Through the recreation of his trauma through the more accessible fish, Vardaman is able to return to a Symbolic Order.

For Jewel, the substitution takes the form of his horse, which he bought from working extra time in Quick’s field at night (Faulkner 135). Through Jewel’s relationship with this horse,
Faulker illustrates Jewel’s conflicting desires to retain the mother-child identity of the Imaginary and to alienate this identity so that he can arrive back to Symbolic Order. In coping with Addie’s death, Jewel beats his horse, transferring the volatile emotions surrounding his mother’s death onto his substitution (Faulkner 13). Just as Addie is the only biological parent in Jewel’s life, the horse acts as the only thing he can call his own. Jewel tells Anse that it “won’t never eat a mouthful of yours” (Faulker 136). He does not want to be indebted to a man and a family he is not part of. In addition, Jewel spends most of the family’s journey riding his horse beside the wagon while the rest of the family rides in the wagon (Faulkner 142). As Fowler points out, these interactions regarding Jewel’s horse illustrate his desire for his substitution in order to preserve his mother-child identity while simultaneously beating it, illustrating his desire to alienate himself from both the Imaginary and the Real in order to arrive at the Symbolic (55).

However, as with the other characters’ substitutions, Jewel is forced to give up his horse. After Anse announces that he has traded the horse for a team of mules, Jewel takes his horse and leaves the Bundrens, only to return later to bury Addie without his horse (Faulkner 209). In addition to these events, Faulkner uses parallel language in Jewel’s interactions with the coffin and his horse. In rescuing the coffin from the barn fire, the coffin “rears,” and Jewel is described as “riding upon it, clinging to it, until it crashes down and flings him forward,” mirroring the language of the many times he’s riding his horse (Faulkner 222). Though Jewel’s process of giving up his substitution lacks the explicit revelations that Vardaman and Cash experience, his decision to return to the Bundrens reflects an abandonment of the coping mechanism of the Real and the discontinuity of the Imaginary in favor of Symbolic Order.

Dewey Dell’s substitution is her pregnancy, which acts as a source of trauma in that she must cope with the loss of Addie in addition to the reconstructing of her identity from daughter
to mother. Addie’s death impacts Dewey Dell greatly, as “she flings herself across Addie Bundren’s knees,” and shakes her “with the furious strength of the young” (Faulkner 49). The loss of her mother, her lover, and the emotional distance of the other Bundrens clearly illustrate her isolation. This isolation is both troubling and familiar to Dewey Dell. Darl’s knowledge of the pregnancy is seen as an invasion, prompting her anxiety to grow exponentially (Faulkner 27). The focus of this substitution is Dewey Dell’s process of becoming “unalone,” as the pregnancy is exposure to the Real and disrupts her understanding of her identity and world at large. Dewey Dell states, “If I could just feel it, it would be different, because I would not be alone. But, if I were not alone, everybody would know it” (Faulkner 58-59). While she doesn’t want to be alone by denying the process of reestablishing Symbolic Order, she also wishes to conceal her pregnancy in an attempt to preserve the Imaginary. The process of becoming unalone is described viscerally, as Dewey Dell can feel her “bones and flesh beginning to open and part upon the alone and the process of coming unalone is terrible” (Faulkner 61-62). For Dewey Dell, this pregnancy is invasion of her isolation that simultaneously further isolates her as she struggles between the loss of her mother and her pregnancy as traumas of the Real that have violated the Symbolic Order.

In addition, this violation is one that she shares with Addie Bundren. In Addie’s sole chapter, she discusses how her “aloneness had been violated and then made whole again by the violation” (Faulkner 172). This language mirrors the violation of the Symbolic by the traumatic Real, which in turn constructs a new Imaginary, Real, and Symbolic Order. Addie’s resentment surrounding her pregnancies is heavily derived from her sense of being tricked into motherhood by “words older than Anse or love” (Faulkner 172). This is particularly noteworthy, as her feeling of betrayal by language mirrors the association between the non-linguistic, Imaginary and
Real structures. Lisa Rennee Brown, author of “The Thick Dark Current Runs: ‘As I Lay Dying,’ A Multi-Theoretical Approach,” states, “if language is the realm of the father, then the realm of mother is alienation” (81). Faulkner uses Addie’s resentment and anger over her betrayal at the hands of men and language to reflect upon the nature of language and its meaning within a specific order, just as Lacan does through his psychoanalytic examination of the psyche’s structures. In addition, she serves as a voice of the mother attributed to the Imaginary and early Real structures, who all humans leave behind as they develop linguistic skills in the Symbolic.

As for Dewey Dell, the resolution of her substitution isn’t as simple as her siblings’, as pregnancy cannot be easily abandoned. Though Dewey Dell spends much of the novel covertly seeking an abortion, her efforts are thwarted each time until Anse takes her money for the abortion (Faulkner 255). From this point, it is assumed that Dewey Dell will have the baby and will reconcile her identity as a mother, just as Addie did. Though Faulkner doesn’t provide an explicit description of how Dewey Dell abandons her substitution, the loss of an opportunity for an abortion forces Dewey Dell to abandon hope to change her situation, which in turn will either force a new Symbolic Order or repetition through new substitutions.

Darl’s substitution takes the form of an existential crisis surrounding his identity. He states, “I do not know what I am. I don’t know if I am or not. Jewel knows he is, because he does not know that he does not know whether he is or not” (Faulkner 80). Darl presents a dilemma between existing and not existing, as he ponders whether he can exist if the person that created him, Addie Bundren, no longer exists. Jewel, who has not fully accepted that Addie is gone but lacks the explicit narrative introspection that Darl has, doesn’t have such a dilemma and therefore exists. He is. Darl continues, “Addie Bundren will not be. And Jewel is, so Addie Bundren must be. And then I must be, or I could not empty myself for sleep in a strange room” (Faulkner
Darl’s dialogue in these passages represents the loss of the mother-child relationship of the Imaginary while illustrating the confines of the Symbolic and language.

As Michel Delville, author of “Alienating Language and Darl's Narrative Consciousness in Faulkner's ‘As I Lay Dying,’” explains, Darl is trapped between the rhetoric of “absence and presence, and characteristically, ends up at a dead end” (64). Though Darl has the most eloquent chapters in the novel, he winds up so intrinsically limited by language that he cannot resolve the traumatic Real at all. This lack of resolution drives Darl to madness, as he cannot restructure the Symbolic Order with the linguistic restrictions imposed on him. This lack of successful negotiation becomes most evident in the split in Darl as non-linguistic entity and Darl as a narrator, where in he becomes at once the subject and object of his own narration. In essence, Darl’s madness positions him in the Imaginary and early Real as well as in the Symbolic, both using language and separating himself from it. Given Darl’s insight into the restrictive nature of language in an inherent longing for the pre-linguistic Imaginary, Darl is arguably the sanest of all the Bundrens, though his realization comes at a heavy price. As Delville concludes, “all that is left of Darl is a caged, self-estranged self, peacefully musing on he irreducible image of duality and incompleteness” (71).

Through the characters in As I Lay Dying, Faulkner presents the ways in which exposure to trauma necessitates resolution. When examined with Lacan’s concept of trauma and psyche structures, both Faulkner illustrates how substitutions and language limit or encourage the resolution of trauma. In the case of the Bundrens, these substitutions lead them into a long, tumultuous journey that brings with it the abandonment of these unstable substitutions in favor of a Symbolic Order. Once Addie Bundren is buried, it appears that each of her children, with the exception of Darl, move past their trauma to some degree. However, with the introduction of the new
“Mrs. Bundren” a day after Addie’s burial, Faulkner cleverly alludes to the cyclical nature of trauma and substitution (Faulkner 261). Substitutions, in the absence of resolution, tend to repeat themselves in different manifestations (Žižek 89). Ending the novel on this note gives the reader the impression that the journey has begun again, as Anse’s new wife isn’t given an identity aside from the one formerly attributed to Addie, with all its connotations. This interchangeability of the title of Mrs. Bundren leaves readers to wonder if this journey had any real significance in honoring Addie Bundren and resolving the traumatic Real or simply served to trade one Mrs. Bundren in for the next. In this way, Faulkner’s *As I Lay Dying* presents a thorough examination of the Lacanian concept of cyclical trauma and substitution through Addie’s death and the Bundrens’ negotiation of the Imaginary, the Symbolic, and the Real structures of the psyche.
Works Cited


Analyzing Androgyny:

Metro-sexuality vs. A True Karma Chameleon

Jacilyn Kennedy

You've got your mother in a whirl 'cause she's

Not sure if you're a boy or a girl

Hey babe your hair's alright

Hey babe let's stay out tonight

You like me and I like it all

We like dancin' and we look divine

− “Rebel Rebel” ¹

When David Bowie’s flamboyant alter ego, Ziggy Stardust, appeared on stage, fans were immediately entranced. What was this new creation: a man or a woman? Was it a way to express himself, or was he homosexual? Fans searched for answers and only raised more questions. The mysterious Bowie soon became an international icon in the 1970s. He was the first androgynous artist to reach this critical acclaim, but not the last. The 1970s-1990s saw many androgynous stars.

In this paper I will be conducting case studies examining three bands/artists: Boy George, the Bee Gees, and David Bowie. I will be looking at their image, performance qualities, and the lyrical content of their songs to see how the role of androgyny has changed since the 1970s.

Gender Roles

To fully discuss androgyny, one must first understand gender roles. Gender is a term that

widely misunderstood. Often, it is confused to be interchangeable with the word sex, yet these terms are essentially different. It is one thing to be male; however, it is another thing altogether to be masculine. Sex is the physiological difference between male and female. It is purely biological and is based on a body’s sexual characteristics. Gender, however, is a social construction. It “refers to the meanings, values, and characteristics that people ascribe to different sexes”.\(^2\) The social distinction between male and female is involved with the construction of a difference in value between masculinity and femininity. The characteristics that society associates with each sex then translate into acceptable behavior for that sex.

These societal constructions determine not only how people are expected to act, but also how to speak, dress, think and even how they interact with others. More importantly, these tell us what not to say, wear, think, etc. They permeate society. This is why a musical artist’s performance can be criticized as female, male, or androgynous. Being basely connected to sex characteristics, gender roles are fairly similar across the world. However, they can and do vary from culture to culture, but for the range of this analysis the western perspectives will be used.\(^3\)

**Androgyny vs. Cross Dressing vs. Metro-sexuality**

Androgyny, in itself, is an ambiguous concept. It is easily defined as having both feminine and masculine characteristics. Upon further analysis of the concept, however, it is evident that there are great distinctions in the uses of this concept. Characteristics of each gender can be mixed in an infinite variety of ways, with each combination involving a different theology and having a different role. Forms of androgyny can be seen throughout musical history, but a

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\(^3\) Blackstone
particularly large and subsequently important majority of this concept began in the 1960s and has continued through today. I argue that popular music has used androgyny in three main ways: cross dressing, metro-sexuality, and what I am calling “true” androgyny.

Cross-dressing is often considered to be based solely on image; however, that is not correct. In this role, the artist takes traits of the opposite sex and applies them to almost all of his/her persona. Clothing is the most common and noticeable way in which this is accomplished. The artist will often wear elaborate or flamboyant clothing considered closely related to the opposite sex. Makeup is another common way in which this role is represented. In addition to clothing and makeup is a performance style and lyrical message which is considered to be of the opposite gender. Movements, gestures, body posture, and even facial expressions are sampled. In this, the artist is trying to become a member of the opposite gender. To better do this, the artist seemingly overcorrects and uses the extremes of gender roles. The lyrics and content of songs also often do not fully integrate both genders; only one gender’s roles are used throughout. This is a relatively simple role of androgyny. No integration of the two genders is present.

The next role, metro-sexuality, is commonly only associated with males, and is a fairly recently defined role. A metrosexual is defined as “usually an urban male who pays much attention to his personal appearance and cultivates an upscale lifestyle.”4 I am defining it, however, as one sex’s attempt to integrate few characteristics of the opposite gender into one’s own identity and/or appearance. Therefore, this metro-sexuality may be used by both males and females. The adoption of characteristics often involves only surface and image characteristics and does not continue into the artist's performance or lyrical message. While both genders are being used, it is

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a fairly simple integration.

The third and final major androgynous role used in popular music, is what I am calling “true androgyny.” This is a complete integration of the two genders. Musicians utilizing this role essentially work to become “genderless.” There are two approaches for this role. The first is utilizing the gender roles of both sexes to so much extent that there is no preference to one gender. It becomes too hard for the audience to distinguish any kind of valuation of either gender. The other approach is the complete opposite. With this approach, the musician avoids any use of gender or gender roles in their image, performance style, and even lyrics or message. This role is truly the most fascinating. The work required to successfully complete this is quite demanding, exhausting, and almost impossible.

Boy George

Boy George was born George Alan O’Dowd on June 14, 1961. He came out of the closet at the early age of 15 and within two years was popular in the British club scene, a regular at the Blitz, a gay night club. Before debuting in his solo career, he was the lead singer for the pop band Culture Club. George was part of the English “New Romanticism” movement beginning in the mid-1980s, which was a culture movement valuing flamboyant, eccentric fashion and new wave music. This movement originally began as a nightclub scene in the early 1980s and became a major cultural statement in the United Kingdom. During his time in Culture Club, George had relationships with band members, most notably drummer John Moss.

Deirdre Clancy Steer, Costume and Fashion Source Books: The 1980s and 1990s, (Woodlands, England: Bailey Publishing Associates Ltd., 2009), 37. New romanticism was a movement in England in the 1980s. First beginning as a nightclub scene, it soon became a major cultural statement in the United Kingdom. It grew out of the “glam rock” tradition and in opposition to the punk movement. Followers wore androgynous, flamboyant, eccentric fashion which was exaggerated versions of upscale fashion. They listened to and created new wave music. They also wore exaggerated and dramatic makeup. In addition to Culture Club, Bands to emerge from this movement also included Spandau Ballet and Depeche Mode.
George is iconic for his flamboyant hair and makeup. He has had several hairstyles in his life, but he is known for his coiffed dreadlocks filled of colorful feathers, ribbons, and sparkles. His use of makeup furthered the feminine look. He often had heavily colored eye makeup and deep red lipstick. His eyebrows were plucked to fit an overdramatized high arch and were often drawn on with eyeliner, common of women at that time. He also worked to slim his face and define his cheek bones with the use of blush. Boy George’s clothing was also an extreme. Seldom seen without a hat, he incorporated and layered bright colors and patterns into his ensembles. Even his black outfits were embellished with patterns, rhinestones, and comical pin-back buttons. The structure of his clothing was very relaxed and shapeless, a popular trend for both sexes in the 1980s-1990s.

Even George’s sound, performance, and lyrics are representative of female gender roles. He uses the upper register of his voice, even going into falsetto during his songs. In fact, without an image, one would most surely guess that “The Crying Game” and “Do You Really Want to Hurt Me?” were sung by women. Hip swaying and fluid sexual gestures are common in his live performances.

The lyrics in his songs often speak of mistreatment in his relationships. Instead of the dominance and sexual objectification commonly understood to be masculine, George’s lyrics place him in a more submissive role that is characteristic of the socially conceived feminine gender role. His topics and style are also reminiscent of women’s blues music in the 1920s and 1930s.
 Didn't you hear your wicked words every day?  
And you used to be so sweet.  
I heard you say that my love was an addiction.  
When we cling, our love is strong.  
When you go, you're gone forever.  
You string along, you string along.

Karma, karma, karma, karma, karma, chameleon,  
You come and go, you come and go.  
Loving would be easy if your colours were like my dreams:  
red, gold, and green, red, gold, and green.  
Ev'ry day is like survival.  
You're my lover, not my rival.6

This excerpt from Culture Club’s hit “Kara Chameleon” details the relationship between Boy George and his bandmate John Moss. Moss refused to be open about their sexual relationship. He denied ever dating Boy George for years, even after the Culture Club had disbanded. According to George in a 2013 interview with Canada’s Xtra! Online, Moss was also unfaithful.7 This referencing of emotional abuse is reminiscent of women’s blues music in the 1920s and 1930s. Women such as Ma Rainey and Bessie Smith often mentioned physical, financial, and emotional abuse in their songs. Angela Davis explains that the blues women of this time spoke freely about these “taboo” topics as a way of thrusting the issues into the public sphere and creating a common community and support system for the black, working class women of the time.8 George uses his lyrics in the same way. He speaks out about this oppression and abuse to create common understanding and support within the gay community of the 1980s. He also speaks out

against the gay community itself, wishing that his lover’s colors were like his dreams of “red, gold and green.” This is in reference to the Rastafarian movement. The movement proposed African/black pride and fought for social equality. Just like the Rastas, Boy George wished his lover and the entire gay community would embrace their differences, take pride in themselves, and fight against their oppression.

Femininity permeates every aspect of Boy George. His often extreme image, sound, performance, and lyrics all substantiate this femininity. Through this, George tried to fill the gender role of a woman, effectively trying to become the opposite sex. Seeing as how there is no effort on George’s part to integrate the two gender roles, he is categorized in the cross-dressing role of androgyny. George often struggled in personal relationships and faced severe criticism for his sexual orientation. George used this role as a way to handle his own sexuality and deal with the oppression he faced in his lifetime.

The Bee Gees

The Bee Gees were founded in 1958 and consisted of three brothers: Barry, Robin, and Maurice Gibb. They are most known during the late 1970s as a popular disco group. They are known for their harmonies and Barry’s falsetto. They wrote all of their own hits as well as hits for other artists. Selling more than 220 million records during their career, the Bee Gees are among the best-selling acts of all time. In 1997, they were inducted into the Rock and Roll Hall of Fame. Their songs include “Stayin’ Alive,” “Too Much Heaven,” “Night Fever,” and “How

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9Stephen D. Glazier, *Encyclopedia of African and African-American Religions*, (New York: Routledge, 2001), 258-279. The Rastafarian movement is an Abrahamic spiritual movement that began in Jamaica in the 1930s. It became a popular movement in the United Kingdom and the United States in the 1960s-1970s when large numbers of Rastafarian people began immigrating into the countries. It is based on the belief that Ethiopia, Zion, is the promised land and that all black people were but exiles in Babylon (white culture). Rastas believe that they are destined to return to Zion, the land of their ancestors. In addition to many other beliefs, Afrocentrism was a major component of the movement. They advocated for black people to embrace their African heritage.
Can you Mend a Broken Heart.”

The men of the Bee Gees had very effeminate appearances, common in the disco era. They feathered their hair and wore very tight clothing. Not only was this clothing tight, but it also gave the illusion of curves to their body – broad in the shoulders, small in the waist, and relaxing around the hips or the lower leg – which is typical of a very female image. In contrast, the Gibb brothers retain male characteristics with their appearance as well. The group was famous for their use of falsetto in their songs, even ranging to the extreme upper registers of their voice. This, however, is where the female characteristics end. No female gender roles are displayed in their body language or dance.

The Bee Gees’ lyrics also remain within the male gender role. Their songs often include dominance, overt sexual themes, sexual objectification, and narcissism which are all considered masculine. Common topics amongst their songs include: sex, drugs, and dancing. No political or social protest is seen; only topics of excess and pleasure are evident, which are typical of the egocentric nature of the disco.

Night fever, night fever
We know how to do it
Gimme that night fever, night fever
We know how to show it

9 They also firmly believe that in the eyes of Jah (God), all men and women deserve equal and just rights, treatment, and respect.
10 “Full Interview of Boy George”
11 “Bee Gees.”
12 They have facial hair, often expose their chests, and have excessive amounts of body hair.
13 Evident in the song “You Should be Dancing”
In the heat of our love
Don't need no help for us to make it
Gimme just enough
To take us to the mornin'

I got fire in my mind
I got higher in my walkin'
And I'm glowin' in the dark
Give you warnin'

And that sweet city woman
She moves through the light
Controlling my mind and my soul
When you reach out for me
And the feelin' is right"}

“Night Fever” was a very popular song because it is the main theme of the hit movie Saturday Night Fever. The song has an obviously overt sexual theme. While the woman is mentioned, she has no name, objectifying her as no more than mere pleasure for the night. The Bee Gees also highlight drug use in this popular song. “I’ve got fire in my mind/I got higher in my walkin’/And I’m glowing in the dark” explains the high of the commonly used disco drug, cocaine. However, the authors make sure to point out that the drug in no way affects their sexual performance. It merely allows them to stay awake, as long as possible, to enjoy the night. All of

these point to the very narcissistic and machismo attitudes of disco.

While the Bee Gees are seen as androgynous in their appearance and sound, their performance and lyrics still fit within their own gender role. They display the masculine characteristics of dominance, sexual objectification and narcissism. They in no way integrate the two gender roles, and use only surface characteristics of the opposite gender. The group had formed before the disco movement, and had tried breaking into several different music genres. However, they never truly hit it big until they changed their look during disco. Their metro-sexuality was no more than a way in which to fit with the popular dance club scene of the 1980s.

**David Bowie**

Born David Robert Jones in Brixton, England on January 8, 1947, boy Bowie was greatly inspired by the London West End. He began taking saxophone lessons at age thirteen, and played with several bands including The Kon-Rads, the Mannish Boys, and Lower Third. His first major hit was “Space Oddity” in 1969 which reached number 5 in the UK charts. His first album, *The Man Who Sold The World*, is considered “the first definitive creative stretch for the listener.”

In 1972, he introduced his androgynous alter ego Ziggy Stardust and released the album *The Rise and Fall of Ziggy Stardust and the Spiders from Mars*. His 1975 hit “Fame” was his first American crossover success; but, its radical style change was disliked by many in the UK.

Bowie is known for the flamboyant personas he creates. He often wore makeup, varying from subtle to extreme. This makeup created the illusion of a more feminine structure of his face – high cheekbones, big eyes, high forehead, and pointed chin. His feminine image continued...
with his voluminous, stylized, brightly colored hair. His clothes, however, portray both masculine and feminine characteristics. As Ziggy Stardust, Bowie wore tight-fitted, rainbow colored clothing. However, Bowie later appears in suits, exuding traditional masculinity. The tailoring of some of these suits is reminiscent of feminine qualities. They are slender and tight, and emphasize the waist, creating the illusion of feminine curves in his body.

The integration of both male and female characteristics are also seen in his performances. He used both his normal vocal register and falsetto. Bowie often changed his voice, even in the midst of songs. He also experimented in musical styles, ranging from “psychedelic folk” to electronica. The dancing in his performance also contains both male and female characteristics. The integration of genders continued further into his lyrics.

You've got your mother in a whirl
She's not sure if you're a boy or a girl
Hey babe your hair's alright
Hey babe let's go out tonight
You like me and I like it all
We like dancin' and we look divine
They put you down, they say I'm wrong
You tacky thing, you put them on

Rebel, rebel you've torn your dress
Rebel, rebel your face is a mess
Rebel, rebel how could they know?
Hot tramp, I love you so
So what you wanna know?
Calamity's child, child, chi-child
(Rebel, rebel)
Where'd you wanna go?
What can I do for you? Looks like you've been there too
'Cause you've torn your dress
(Rebel, rebel)
And your face is a mess
Ohh your face is a mess
(Rebel, rebel)

Ohh, ohh so how could they know?
Eh, eh how could they know?
(Rebel, rebel)\(^7\)

In “Rebel Rebel,” Bowie actually speaks about androgyny by saying that the presumed female main character’s mother is “not sure if [she is] a boy or a girl.” Through the lyrics he argues that it makes no difference as to the value of the person, which is in contrast to the oppression the female faces in the unnamed characters who “say he’s wrong.” While Bowie is not the androgynous character of this song, the audience can assume that he greatly identifies with her and that she might even be another of his alter egos. Bowie even relates to the female character, offering to give her advice and eluding that he has been in the same situation.

\(^7\)Bowie “Rebel Rebel”
“Bowie was never meant to be. He’s like a Lego kit. I’m convinced I wouldn’t like him, because he’s too vacuous and undisciplined. There is no definitive David Bowie.”

David Bowie was obsessed with creating and becoming different personas. In a 1973 interview, he describes himself as a “collector” of personalities. Taking on the guises of others allowed him to fully immerse himself in his art. He also has an affinity for identifying with aliens in his songs as a way to become an “other” without a gender. Bowie uses both female and male characteristics interchangeably, showing no true valuation of one gender role over another. This puts Bowie in the most complex role, true androgyny. He feels restricted by gender roles and pays no heed to them. Bowie uses this androgyny as a way of finding a purpose in life and to use the entire human sphere to express himself.

Conclusion

As seen in the case studies in this paper, androgyny has been used in three major ways in music since it became popular in the 1970s: cross dressing, metro-sexuality, and true androgyny. Boy George cross-dressed. Femininity permeated every aspect of him – image, voice, body language, and even his lyrical message. He did this to cope with his sexuality and escape from the oppression he was facing. The Bee Gees had an effeminate look, but they were inherently male in their performance and lyrical message. They used their metro-sexuality to be relevant in the disco era. Finally, David Bowie continuously recreated himself. He played with gender roles constantly in every aspect, and did not seem to value one over the other. Thus, he became truly androgynous. He felt confined by the rigid gender roles. Bowie used his androgyny to be able to express himself with the entire range of human emotion and expression.

David Bowie on himself as quoted in Buckley.
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Music and Human Evolution

Emily Crawford

What is evolution? “The process by which species of organisms arise from earlier life forms and undergo change over time through natural selection” (Evolution Science Definition). One aspect of human evolution that is not always thought of is music. Not only is music a huge part of our world today, but it has also played an important role in human evolution. Some people say that music is an accident and an invention. But what does that mean exactly? Well, some people believe that music occurred as an accident due to other abilities that evolved for other intentions. It is said to be an invention, because people tend to make music in different ways that they like best (“Human Evolution: Why Music”). I think that music has been a part of our lives from the very beginning. The first main point that I would like to cover in this paper is when music evolved. I would then like to look at and describe how music relates to storytelling and communication, as well as sex and cohesion.

A major question is: when did music first evolve? Well, scientists have found instruments called bone flutes. These flutes are said to have been dated as far back as 40,000 to 80,000 years ago. That little bit of information shows that we have been playing music for a long period of time. However, scientists believe that we were capable of singing even before that time. In a book called The World in Six Songs: How the Musical Brain Created Human Nature, by David Levitin, he says that our ancestors used music as a way to remember to do things, such as chores or how to make food. Even today, we use music to teach ourselves and children how to remember certain things, for example, the ABC’s (Landau). Today, music is used as a source of entertainment as well.
One idea of how music is involved with evolution was represented by Darwin. Darwin believed that music was associated with sex. Throughout life, where there is music there is often dancing. If a person was able to do both, that meant that they were strong, healthy, and not neurologically impaired. Darwin said that those who could both sing and dance were better adapted and would be the ones to mate and reproduce. Those who reproduced would be the ones who were our ancestors (Levitin).

One of Levitin’s explanations involves the oxytocin hormone. This hormone makes people feel trust between one another. It is usually released when an orgasm occurs. Normally this happens when a male and female have sexual relations with one another. The male will then stay to help take care of the child that comes about from this. This would be from a natural selection point of view, because due to the hormone being released and there being a child, the man feels bound to the woman and does not leave. Levitin says that the hormone releases when two people sing together as well, but that is the only other time. He believes that singing was especially important in the evolutionary process. He felt as though it brought people together in social groups, creating a society (Levitin).

An additional theory about music in human evolution is from Dr. Edward Hagen and Dr. Gregory A. Bryant. They believed that the role of music in human evolution was to signal to rival groups. Groups would put on a song and dance and compete against one another. “...a group could show it had the coordination to prevail in a scrap” (Wade). They would use this to avoid a fight or war against each other. Dr. Hagen and Dr. Bryant also said that male chimpanzees would chorus in a call. They did this to let the females know that new fruit had been found. These two scientists believe that this example of musical display shows where modern humans got their musical abilities (Wade).
Why is music important to the understanding of human evolution? Professor David Huron has a few ideas as to why it is so important. To begin with, music is one of the oldest human activities that has occurred over thousands of years. Next, evolution is shown through our genes. Natural biochemical material in the body has an impact on our musical knowledge as well (Levitin). All in all, music has been a huge part of our world since as far back as can be remembered. It is hard to find an exact date, because music can be thought of in many ways such as chanting, singing, whistling, humming or playing an instrument. Music has gone from a way to “talk” to others and a way of remembering important information, to also being a means of entertainment. It has influenced sexual relations, social groups, and even rival groups. Today music still brings people together.
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The Apostle of Sedition: The Daily Oklahoman and the Trial of O.E. Enfield

Andrew Wasson

In August of 1917, socialist lecturer O.E. Enfield was arrested in Seiling, Oklahoma, located in the northwestern corner of the state. Reporting on the arrest, an article in the Daily Oklahoman stated that his arrest was “attended by much excitement and some gunplay of the old western sort.”[i] According to the paper, Enfield was late to a speaking engagement, and upon arriving at the podium, was approached by City Marshal Tug Revelle and arrested. The “gun play” described was a bit of a misunderstanding. The sheriff of Dewey county, who had jurisdiction over the area, had arrived at the meeting. Not recognizing the officers, he pointed his gun at Mayor A.C. Oliver, who was participating in the arrest and had been aiming at Enfield. Another officer then pulled his gun and threatened the sheriff. Soon Enfield was out the door with Revelle, and introductions between the officers took place.[ii] The Oklahoman claimed that popular resentment had been building against Enfield. The so-called “apostle of sedition” was arrested for conspiracy to oppose the Selective Service Act.[iii]

Today, Oklahoma is considered to be the “reddest state in the Union,” having elected numerous conservative Republican officials to power and pursuing many conservative policies. But just one hundred years ago, it was possible to see Oklahoma as a different kind of “red state,” – one with a strong socialist presence. Using the language and imagery of Christianity, socialists were able to build a strong following from the state’s working farmers, and had success in local and county elections, as well as capturing relatively large percentages of the vote in state elections.[iv] At this time, only a few years after statehood in 1907, the Socialist Party of Oklahoma consistently ranked as one of the top socialist organizations in the United States.[v] As the party
began to decline, the First World War and the First Red Scare gave opinion makers ample opportunity to discredit the socialists. Enfield’s case illustrates how socialists in Oklahoma became political targets during World War I. Antiradical sentiment was building across the state, and Enfield’s arrest and subsequent trial illustrated the difficulties of being an anti-war socialist at a time when there was no room for opposition.

The Reverend O.E. Enfield was a socialist lecturer and minister in northwestern Oklahoma who traveled around that part of the state speaking out in favor of socialism, and against World War I and the Wilson administration. Enfield wrote regularly for local socialist newspapers, such as the Strong City Herald in western Oklahoma, not far from the Texas border. In July of 1917, Enfield urged his “comrades” to distribute literature, and to hold picnics and encampments in favor of peace.[vi] Enfield also wrote a letter that appeared in the pages of the Ellis County Socialist, a regular publisher of his poetry and editorials. In this letter, Enfield summarized his opposition to World War I by saying: “My bible says, ‘thou shalt not kill.’” Even more controversial was his claim that participation in the war in Europe should be avoided on the basis of class interest because “the few of fortune may further fatten at the expense of suffering millions.”[vii] Enfield’s opposition to the war would make him a target of the authorities.

The state’s largest newspaper, the Daily Oklahoman, paid particular attention to Enfield’s conspiracy case. On September 29, 1918, the Daily Oklahoman published an article with the headline: “By-ways in Rural District Trod by Hicks and Enfield In Sowing Seeds of Sedition.” The byline read: “Paths Unfrequented by Public Speakers Found Fruitful Because People Hadn’t Heard War Truths – Armed Resistance Caused Downfall – Inate Patriotism Sprang Up to Meet Enemies of Government and Prison Sentences Resulted.”[viii][1] The article painted O.E. Enfield as a dangerous radical, and was the longest article the Oklahoman published about him. The
September 29 article stated that Enfield became emboldened as his popularity increased. At first, Enfield’s speeches had been mostly emotional, appealing to the plight of the working poor. The paper said Enfield “merely posed as a deep sympathizer in the struggles of the common people to find happiness and success under the somewhat adverse conditions common in all frontier countries.”[ix] In reality, Enfield was not merely posing as a sympathizer. He had grown up poor in the mining fields in southeastern Kansas and had moved all over the frontier while his family sought better financial footing in the harsh economic climate of the 1880s and 1890s. As a child, Enfield worked in the coal mines and was hindered in his ability to get a formal education. After his marriage, Enfield worked on his father-in-law’s land claim for 50 cents a day. Eventually he saved enough money to attend Southwestern Normal College in Weatherford and became a schoolteacher, and later an attorney and minister.[x] Enfield did not pretend to know how it felt to be poor on the frontier; he had lived through much financial strife.

The Oklahoman accused Enfield of taking money from his audiences and stuffing his pockets with it, saying the money was “to be used in the purchase of literature that was to be gratuitously distributed in an effort to ameliorate the condition of certain unfortunate people in some far away place which the ‘apostle’ of the common people never definitively located.”[xi] The article presented Enfield as a crafty performer who could push his audiences’ buttons in order to receive money. “When hands were used in applause, an artful suggestion at the proper moment drove those hands into the pockets of the men who were pleased and as a consequence there was never a time in the career of Enfield when he was in need of want.”[xii]

This was an attempt by the writer to characterize Enfield as a man who took advantage of the rural poor. The author attempted to discredit Enfield as just the kind of person he would speak out against, and accused him of hypocrisy. “The seeming unselfishness of Enfield in mak-
ing a plea for someone other than himself was one of the most potent means of bringing money to his pocket.”[xiii] In the hands of the writer, Enfield ceases to be a fighter on the behalf of the poor and becomes the kind of capitalist the poor agrarian socialist would have despised. In this way, the author appealed to the reader who may have sympathized with Enfield’s politics, and attempted to sway their opinion.

According to the Oklahoman, people only came to hear Enfield’s lectures because there was nothing better to do. This is why Enfield confined his activity to the rural districts in the western part of the state, away from railroads and populated areas. The author wrote that Enfield was able to secure the use of schoolhouses and churches because people wanted some kind of entertainment, regardless of what the speaker said. “Some…because of early educational advantages and who had pronounced ideals of patriotism, at times objected to some of the speaker’s statements, but, as a rule, the audiences who came to hear Enfield were satisfied with being interested or amused for an hour, forgave his extravagances and let it go at that.”[xiv] Thus, Enfield’s lectures at socialist encampments were not an expression of anger at the political system. Rather, they were not political at all, they were simply entertainment. The paper tried to minimize Enfield’s political influence.

According to the paper, Enfield’s speeches began to turn from appealing emotionally to the poor to actively speaking out against the U.S. government. His public denunciation of the draft law began to turn heads from outside of his circle. Allegedly, as Enfield became more popular, he turned more defiant. The Oklahoman claimed that while Enfield “did not advocate armed resistance to the laws of the government publicly, he did so privately.”[xv] The Oklahoman claimed that several of Enfield’s followers, inspired by him, took up arms. However, the paper does not describe who took up arms, when they would do so, and with what objec-
What the article does describe is how citizens of Ellis County, upon hearing rumors of an uprising, took action to protect themselves. Armed guards were placed at all depots because of rumors that the railroads would be damaged with explosives. The city marshal of Fargo, OK, bought rifles for members of his community, and “many citizens remained awake all night with a loaded gun to guard his home.”[xvi]

What is curious about this story is that it is not the same as the account of Enfield’s arrest, as described in the appellate court’s decision. The article claims that the arrest was made several days after the arrest of Hicks, while testimony claims that Enfield was seen applauding a speech given by Hicks. The Oklahoman stated that Enfield arrived late and went immediately to the podium, in contrast to other accounts. The decision stated that the meeting where Enfield spoke, as advertised, said that both Hicks and Enfield would speak. Enfield spoke in the morning, and Hicks in the afternoon and evening.[xvii] The court decision also stated that Enfield testified that he had refused to speak after finding out Hicks was also to speak, but acquiesced at the urging of his friends. Enfield also announced at the beginning of his speech that there was no connection between himself and Hicks.[xviii] The Oklahoman would frequently associate Enfield and Hicks, however. These contradictions suggest that the Oklahoman was not concerned with the facts of the arrest, but was more concerned with the spectacle of the story. The article was published over a year after the arrest, so there would have been enough time to get the story straight. Rather than being concerned with straightforward reporting, the Oklahoman was more concerned with going after Enfield.

The case against Enfield was largely based around claims by J.S. and Mark Beers. The testimony was later ruled faulty, but would provide the Oklahoman with information for its reporting on the Enfield case. The decision of Enfield v United States by the Eight Circuit Court
of Appeals in 1919 explained that the second count in the case was that Enfield went to the home of J.S. Beers, instructing Beers and his son, Mark, to obtain guns and ammunition. Enfield also allegedly told Beers to tell others of this plan and to meet with others near a schoolhouse to plan the uprising. The Court’s opinion stated that the indictment lacked sufficient evidence.[xix]

However questionable the testimony of J.S. and Mark Beers, the Oklahoman seemed to rely on it for their coverage of the Enfield case, as well as the case of Hicks. To be fair, the case was not ruled on by the Court of Appeals until a year later. However the willingness of the Oklahoman to publish this story with such incendiary language shows that the Daily Oklahoman sought to paint O.E. Enfield as a dangerous socialist, regardless of the facts.

Apart from getting the facts wrong, the September 28th article’s painting of Enfield as unpatriotic helped the reader to form a bias against Enfield. In some ways, the story of the arrest and Enfield’s supposed guilt did not matter, because by the time the reader encountered it, he or she had already read about how despicable Enfield was. The paper undercut his influence by saying that people simply wanted to be entertained, and claimed that the crowds he spoke for were generally uneducated. The Oklahoman accused him of lining his pockets with money that was said to be going to the poor, further harming his reputation. Before the claims of sedition came up in the article, it was likely the reader had already decided what they thought of Enfield. The language of the article is perhaps most important in establishing the reader’s bias against O.E. Enfield.

Other articles in the Oklahoman point to how the paper sought to discredit opinions it considered unpatriotic. Page six of the June 7, 1918 edition used Enfield as an example of a traitor to his country. The author claimed that two important lessons could be learned from the
trial – “one for that part of the public that elects to take the law into its own hands, the other for those men in public life who are ready on occasion to fling away discretion if they can attract attention to themselves by sensational utterances.”[xx] According to this article, Enfield’s conviction was “fairly arrived at by those processes which are the safeguard of every citizen’s life and property.”[xxi] The writer claimed that Enfield had suffered no injustice and had been given the opportunity to prove his innocence, but the evidence showed him guilty (the Eighth Circuit Court would later state that such evidence was not sufficient). The article defended U.S. entry into the war, claiming that “America stayed out the war as long as she honorably could. Dishonor was a price she would not pay for peace.”[xxii] It was implied that American involvement in the war was honorable, and therefore Enfield’s opposition was dishonorable. The author concluded the piece by stating that “The man who falters in his allegiance to America, who hesitates to give whatever she asks, is a defective. The man who doubts her, who would obstruct her in her great mission, is a traitor to America and to humanity.”[xxiii] This article not only discredited Enfield and his fellow socialists, but attempted to stir up patriotic fervor in favor of the war.

The language in other articles also showed a particular contempt for Enfield. A short piece on August 17, 1917, in the Oklahoman opened by saying that Enfield had “at last fetched up in the same jail with William Madison Hicks.”[xxiv] On June 2, 1918, an article titled “Draft Rebellion Planned In West,” discussed the testimonies of J.S. and Mark Beers, and claimed that the trial had statewide interest attached to it, and that “disloyalists” were eagerly awaiting the outcome of the trial.[xxv] With Enfield still on the ballot for Congress in 1918, the Oklahoman published a short blurb from the Arapaho Journal after the election, which read: “It certainly is a disgrace that at this juncture there could have been found ninety-one men in Custer county to cast a vote for O.E. Enfield for congress.”[xxvi]
O.E. Enfield was not the only outspoken socialist criticized by the newspaper. As early as 1911, the *Oklahoman* attacked socialists. On April 25th, the newspaper discussed the impending visit of Emil Seidel, socialist mayor of Milwaukee, who was the guest of Oscar Ameringer. Ameringer was a prominent socialist with a national following, who was running for mayor of Oklahoma City. The article antagonized the socialist party in Oklahoma City as “a huge joke,” and said some socialists were so optimistic “they will look you square in the face and tell you the socialist ticket will be elected from top to bottom - and they’ll tell you this without batting an eye.”[xxvii] A socialist’s visit to Oklahoma from Milwaukee is significant, however. Milwaukee was the most socialist city in the country, and Seidel’s appearance in Oklahoma shows just how expansive socialism in Oklahoma was becoming. Socialism in Oklahoma was not an isolated phenomenon; it was connected to other socialist groups around the country.

When placed in a broader historical context, the actions of the *Daily Oklahoman* are part of the first “Red Scare” and as a product of the nationalist atmosphere in the United States during World War I. Enfield was prosecuted under the Espionage Act, passed in 1917. His opposition to the war was in line with other perceived “radical” groups; and other perceived “radical” leaders, most notably Eugene V. Debs, who were arrested for speaking out against the draft. In Oklahoma, Councils of Defense targeted leaders like Enfield for their supposed lack of loyalty to the United States.[xxviii]

The Bolshevik Revolution in 1917 contributed to American fears of a socialist revolution. The seizure of power by Vladimir Lenin and the Soviet communists in Russia was a major event, and was reported on extensively by the *Daily Oklahoman*. The *Oklahoman* would later refer to Oklahoma socialists as “bolshevists,” linking the Russian communists to local Oklahomans.[xxix] In March of 1920, the Oklahoman would reprint an opinion piece from the *New
York Times that linked American socialists to Lenin and Leon Trotsky. The Oklahoman’s claims that the socialist Enfield attempted to foment a violent insurrection in opposition to the war would have resonated with people in Oklahoma who feared a similar socialist revolution. The Oklahoman would have also been responsible for fueling propaganda against the socialists in Oklahoma, as well as stirring up patriotic feelings during and after the U.S. fought in Europe.

The event known as the “Green Corn Rebellion” was fresh on the minds of Oklahomans at this time. This event began in August of 1917, when hundreds of men gathered at the farm of John Spears, a socialist living in Sasakwa, Oklahoma. Many were members of the Working Class Union and saw the war in much the same way: “Rich man’s war, poor man’s fight.” Conscription threatened to take young men away from cotton farms and send them to war. The war had initially disrupted the cotton market, and put the greatest economic and social pressure on those who were least able to bear it. Throughout the summer of 1917, the WCU had planned opposition to the draft. The men that gathered at Spears’s farm that day were against the draft and supported radical politics. The men planned to march to Washington to end the war, surviving on green corn along the way. On August 3, they began the march and burned bridges and cut telegraph lines. Posses from nearby towns were quickly organized to put down the rebellion. When the rebels saw the townspeople advancing, they panicked, fired a few errant shots and fled. Three men died and more than four hundred were arrested.

There were heightened fears of rebellion and unrest prevalent in Oklahoma (after the Green Corn Rebellion), and the rebellion did much to discredit the Socialist Party in Oklahoma. Enfield’s message, that the war was waged by the rich but fought by the poor, would have triggered a reaction from Oklahomans fearing more violence. The rumors of a violent up-
rising in the northwestern part of the state, stated by the Beers and perpetuated by the *Daily Oklahoman*, heightened the fears of Oklahomans and were a way to discredit Enfield and other socialists.

Extreme anti-radicalism was sweeping across the state at this time. In November of 1917, seventeen Industrial Workers of the World in Tulsa were taken from police custody by a Ku Klux Klan offshoot group calling themselves the Knights of Liberty. The workers were taken to the west limits of the city, stripped, lashed, beaten, and tarred and feathered before being sent into the woods with gunfire whistling over their heads.[xxxiv] Enfield’s contemporary, William Hicks, was tarred and feathered by the Elk City Council of Defense in 1918 for opposing liberty bonds.[xxxv]

It is worth noting that press censorship was prevalent within the United States during World War I. On August 9, 1917, the *New York Times* reported that sections of the Espionage Act would be invoked to censor mail.[xxxvi] The *Times* reported that one of the principal objects of those distributing “pro-German, anti-American” newspapers and pamphlets were to “spread broadcast the statement that the United States went to war in order to save the fortunes of certain rich men and of various corporations engaged in the manufacture of munitions of war” – certainly a socialist’s opinion.[xxxvii] The *Daily Oklahoman* may or may not have been influenced by such government censorship. The *Oklahoman* went out of its way not to endorse Enfield, but to smear him and his views.

When compared to the outright antiradical violence that moved throughout Oklahoma in 1917 and 1918, the actions of the *Oklahoman* seem relatively tame. But printed articles like the ones the *Oklahoman* published were certainly instrumental in contributing to antiradical senti-
ment within the state. The Oklahoman was read throughout the state and surely influenced how Oklahomans viewed O.E. Enfield and socialists in general. By printing articles with an antiradical slant, the newspaper sought to discredit socialism in Oklahoma while antiradical sentiment built in Oklahoma and the rest of the United States.

O.E. Enfield’s popularity is evidence of Oklahoma’s past as a different kind of “red state.” The Daily Oklahoman worked diligently to discredit O.E. Enfield because socialists, their anticapitalism and particularly their opposition to the war, had become such a force within the state. Without strong socialist sentiment from the people of Oklahoma, O.E. Enfield would have had no crowds to speak to, Oscar Ameringer would not have connected the Oklahoma movement with socialist Milwaukee, and the Green Corn Rebellion would never have happened. Repression severely weakened the socialists in Oklahoma. In the statewide elections in 1916, socialists captured 16 percent of the vote. In 1918, the party only managed to get 4 percent of the vote. [xxxviii] As nationalistic fervor accompanying World War I grew, along with the first “Red Scare,” the progressive movement and socialists were rejected. Enfield’s case illustrates how domestic pressure during the war brought about the beginning of the end of Oklahomans voting “red.”
Works Cited

[1] The article appeared in Section B of the Sunday, September 29, 1918, edition of the Daily Oklahoman. This was the State News section. No author was credited with the article.


[ii] ibid

[iii] The story of the arrest as depicted in the appellate court’s decision is different. Enfield was to speak in Arnett, not Seiling. Enfield was to speak in the morning, and William Madison Hicks in the afternoon. Enfield heard at least part of Hicks’ speech, and was arrested for allegedly applauding Hicks’ speech. The only evidence of Enfield’s approval of Hicks’ speech was the testimony of a witness of “limited capacity.” The appellate court decided that Enfield was in no way responsible for Hicks’ speech, and that it had not been properly shown that he approved of Hicks’ inflammatory speech. This suggests that the Oklahoman reported the story of the arrest in an irresponsible manner.


[v] ibid


[viii] “By-Ways”

[ix] ibid

[x] Cassity, 161-162

[xi] “By-Ways.”

[xii] Ibid

[xiii] Ibid

[xiv] Ibid

[xv] Ibid

[xvi] Ibid


[xxi] Ibid

[xxii] Ibid

[xxiii] Ibid


[xxviii] Bissett.

[xxix] “Boardman has no fear of Bolshevists” *The Daily Oklahoman*, Jan 10, 1919


[xxxiv] *Tulsa Democrat*, November 10, 1917

[xxv] “William Madison Hicks, Opposed to Bond Buying, Tarred and Feathered,” *Daily Oklahoman*, April 9, 1918


[xxvii] Ibid.

In the summer of 1830, William Pitt Preble offhandedly commented, “The people of Belgium are not in the best humor”. Later that year, this became a laughable understatement. On the night of August 25, 1830, people of the south provinces of the Netherlands, the Belgians, fought back against the oppressive Dutch after a night at the opera. Daniel-François-Esprit Auber’s opera, *La Muette de Portici*, tells a story about the revolt against the Spanish rulers of Naples in 1647 who took control of the town and implemented their beliefs and government. The subliminal revolutionary messages extend beyond those directly affected by that revolt to all peoples, especially those in the audience that night, who experience emotions of feeling taken advantage of or oppressed. The opera spoke so strongly to the despondent people of what-will-become Belgium that the theatergoers riotously poured outside after the duet “*Amour sacré de la patrie*” and ransacked the town, especially government buildings. As this paper will show, the ensuing revolution resulted in Belgium’s independence, and thus an opera – a single song even – changed the course of history.

In 1814, the Congress of Vienna combined two opposing territories for the purpose of profit: “the Catholic, French-speaking Belgian combined with the largely Protestant, Dutch-speaking provinces of Holland to form the Netherlands”. Unfortunately for the French-speaking Belgians, the king the Congress appointed, William I, matched the Protestant, Dutch-speaking community. From this change in command, the inconsistency of power grew. The southern provinces were unfairly taxed, the King attempted to eradicate the French language and declare Dutch the national language, and there were attacks on the Catholic church. Obviously, William
I showed preference to the Northern provinces who shared his heritage, going so far as to knowingly make the North the free-trade hub of the Netherlands while taxing cargo being exported from the South. The extra profit being lost to taxes meant less money available to create jobs and drove up prices of goods. The Belgians were attacked economically, spiritually, and socially, but still, something needed to provide a spark for the change to happen.

On August 25, 1830, the spark arrived with the opera *La Muette de Portici*. Auber’s piece previously premiered for the first time in Paris on February 29, 1828, but tonight was the first night in the Netherlands. Ironically, this performance was to be in honor of King William’s birthday. This opera and the French revolution acted as the prime instigators for the Belgian revolution, but the opera did not spur the French revolution. The French appreciated the sentiments of the songs and the music, but their revolution did not begin until two years later. The fact that this music was enough to push the Belgians over the edge indicates the volatile environment facing the Netherlands at this specific point in time. Nevertheless, the songs proved popular in any political environment and sold well as solo leaflets. The opera’s popularity spurred interest in the Netherlands before the opera even debuted at the Théâtre Royal de la Monnaie in Brussels (the location of the performance). The community heard the romantic, nationalistic choruses and solos from the show and lined up eagerly to buy a ticket. Inspired by the subject matter and themes of the opera as well as the recent French revolution, the duet “Amour sacré de la patrie” provided the necessary impetus to action.

The riot specifically began after that duet in which Masaniello (the hero) and his friend Pietro vow to bring vengeance upon the Spanish to honor their country. The Belgians certainly identified with the desire to give life to their heritage, instead of being forced into a different cul-
ture. The last lines, “My country gave me life. I shall give it liberty!”, rang true and encouraged the Belgians to fight for liberty and independence in the literal sense.

The changes following the revolution mimicked some of the plot points of the opera. The biggest success for the protagonist was overthrowing the corrupt King of Naples – the parallel of the Netherlands’ King William. The Belgians then replaced their Protestant King with a constitutional and parliamentary monarchy to contrast the original unfair autocracy. Masaniello and his friends in La Muette describe the current ruling party as those without morals or decency who rape and steal. While the Belgians did not go so far as to call the Catholics immoral rapists, they still detested the government’s persistence in upholding Protestant beliefs over their Catholic traditions. After the rebellion, Belgians still included faith in their politics, but honored their Catholic traditions instead of the Protestant ideals of the Dutch. In opposition to what you might expect, “The prominent role of the ‘priestly party’ in Belgian politics was a […] success [and] Belgium's liberal institutions demonstrated that Catholic politics did not necessarily constitute a threat to secular reform.” Religious influence in Belgian government did not take away any of the liberal parts of the new constitution but rather inspired them.

Prior to and following the revolution, scholars including Herbert Schneider thought of Auber’s opera as “a symbol of revolutionary sentiment, to which Auber’s music made a decisive contribution.” In fact, censors tore apart the earlier libretto by Delavigne, demanding revisions to fix the blatantly revolutionary material. Eugène Scribe took up the story and edited out the explicit references and successfully expanded the opera to five acts, managing to slip the underlying sentiments past the watching eye of the censors: “The challenge to the legitimate authority, the popular tumult, is lost and forgotten or rather blends in the interest inspired by a single character […] there is nothing in this combination to make the opera more than dramatic.”
The French historian Vincent Adoumié does a brilliant job expanding upon the importance of the music itself in addition to the subject matter in conveying a message. He believes that the reason the opera was allowed past censorship is because most of the magic and feeling comes from the music, not the text. Adoumié claims, “Music is the decisive element, because it amplifies and universalizes the words of Scribe. Theater, suddenly, had taken on the reality.” He refers back to an almost Romantic train of thought concerning the power of music to connect all humans to a universal truth – in this instance, freedom. Text is powerful, but the notes and easy voice leading allow anyone to pick up the tune and lyrics and thus subsequently adopt the message as well. The simplicity of the piece is what gives the opera its power, allowing the words to be the focus and allowing for easier memorization. The orchestra helps emphasize the main theme by heightening the intensity with semi-quavers in the violin with constant repetition, beginning piano then increasing the volume to fortissimo. The music exposes the deeper symbolic meanings and emotions under the text; the libretto can be censored, but the harmonies themselves express what the words cannot.

Although La Muette de Portici is the pivotal turning point for the start of the Belgian rebellion, Vincent Adoumié says it can affect communities worldwide as so-called “politicized art”. By this he means the piece provides a blank slate for a concept of “identification and transfer”. This is the action of the audience identifying common themes, such as oppressive governments and desires for freedom and applying it to their current circumstances. They identified La Muette’s sedition, and transferred the action of the revolution. It fits almost any rebellion, but the Belgians especially employed this concept. Instead of simply accepting the romantic and heroic storyline of the opera, they drew the necessary parallels to inspire action. The people of Naples
felt oppressed; the Belgians feel oppressed. Masaniello’s rebellion was ultimately successful; the Belgian rebellion must be as well.

The Belgian Revolution was a result of both prior circumstances and the evening’s performance of La Muette de Portici. The conditions for Belgians deteriorated over a decade after the Dutch takeover, and their dissatisfaction was evident, but at the same time, it did not seem like a pressing battle. To refer back to Preble’s quote, those in the Northern provinces or outside the country could never expect the suddenness of the attack. La Muette de Portici teaches us now and taught the Belgians then that if you oppress the native peoples, they will fight back. All disgruntled people need is an initial spark – sometimes brought through music – to create an entire war.


Evolution of Skin Color

Jessie Peltier

Evolution is the concept of change over time. Clearly it is known that tremendous changes have been made to the world and its inhabitants since the beginning of time. One of the most socially controversial developments has been the development of skin color. Though it is said that all humans are created equal, this development had big impacts on the way certain people have been perceived throughout history. With the development of skin color racism, prejudices, and stereotypes were created among all people.

The development and transformation of skin color started very early in the history of human life, instigated by the mobilization and migration of humans. The first thing people must understand about skin color is that all “human skin has only one main pigment – melanin, which only comes in the colors black and brown” (Fuentes). There are cells called melanocytes found in between the dermis and epidermis, which are different layers of skin. This cell produces melanin, which is distributed in the outermost layer of skin, the epidermis. The density and distribution of melanin cause different levels of reflection and absorption of light, causing different skin colors to develop (Fuentes). The number of melanocytes in each individual does not vary much, however the density of melanin varies significantly. The higher density of melanin, the less white light is reflected and the more UV light is blocked from entering the dermis. Therefore, people with more melanin have darker skin (Smithsonian). Anthropologist Nina Jablonski also gives insight into why humans have evolved different skin colors. She states that as humans moved into hotter areas to find more food, their bodies naturally adapted by losing the hair on their skin to cool them off, and developed more sweat glands. With this loss of hair however they needed a way to continue to protect their skin from the sun. Here she stated, “the solution was to evolve
skin that was permanently dark so as to protect against the sun’s more damaging rays” (RACE). Melanin acts as a natural sunscreen (Smithsonian). Ultraviolet stress correlates with darker skin. This explains why people who live closer to the equator are more likely to have darker skin, and people who live farther from the equator don’t need as dark of skin. People have adapted to produce the amount of melanin that is needed to reflect the light in the environment they live in (Fuentes). This is how different skin colors have developed over time.

Due to the differences in skin color, humans began to categorize other humans and develop racist ideas. Racism gave people a reason to credit themselves with more power based off the color of their skin, the primary example being the subjugation of African-Americans under white Americans. “Racism is a particular form of oppression. It stems from discrimination against a group of people based on the idea that some inherited characteristic, such as skin color, makes them inferior to their oppressors” (Selva). Skin color gave people easy access to categorizing humans and forming hierarchies. Racism was an adaptation made by human beings to create a form of dominance in the world. People abused the idea of skin color to gain control. Racism is something that still exists and is very present. Stereotypes created by human beings help facilitate the presence of racism in our society today. Monica Williams, who has a Ph.D. in Clinical Psychology, believes that technology facilitates racism in our current society as well. She says that while “old-fashioned racists can no longer run around in white hoods, but they can spread hate from their personal computers.” (Williams). With the option of going anonymous on the Internet, people can express their true feelings of hate towards others without recognition, something Williams has witnessed through commentators on her blogs. All of this goes to show how influential racism still is and how the way people perceived skin color created a divide among human beings.
The color of skin is something that developed very naturally. People did not decide what color they wanted their skin to be. The color of skin changed in order to help people thrive in their environments, not to help one group of human beings subjugate another. Skin color became something that was abused in society. It became a tool for claiming superiority. Knowing that all humans started the same way, with the same pigment, and adapted into different races, makes it very disturbing that people were able to and still do control others based off the color of their skin.
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Dance History Research Paper: Vogue Dance

Antione McNair II

In a lecture of jazz dance given by Professor Tiffany Van der Merwe, it was taught that jazz dance was not always as codified as it is currently. Jazz dance acts as an umbrella term that covers many types of dances that derive from cultural and ethnic recreation and even their oppression. Van der Merwe states that jazz dance differs from conventional dances in that in its beginning stages, it is accessible from the streets, lacks a substantial amount of etiquette or code, and is not taught in a studio (Lecture). Understanding this concept can open doors to multitudes of dances, both underground and mainstream, and their formal growth. Among these jazz dances is a form called ‘Vogue.’ During the 1980s, the LGBT (Lesbian/Gay/Bisexual/Transgender) community had experienced oppression far more than normal due to the emergence of the AIDS epidemic that struck everyone with fear (Paris Is Burning). As a result of their oppression, Vogue was created as a means of escape and to even mock the majority race. Vogue dance is a dance form of the LGBT community that was readily accessible from the streets, and despite the previous lack of formal wears or any other prerequisites, such as ballet calls for, has become very structured and codified over time. This growth of form and structure has thus made Vogue a legitimate dance style.

Birthed in New York City by black drag queens of Harlem, Vogue’s creation derived from the queens admiring the rich and glamorous white women they saw strutting down the Fifth Avenue and posing as models in the magazines. The dance style was named after the popular magazine, “Vogue.” The queens would emulate those women in the nightclubs. (Upadhye). In the 1990 film, “Paris Is Burning,” an interviewee states that minorities, especially members of the black community long to be like the white culture. In that time, the white culture exuded fashion, high-class, and elegance. This is what the initial stages of Vogue were all about. With the fear of the AIDS epidemic still fresh within America, the already-large gap between whites and minorities had widened. Vogue dance alleviated the pain the widened gap had caused. This pattern can again be seen within the cakewalk of the late 1800s. The cake-
walk was a plantation dance done by slaves mimicking the white slave owners of the time (Emery). This alleviated the physical and mental pain that the slaves were forced to go through and provided an escape from the harsh life they were doomed to live. Both of these dance forms emerged from the mimicking of and oppression by the Caucasian race.

The codification of Vogue into a legitimate dance form happened within the same decade as its birth. Upadhye states that in nightclubs, drag queens would stand in front of mirrors and emulate the women of Fifth Avenue by using “elaborate poses and exaggerated hand gestures” (Upadhye). After some time, the style evolved when drag queens decided to stray from the Fifth Avenue women and emulate themselves. In emulating themselves, they used their hands to mime their getting dressed in drag including styling hair, putting on makeup, and putting on various clothing items. This is the first sign of codification. The string of elaborate poses and angled gestures was back then the first way and today deemed the old way of Vogue. Such elaborate poses were characterized as connecting angled, geometric shapes in a fluid-like manner inspired by Egyptian hieroglyphs and of course, fashion. Here, transitions were just as important as the pose. This can be seen in today’s jazz dance. The old way was also traditionally a form of battling for the queens. Instead of fighting or violently engaging in verbal jargon, the queens deemed it fit to “vogue it out.” Keeping in mind that the minorities longed to be like the Caucasian race, they saw fighting and arguing as barbaric and classless. To win such a battle, one opponent had to be “pinned,” or not able to execute any more movement by the other dancer who was still in motion. In 1990, Vogue had become mainstream via Madonna and her music video entitled “Vogue,” which was named after the dance style. After showcasing the dance style in her video, Vogue then evolved again to the point where it not only involved the entire body, but also included “elements.” In the “old way,” the only two requirements were hand performance
and floor performance (where you executed hand performances on the floor.) The duckwalk, catwalk, spin, and dip were the new elements that each had their own methods and guidelines of execution. In an interview with Janet Upadhye, Janese Bussey explains the new elements of Vogue: “The duckwalk involves crouching down near the floor, knees bent but remaining on one’s toes and slightly kicking the legs out while moving the arms fluidly to the beat. The catwalk is performed by sashaying the hips back and forth while remaining strongly on the toes of the feet…spinning is a majestic series of turns that often leads to the last element, the dip…a free fall to the ground, back first, but then you tuck your strongest leg quickly underneath yourself and let it catch you.” (Upadhye). The new elements did away with the ambiguity and freedom of Vogue, and made it highly competitive with regards to technique. This is seen also in ballet, with technique and high competitiveness lasting throughout centuries. The inclusion of these elements put Vogue into a legitimate dance form that now caused limited access vs. the previously readily-available Vogue, and encouraged practice and teaching. Because of the need for teaching and practice, ‘houses’ and ‘balls’ had formed.

“Paris Is Burning” is a 1990 documentary about the Latin and African-American culture that discusses poverty and discrimination, but also the emergence of houses and balls (Levy). In an interview in the documentary, one of the film’s stars Willi Ninja (choreographer and interviewee of Paris is Burning) discusses his contributions to the evolution of Vogue and balls. A ball can be described as a large get-together with legendary drag queens as well as newbies who compete or “walk,” for titles in various categories (Baker). Among these categories are “realness,” in which a member of the opposite sex is rated by the degree of conviction they exude when dressing as the opposite sex (Baker), “voguing ability,” and much more. For this topic, voguing ability in a ball setting will be discussed. Ninja is the head of a house in which he named
the House of Ninja. The function of a house is much like a fraternity or sorority; it is a hub for friendship and support, but also bears its benefits such as help and preparation for balls. The House of Ninja is especially known for their Vogue skills. Willi Ninja did not create the form, but did dramatically refine it, which caused a desire for many people to be a part of his house. His contributions to Vogue largely came from his fusion of sharp, angled movements of haute couture, influences from Fred Astaire and Asian culture. This fusion caused a dramatic change in Vogue by heightening the demands on transitions (Fred Astaire), causing a heightened range of flexibility, and more intriguing poses (haute couture and Asian culture). His style changed the very structure of vogue. Although he was a self-taught dancer, he trained himself in ballet, and jazz in the style of Fred Astaire. The elements of vogue took on a more balletic and modern dance feel, especially the spins and floor performance elements. The spins often now incorporated pirouettes, turns en attitude, and splits and battements were incorporated into floor performance. This evolved form of Vogue, which now incorporated stunts and tricks with a graceful air, and sense of ease still maintained its strong foundation by combining fluid movement with sharp angles and poses. It is the current form of Vogue, and is dubbed “Vogue Femme.” The name comes from the feminine movements taken from ballet and modern dance (Voguing: The Message). After Ninja’s debut in “Paris is Burning,” he obtained many gigs ranging from choreography and background dancing for music videos to choreographing and teaching for balls for pay. This spread his style of Vogue far from the streets of Harlem and through the veins of America’s LGBT community countrywide. For these reasons, Willi Ninja’s name is closely linked to vogue, and it is a common misconception that he was the creator of the Vogue style of dance.
As previously discussed, Vogue dance parallels the codified style of ballet by its increasingly high demand on the body, its attention to rigorous detail and the elements required. Another example in which this can be seen is within the language of the Vogue-dancing community. Just as ballet uses French terminology in regard to its dance steps, motions, and directions, Voguing uses a library of vocabulary to describe style of movement. In Paul Baker’s book, “Fantabulosa: A Dictionary of Polari and Gay Slang,” he states that titles and terms were taken by the subcultures from the straight-and-white world, and given different meanings (p.26). In the vogue world, negative comments made on behalf of someone’s [lack of] voguing technique was called shade. Baker describes shade as a general umbrella term that acts as an adjective for all insults. Low-blow insults are called reading(p.28). This is an example of a straight-white-world word that has been taken and completely given a new meaning that is fully unrelated to its original meaning. While ‘reading’ and ‘throwing shade,’ are now used today in almost any casual conversation among its users, it developed in Vogue Balls as terms to describe negative/low scores on the judging panels, as well as any negative comments of spectators and competitors. There are more words in the vogue vocabulary that describe quality of movement.

Wholly, the style of Vogue has followed the traditional path of many dance styles that preceded it by being birthed from oppression and creation, and cultivated by style. Much like other dance forms, Vogue was refined and reformed by a pioneer much like Modern’s Limon and Ballet’s Vaganova and Cechetti. Its transition from a street craze into a codified style that was practiced and tried at balls, further solidifies the previous notion. Although all styles of dance are being reformed today by sheer creativity and innovation, the strong foundations of such dance styles will maintain throughout changing times. This is certainly applicable to Vogue, as its dance language, six elements and combination of fluid movement and sharp poses have
held firmly throughout many stages of change that has come, and the changes that will come in the future.
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“I Remarked Their English Accents”: “Araby” as Postcolonial Commentary

Neilee Wood

James Joyce’s permanent emigration to Europe in 1904 makes his relationship with Ireland and Irish nationalism ambivalent at best and indifferent at worst. However, the undeniable Irishness of his fiction confirms that Ireland left an indelible mark on Joyce’s life. He resurrected his childhood experiences in Dublin to create *Dubliners*, a collection of short stories that emphasizes the paralysis and moral bankruptcy of the Irish people in fighting off English imperialism while at the same time enjoying the fruits of that imperialism. According to Peter Mahon in *Joyce: A Guide for the Perplexed*, postcolonial studies are analyses that “tend to focus on issues relating to the politics of nationalism and colonialism in literary and cultural texts” (175). Noted Joyce scholar Emer Nolan explains that while Joyce’s writings do not take a pro-nationalist or a pro-imperialist stance, the convoluted picture he presents illuminates the “uncertain, divided consciousness of the colonial subject” (130). In “Araby” Joyce explicitly refers to the politics of nationalism in two places. First, the young narrator is in the marketplace with his aunt, and the “street-singers” sing “about O'Donovan Rossa . . .” (247). Second, at Araby he overhears the shop girl flirting with two English men (249). These references invite the reader to analyze the rest of the story in a postcolonial context, and this allows for a reinterpretation of several of the characters. When read postcolonially, Mangan’s sister is the personification of Irish freedom; the young narrator symbolizes the idealism of the Irish people yearning for freedom; and the shop girl represents the actual behavior of Ireland towards England.

The stories in *Dubliners* are arranged in a particular order: the first three focus on childhood, the next four on adolescence, the next four on adulthood, and the last four on public life.
“Araby” is the last story in the childhood section. At first glance, it is a simple *bildungsroman*, but upon closer inspection, there is an undercurrent of history, politics, nationalism, and colonial conflict. The narrator is a man looking back on his youth when he first fell in love with a girl, his friend Mangan’s sister. The story examines his first real attraction to a girl with all its innocence and budding sexuality. Mangan’s sister becomes the young boy’s object of worship: he spies on her, swoons over her, and thinks about her constantly. When she asks if he is going to a bazaar called Araby, he declares that he will “bring [her] something” (Joyce 247). However, he almost does not make it to the bazaar, and it is shutting down when he does arrive. As he searches one of the stalls for the perfect gift for his ideal love, he overhears a disinterested shop girl speaking with two English men, and the contrast between all his imagination had conjured up about this exotic bazaar and what he has actually experienced at Araby causes him to face reality and leave completely disillusioned (249).

Historically, Ireland’s relationship with England is long and complicated. Scholars of Irish studies argue about the true nature of Ireland’s relationship with imperial Britain, including whether or not Ireland ever was a British “colony” (Kenny 1-2). Nevertheless, Ireland’s occupation began as early as the twelfth century, but permanent English Protestant colonies were not established until the late sixteenth century (5-6). Many of these initial colonies were absorbed into the existing Gaelic culture, but later imperial measures proved more permanent and detrimental to both the indigenous population and the descendants of the initial settlers. The sixteenth through nineteenth centuries saw the suppression of Gaelic culture, forced evictions of Irish Catholics from their land, the restriction and dissolution of the Irish Parliament, and exorbitant taxation throughout the country (FitzGibbon 14, 23). Religious discrimination was also a constant source of oppression: Catholics were disenfranchised and their lands were stolen by the
English and the Protestant Irish elite, but the same Irish elite were also discriminated against in England because of their Irishness (Kenny 8-9). In 1801, the Act of Union formally brought Ireland into the United Kingdom, but the union was by no means a union of equals, and Ireland retained many elements of political colonialism (10). The Great Famine of the 1840s only exacerbated the tenuous “union” between Ireland and the British Empire and confirmed Ireland’s inferior status (14).

However, despite the many imperial aspects of the Anglo-Irish relationship, the Irish were also complicit in their occupation. In his essay in Kevin Kenny’s *Ireland and the British Empire*, historian Alvin Jackson observes, “. . . Irish people who might be constrained at home also had free access to the Empire and to the social and economic opportunities it provided. For Ireland, therefore, the Empire was simultaneously a chain and a key: it was a source both of constraint and of liberation” (136). Participation in the British Empire often offered opportunities for advancement, particularly for the middle and lower classes. In fact, “[m]ost Irish nationalists did not wish to sever the positive bonds with the Empire, merely to weaken the negative ones” (18).

Yet by the time Joyce wrote “Araby” in the first five years of the twentieth century, these nonviolent arguments for Home Rule—the ability of Ireland to govern itself while still under the power of the British government—had not come to fruition. Although Irish Home Rule was backed by British Prime Minister William Gladstone, the bill was killed first in 1886 and again in 1893. It finally passed in 1913, when Joyce was trying to publish *Dubliners*, but the outbreak of World War I postponed its implementation (FitzGibbon 9). These foiled plans engendered frustration and added fuel to the nationalists’ fire, some of whom had worked to revive Gaelic culture during the mid and late 1800s.
In fact, Joyce’s dark settings and ambivalence in “Araby” reflect the frustrations, pessimism, and paralysis caused by Ireland’s complex historical relationship with England. In addition to the two overt references to nationalism and colonialism, there are several other, more oblique, references that may not be initially apparent. First of all, Joyce was familiar with the works of Irish Literary Revivalist poet James Clarence Mangan, who wrote the poem “Dark Rosaleen” (Harrington 56-57). The young narrator’s friend, Mangan, is named after him, and Mangan’s sister is therefore associated with him. In this way, “Araby” is dialogic with Mangan, “Dark Rosaleen,” and the works of other Irish Literary Revivalist writers, including the linguistic school of thought that sought to find connections between the Irish language, Irish culture, and Eastern culture, thereby separating Ireland from British influence (54-55). The “Eastern enchantment” of Araby reflects this Phoenicianism and the desire to associate Ireland with exotic civilizations instead of with England (Joyce 247).

Moreover, the most obvious images in “Araby” are the romantic images, reminiscent of the archetypal quest and other quasi-religious myths. Such images are also indicative of post-colonial conflict. When the young narrator is shopping with his aunt, he describes the jostling crowds, the shouts and arguments that are “hostile to romance” (246). But the young narrator still daydreams about Mangan’s sister even here, and he “imagined that [he] bore [his] chalice safely through a throng of foes” (247). The chalice is a powerful religious image connoting the Holy Grail. Indeed, the young narrator fancies himself as Galahad bearing the Holy Grail in pursuit of a chivalric, courtly love. However, Seamus Deane’s essay in *Semicolonial Joyce* illustrates that Joyce often makes a “central figure a plaster cast version of a great original” for parodic and ironic effect (Attridge 21). The young narrator fancies himself an Irish Galahad, but the myth of Galahad and King Arthur is an English myth. The ironic nature of Joyce’s Irish
child-knight points to the futility of the Irish Literary Revivalist writers’ obsession with mythology and epics. Reaching deep into the past will not facilitate Ireland’s conversion into a modern, independent civilization. The Anglo-Irish relationship is too complicated and too intertwined.

Additionally, as stated earlier, the first overt reference to nationalism occurs during this shopping scene. When he describes the marketplace, the young narrator states that there are street singers “who sang a come-all-you about O’Donovan Rossa, or a ballad about the troubles of our native land” (Joyce 247). Jeremiah O’Donovan Rossa was a Fenian nationalist, a branch of nationalism which advocated Irish freedom through violence. He was often imprisoned, and he wrote about his treatment in the English penal system. He was exiled to New York in 1870, where he organized funds for violent attacks on England. Many of the people who spoke at his 1915 burial were later involved in the 1916 Easter Rebellion, which marked the beginning of the Fenian nationalist movement ("Jeremiah"). After Rossa’s death, he was memorialized in songs and poems, expounding upon his service to Irish nationalism. For example, the last stanza of “O’Donovan Rossa’s Farewell to Dublin” declares: “Cheer up my gallant Fenian men/ The day is not far away/ When our Fenian boys the flag will raise/ And trample tyranny.
...
” (“O’Donovan”).

This reference to Rossa occurs when the young narrator is protected by his chivalrous love, bearing his chalice through the marketplace, but Rossa’s brief intrusion into the story reminds the reader of the more dangerous implications of idealism. Irish freedom has a price, and that price is often bloody violence and imprisonment. Joyce uses Rossa to contrast the idealism of the young narrator and the reality of his world. At this point in the story, the young narrator
has not yet had his epiphany, but reality, in the form of a song about Rossa, is already knocking at the door of his consciousness and threatening his romantic vision (Joyce 246-47).

Similarly, the second overt reference to the politics of nationalism is the young narrator’s encounter with the shop girl and the English gentlemen at Araby. In this scene, Joyce has transcended oblique references: a postcolonial reading indicates that the characters themselves are symbolic, and this observation can be traced throughout the entire story. Because the characters are symbolic, the characterization of Mangan’s sister, the young narrator, and the shop girl are all significant with everything building up to the climactic scene with the Englishmen.

First of all, Mangan’s sister is a prime example of a flat, static character (“Characters” 165). Her personality is never explored, physical descriptions of her are few, and she does not grow and change. In fact, she is never given an identity of her own; she is only defined in relation to her brother (Joyce 246). The few descriptions of her always depict her standing in the light, and the young narrator focuses on the way the light “caught the white curve of her neck, lit up her hair that rested there, and, falling, lit up the hand upon the railing” (247). White is a color traditionally associated with innocence and purity, and since Mangan’s sister always stands illuminated by light, the imagery evokes the Virgin Mary. At the same time, as stated before, Mangan is an allusion to James Clarence Mangan. In Mangan’s “Dark Rosaleen,” the character Rosaleen is a “personified Ireland” waiting for aid from Rome and Spain “against the depredations of a now Protestant England” (Egan 188, 193). Because of Joyce’s dialogic conversation in “Dark Rosaleen”, Mangan’s sister lacks individualizing characteristics, and therefore acts as a symbol of Ireland, like Rosaleen. By combining the Virgin imagery with the national symbol, Mangan’s sister represents the idea of a pure and free nation: independent Ireland.
Ireland still haunted him. His œuvre is a postcolonial study of the struggle for freedom on all levels. But like Joyce’s young narrator in “Araby,” there is no escape from the darkness of disillusionment.
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Credits

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