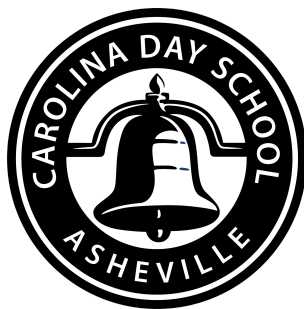


HONORS PAPERS

CAROLINA DAY SCHOOL

2021-22





**Honors Papers 2021-2022**  
**Selected Authors**

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Caroline Barton  
Margaret Bourne  
Evan Brooks  
Devereux Eudy  
William Gay  
Gabe Glasser  
Paige Howard  
Rowan Howell  
Caroline Koon  
Chase Locascio  
Adalyn Miles  
Mariana Onate  
Eva Schneider  
Mary Carter Self  
Zaina Singh  
Duncan Skinner  
Ellsworth Sullivan  
Taytum Taft  
Penny Trudrung  
Jackson Zeh

## English Department

### Ninth: Literature and Composition

“Sonny’s Acceptance”	Mary Carter Self
“A Review of a Nigerian Bildungsroman: Adichie’s <i>Purple Hibiscus</i> ”	Duncan Skinner
“Creating a Monster through Creative Repression”	Penny Trudrung

### Ninth: Literature and Analysis

“The Parallels between Two Totalitarian Governments: Big Brother’s Oceania and Stalin’s Soviet Union”	Caroline Barton
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### Tenth: Literature and Analysis

“Analyzing <i>The Lay or the Tiger?</i> : Jealousy and Revenge	Paige Howard
“The Redirection of Love”	Eva Schneider
“Insecurity Pushed Irene to the Edge”	Taytum Taft

### Eleventh: Identity, Diversity, Equity, and Social Justice

“Justice for All”	Evan Brooks
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### Eleventh: Victorian Ghosts and Monsters

“Defying the Norms”	Adalyn Miles
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### Eleventh: Biosocial Ethics and Motives

“Something to Live For: Case Study”	Mariana Onate
“Methane Levels: A Potential Killer”	Devereux Eudy

**Eleventh: Honors Journalism**

“City Council See Homelessness as Urgent Issue:  
Pandemic Increases Homeless Camping, Impacts  
Asheville”

Margaret Bourne

**Eleventh: AP Literature and Composition**

“To Be or Not to Be a Killer: The Ideology that  
Shapes Hamlet’s Motivation to Muder”

Ellsworth Sullivan

**Twelfth: Wit Lit**

“How Charlie Hopni-Skipnied His Way to  
Defeating the Ku Klux Klan

William Gay

**Twelfth: Honors American Literature**

“Lorelei Lee: Expert Manipulator”

Sara Grace Dalton

**Twelfth: AP Literature and Composition**

“Exile and the Power of Memories in *All  
The Light We Cannot See*”

Erin Hovendon

**Twelfth: Victorian Ghosts and Monsters**

Category Crisis Narrowly Averted

William Gay

**Twelfth: AP Language and Composition**

“Language in the Diet Industry”

Rowan Howell

## History Department

### Tenth: AP Modern World History

“David Ben-Gurion: Father of Israel  
The Man who Prevailed During Israel’s  
Darkest Hour”

Gabe Glasser

“Churchill: Paving the Way for Unity”

Chase Locascio

### Eleventh: AP U.S. History

“United States Expansionism after the Civil War”

Zaina Singh

### Twelfth: Honors Ancient Philosophy

“Socratic Epistemology: *Euthyphro* and *Theaetetus*.”

Jackson Zeh

“Aristotelian and Platonic Epistemology 2.0”

Caroline Koon

Mary Carter Self

S. White

Literature and Composition

3 December 2021

### Sonny's Acceptance

Sonny and the narrator of "Sonny's Blues," by James Baldwin, grapple with the struggles of growing in a dark world. "Sonny's Blues" takes place in Harlem in the mid 1950s. The nameless narrator wants to look out for his brother, Sonny, but he has trouble doing so because of their unstable relationship. Sonny struggles with addiction; however, he feels that music helps him stay clean. It gives him a sense of purpose and meaning in his life, which is symbolized by lightness throughout the story. Conversely, Sonny's brother feels that music is not helping him on his recovery path, that the music world is a dark environment that could cause him to relapse. Sonny's brother eventually concedes that music is a positive force in Sonny's life.

The brothers' disagreement resumes soon after Sonny is released from prison. At first, Sonny is excited to see his family and his town: "He was smiling all over his face" (Baldwin 128). It's a true smile, and he is genuinely happy. As the narrator drives Sonny through Harlem, he worries that he might trigger something to cause Sonny to relapse. The narrator tries to help Sonny as best he can, which steadies their relationship. Earlier in the story, when Sonny mentioned that he wants a music career, the narrator argued with him, surprised they talked about such serious topics: "Well the world had never before sounded as heavy, as real, as it sounded that afternoon in Sonny's mouth" (Baldwin 134). Before Sonny was incarcerated, the narrator was concerned that he would be with the wrong crowd of people and have trouble making a living off of music. Sonny tried to explain his passion for music and rejected his brother's

concerns, but his brother wasn't focused on what Sonny wanted. After Sonny's incarceration and recovery, he argues that music helped end his suffering, and we can assume that it also distracts him from his addiction, but once again, the narrator argues with Sonny that music isn't helping him: "I don't give a damn what other people do. I don't even care how they suffer. I just care how *you* suffer" (Baldwin 143). Sonny insists music is his way of not suffering and is the light in his world, but the narrator argues that the music world is one filled with addiction and darkness.

One of the ways that light and dark relates to Sonny and the narrator's relationship is through their mother's description of their father and his brother. The narrator and Sonny's uncle died after he was run over by a racist's car. His uncle had a guitar on his back, which creates a parallel between Sonny and his uncle. Before Sonny spiraled with addiction, he was a light and joyful person. After he experienced addiction, he was like his uncle: run over by a car, representing the addiction that deprived him of his life. He died with his guitar, the thing he loved. Contrarily, this could be interpreted as music being the cause of his death because his guitar was with him when he died. This may be the way the narrator understood the story, which supports his negative feelings toward Sonny's passion for music. Sonny's mom also told the narrator to watch over Sonny after telling the story about their uncle because she could have thought Sonny and his uncle were destined toward a similar path. She said not to forget to hold onto Sonny, no matter what happens or how "evil" the brothers get. This *evil* represents the fighting brothers as well as addiction. This particular part of the story is important because it sets up their relationship for the rest of their lives. By arguing with Sonny about his music career, the narrator thinks he is doing what's best for Sonny.



Sonny wanted his brother to watch him perform so he could get a sense of why he loves music so much. The narrator realizes that “there isn't any other tale to tell, it's the only light we've got in all this darkness” (Baldwin 147) when listening to the music. The narrator accepts Sonny's passion and he understands how music is the light in Sonny's life among the darkness of addiction and struggles. Many more passages suggest the narrator's acceptance of Sonny's music. He sends him a glass of half-scotch and half-milk, which symbolizes his approval as well as the brothers' contrasting personalities. The scotch represents the narrator as he's older and stronger, and the milk is like Sonny: young, innocent, and fresh. The scotch and milk also ties in the motif of light and dark.

Even though their relationship is ever-changing, the narrator finds a balance between letting Sonny live his life and stepping in as his older brother to guide him. The story ends with the band's closing song. Sonny gives the narrator a nod and continues playing with the glass of scotch and milk sitting on the piano. The brothers' relationship is moving in a positive direction because the narrator finally understands Sonny, which is all he wanted from his older brother. Although people may have different opinions on things, keeping an open mind and trying to understand other perspectives creates a sense of connection between people and allows relationships to grow in a positive way, as shown through “Sonny's Blues.”



Duncan Skinner

Ms. White

Literature and Composition

11 March 2022

A Review of a Nigerian Bildungsroman: Adichie's *Purple Hibiscus*

Kambili, the protagonist of *Purple Hibiscus*, does not know how to laugh. Her father, a man she admires for his brave pro-democracy stance, forces her to conform to his extreme (and perverted) Catholic beliefs and beats her savagely when she does not. *Purple Hibiscus* is a coming-of-age story with powerful themes of colonialism, freedom of speech, and identity. It is about Kambili and her brother, Jaja, breaking free from their father's oppression and discovering their identities. The story is set in Igboland during a military coup. Because Kambili's father is the wealthy owner of a soft drink company and a newspaper, she grows up in luxury.

The military *coup d'état* serves as the backdrop for Kambili's familial struggles. Her father is an outspoken critic of the new regime and faces repeated threats to his life and the staff of his paper. Although *Purple Hibiscus* speaks to global themes such as domestic violence and democracy, it is also a fascinating window into Nigerian life. Nigerian cultural practices, food, dress, and history—as well as the Igbo language—are woven into the story, adding cultural color. Kambili desires nothing more than to please her father at the start of the novel. As the novel progresses, she begins to experience a desire for freedom but tries to balance that with respect for the wishes of her abusive father, whom she still loves dearly. Her brother, Jaja, on the other hand, is much more outspoken. He frequently clashes with his father over religion and defends his mother and sister. While Eugene loves them both, he demands that they dedicate themselves to

“non-heathen” ways and achieve the highest rank in school. He chastises them when they do not, believing that it is for their own good. His wife Beatrice is not blind to what is happening. Her greatest wish is to keep her children safe, even though she suffers beatings from Eugene as well. While she initially tries to ignore the violence in her home, her love for her children eventually leads to action.

The novel is written from the point of view of Kambili, so the story is told in an intimate way. Adichie uses many metaphors and other literary devices, but the language never becomes florid. One of the strengths of the novel is its skillful use of rich, descriptive passages while maintaining clarity.

*Purple Hibiscus* is a well-written novel, an intriguing portrait of life in Nigeria, and a tale of escaping domestic abuse, equally heartbreaking and hopeful. Adichie interweaves multiple themes into a single story, without forcing her meaning. Most of the characters are fleshed out realistically, but it would have been nice if the mother, Beatrice, played a more active role in the earlier part of the story. The novel is probably aimed at non-Nigerian readers because all the detail regarding Nigerian culture would be wearisome to someone familiar with it. Other than that, I would recommend this novel to anyone interested in coming-of-age stories or Nigeria.

Penny Trudrung

Mrs. Wilcox

Literature and Composition

26 November 2021

### Creating a Monster through Creative Repression

Isolation was the “fix” for many who suffered from mental illnesses in the 1800s. When Jane is put into isolation, she is so deprived of any creative stimulation that she obsesses over the patterns in the wallpaper and projects her feelings of captivity onto it. *The Yellow Wallpaper*, by Charlotte Perkins Gilman, is a short story written and set in the late 1800s. The story conveys the downfall of the main character, Jane, and her mental health, which begins with her facing isolation while dealing with postpartum depression. The story shows how poorly women were treated and the struggle for power over themselves. Jane begins to attach herself to the only things that surround her. She begins to struggle with the isolation that she is put in and is overcome with her thoughts. In the story, we see the total change in Jane's emotions. During that time period, women were looked down upon as inferior to men and were shamed for sharing their feelings. Jane is a very intelligent and creative woman, so she doesn't know what to do when she is given the rest cure (isolation, sleep, no work). Left alone with her thoughts, she begins to think her imagination is reality.

Jane is treated like a child. Her husband, John, is a physician. He has decided that he will be the one who cares for her. However, he does not believe that she is sick. Jane realizes that he doesn't believe her as she writes, “If a physician of high standing, and one's own husband, assures friends and relatives that there is really nothing the matter with one but temporary nervous depression—a slight hysterical tendency—what is one to do?” (Gilman 1). John has told

people there is no need to worry. He makes sure that both of them are still thought of as respectable people. Jane is being punished, and she is laughed at whenever she tries to explain how she is feeling. She is forbidden to do any work, though she believes that having things to do might actually help her. Jane is too afraid to stand up to John and portray her thoughts. So she listens and denies any thought that he is not doing this out of love. She shows these feelings when she writes, “I sometimes fancy that in my condition if I had less opposition and more society and stimulus—but John says the very worst thing I can do is to think about my condition.” (Gilman 1). She knows deep down that this isn’t right, but she won’t admit to herself that John is wrong. Jane is afraid to speak up for herself, but she fears the mental decline that awaits her.

Being left alone with her thoughts causes a decline in Jane’s mental health. She projects her feelings onto the wallpaper in her new bedroom. Her bedroom is at the very top of the house. The windows are barred, and her bed is nailed down to the floor. This environment is not for healing; it is for mental torture. The wallpaper is starting to drive her crazy, and it’s the only thing she can focus on, “It is dull enough to confuse the eye in following, pronounced enough to constantly irritate and provoke study, and when you follow the lame uncertain curves for a little distance they suddenly commit suicide” (Gilman 2). In this quote, we can see how this is her only source of entertainment. She hyper-fixated on it and started to project her own feelings onto it. Jane is worried, she can sense that something is not right, but John refuses to listen. “I am glad my case is not serious! But these nervous troubles are dreadfully depressing. John does not know how much I really suffer. He knows there is no reason to suffer, and that satisfies *him*.” (Gilman 2). John believes that her feelings are invalid. Jane has no power. She is forced to take medication, and she is told when and what to do. She starts to connect to the wallpaper and finds

power from within.

Jane is being taken over by the wallpaper. She yearns for social interaction and is being suffocated by her own thoughts. Jane is disgusted by the wallpaper at first, calling it “repellent” (Gilman 2) and that it commits “artistic sin”(Gilman 2). However, she starts noticing movement and shadows in the paper. There is a “woman” in the wallpaper. The woman is trapped, and the wallpaper “it becomes bars!”(Gilman 4) “...she just takes hold of the bars and shakes them hard. And she is all the time trying to climb through. But nobody could climb through that pattern...”(Gilman 5). Jane is starting to forget that there was ever life before the paper. She gets so attached to the wallpaper and the thought of the “woman” behind it. When she says, “But nobody could climb through that pattern.” (Gilman 5) She feels alone; she thinks she has come too far to turn back. Jane can’t stand the thought of the woman suffering behind the paper. She wants to give her freedom. She wants her own freedom. “As soon as it was moonlight and that poor thing began to crawl and shake the pattern, I got up and ran to help her. I pulled, and she shook, I shook, and she pulled, and before morning we had peeled off yards of that paper.”(Gilman 6) On the last night of their stay at the house, Jane decides that this is the time to break the woman free. She feels a sense of release when she rips the paper off the walls. She has become one with the “woman” in the paper. Now she has a sense of power. She projects all of her emotions and power onto the paper, so she regains her strength when she rips it off. John walks in and is astonished by Jane's new power. She creeps around the room and finally feels in control. However, she has now lost her sanity.

Jane has been put through mental torture. She used her surroundings to entertain herself and projected her feelings onto the wallpaper. Jane was going through postpartum depression, yet she was treated as a liar and was told nothing was wrong. When she was trapped, she was

consumed by her imagination. Because Jane was treated so poorly, she uses all her built-up emotions and creates an imaginative woman. She “saves” the woman from suffering in the paper, but she is actually trying to save herself. This causes her to lose herself, but she also gains the strength to finally become one with her emotions and the power that she has been holding back. Though Jane may never find her true self again, she gains power through her insanity. This power is what women were robbed of in the 1800s; when Jane takes her power she is actually proving everyone wrong.



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Caroline Barton

Mr. Kalil

Literature and Analysis

December 16, 2021

### The Parallels between Two Totalitarian Governments:

#### Big Brother's Oceania and Stalin's Soviet Union

“If you want a vision of the future, imagine a boot stamping on a human face--forever” (Orwell 267). One must never ignore the loss of life, freedom, and independence caused by totalitarian and authoritarian governments throughout human history. A prime example of totalitarianism from literature is George Orwell's *Nineteen Eighty-Four*. This novel is a powerful insight into the dangers of a totalitarian government and its effects on life and the mundane. Winston Smith, living in the year 1984 under a government that surveils his every move, navigates a grave and contemplative analysis of his world through a journal and becomes deeply involved in rebellious thought in the process. Orwell's dystopian political novel preaches a warning of totalitarianism to its readers through the haunting tale of Ingsoc and Big Brother's omnipotence within Oceania. While the Party of *Nineteen Eighty-Four* is perhaps the most famous totalitarian regime in fiction, it has a terrifying analog from 20th-century history: the Soviet Union under dictator Josef Stalin, who directed the country for some thirty years. Big Brother's Oceania and Stalin's Soviet Union are strikingly similar when examining the controlling concepts used by both dictators; surveilling citizens, violently stamping out opposition, and rewriting the past are all foundational to this form of menacing totalitarianism.

In *Nineteen Eighty-Four*, there was a form of surveillance on all citizens living under the totalitarian regime. Surveillance was a critical aspect of Big Brother's empire because it created a sense of intimidation, fear, and control. Orwell created the concept of a "Thought Police" as a means of controlling Oceania's citizens. "You had to live—did live, from habit that became instinct—in the assumption that every sound you made was overheard, and, except in darkness, every movement scrutinized" (Orwell 3). In addition, "A Party member lives from birth to death under the eye of the Thought Police. Even when he is alone he can never be sure that he is alone" (Orwell 210). Every Party member, from Winston to O'Brien to Parsons, is constantly watched and monitored. For families, children were indoctrinated into Ingsoc from a young age and encouraged to betray their parents:

The children, on the other hand, were systematically turned against their parents and taught to spy on them and report their deviations. The family had become in effect an extension of the Thought Police. It was a device by which everyone could be surrounded night and day by informers who knew him intimately (Orwell 133).

Children were brainwashed into believing the principles of Ingsoc, and surveillance was one of these essential points. Surveillance through children as a result of systematic brainwashing by the Party is critical to maintaining an empire of intimidation and control.

This kind of personal, intimate surveillance is remarkably similar to the Stalin-era USSR, where the secret police, then known as the NKVD (which loosely translates to "the People's Commissariat for Internal Affairs"), used an extensive network of informants to surveil its citizens. "Stalin's regime relied heavily on 'mutual surveillance,' urging families to report on each other in communal living spaces and report 'disloyalty'" (Figs). Furthermore,

[The NKVD] also maintained a large intelligence network, instituted ethnic and domestic repression, and carried out political kidnappings and assassinations. As the NKVD was not directly associated with the communist party, Stalin used them as his own personal para-military force, eliminating opponents as he saw fit (“Stalin’s”).

As the technology in this era was not as advanced as Orwell describes in *Nineteen Eighty-Four*, the secret police relied on human informants to surveil their citizens. This created an atmosphere of fear and repression in the country. No one wanted to get turned in. The ultimate aim of both security departments was to detect and crush revolutionaries before the resistance had a chance to act on their beliefs. It’s a way of keeping control, both in Oceania and Russia.

One of the most notorious methods used by Big Brother could be called “stamping out opposition,” although the techniques and systems used by this dictator and its Party are far more horrifying than the phrase suggests. After analysis, these methods fall into two categories: execution and reeducation. For criminals and those who may become threats, they were typically executed promptly. For Orwell, this was “vaporization,” a bullet-style execution. In *Nineteen Eighty-Four*, Winston explains what is meant by the term “vaporization.”

It was always at night—the arrests invariably happened at night. The sudden jerk out of sleep, the rough hand shaking your shoulder, the lights glaring in your eyes, the ring of hard faces round the bed. In the vast majority of cases, there was no trial, no report of the arrest. People simply disappeared, always during the night. Your name was removed from the registers, every record of everything you had ever done was wiped out, your one-time existence was denied and then forgotten. You were abolished, annihilated: vaporized was the usual word (Orwell 19).

This is Oceania's "quick fix." Characters in the novel like Syme, a citizen who wholly believed in the principles of Ingsoc, were simply vaporized for being too intelligent. Syme was not a threat to Oceania, but he was executed for demonstrating the potential for being a threat in the future.

Josef Stalin used similar methods to crush the resistance in the Soviet Union. The NKVD in Russia utilized harsh methods of punishment. In the USSR, although there was never a clear, widely used term for it, "vaporization" also existed. A bullet to the back of the head was the quickest and easiest way to get rid of an enemy. In Russia, "Josef Stalin concentrated all power in his hands. According to the most conservative estimates, between 1930 and 1953, more than 780,000 people were executed. Under 1935 legislation, it was permitted to execute people from the age of 12" (Yegorov). This is practically identical to Oceania's idea of vaporization.

The second category is reeducation. For revolutionaries who were intelligent and may become valuable assets in the future, the Thought Police employed a form of mind control. By the end of the reeducation process, most people had been converted to fervent believers in totalitarian principles. In Orwell's novel, O'Brien converts Winston through a delicate combination of interrogation and torture.

When finally you surrender to us, it must be of your own free will. We do not destroy the heretic because he resists us: so long as he resists us we never destroy him. We convert him, we capture his inner mind, we reshape him. We burn all evil and all illusion out of him; we bring him over to our side, not in appearance, but genuinely, heart and soul (Orwell 255).

By the end of the novel, Winston reflects, "He had won the victory over himself. He loved Big Brother" (Orwell 298).

These mind-control techniques are exactly the kinds of methods used by Stalin and his department of the secret police. A specific example from Russia includes Menachem Begin, a Belarusian who would later become the prime minister of Israel. Begin was initially charged by the NKVD with “counter-revolutionary activities” in 1940, a crime that was usually punishable by execution.

Begin wasn't executed nor even tortured. Instead...Begin was subjected to two months of intense ideological ‘re-education,’ a process entailing hours-long questioning and boastful lectures about Soviet achievements, combined with sleep deprivation and threats to the family of the interrogated. ‘[Soviet] interrogations aimed at reducing their targets to a state of utter helplessness, to the point that they realized the aimlessness of their previous existence and submitted to Soviet power or, even better, converted to its cause,’ said Weiner (Hein).

This concept of two-tiered punishment, both by immediate execution and drawn-out reeducation, demonstrated by the Thought Police and its real-life Soviet counterpart is a way of controlling the population and instilling fear. This relates to surveillance in that informants turn in other citizens for showing “rebellious thought.” However, this also relates to the act of altering the past. When an enemy of the state disappears, they must be eradicated from human history, as if they have never existed at all. Crushing the resistance against both Big Brother and Stalin, however, led to one of the most terrifying methods used by these dictators: the art of literally reconstructing the past to force it to agree with the present.

This last major similarity is discussed in considerable detail in *Nineteen Eighty-Four*. The art of changing the past by literally rewriting the historical record is a form of manipulation. The Party doctored the past because it was essential to them that they remained in control, and any

trace of opposition against the party must be eradicated. If any hint of opposition remained, then the Party was never in complete control. Orwell's protagonist, Winston Smith, works in the Ministry of Truth, where he concerns his day-to-day with a relentless stream of minute details that he must correct to align the past, the present, and the future as one:

Day by day and almost minute by minute the past was brought up to date. In this way every prediction made by the Party could be shown by documentary evidence to have been correct, nor was any item of news, or any expression of opinion, which conflicted with the needs of the moment, ever allowed to remain on record. All history was a palimpsest, scraped clean and reinscribed exactly as often as was necessary (Orwell 40).

At the Ministry of Truth, there are departments upon departments solely focused on making Big Brother seem infallible, almost as if Big Brother is omnipotent in every sense of the word.

In Stalin's Soviet Union, there was a practically identical technique, although in a different medium—photography. As Stalin's enemies were executed and disappeared, Stalin ordered their existence to be entirely blotted out of photos; as if they were never there. "But as Stalin shows, manipulating photos...can be a way of literally erasing today's political enemies from tomorrow's picture of history—and making the future as unreliable as a present filled with propaganda and lies" (Blakemore). The ways that both Big Brother and Stalin manipulate the past show a near-paranoia and hyperfocus on the future; both dictators need to show infallibility to assert their control over their nations. Therefore, both leaders alter the past to continue to keep and increase their authority. George Orwell established the idea quite well in his essay, *The Prevention of Literature*: "A totalitarian state is in effect a theocracy, and its ruling caste, in order to keep its position, has to be thought of as infallible" (Orwell). These three foundational aspects of power in totalitarian governments are, in reality, connected. Successful surveillance of citizens



(that is, the surveillance of those who are actually a threat) leads to the crushing of resistance via the two forms of punishment before leading to a concluding stage: the altering of history to remove any trace of revolutionaries or criminals from existence. The erasure of the state's enemies signifies two critical messages: one, that crimes of any matter will not be tolerated, and two, that a citizen's fate will be the same should they resist the state's power.

The surveillance of civilians, crushing resistance, and doctoring history combine to create a synergy of power for totalitarian governments and their dictators. By examining both Orwell's *Nineteen Eighty-Four* and Stalin's empire, we can conclude there are many similarities. The constant surveillance demonstrated by the Thought Police and its real-life Soviet counterparts, the NKVD, is a way of controlling the population and quelling resistance. Frightened and intimidated by the State, informants turn in other citizens for showing "rebellious thought." Suppressing any resistance is a means of keeping power in the hands of the supreme government; the concept of two-tiered punishment (that is, either instantaneous death or reeducation) is the same in both the Soviet Union and Oceania. Changing the past—by both doctoring photos and by physically rewriting the historical documents to keep up with the present—shows a need for infallibility by both Stalin and Big Brother. At this point, it should not be surprising that Orwell had specifically modeled the characteristics of Big Brother on Josef Stalin; they are twins right down to the bushy mustache and penetrating sinister eyes. Orwell recognized the threats of a government like Stalin's and sought to expose the fallacies in such a dangerous theory. As citizens of a democracy, we should pay extremely close attention to the political themes represented in this novel. If we don't, we may regret it. Orwell wrote *Nineteen Eighty-Four*, in part, as a warning. He knew that if totalitarianism influenced Russia's

government, then it could exist anywhere, including where we least expect it. If we don't pay attention, totalitarianism just might take over in our country.

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Paige Howard

Ms. Wilcox

Literature and Composition

3 December 2021

Analyzing *The Lady or The Tiger?*: Jealousy and Revenge

Jealousy and revenge have allowed our society to form into the complex concept that it is today. *The Lady or The Tiger*, written by Frank R. Stockton, takes place in a monarchy that is ruled by an outrageously barbaric king who finds dark humor in watching those convicted of crimes die a gruesome, horrific death or marry that fairest maiden of the land. The king believes that fate decides a criminal's guilt or innocence; if the tiger behind one door brutally attacks the convicted, he is guilty, and if a fair maiden comes out of the door chosen, he is innocent. The conflict of this story revolves around a secret love affair between the princess and her lover, the king finds out one day, and the lover is sentenced to trial. He will either marry the fairest lady of the land or die being attacked by a tiger. The princess continues through the book with an internal conflict that consumes her of whether or not she should tell the man to go into the door of the lady or the tiger. The short story, *The Lady or The Tiger*, relates to society and is a prime example of how jealousy fuels our world. Universal themes of relationships, jealousy, and revenge are all that compose this short story into something everyone can relate to.

The universal theme of relationships is one of the key factors that has shaped *The Lady or The Tiger* into something everyone can relate to. After the secret love affair between the princess and her lover was discovered, the king was not pleased. The Princess's relationship with her lover had "moved on happily for many months until one day the king happened to discover its existence." (47). The relationship between the princess and the king and the princess and her

lover is quite complex. The king, in his barbaric and controlling ways, has managed to keep the princess within his grasp no matter the situation. For the king has decided the man's fate by sending him to the two doors of the lady or the tiger, the princess knows she must find a way to help him. Over the time leading up to the trial, the princess discovers the secret to the two doors, but what makes it so difficult is the decision of which door she should tell the man about. For he had "loved the princess, and neither he, she, nor anyone else thought of denying the fact;" (48). It is clear that the bond of the two lovers is something unbreakable, but the princess's thoughts complicate and skew the situation. She had "possessed herself of the secret of the doors." (48), for she had known what door would entail the tiger or the woman, but it was the conflict within herself that made this decision even more perplexing. The external and internal conflicts of the princess related to the relationship between her and her lover, pose a theme that everyone can relate to, with jealousy driving the conflicts between them.

The theme of jealousy has developed this short story into a vivid reflection of everyday society. When the princess discovers who awaits behind the door of the maiden, her internal decision becomes even more difficult. Jealousy and the knowingness that the one she loved would be married by the fairest maiden in the land does not sit right with her. After discovering who would be waiting behind the maiden's door, jealousy overtook her. For, "the princess hated her." (49). Jealousy controls all and heavily influences the decisions of people. When it came to the princess making her decision, this thought only made her decision even worse. She dearly loved the man and would never want him to die, but she would never sit right with the fact that he could be married to her nemesis. The princess cannot live with this feeling of jealousy, it has overtaken her, and it has prevented her from making clear decisions; she now only makes decisions that shall benefit herself, similar to her father. The text states that "with all the intensity

of the savage blood transmitted to her through long lines of wholly barbaric ancestors, she hated the woman who blushed and trembled behind that silent door.” (49). Her anxious and possessive feelings from deep down have now come to the surface, allowing conflict to rage within her. Part of her father has come out from inside of her, and she is now deeply dissatisfied with the probability of her old lover living to continue a simple life with a woman who is not herself. This deep distaste within the princess brings out the worst in her and prevents rational decision-making. The princess knows she shouldn’t do it, but the need for revenge grows stronger within her with each passing day.

Seeking revenge is something that everyone has experienced at some point in their lifetime. The author’s ability to include this theme within the short story allowed it to resonate with even more individuals. When the princess realizes which maiden will be behind the door, the conflict within herself arises, and her decision becomes even more complex. The princess mentions an experience that the maiden and her lover once had, “Now and then she had seen them talking together; it was only for a moment or two, but much can be said in a brief space;” (49). The conflict between the princess and the maiden makes her decision something even more “revenge-like.” The princess hastily pointed to the door on the right, and her lover moved without any hesitation. Yet the issue is that the lover did not know what was brewing in the princess's mind prior to this moment, for she was “paler and whiter than anyone in the vast ocean of anxious faces about her” (49). The deep thoughts of the princess perplexed her every minute of every hour of every day. She states that the decision was “made after days and nights of anguished deliberation,” and that, “without slightest hesitation, she had moved her hand to the right.” (50) The author leaves the decision up to the reader, “Did the tiger come out of that door, or did the lady?” Then states that, “It involves a study of the human heart,” “through devious

mazes of passion,” and that “it is difficult to find our way.” (50) In order to discover what appeared out of the door, the story must be connected and applied to real life. Jealousy and revenge have heavily influenced many decisions, and this decision seems no different than the rest. With true observations of societal ways and choices, it is clear what came out of the door chosen by the princess, a tiger. Only the faintest of hearts would choose the maiden. With clear evidence that the princess has “savage blood transmitted to her through long lines wholly barbaric ancestors,”(49), the princess would never choose the door of the maiden, for she would be far too jealous and envious of the outcome of that choice.

The decisions made within *The Lady or The Tiger* are heavily influenced by the themes of relationships, jealousy, and revenge. The relationship between the princess and her lover, as well as other relationships within the short story, creates a relatable story that resonates with everyone. Jealousy, along with revenge, also plays a major role in shaping this story into what it is known as today. Overall, a relatable story was created through the use of multiple universal themes.



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### The Redirection of Love

“Tragedy, he perceived, belonged to the ancient time, to a time when there was still privacy, love, friendship, and when the members of a family stood together without needing to know the reason... Such things, he saw, could not happen today.” (Orwell, 30) George Orwell’s novel, *Nineteen Eighty-Four*, published in 1949, is Orwell’s warning of a future society if totalitarianism gains power. “The Party” is the sole government party and is run by the mysterious figure “Big Brother.” Citizens of Oceania (present day England and the Americas), but especially members of the Party, are stripped of almost every freedom and expected to live solely for the Party’s benefit through their very thoughts and relationships. They are watched and monitored closely at all times, and the Thought Police hunts down all those that oppose the Party’s ideals or attempt to rebel. Society has been changed to a point nearly impossible to return from, due to the power and nature of the Party’s total control. Although countless liberties have been taken from the citizens of Oceania, love—in romantic affairs, marriage, and family structure—is the final piece of humanity altered by the Party to guarantee their ultimate control.

First, romantic affairs are nearly inconceivable. Dating is explicitly prohibited for those within the Party; even friendship is a polite but never personal relationship with your “comrades.” Winston’s relationship with his colleague shows the utter lack of human connection or trust in the society of 1984 (therefore preventing love from forming);

Winston glanced across the hall. In the corresponding cubicle... a man named Tillotson was working steadily away.. He had the air of trying to keep what he was saying a secret between himself and the telescreen. He looked up, and his spectacles darted a hostile flash in Winston's direction. (Orwell, 41)

Being in a relationship or close with another person would create a space that the Party cannot invade. This would be extremely dangerous; one of their aims is "to prevent men and women from forming loyalties which it might not be able to control." (Orwell, 65) Furthermore, the Party teaches children from a young age—in the "Junior Anti-Sex League" and beyond—that sex is to be avoided. "Sexual intercourse was to be looked on as a slightly disgusting minor operation, like having an enema. This again was never put into plain words, but in an indirect way it was rubbed into every Party member from childhood onwards." (Orwell, 65) This mindset erodes and minimizes the perceived value of sex, making it less and less desirable the more a person has been influenced by this propaganda. Furthermore, the Party is working toward biologically eradicating the orgasm. Many romantic affairs are driven, at least initially, by lust and the instinctual human desire for sex (such as the main character, Winston's, affair with Julia). Therefore the extraction of pleasure from these affairs would greatly decrease the incentive to do so, especially when even thinking of doing so puts one in incredible danger. The Party views romantic affairs, especially sexual ones, as an extreme threat.

It was not merely that the sex instinct created a world of its own which was outside the Party's control and which therefore had to be destroyed if possible. What was more important was that sexual privation induced hysteria, which was desirable because it could be transformed into war fever and leader worship.... The sex impulse was dangerous to the Party, and the Party had turned it to account. (Orwell, 133)

The Party views not only relationships but eroticism as a danger they cannot permit if they are to keep control of the population and firmly redirects these emotions of love and lust toward the Party.

Love and lust within marriages must also be carefully controlled. Party members are not allowed to choose who they marry and are denied approval to wed if they seem to have any attraction or connection with their proposed spouse.

All marriages between Party members had to be approved by a committee and—though the principle was never clearly stated—permission was always refused if the couple concerned gave the impression of being physically attracted to one another. The only recognized purpose of marriage was to beget children for the service of the Party.

(Orwell, 65)

Sex, even within marriage, is done only as “our duty to the Party” as Winston’s wife, Katharine, constantly reminded him (Orwell, 67). “Eroticism was the enemy, inside marriages as well as outside it.” (Orwell, 65) This results in marriages that are not enjoyable or have any sense of love, nor sensuality. For example, Winston states himself that the idea of marrying Julia, someone who he truly cares for, is entirely “hopeless even as a daydream” (Orwell, 131). At best, marriage under Ingsoc is a loose connection, necessary to the function of society, such as Mrs. and Mr. Parsons’ seemingly cordial relationship. At worst, marriage was a union fraught with tension and discomfort; “[His marriage] ceased to be a painful memory and became merely a distasteful one.” (Orwell, 110) Within the confines of marriages, love and sacredness are a thing of the past.

In the same way that marriages are necessary, the existence of families is necessary to maintain the population. However, the Party ensures that they are not the safe or welcoming

relationships as we think of them today. The marriage of the family's parents, in the first place, is a relationship born of necessity, providing a foundation less than solid for a family to be built upon. Furthermore, children are taught Ingsoc principles from a very young age, to the point that it becomes all they know;

Suddenly [the children] were both leaping around him, shouting 'Traitor!' and 'Thought-criminal!', the little girl imitating her brother in every movement. It was somehow slightly frightening, like the gamboling of tiger cubs which will soon grow up into man-eaters. (Orwell, 23)

Not only are children ingrained with the messages of the Party, they are also instructed to spy on and report their parents for wrongdoing by being in "the Spies" - an organization giving children the power and resources to report their parents' suspicious behavior. "The family could not actually be abolished... The children, on the other hand, were systematically turned against their parents and taught to spy on them and report their deviations." (Orwell, 13) This completely alters the dynamic of a family, making children masters of their parents. They report their parents' wrongdoings without fully knowing the consequences of their actions due to their age. As a result, parents live in constant fear of their children; "'Goldstein!' bellowed the boy as the door closed on him. But what most struck Winston was the look of helpless fright on the woman's grayish face." (Orwell, 24) Children cause paranoia and fear in their parents' lives. Parents cannot even trust each other, despite being spouses, because they are essentially strangers placed together through the system. Even if they grow to like each other and form affection, they cannot ever truly trust each other for fear of being reported and taken by the government for the slightest digressions. "The family had become in effect an extension of the Thought Police. It was a device by means of which everyone could be surrounded night and day by informers who

knew him intimately.” (Orwell, 133) In stark contrast, Winston reminisces about his mother and how she died for him in the years before the Party gained full control;

His mother’s memory tore at his heart because she had died loving him, when he was too young and selfish to love her in return, and because somehow, he did not remember how, she had sacrificed herself to a conception of loyalty that was private and unalterable.

Such things, he saw, could not happen today. (Orwell, 30)

Love is a meaningless word for families under Big Brother, because they are carefully constructed to lack a strong foundation and any sense of trust.

The trust and connection required for love is an inconceivable thing in the society under Big Brother. This alteration of humanity for the Party’s purpose of maintaining absolute control is apparent in romantic affairs, marriages, and families. However, the Party recognizes the deep rooted human instinct, power, and capability of love. This is why they alter or remove all traditional and deeply human habits of love, instead directing all that energy and emotion toward Big Brother or their enemies, ““All this marching up and down and cheering and waving flags is simply sex gone sour. If you’re happy inside yourself, why should you get excited about Big Brother and the Three-Year Plans and the Two Minutes Hate and all the rest of their bloody rot?”” (Orwell, 133) Yet love is not unimportant, in fact it is vital - even in the case of a totalitarian society, it must be harnessed. Through precise measures, it is redirected from any love between people, and rather showered upon the government. O’Brien, a member of the Inner Party and leader of reeducation of traitors, makes a final point to Winston that he ““must love Big Brother. It is not enough to obey him; you must love him.”” (Orwell, 282) The Party simply cannot allow love or eroticism to be felt for anyone or anything but Big Brother and the Party. By the end of the novel, Winston has undergone extreme torture and mental reform. He betrays

his lover, Julia, and eventually submits to complete alignment with the power of the Party. The final words of the novel read; “He had won the victory over himself. He loved Big Brother.”

(Orwell, 298)



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### Insecurity Pushed Irene to the Edge

Insecurity has become more prevalent in recent years with the rise of the internet, but people have been dealing with self-doubt long before social media. The novel, *Passing* by Nella Larsen, follows Irene Redfield, who is a member of the upper-class black community during the Harlem Renaissance. The book is told from Irene's perspective, which is affected by the insecurities that plague her. Irene masks her low-self esteem to appear perfect and put together, heightening her anxiety. An article by WebMD, medically reviewed by Dan Brennan, reinforces this by saying "people with insecurity often want to appear secure," which is exactly how Irene acts in the presence of others and even to herself. Irene's insecurities lead her to form harsh judgments of people, enforce strict social standards, and make decisions based on fear rather than happiness.

Irene's low self-esteem results in her establishing scathing judgments of people in order to elevate herself. Irene makes herself feel better by putting others down through hypercritical remarks that she makes internally about someone's appearance or personality. When Irene has tea with Clare and Gertrude, she criticizes Gertrude's physical appearance and her outfit choice:

Gertrude, Irene thought, looked as if her husband might be a butcher. There was left of her youthful prettiness, which had been so much admired In their high-school days, no trace. She had grown broad, fat almost, and though there were no lines on her large white face...Her over-trimmed Georgette crepe dress was too short and showed an appalling

amount of leg, stout legs in sleazy stockings of a vivid rose-beige shade. Her plump hands were newly and not too competently manicured—for the occasion, probably. And she wasn't smoking. (58)

Irene's arrogance at being the wife of a doctor is displayed when she said that Gertrude "looked as though her husband might be a butcher." In Irene's opinion, Gertrude has the appearance of a woman married to a working-class man, which leads Irene to feel that she is better than Gertrude. Irene feels superior to Gertrude because Irene's husband is a doctor, their family is a part of the black bourgeoisie, and they look the part as well. Irene also feels insecure about her looks, so she harshly criticizes everything about Gertrude's appearance. For instance, Irene judges Gertrude's weight and for her showing an "appalling amount of leg," which displays Irene's desire for strict adherence to social standards, her superiority complex, and her tendency to judge harshly instead of recognizing that not everyone thinks the same way she does. Furthermore, Irene's inner dialogue demonstrates that she feels a sense of twisted pride at the thought that Gertrude had lost her "youthful prettiness" from when they were in high school. Irene seems to feel smug that she believes herself to be more beautiful than Gertrude, suggesting that Irene was jealous of Gertrude's looks back when they were young.

Additionally, Irene's jealousy of others' appearances is obvious when looking at her description of Clare's beauty: "Clare's ivory face was what it always was, beautiful and caressing" (169). Throughout the entire novel, Irene makes remarks on Clare's "beautiful" features, which reveals her jealousy of Clare's looks, and Irene's desire for Clare. Since Irene can have neither Clare nor her exquisite features, Irene raises herself up by ridiculing Clare's personality: "There had been, even in those days, nothing sacrificial in Clare Kendry's idea of life, no allegiance beyond her own immediate desire. She was selfish, and cold, and hard" (5).

Irene's narration and opinions of others must be questioned due to her biases, insecurities, and overall jealousy. Irene's portrayal of Clare is a better representation of Irene's personality rather than Clare's. Writer Claudia Tate takes this further by questioning Irene's narration: "We must determine whether her portrait is subject to, and in fact affected by, her own growing jealousy and insecurity" (Tate). The people Irene is describing might actually be completely opposite from Irene's portrayal, but her insecurity and jealousy cloud the true personalities of the characters, one will never know. In addition, Irene focuses on scathingly judging others rather than self-reflection because she is scared that she might yield similar judgments of herself if she were to look in the mirror.

Irene not only criticizes others to mask her self-loathing, but she also serenades herself with arrogant self-talk to conceal her insecurities from others and from herself. When Irene's doubts creep into her mind, she haughtily self-dialogues to push down her low self-esteem. When Irene worries that Brian will resume his longing to move to Brazil as a result of his dissatisfaction with his profession, Irene hubristically claims that she was correct in putting a stop to Brian's dream of leaving the racism in America behind:

Everything proved that she had been right. More than right, if such a thing could be. And all, she assured herself, because she understood him so well, because she had, actually, a special talent for understanding him. It was, as she saw it, the one thing that had been the basis of the success which she had made of a marriage that had threatened to fail. She knew him as well as he knew himself, or better. (101-102)

The insecurity that Irene experiences surrounding Brian and his desire to leave for Brazil is on full display as she internally reassures herself that she had been correct in keeping her family in New York. In an attempt to convince herself, Irene incessantly repeats that she knows Brian "so

well” and that she “has a special talent for understanding him,” which demonstrates the arrogance that Irene utilizes to mask her insecurities from her own self. Irene won’t admit, even to herself, that Brian is unhappy in America, despite knowing it deep down. Irene believes that “everything proved that she had been right,” but what is her definition of “right?” Irene thinks that being “right” is living a luxurious life as part of the black bourgeoisie, which includes attending parties, not worrying about income, and socializing with other upper-class people. However, perhaps being “right” isn’t about security and attending parties; maybe Brian is “right” in his desire to leave racist America behind and seek a life where they could be surrounded by a larger black community. Irene’s insecurities and desire for a routine life ensnare her, preventing her from taking any risks. Author Sonia Comstock supports this about Irene by stating: “She lives in a self-imposed cage of fear and stagnancy in the name of safety and security, and the idea of choosing something different directly threatens the concept that she’s living her life the “right” way.” If Irene tried stepping outside her comfort zone for once in choosing “something different,” such as leaving America, perhaps she could experience a life full of happiness, which would be the “right” path.

Irene not only covers up her low self-esteem through haughtiness in regards to Brian, but she also assures herself that no one could ever suspect that she is black when she is on the rooftop of the Drayton: “White people were so stupid about such things for all that they usually asserted that they were able to tell; and by the most ridiculous means, finger-nails, palms of hands, shapes of ears, teeth, and other equally silly rot” (18). Irene covers up her fear and insecurity that Clare, who Irene thought was white at the time, might recognize her as black by loftily telling herself that “white people were so stupid about such things” in an attempt to

convince herself that no white person would recognize her as black. Irene constantly repeats internal reassurances to persuade herself that all is well, aiming to push down her worries.

The anxiety and superiority complex that Irene possesses due to her insecurity leads her to stringently follow social standards. For instance, Irene makes the choice not to invite Clare to Hugh's birthday party because Irene doesn't think Clare is particularly smart: "Clare has got brains of a sort, the kind that are useful too. Acquisitive, you know. But she'd bore a man like Hugh to suicide. Still, I never thought that even Clare would come to a private party to which she hadn't been asked. But, it's like her" (160). By not inviting Clare to Hugh's party, Irene inadvertently suggests that she smugly believes herself to be more astute than Clare.

Additionally, Irene doesn't want to invite Clare because Irene's anxiety leads her to believe that Clare could, "bore a man like Hugh to suicide," which might result in awkward social tension, Irene's nightmare. Also, Irene scorns Clare for coming to Hugh's party to "which she hadn't been asked," which is one example of Irene judging those who don't abide by her straitlaced social standards. Another time Irene felt anxious about making a false move in a social situation is when she drops a cup out of anguish due to her suspicions about Clare and Brian's affair.

However, to appear unbothered, she makes up an elaborate excuse to her guest, Hugh: "I had an inspiration. I had only to break it, and I was rid of it forever. So simple ! And I'd never thought of it before" (173). Even though Irene's world had been turned upside down by the idea that Brian and Clare could be having an affair, Irene didn't let it show. Instead, she acts normally to conceal her emotions of pain from her guests. Irene is anxious about what her guests would think if she were to reveal any signs of anguish, so she feels the necessity to make up an elaborate excuse about why she dropped her glass so that no one will suspect that anything is amiss.

Not only does Irene strictly follow social standards, but she also judges others who don't abide by them. For example, when Clare interacts with Irene's servants, Irene ridicules Clare for engaging in friendly conversation with those who have an inferior social status: "She would descend to the kitchen and, with—to Irene—an exasperating childlike lack of perception, spend her visit in talk and merriment with Zulena and Sadie" (144-145). Irene compares Clare's "perception" to that of a child, demonstrating Irene's scorn for anyone who isn't forced to uphold social standards. Even though Sadie and Zulena have been working diligently for Irene for years, she still finds it improper for someone such as Clare to interact with servants. Furthermore, Irene believes herself to be superior to Sadie and Zulena, which makes Irene feel more confident. When Clare converses with Sadie and Zulena, it demonstrates that Clare is comfortable with her self-worth because she doesn't need to ignore working-class people to feel self-assured.

Another example of Irene chastising Clare for not abiding by social standards is when Clare shows up overly dressed for a charity event in a beautiful gown:

Clare, exquisite, golden, fragrant, flaunting, in a stately gown of shining black taffeta, whose long, full skirt lay in graceful folds about her slim golden feet; her glistening hair drawn smoothly back into a small twist at the nape of her neck; her eyes sparkling like dark jewels. Irene, with her new rose- coloured chiffon frock ending at the knees, and her cropped curls, felt dowdy and commonplace. She regretted that she hadn't counseled Clare to wear something ordinary and inconspicuous. (134-135)

Clare's beauty brings out even more of Irene's insecurity, which makes Irene wish she had talked to Clare before the event to "wear something ordinary and inconspicuous," so that Irene wouldn't be outshined by Clare for once. Irene's low-self esteem and anxiety lead her to feel embarrassed that she will be bringing someone who is overdressed to a party. Since Irene is bringing Clare to



the party, Irene sees Clare as an extension of herself; therefore, Irene believes that if others judge Clare for wearing an overly-fancy dress, then Irene will also suffer the criticism. In addition, Clare's ease at wearing exquisite clothing acts as a contrast to accentuate Irene's discomfort in her own skin.

Irene makes decisions based on the fear of being without security rather than taking risks that could result in happiness. Irene fears being without Brian and the security that he provides, so she stays with him, despite the possibility that he is cheating on her because security matters so much to Irene: "In spite of her searchings and feeling of frustration, she was aware that, to her, security was the most important and desired thing in life. Not for any of the others, or for all of them, would she exchange it" (200). Irene's insecurities lead her to value security above all else, even fidelity because she can't feel secure within herself. Therefore, she needs outside certainty, the materialistic safety that Brian offers. Irene desires to continue her rich and secure life, even if it means being unhappy. Eventually, security is what pushes Irene over the edge and is her motive for killing Clare because she doesn't want Brian to leave her and their routine life: "She stammered: 'Is she—is she—?'" It was Felise who answered. "Instantly, we think." Irene struggled against the sob of thankfulness that rose in her throat" (214). The fact that Irene feels thankful that Clare is dead reveals what a sick and twisted person Irene truly is. She values her selfish need for security over someone's life. Irene's insecurity and fear of being without certainty are so great that she murders her friend based on the suspicion that Brian, along with his finances, might leave her for Clare. Irene is willing to "exchange" Clare's life for security.

Irene might think that she is raising her self-esteem by judging others, abiding by strict social standards, and choosing security above all else, but ultimately all of these actions make Irene even less happy. In an attempt to conceal her self-doubt and how she is truly unhappy, Irene

puts up a fake exterior. However, in the end, Irene cracks from the stress of pretending to be something she is not. Perhaps Irene's insecurity and conservatism stem from internalized racism. Irene might be free from slavery now, but her insecurities have kept her captive, she is both the prisoner and the captor.

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10 April 2022

### Navigating Change

Creating change can be tricky, like navigating a map with no mile markers. How can you find your destination with no clear path in front of you? The map to the future is covered with rivers, blockades, and injustices, but how do we get to the goal? How do we change? In our American society, we have hundreds of problems, such as police brutality. There are many ways to bring about a change or solve these problems, but how do we know what method for change is best. How do we navigate a map with no lines? To make a societal change, we must learn to identify problems, look outside ourselves, educate ourselves, and take brave steps forward.

The first step to moving forward is to identify what is stopping us from doing so; blindly running in one direction will lead us back to where we started; such is human nature. First, we must open our eyes to see what we want to target; it is impractical to tackle everything at once. Step one is identifying a problem you want to solve. As simple as it seems, it can be difficult. We face personal blockades when confronting a problem and identifying it as such. For example, acknowledging problems in the police system could be complex if you were a police officer. The thought might be, but I'm not a bad person or a bad cop. When we look inside ourselves and put on defensive armor, we have made the problem about us instead of what needs fixing. We must not let our vision become clouded with outside sources. However, there is still fog to be wiped from our eyes before we can make a change.

While it seems like common sense, becoming educated is one of the most important parts of change. Once we identify our goal, we have much to learn about it. We need to learn about who this problem is affecting and learn how it affects them. We also need to learn about the group from outside of the lens of the problem. We owe it to them not to blindly attempt change without getting to know them. It's like buying someone coffee without knowing what they want, it's a nice gesture, but it can be improved upon by knowing more. We can also look to the past to see if an issue like this has happened before. We can gain context on our problem. We can learn about attempts at change that didn't work, avoid them, and learn about solutions that have worked. By being more informed, we can make a better plan, avoid the faults of the past, and honor those we fight for. But now, it's time to begin the fight and go forward with our educated plan.

Things are easier said than done, and this is no different. Making good on promises can be the hardest part of making them. While scary, this is the most rewarding part of our journey for those involved and for those being uplifted. To take action, we work better in numbers. Find a group of people you know and trust who have done the same steps leading up to here, or educate them in the way you've educated yourself. By sharing knowledge, we create a wave of awareness. We create a culture of positive change. Gather these people, gather your resources, abandon your fear, and live in the moment. Look to empathy and put yourself in the shoes of the victims of the issue. Look at the outcome, look at the positive. Yes, be cautious and aware of consequences but do not let them stop your work.

Moving forward, changing what we know can be overwhelming and intimidating. However, tackling it one step at a time eases tension and pressure. We can make a more impactful change by going at things with a plan. We can add details to our map, plan alternate

routes around roadblocks, and go full steam ahead. Only by identifying a 'what' learning of it, and acting on it can we create a productive blueprint for change.



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Victorian Ghosts and Monsters

21 October 2021

### Defying The Norms

Jeffrey Jerome Cohen wrote seven theses that sought to describe the defining characteristics of monsters. The third thesis —“The Monster is the Harbinger of Category Crisis”— explains how monsters fit into a grey area that humans often fail to understand. The monster withstands dichotomous or hierarchical stratification, which often helps it escape or move freely despite societal rules. In Bram Stoker’s *Dracula*, the Count harbours these traits, often tormenting the other characters in the book. Dracula often stands on the line between two black and white categories; he doesn’t fit into the metaphorical box, only the boxes of earth. Dracula is feared greatly because his category crises serve to further his own power: his ability to deceive others by shapeshifting, his immortal death, and the fact that he cannot be explained by science nor Christianity.

Dracula’s ability to deceive others by shapeshifting furthers his power and his supernatural powers are, in many ways, more advanced than the heroes of the book. He is greatly feared because his physical form holds many different shapes that reflect human’s fear of change. This fear of the uncontrollable in the Victorian era is reflected in the trepidation of what the decline of the empire would look like. It was looming for the British empire because at its peak, citizens knew it would eventually come crashing down.

The 19th century witnessed the expansion of the British Empire, but this process did not go unquestioned. Doubts about Empire seem to have intensified in the last quarter of a century. Several texts of the 1890s offered warnings about the consequences of Britain's actions overseas... Dracula's invasion of England in Bram Stoker's novel has been labelled by critic Stephen D Arata an instance of 'reverse colonisation'... Dracula studied England's language, society and culture to aid his incursion. (Youngs)

Dracula is a threatening figure to the downfall of the British Empire because he has powers that humans do not have.

Van Helsing talks about the supernatural powers that Dracula possesses, "He can within his range, direct the elements, the storm, the fog, the thunder; he can command all the meaner things, the rat, and the owl, and the bat, the moth, and the fox, and the wolf, he can grow and become small; and he can at times vanish and come unknown." (Stoker, 165).

He not only has the ability to change his form, but control the forms of others as well. Through his powers, Dracula uses the empirical system as a means against the members of it. As soon as he understands their habit patterns, he is able to invade using his different forms to aid his undead mission. This fear of magical powers and the weakening of humans after their peak, relates to Cohen's thesis that "The Monster Is the Harbinger of Category Crisis" because he does not fit one shape, but many. People have the understanding that usually humans stay in human form and when this is challenged it provokes fear. Cohen says "The too precise laws of nature as set forth by science are gleefully violated in the freakish compilation of the monster's body."

Dracula, being able to move in different forms, breaks the idea of what is normal and human. His body is more conceptual and is therefore harder to make sense of, and having no limitations as to



what body to be is an advantage until the other characters learn how to combat those. It is when the humans understand his figure, that they can fight him.

One of Dracula's strengths is that he is both dead and immortal, which confuses other characters in the book and makes him more powerful by adding to his mystery. This is shown in how the Victorians had an interesting relationship with death. They feared it greatly, but it would appear like they celebrated it based on the extremely elaborate and opulent burials and funeral ceremonies, money permitting. Sometimes they would even do photoshoots with their dead, allowing family and friends to pose with the body of the deceased. In Victorian art, literature, and otherwise,

The body remains intact; there is no blood, no gaping wounds, no *mess*; and the same is true of the Victorian funeral, where the arts of the embalmer were employed to render the deceased as much as possible like he or she had been in life. The often sordid realities of death were concealed, in an attempt to make death respectable. ("Life and Death", Evans).

In *Dracula*, the dead stay in their living forms without decomposing and somehow become improved by death, often looking younger, well rested, and sexier.

Dracula breaks the cycle of the living; he is able to grow young and old again because he is not confined to the natural progression of human life. When Jonathan encounters the Count, he is overcome with bewilderment, "I believe it is the Count, but he has grown young. My God, if this be so! Oh, my god! my God!" (Stoker, 122). He is petrified because Dracula is able to surpass the natural process of life. Dracula feasting on the alive, prematurely killing them and disturbing their eternal rest, sparks fear in those around him. He disturbs their chance of heaven,

he perverts their bodies, and makes the living's transition to death abrupt and soiled. This fear of the undead, relates to Cohen's thesis that "The Monster Is the Harbinger of Category Crisis" because not only does the living dead stand between differences, the impurity of the way that these undead are transformed leaves them in a place between heaven and hell: purgatory. Cohen argues that "The horizon where the monsters dwell might well be imagined as the visible edge of the hermeneutic circle itself: the monstrous offers an escape from its hermetic path, an invitation to explore new spirals, new and interconnected methods of perceiving the world." The Victorians liked a separation between the living and the dead because it created a never ending place for the spirit (hopefully a happy one), unlike the undead which was the beginning of a new life as a new creature all together. The spirit is the same as the person of which it belonged to but without a body; the monster is the body of the person with a changed spirit that somewhat resembles the person and somewhat resembles evil.

Dracula solidifies his position as the monster with how he disrupts the characters' common ways of reasoning. The Victorians had a bit of a crisis when trying to categorize their beliefs between religion and science. They struggled because while most were quite religious, the world was shifting toward a more secular and scientific view.

Many Victorians believed that the Bible was the best, indeed in many cases the only guide to a moral life. They saw the hand of God in every event... Success was seen as the reward of virtue, not least of course by the successful; failure as the punishment of vice. Attitudes to death were fundamentally Christian in the High Victorian period. The dead did not cease to exist; they were merely going to a better place, or so it was hoped. ("The Victorians: Religion and Science", Evans).

Even with the embraced Christianity, science was on the rise and they often went hand in hand. For example, Darwin believed that his new theories on evolution, though many disagreed, did not hurt the Christian beliefs of the time. He “satisfied himself that his work was not a threat to religion” and “came to feel that his work would strengthen natural theology rather than challenge it.” (“The Victorians: Religion and Science”, Evans).

The fact that Dracula cannot be explained by science nor Christianity, mainly shown by his youth and ancientness and his fear of crucifixes, puts him in a new dimension of category crisis because most characters in the book use both religious and scientific reasoning, whereas he fits neither. Van Helsing, a man of science, argues that:

We are the ministers of God’s own wish. That the world, and men for whom His Son die, will not be given over to monsters, whose very existence would defame Him. He have allowed us to redeem one soul already, and we go out as the old knights of the Cross to redeem more. (Stoker, 221).

He says that they are rescuing Dracula’s soul by killing him and that if they fail, they fail doing something good in the eyes of God. This fear that, in a world of both secular and religious thought, that Dracula can be explained by neither relates to Cohen’s thesis that “The Monster Is the Harbinger of Category Crisis” because, not only does it frighten characters that their entire way of thinking conflicts with how this being lives, it creates a new category crisis as well: it makes Dracula both behind and ahead of times. He uses atheistic thinking but also technology modern to the times, is able to step around the rules of both science and religion and of time itself, and represents the apprehension felt about the shift to secularism happening at the time: a struggle of choosing between the old ways and the new ones.

It is only after the characters stop trying to understand him through binary eyes and they learn his powers and habits, no matter how strange they feel those are, that they are able to defeat him. They catch Dracula when he is in his most human state, they stab him so that he is truly dead, and the Count's soul is free and his body is turned to dust. This ending sequence halts the category crises for the heroes: Dracula dies in the killable form of a body, for it would prove difficult to kill mist; they drive a stake through him to kill the living part of his already dead self; and they satisfy both their religious and scientific beliefs with the release of the Vampire's spirit and the decomposition of his body.

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Mariana Odate

BEAM

Susan White, Dora Nelson

24 January 2022

### Something to Live For: Case Study

Dave Henson at the age 62 had been diagnosed with terminal hepatocellular carcinoma, otherwise known as liver cancer. Dave's doctors had informed him that liver cancer is one of the deadliest—as it does not show any signs or symptoms early enough to prevent its spread. His liver cancer was considered secondary cancer since the tumor had first formed in a separate part of his body. The cancer cells traveled to the liver through the bloodstream.

His tumor had been surgically removed, and he was also treated to hepatic arterial therapy (chemotherapy directly into the liver). Dave Henson was lucky enough to be part of the 30% who lived for five more years.

By the age of 67, the cancer had already begun to metastasize to his bones. He knew time was ticking. The news struck him with grief—the life had been sucked right out of him. He quickly lost his appetite and didn't know if it was the radiation treatment he was undergoing, or his distaste in life. To add to his list of life-changing events, his lovely daughter, Amy, had called him to announce her engagement and wedding date set for August—5 months from then. Dave loved his daughter wholeheartedly, but he couldn't bear to have her see him suffering.

Mr. Henson was the quiet type who liked to deal with personal matters alone and he rarely ever complained. Soon after his divorce—a few years back—he secluded himself from the outside until he regained his joy for life. However this time he feared he wouldn't find joy again.

After several weeks in the intensive care unit, Dave was left discouraged and tired. His body begged him to go. The cancer was spreading rapidly, and the hepatologists could not find a way to improve his condition. They admitted that the possibilities for improvement were low. Over time the treatments had become less effective, and his health was rapidly deteriorating. As a result, it was estimated that he had four more months to live. Dave Henson requested euthanasia to alleviate his symptoms, given the hopeless situation. He believed that death was a natural outcome of disease. It would happen either way naturally or through Euthanasia Assisted Suicide (EAS).

The California End of Life Option Act allows patients with terminal illness and life expectancy less than four months to request aid-in-dying drugs. Participating in this end of life option must be voluntary for both the patient and doctor. A Physician who will not support the patient's decision must document and explain their reasoning to the patient. A Death with Dignity was what Dave most wanted.

Shortly after, a palliative support team was asked to help. The lead doctor of the team agreed with the hematologists that recovery would be hard, so hope declined. Yet instead of granting his patient Dave the dying drug, he proposed a different solution. Dr. Stephen offered to transfer him to a palliative care unit. He explained to Mr. Henson that life expectancy is difficult to calculate and being in a morbid state of mind can influence a person to make a rushed decision. Mr. Henson was furious at the idea. How could someone deny him his autonomy so easily? He felt powerless. Amy called him several days after hearing about her father's dying wish. She talked calmly with him and encouraged her father to keep fighting for at least a couple more weeks. She truly believed his condition could be improved. Dave reflected on his decisions for the next few days. He was so convinced that this is what he wanted that he hadn't stopped to



think about the emotional cost it would bring to his family. How could he have been so selfish? The best thing he could do for his daughter, Amy, was at least try to live: to give life another chance.

Dave was moved out of his intensive care unit and put into the peaceful environment of a palliative care room. The change of setting brought him much needed rest and, little by little, his mood improved. He was beginning to recover. After several weeks he began to eat more and gain weight. His liver cancer had caused him to feel full, even after a small meal. His chemotherapy nausea had decreased, and his yellow-tone skin slowly turned to normal.

After three months in the care unit, Dave was discharged and returned home to spend time with Amy. Dave Henson attended his daughter's wedding late that summer. Mr. Henson died peacefully in his home. He managed to live for six months after metastasis. He defied the expectations and lived two more than what the group of doctors had predicted. Life expectancy is hard to calculate because physical and psychological factors play a huge role, and some can't be measured.

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Devereux Eudy

Dora Nelson and Susan White

Bio-Social Ethics and Motives

20 September 2021

### Methane Levels: A Potential Killer

Elizabeth Rush, the author of *Rising: Dispatches from the New American Shore*, highlights how climate change has affected our weather, our land, and our lives. The drastic consequences of environmental damage have finally come to light. In her book, Rush details the marshlands that are rotting all along America's coastline. She emphasizes how marshlands are vital to the environment and how mass human intervention is detrimental to them. Rush claims that humans drilling into marshes for resources, or other purposes, is the primary cause of marshes rotting. Rush discusses not only the potential wipeout of marshes but how their destruction contributes to the flooding and land erosion on the coast. In some places, without marshland, there is no longer any barrier between sea and land; the sea level rise contributes to marshes: "However, as the rate of the rise itself accelerates, what tidal marshes will need more than anything else is space, room to migrate up and in" (59). She details how the earth balances itself, but human intervention can counteract this natural occurrence. Her overall message on this specific issue is that the marshes need to be left alone and preserved. The current damage resulting from this issue is the loss of land (potential tidal areas). The people living on the coast, near flooded or rotted marshlands, could lose their homes or even their lives. People affected are typically on or below the poverty line. Their houses are near marshes, which are considered cheap land. The marsh could flood, or their homes could sink.

Marshes are important to combating climate change because they absorb and store methane gas. When methane is released into the atmosphere, marshes naturally suck up the chemical compound. Methane gas, also known as CH<sub>4</sub>, is a natural, flammable gas—colorless and odorless. But particular companies that produce methane add a smell so that an excess of methane is detectable (“Compendium”). Methane has a shorter life span than carbon dioxide in the atmosphere, approximately twelve years (Runwal). This means that if humans focus on preserving marshes, they may be able to dispel some of the methane infiltrating the world right now.

There is hope in preserving marshes and a direct benefit from getting rid of methane gas, and if methane gas is not reduced or absorbed, it can be potentially toxic and harmful to humans. According to “The Dangers of Methane Gas Poisoning and Exposure,” methane is an asphyxiant that deprives a person or animal of oxygen. The article claims, “While it is considered relatively non-toxic, its primary threat is that it functions as an asphyxiant, similar to the threat posed by carbon monoxide exposure.” Without enough oxygen, the human body cannot sustain life; therefore, we must lower methane levels. An excessive amount of methane is necessary to significantly harm an individual and possibly cause death, but even a little too much methane can impose significant negative issues on humans. Methane gas poisoning can cause physical symptoms such as cardiovascular problems: heart disease or heart failure, rapid breathing, skin irritation, vomiting, etc. It can also cause non-physical and behavioral changes, such as mood swings, memory loss, slurred speech, headache, trouble thinking clearly, among others (“Compendium”). The brain’s changes are mainly due to the reduction of oxygen. In fact, short-term and long-term brain damage is a common reaction to a high level of methane gas exposure. These reactions are similar to carbon monoxide poisoning or altitude sickness.

Unfortunately, the levels of methane have reached exponential levels in the last decade.

According to a graph that demonstrates the methane gas in parts per billion, the global monthly mean has increased from approximately 1800 ppb in 2015 to nearly 1900 ppb in 2021 (*NOAA*). This is a rapid rise in CH<sub>4</sub> emissions and supports the fact that marshes are failing to absorb the mass amount of greenhouse gasses.

Everyone is affected by possible methane gas poisoning. Methane is released into the atmosphere, so all of us will be negatively affected by the dangerous chemical. But those that may be affected more are those who live on or near marshlands. If somebody lives near a rotting marsh, the methane may be released in large, concentrated amounts. Additionally, those same people tend to be below the poverty line because it is cheaper to buy a house in flood-prone areas. Where they live may be more susceptible to methane gas, thus, they will be the most impacted. In *Rising*, experts used a science box to ascertain that the marsh was actively releasing methane, though small amounts, into the air. Marshes typically absorb and contain methane, helping to protect the environment, but so much waste has happened in recent years that it is being released into the atmosphere (Rush). This issue is dire, as it not only deals with the possible destruction of nature but the human race as we know it.

Within the big picture, the marshes and their effects beg several different and important questions to consider. How much methane can harm an individual? According to the Occupational Safety and Health Administration, exposure to methane of 1,000 parts per million during 8 hours is harmful. At 50,000 to 100,000 parts per million methane can become highly explosive and dangerous. But at 500,000 ppm, methane causes asphyxiation, which can kill humans in a matter of minutes (“Agri-Facts”). These dangerous levels of methane are possible in the future, especially at the rate that it is rising. Can marshes be preserved under the law? There

are a couple of laws, such as the Wetlands Preservation Law, operating under the Clean Water Act and protected by the EPA, which allows the government to legally preserve marshlands (“Wetlands”). There are coastal management plans for each state and a few federal laws. Besides those, there is not a lot of legislation, bills, or acts concerning the marshes. These particular ecosystems seem to be ignored in the eyes of the law. Should marshes continue to be restored and developed? I do not think that marshes should be restored but rather left alone to recuperate. Often, human intervention does more harm than good. Some restoration projects have helped the marshes, while many others have caused harm. Besides the legal aspect of the issue, what do other people think about the marshes’ importance? While there has not been a formal survey conducted on this topic, I believe that only those directly affected by the marshlands view the issue as important. The average American does not think about this problem unless they are interested in climate change. Even those people may not know a lot about marshes and their connection to methane gas. These questions are critical to ask, as they can determine whether action will be taken to solve this problem.

Scientists are conducting research to find out how potentially harmful the rotting marshlands are. Researchers are measuring the amount of methane contained and released in specific marshes around the country and the world. In the past, people thought marshes were insignificant and useless to balancing and maintaining ecosystems, but there is now a push for more information and education. With more data, we can be better equipped to mitigate the issue. There appears to be an overall lack of education about marshes. To stop methane gas poisoning, I suggest that there be more funding for research and marsh preservation. The government and land developers should not interfere with the marshes’ natural state. The goal of letting marshes recover on their own benefits humanity's health because marshes help to clean



the atmosphere, which is supported by the ethical principle of nonmaleficence, which is to do no harm to an individual: letting marshes recuperate on their own, which will prevent human harm in the process. Additionally, some devices can detect when the levels of methane are too high (“Compendium”). This new device could help detect the overall methane in the atmosphere and specific areas that are prone to high levels of methane gas, which is one small action, but a positive, helpful one.

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**By Margaret Bourne**

## **City Council See Homelessness as Urgent Issue: Pandemic Increases Homeless Camping, Impacts Asheville**

In the cold early mornings of December 9th and 19th 2021, police came to remove homeless people from camps in Aston Park and from behind the Haywood Street Congregation. They were removed from the camps on the eve of a “cold purple,” when the temperature dips below 32 degrees, according to the Asheville Citizen-Times. Within the span of two weeks, the police removed approximately 70 homeless people from their tents.

Those people are a small group of the 527 homeless people in the area, according to the Asheville 2021 Homelessness Point in Time Dashboard. 30% of these people have been homeless for over a year, a condition referred to as chronic homelessness. Since 2010, the total number of people recorded as homeless has stayed relatively the same.

City Council, an elected body of representatives for Asheville city, has been working to address homeless camping while considering the complexities of homelessness during a pandemic. Due to the lack of operating homeless shelters throughout the pandemic, camps of homeless people have appeared throughout the city.

“Asheville [homelessness] is at a critical turning point. We’re dealing with overlapping emergencies, climate change, economic instability, the COVID-19 pandemic, [and] the outcomes of systemic racism,” said Councilmember Kim Roney.

The pandemic has exacerbated the problems surrounding homelessness. Roney claims that these “overlapping emergencies” make people more at risk for homelessness. Systematic racism leads to homelessness because nonwhite people systematically lack access to resources to help prevent them from becoming homeless.

The pandemic has also worsened issues already present in Asheville, such as drug use, claims Vice-Mayor Shenieka Smith. She says that drug use and increased joblessness have caused instability that prolongs homelessness for members of the Asheville community.

That instability is only worsened by the lack of safe temporary housing for homeless people in Asheville. Homeless shelters can’t implement pandemic safety measures such as social distancing, so they have shut down. As a result, homeless camps have cropped up in the city.

“Based on guidance from the CDC, illegal campers were allowed to shelter in place. This approach, however, led to the unintended consequence of large camps forming at various locations across the city. These encampments create health and safety issues for people in the camps as well as the surrounding areas and neighborhoods,” said City Council in a recent report.

The city is responsible for maintaining the safety of both the campers and the residents around the camp. They have decided that these camps are unsafe. “Over the past 2 years, 25% of the violent crime that has occurred in the city of Asheville has occurred within 1,000 feet of these encampments. It is the city’s responsibility to maintain safety for all people in Asheville,” the city reports.

City Council says to increase safety in the Asheville area, it has removed homeless camps. Asheville police removed a 35-tent encampment off I-420 as well as removed campers and

demonstrators from Aston Park, Martin Luther King Junior Park, and from under a bridge on I-240, according to US News.

Many local groups criticized the removals. David Forbes, a former reporter for the Asheville Citizen-Times and editor of the Asheville Blade, a leftist news site that closely reports on city council's legislating in the city, claimed that Asheville Police Department was "belligerently harassing both the remaining houseless campers and locals who had shown up — at the campers' request — to support their right to housing."

The city claimed to make the removal because of "safety concerns," but the Blade claimed the city acted off of a complaint "that houseless people shouldn't be allowed to exist near tourists." A text from Mayor Esther Manheimer to City Manager Debra Campbell and Police Chief David Zack obtained by the Blade revealed that the South French Broad neighborhood association "appreciated their efforts" to execute the removals.

After these removals, citizens from the Human Relations Commission of Asheville called for amendments to the city codes. According to the Citizen-Times, the first amendment called to cease removals on city property, and the second amendment called for a prohibition of removing campers during inclement weather, such as cold fronts.

Many people, including residents of these camps, complained no one warned them about the removals. Camp resident Andrew Parsons told the Citizen-Times that while someone should have warned him about the Asheville Police Department coming in to clear the area; he claims no one ever alerted him.

However, Asheville Police Department captain Mark Lamb claims that they had seven days of notice to vacate the camps. After the Aston Park removal, the warning time moved to 24-48 hours, reports the Citizen-Times.

Despite the controversy surrounding the removal of these camps, the city claims to want to keep people sheltered. Smith said that the city wants to find what a "low-barrier shelter would look like in our community."

People like Roney are researching temporary legal camping on city property. "That's not going to be popular, having a legal place to camp, but it would get closer to the CDC guidelines for unsheltered homelessness," said Roney.

City Council has prioritized solving homelessness in Asheville, despite the challenge surrounding the issue. "I think we're going to have to do something challenging and courageous if we're going to stop just doing the same thing over and over again," said Roney.

Ellsworth Sullivan

Ms. White

AP Literature and Composition

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### To Be or Not to Be a Killer: The Ideology That Shapes Hamlet's Motivation to Murder

Shakespeare's *The Tragedy of Hamlet, Prince of Denmark* is a tragedy because of Hamlet's internal battle to seek vengeance for his father. What makes *Hamlet* a tragedy is not so much Hamlet's external circumstances and Claudius's insidious actions; rather, it is Hamlet's inability to react to his circumstances. Much like Raskolnikov in Dostoevsky's *Crime and Punishment*, Hamlet is consumed by a battle raging within. He cannot determine what he believes; therefore, he is unable to take action. While it is clear that Hamlet desires revenge, he is caught in a moral dilemma, and he fears what will become of him if he acts maliciously. That is to say, what Hamlet fears more than anything is becoming a reflection of the Ghost. He fears the eternity of life after death, the "undiscovered country from whose bourn/No traveler returns" and how he will be remembered by the living when he is gone (3.1.80-81). Ultimately Hamlet's battle is not fought in Denmark. His battle is his struggle to balance the gratification of revenge with the unknown consequences that would follow his death. Hamlet's uncertainty about death and his moral code complicate his motivation to murder Claudius.

Before Hamlet can begin to think about avenging his father, he has to ensure that the Ghost is in fact his father's spirit returned from the dead. Hamlet is conflicted between his Catholic beliefs, largely held by the older generation, and his Protestant beliefs. As Beauregard

notes, it seems that Hamlet largely subscribes to Catholic doctrine because of the “sympathetic characterization of the Ghost from Purgatory, in the complex treatment of the “problem” of revenge, and in the implied criticism of the Erastian actions of Claudius.” By murdering Hamlet Sr., Claudius deprived him of his last rites. Thus, Hamlet Sr. is trapped in Purgatory where he must be cleansed of all sins before he can reach heaven. If Hamlet approaches vengeance from a Catholic standpoint, Beauregard asserts that murder is acceptable because “If the Ghost is a spirit from Purgatory, then his command to avenge his murder can be seen as morally good, something quite in accord with justice and the virtue of vengeance.” He claims that Hamlet Sr.’s soul cannot rest, and so Hamlet would do him justice by fulfilling his request. He adds that Claudius is a tyrant, and thus, similarly to a utilitarian perspective, it would be for the greater good for him to be dead. Essentially, Catholicism provides Hamlet a theologically-based reason for vengeance, which is more powerful than spite or hatred. However, Hamlet also seems to believe, to some extent, in the Protestant idea that all spirits are evil, and, therefore, as Beauregard puts it, “The Ghost’s command to revenge must be taken to be immoral... [which] would put Hamlet in the position of being a villain and rather ironically make of Claudius a victim.” Hamlet proves that his father is not an evil spirit when he spies on Claudius during the play, yet he is caught in the Revenge Dilemma. If Hamlet truly believes that he would not be damned for murdering Claudius because he viewed vengeance from a Catholic standpoint, and if he truly believes that the troupe’s play proved the Ghost’s honesty, then it follows that he would have no issue murdering Claudius. Yet, Hamlet cannot bring himself to commit the murder until the very end of the play because he fears that murder is an unforgivable sin. Crimmins introduces the compelling idea that perhaps Shakespeare, who was Protestant, emphasizes the problematic nature of last rites in



order to confront Catholicism. His critique of Catholic ritual, which is not grounded in scripture, would be that it incites fear because not everyone is guaranteed to be with a priest when they die; therefore, they could be denied their last rites and be trapped in Purgatory for failing to die in the grace of God. It is possible that at his core, Hamlet wants to believe in Catholicism because it confirms the Ghost's words, validates vengeance, and verifies a single version of the afterlife; however, it seems that Hamlet subscribes to Protestantism when he thinks logically about action and consequence.

While he strives earnestly to ignore his moral conflict, Hamlet is clearly challenged by an ethical dilemma. Some of Hamlet's moral ideology is defined by scripture and the argument that there is good and bad. Crimmins explains that duty ethics, which can be applied to Protestantism as divine command theory, and Kant's categorical imperative are concrete modes of thought in which an individual's overall moral value is determined by the cumulation of actions. Essentially, duty ethics is like a point system: you receive positive points for good actions and negative points for bad actions. On the other hand, Shakespeare implies the idea of virtue ethics as Hamlet's guiding principle. Unlike duty ethics, Crimmins specifies that virtue ethics has no set of rules; rather, it is about striving for a middle ground on an ongoing journey to grow into a moral character over time, not in individual moments. Crimmins suggests that the question for Hamlet is whether he is struggling with right and wrong or looking for satisfaction in his growth through a series of actions over the course of the play. Aristotle's virtues and vices create the perfect guideline for understanding Hamlet's proclivity toward virtue ethics as a moral compass. Concerning the feeling of indignation, of which Hamlet has plenty for Claudius's actions, Aristotle separates one's reaction to indignation into three categories: excess, mean, and

deficiency. An excess of indignation would be envy. If, like Claudius, Hamlet were to sway into excess indignation, his revenge would be an immoral act because he would be murdering for power. If Hamlet had a deficiency of indignation, he would be acting maliciously. If Hamlet sought vengeance out of spite, it would be an immoral act. What Hamlet aims for is the mean. Righteous indignation is honest, and, therefore, if Hamlet were to murder Claudius because of righteous indignation, it would be considered a moral act. Hamlet struggles with the question of ethics and vengeance—not because he is concerned about his actions in themselves. He is not concerned with the nuances of his motivation to kill Claudius; he only wants his father's murderer dead. He is, however, worried about how his failure to meet a moral standard could affect his afterlife. By arguing that Hamlet's ethical guide is centered around life after death, it seems fair to suggest that perhaps Hamlet did subscribe to the ideas of duty ethics in terms of morals being determined by God. Thus, the problem of evil, proposed by Plato and Epicurus, arises. Plato and Epicurus ask if, in fact, God determines what is morally right and wrong; then what makes God ethical? God is supposed to be omnipotent, omnibenevolent, omniscient, and omnipresent; therefore, he should have the power and desire to eliminate all evil. However, the problem of evil suggests that all four cannot exist simultaneously. If God is omnipotent, he can eliminate all evil. If he is omniscient, he always knows when evil exists. If he is omnibenevolent, he has the desire to eliminate evil. Therefore, if he has the power to eliminate evil but does not, he either doesn't know it exists or does not have the desire to eliminate it. How can Hamlet's actions be unethical if God himself, the being that humans strive to live up to, is not all good? Hamlet even asks why God would give humans "[The] capability [of murder] and godlike reason/To fust in us unused" (4.4.37-38). Perhaps then, duty ethics cannot apply to Hamlet's

case, and he has a proclivity toward virtue ethics because, as Dvorscak argues, perhaps “God’s morality doesn’t match ours. Because our morality is a social construct.” What makes Hamlet’s moral conflict so difficult and prevents him from taking action is that it is not only a question of what he personally believes is good or bad but what God has outlined as ethical: the question of *God’s* ethics and his belief that every choice plays a role in his afterlife.

Hamlet wants to be remembered as a hero, not the kind of malicious murderer that Claudius embodies. The idea of living on in narratives is interesting because it essentially means that every person is immortal as long as someone remembers them. As Kurian aptly puts it, “In addition to worms which live off a corpse and thus reanimate the dead, there is also a revival which takes place via the narratives and speech of the living about the dead. The narrative reanimation of those who die perpetuates their lives: keeping them alive in minimal ways and making them a form of the living dead.” Hamlet argues, you never truly die because matter can neither be created nor destroyed; therefore, a king can become dirt, which is eaten by a worm that a peasant uses to fish, and thus the servant is fed with the king. What is more intriguing though is the idea that people continue to live simply as words, ideas, and memories; there is no need for material existence. Kurian notes how the skull of the jester is revived because Hamlet treats it as if it were alive and shares his memories of the late man, how Laertes brings his father Polonius to life again as a motivator and the inspiration for his vengeance, and how Hamlet Sr. is not only brought back from the dead as a ghost, but also through the play. She argues that while his life is not the same as it once was, it is “supplementary to the life he once lived as a flesh and blood entity: it is added to the ‘natural’ life of Hamlet Senior but at the same time it is also a substitution for, and in excess of that life.” The idea of excess life is striking because it implies

that reanimation and revival are not guaranteed, something that Hamlet, who is concerned with his legacy, worries about. Even Shakespeare's writing, a narrative in itself, mimics death and perpetuates the characters' lives despite the fact that they were never truly living. Michael Neill points out how Shakespeare used aposiopesis when Hamlet dies to highlight how Hamlet is "tormented by a sense of all that remains untold, as though his life were an unfinished story still struggling for expression" (qtd. in Kurian). Hamlet becomes consumed by the idea of death and what is left behind after his father dies. It is likely that he is so concerned about having authority in his narrative and having someone he trusts tell it—to command Horatio to tell his story—because his father didn't have the same luxury. Claudius murdered Hamlet Sr. and lied about the truth of his death. In order to murder Claudius, Hamlet had to be sure that his story would be told and that the truth about Claudius would outlive him.

Hamlet's tragedy was temporarily losing himself in an all-consuming battle over the morality of revenge. While many of his questions go unanswered, and Hamlet did not have a revelation about the realities of religion and ethics, he achieved his goal of vengeance without letting his story slip away. Ultimately, Hamlet's narrative is complete in writing, but as with his father, Polonius, the jester, and even the maggot, he lives on in the voices of critiques, teachers, and students.

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How Charlie Hopni-Skipnied His Way to Defeating the Ku Klux Klan

Rural Georgia, spoons, a Brit impersonating someone from a distant land, a croquet mallet, a KKK member who's a reverend, and a proctologist who knows how to charm a woman. Where do all these crazy things converge? Well, seeing as you're reading this essay, you probably know they are all part of the cooky, Georgian mess that is *The Foreigner*, written by Larry Shue. The play centers on the self-conscious Brit, Charlie, who feigns a foreign status after Froggy tells little, old Betty that she has a real live foreigner staying with her. Throughout Charlie's two-day stay, he develops relationships with everyone in the house, including Betty, the house owner; Catherine, the aforementioned "reverend's" fiancé; and Ellard, Catherine's not-so-bright brother. Little did Charlie know the forces of evil that bubble behind the scenes and just how essential he would be in combating these forces. In a comedy, these forces of evil *should* go out in a flaming defeat at the hands of the forces of good, even though they seem unlikely to defeat such an intimidating, powerful force as the KKK. Nevertheless, in some of the most unconventional ways, they seize the day with the understated help of Charlie. Charlie acts as the catalyst who gives the group a sense of confidence, bringing everyone together into a united force that can stand up to the KKK using just their wits and a croquet mallet. Although Charlie has an impact on Betty, by making her feel younger, or Catherine, by providing her with a human bank vault for unloading her secrets, Charlie's "master work" is Ellard. Charlie boosts

Ellard to the challenge of facing the KKK—destabilizing their plans, while simultaneously taking advantage of the KKK’s small-minded fears of foreigners.

Ellard’s education of Charlie snowballs into something that undermines the base of the KKK’s plan of building the “Hunting Lodge.” At the beginning of the story, the group perceives Ellard as a dim-witted boy who can’t quite do anything right. For example, when getting Sauerkraut from the cellar for Betty, he scoops it out with his bare hands rather than using the jar she gave him (26). However, this perception changes once Charlie and he start interacting. First, the English lessons Ellard “gives” Charlie improve Ellard’s reputation. Charlie appears to pick up English at unprecedented speeds, and he throws around words such as “indubitably” (46) and “prepositional phrases” (52) to make it seem as if Ellard taught him a sophisticated vocabulary. Additionally, Ellard “teaches” Charlie to read, and he recites, “Shall I compare thee to a summer's day? Thou art more lovely...” (46). By this point, Ellard takes pride in his pupil, and he’s gaining confidence in his own abilities. Emboldened by Charlie’s fine display of his fantastic teaching abilities, Ellard takes a volume of Shakespeare up the stairs to read on his own. Ellard’s confidence-building doesn’t stop there, for he also learns a valuable skill that proves to threaten David and Owen’s plans for buying Betty’s property: he lays bricks at the new courthouse (52). Hearing this, David and Owen know their plan is in jeopardy; they were relying on the rotten foundation of Betty’s house to get the property at a bargain. However, Ellard’s new skill threatens their whole plan. An even bigger issue for David and Owen arises a few moments later when Ellard’s confidence and reputation boost pay off. After seeing Ellard’s exponential improvement, Catherine is impressed:



All these achievements, I think we oughta have a party, or sump'm... Or you know what? I know what. Listen, y'all! (To Ellard.) Ellard, do you know what I'm gonna do? ... By God, I'm gonna give you your inheritance! ... Daddy told me if I ever thought you were smart enough to handle it, I was to give you half the family money. (52-53)

This announcement takes a massive jab at David and Owen's plan, as they plotted to use Catherine's inheritance as funding for the new KKK HQ. David and Owen's scheme has little more than a leg to stand on, and all of this damage is due to the self-assurance Charlie helps Ellard build.

The foundation of the KKK's plan is crumbling (even worse than the foundation of Betty's house), so David and Owen resort to a forceful seizure of the property; however, Charlie finds a way to defeat them and take the victory for the forces of good. Charlie understands his opponents, and although the KKK has weapons and brute strength on their side, Charlie thinks up a plan fit to fool this xenophobic group of men. He pretends to be a man possessed, spewing threats such as, "There are a thousand serpents in my bowels, and each one squeals with pleasure!" (68) and "You dare to sneer at me! You— puny earthling!" (68). He also performs a "supernatural" act of making a Klan member (actually Ellard in disguise) "melt" into the ground. No group of normal people would have fallen for this trick, but a group already wary of foreigners would. Charlie originally finds this weakness when he has some fun with Owen earlier in the play. As he shouts gibberish such as, "Gonna look into your bones, when de *bees* come down" (50), Charlie realizes the power a fear has over the fearful. He uses fear as leverage to beat back the KKK and save Betty's lodge.

Charlie was the key to the group's victory over the KKK, but how did he do it? How did he go from a socially-awkward, middle-aged man with no personality to the voice of a group that took down a faction of the Ku Klux Klan? In the beginning of the play, acting as a foreigner and not feeling the pressure to speak gives Charlie a chance to sit back and observe. His observations give him the information and wisdom to be able to take down such an organization. Then, when he gains the confidence to interact with the members of Betty's household, whether he knows it or not, he prepares all of them to be a united force against the evil forces of the Ku Klux Klan. What followed is a victory that never could have happened without the aid of Charlie the foreigner.

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Lorelei Lee: Expert Manipulator

During the 1920s, America experienced staggering economic prosperity accompanied by a rise in consumerism and the emergence of a mass culture. These three trends were almost entirely limited to the upper and middle classes—wealth inequality increased dramatically during the twenties, and as many as sixty percent of America's families were destitute, earning below the bare minimum required to support themselves (Mintz and McNeil). However, financial prosperity enabled middle and upper-class women to enter the public sphere, beginning a shift in gender roles. Anita Loos, a celebrated American author and screenwriter, began acting in films as a young child and knew she wanted to pursue writing from the age of six. She drew many of her storylines from real life, and her characters strongly resembled her family and friends. Her most well-known novel, *Gentlemen Prefer Blondes*, draws parallels to her own life (Anita Loos). Loos married in order to pursue cinema freely, and left her first husband when he became unable to support her financially. Later, she married John Emerson, a manipulative, disloyal, older man who unrightfully claimed joint credit for much of Loos' writing (Anita Loos). Much of the inspiration for *Gentlemen Prefer Blondes* came from Loos' personal experience in trying and failing to find a man who would treat her as an intellectual equal. In *Gentlemen Prefer Blondes*, protagonist Lorelei Lee comes off as shallow and untethered, flitting from man to man seemingly on a whim. Though Lorelei's actions appear utterly spontaneous, the reality is that each move is carefully

calculated. Lorelei takes advantage of shifting gender roles, sexism, and economic prosperity to gain freedom as an otherwise powerless figure in 1920s America.

Though Lorelei clings to tradition when it benefits her, she takes advantage of shifting gender roles—including the emergence of the flapper and the New Woman—to achieve her goals. Flappers, an iconic symbol of the Roaring Twenties, pushed the limits of what was possible for women. They dressed scandalously, drank, smoked, attended parties without a respectable chaperone, and were widely abhorred by older generations for discarding traditional roles for young women (Flappers). The New Woman acted with greater restraint but behaved similarly to the flapper in that she disregarded social norms. She used birth control, held down a job, and sought higher education (New Woman). Notably, the accessibility of this lifestyle was almost entirely contingent on wealth—there were no poor flappers nor New Women. Although the majority of women were not flappers, they were icons of the Roaring Twenties and prominent figures in the film and literature of the era. Lorelei takes advantage of this expansion of social norms for young women, but her end goal of marriage follows tradition more closely than that of the average flapper. She utilizes the extra societal freedom flappers enjoyed to search for a husband without being criticized or shamed. As a flapper, Lorelei was able to be proactive in her hunt, rather than waiting for the perfect suitor to come to her. She and Dorothy traverse Europe unaccompanied, getting into scrapes along the way, and leaving behind a heartbroken rich man or two at every stop. When Lorelei finally decides to “settle down,” it is solely because she has found a husband who fulfills her requirements. Lorelei almost despises Henry, even stating that “all Henry has to do to spoil a party is to arrive at it” (Loos 109). However, he is wealthy, lacks backbone, will gladly stay out of Lorelei’s way, and allows her to pursue a career in cinema. To Lorelei, those

factors make the pain of being married to a man she cannot stand worthwhile. She finds freedom within the conditions of marriage.

Lorelei may be a flapper, but she is not a feminist, even by the standards of the time. In this context, a feminist is someone who seeks equality between the sexes and denounces the idea that men ought to be superior to women. One aspect of the New Woman was a desire for independence. Lorelei doesn't seek true independence. She is clever and will not exert effort where it is not required, which is why she prefers to find loopholes rather than deconstruct the system. She still lives entirely on men's terms but has found a way to outsmart them without ever outright assuming superiority. She manages to make her suitors feel more powerful and masculine, though realistically she is the one who controls the relationship. For example, Lorelei and Dorothy construct an elaborate scheme to con Louie and Robber, the two men tasked with stealing Lorelei's new diamond tiara. Lorelei stores away the real tiara and purchases a fake to tempt the men with.

So when we go out with Louie and Robber I could put it in my hand bag... so Louie and Robber could always feel that the diamond tiara was within reach. So then Dorothy and I could get them to go shopping... and every time they seemed to get discouradged [sic], I could open my hand bag and let them get a glimpse of the imitation of a diamond tiara and they would become more encouradged [sic] and then they would spend some more money (Loos 65).

Lorelei skillfully manipulates the men, letting them feel clever and superior, even though her every move is calculated. When the plan works too well, Lorelei senses insecurity within the men and immediately shifts to boost their egos and keep them happy, knowing that she might be able to make use of their favor in the future. The title also comes into play here—Lorelei

fits the American standard of beauty, and she uses her blonde hair (fashionably bobbed like a flapper) and charisma to charm gentlemen easily. Though Lorelei sees herself as intelligent, she does not feel compelled to strive for equality nor gain respect from men. Her privilege as a young, attractive, white woman is clearly demonstrated here—these assets allow her to thrive within a flawed system. Because Lorelei is content with validation from within, she feels no need to dismantle the patriarchy the way the suffragettes and other 1920s feminists did.

Lorelei weaponizes her femininity to make sexism work for her. Feigning the role of the dumb blonde, she allows her suitors, particularly Mr. Eisman, to educate her. Her trip across Europe was sponsored by Mr. Eisman for the purpose of furthering Lorelei's education, but she seizes the opportunity to sap men dry along the way and party. She often discusses how men appreciate a girl with brains and enjoy educating her. Ironically, Lorelei is already far more clever than any of the men who patronize her will ever be. Even when she was tried for murder, Lorelei managed to turn sexism in her favor. As she writes in her diary, "I had quite a bad case of hysterics and my mind was really a blank and when I came out of it, it seems that I had a revolver in my hand it seems that the revolver had shot Mr. Jennings," (Loos 24). Knowing how strategic and calculating she is, it is doubtful that Lorelei truly experienced hysteria. Hysteria was a common diagnosis in Lorelei's days and was considered an exclusively female malady (Female Hysteria). As Krista Aldrich writes,

Lorelei is neither just a 'dumb blonde' or just a gold digger, and using a binary to frame her does a disservice to the complexities in her character. Lorelei positions herself as both innocent and seductress, both the 'dumb blonde' and the gold digger in



that she becomes what she needs to be in order to succeed in the patriarchal world in which she lives, (19).

The stereotype of the dumb blonde is the most accessible path to success for Lorelei, and she uses it readily. When recounting the trial, Lorelei writes,

Everyone at the trial except the District Attorney was really lovely to me and all the gentlemen in the jury all cried when my lawyer pointed at me and told them that they practically all had had either a mother or a sister. So the jury was only out three minutes and then they came back and acquitted me and they were all so lovely that I really had to kiss all of them and when I kissed the judge he had tears in his eyes and he took me right home to his sister, (Loos 25).

Though (and perhaps because) Lorelei is highly intelligent, she chose to play into the stereotype of a hysteric female, knowing that the jury was more likely to favor a damsel in distress. Years later, she even managed to charm the previously unsympathetic District Attorney while on the boat to Europe. Despite shifting gender roles, the social climate of the twenties was still such that Lorelei would never be taken seriously by men, no matter how well-educated or successful she became. Instead of fighting for social change, Lorelei sacrifices her ego and turns sexism to her advantage by painting herself as a lesser figure in order to gain power.

As the girl from Little Rock, Lorelei takes advantage of the economic prosperity of the Roaring Twenties to rise through social classes. During the 1920s, America experienced a period of intense economic growth. The nation's wealth more than doubled during this decade before the stock market crash of 1929. Wealth inequality also increased dramatically. Sixty percent of American families didn't earn sufficient wages to support themselves (Mintz and

McNeil). There were less stringent requirements for marriage amongst the upper class, and an interested individual did not necessarily need to be from the perfect family to marry into money. Lorelei must integrate herself amongst Henry's family, but he never meets her relatives. Her parents play no role in her marriage and go without mention for the entirety of the novel, a clear break from tradition and a statement to the relaxation of societal rules for marriage. Because she lacks a powerful family or money of her own, Lorelei focuses on material objects as a symbol of her cultural power. According to Aldrich, "These objects become the cultural capital that allow Lorelei to climb the social ladder and succeed in a patriarchal, capitalistic society, and her presentation of the 'dumb blonde' is her route to climbing that ladder and attaining financial security" (27). During the twenties, the sudden influx of wealth prompted a sharp rise in consumerism. Suddenly, middle and upper-class Americans had more money to spend on unnecessary items. Lorelei focuses on trinkets and jewelry, using them to back up her strong charisma and people skills to effectively convince others that she too is a high-up member of society. She even writes that "kissing your hand may make you feel very very good but a diamond and safire [sic] bracelet lasts forever" (Loos 56). For much of the novel, Lorelei finds men to be unreliable and turns instead to physical symbols of wealth that she can put on and take off at will, the most significant being the diamond tiara that she fought hard to acquire and then to keep. Her trinkets also signal to wealthy men and their families that she is an appropriate match, eventually allowing her to marry into a powerful family. Finally, she marries steady, out-of-the-picture Henry and can leave behind the material objects in favor of a wealthy husband and prominent surname to demonstrate her cultural power.

Lorelei's journey throughout *Gentlemen Prefer Blondes* demonstrates the unique challenge ambitious, young women faced in securing a stable future during the 1920s. Though gender roles were beginning to change, it was still quite unrealistic for women to construct a life independent of men. Rather than dismantle the patriarchy, Lorelei weaponizes her perceived weakness as a stereotypical dumb blonde to obtain more cultural power, which eventually lands her a wealthy husband. Lorelei wants to be married, but not because she falls in love, wants children, craves stability, or any of the reasons we might ordinarily assume that a woman marries for. Instead, she marries to ensure her financial and social security.

*Gentlemen Prefer Blondes* was published in 1925, only five short years after women gained the right to vote. Despite the work of the suffragettes, feminism remained in its infancy. Anita Loos was far ahead of her time when she crafted such a complex, intelligent, female protagonist. Lorelei is quietly groundbreaking—it is easy to skim through the rambling text, accept the surface-level dumb blonde stereotype, and entirely overlook the irony and complexities that comprise her character.

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Exile and the Power of Memories in *All the Light We Cannot See*

The two young, curious protagonists of Anthony Doerr's Pulitzer Prize-winning novel *All the Light We Cannot See* find themselves cut off from their comfortable childhood homes through the brutality of World War II. Marie-Laure grows up in Paris and spends her youth in the Museum of Natural History with her locksmith father, learning the streets and houses of her neighborhood from a wooden model he built for her. Her blindness limits her only slightly; she learns to navigate her world and explores excitedly. At the same time, Werner spends his days in a relatively pleasant German orphanage with his sister, Jutta. He discovers a talent for radios and tinkers happily with mechanics. As the war escalates and tensions rise, reality changes for both Marie-Laure and Werner. They find themselves transported to different cities, where they build new connections but lose contact with valued family members. The war's forced exile reveals the strength of Marie-Laure's and Werner's personalities: they cling to memories of home and loved ones and fight to maintain their curiosity and morality, respectively, in the face of unfathomable cruelties.

Marie-Laure adjusts to her new home slowly but consistently with her father's support and dedication, but her world shifts when her father is arrested and she must navigate without him. When the two are first forced out of Paris to Saint-Malo, Marie-Laure is not able to safely leave the house and explore her new surroundings. Her father, however, works tirelessly to build

a wooden model of the city like the one he'd made of Paris. His efforts to map the city grant Marie-Laure a freedom that lasts long after his disappearance: the independence and ability to find her own way. For a while, Marie-Laure accepts Saint-Malo as a temporary home. She receives letters from her father glorifying his stay in German prison; in one, he writes, "The winter firs and alders are very beautiful here... they serve us wonderful food... as much as we can eat" (237). These assurances, however inaccurate, help her remain optimistic. Eventually, though, Marie-Laure must reckon with the reality of her exile from both Paris and her father. Even as she grows closer to the once-distant relatives who are now her guardians, she feels less comfortable. This only intensifies as the war continues, and "every second [the] house grows colder; every second it feels as if her father slips farther away" (229). The house in Saint-Malo is safe in comparison to war-torn cities on the front lines and the alternative of sleeping on the streets, but Marie-Laure is restless. She travels through the city, exploring the beach and helping her great-uncle, Etienne, and his housekeeper participate in small acts of resistance. She begins to visit the local bakery, where she picks up a bread loaf with a hidden, illegal message that Etienne broadcasts from their attic radio system. Through these activities, Marie-Laure gains a sense of independence, yet she still painfully misses the one person she could always rely on. Her father's promise, "I'll never leave you, not in a million years" (342), echoes in her head. In a sense, Marie-Laure's feeling of exile separated her from the loving comfort of her father's presence rather than from a geographical home.

Just as Marie-Laure loses contact with her father, Werner's love for his sister, Jutta, initially comforts him as he settles into his new school, but the rift between them increases as he witnesses the cruelties of war. Initially, Werner is excited to leave home and attend the National Political Institute of Education at Schulpforta, as he hopes to avoid a tragic fate in the mines. He

sends many letters to Jutta, but the military censors surrounding the school slowly redact his stories. Similarly, Jutta's own critical thoughts and sharp wit do not have a chance to reach Werner. He begins to resent Jutta for the way she resists the regime he is slowly joining, because she "asks the questions that should not be asked" and is "the only thing keeping him from surrendering totally" (263). Complete exile for Werner requires him to be cut off from his sister, and it is easier for him to avoid writing to her and to try to grow accustomed to his brutal surroundings. Still, even as he witnesses the crimes of war, Werner cannot forget home. As he drives through the mountains on a mission to identify and eliminate enemy radio broadcasters, Werner looks into "the lit window of a mountain cabin" and imagines he can see "Jutta seated at a table, the bright faces of other children around her, Frau Elena's needlepoint over the sink, the corpses of a dozen infants heaped in a bin beside store" (356). His love for Jutta prevents him from losing himself completely to obedience and devotion for the German cause. While the constant reminders are painful, they allow Werner to maintain his morality and sense of self, even as he becomes complicit in acts of cruelty.

As exile forces independence and maturity on Marie-Laure and Werner, their connections to home transition from painful reminders to powerful sources of motivation. Marie-Laure begins to read regularly on Etienne's illegal broadcast, using her voice with a strength that overpowers her failed vision. She reads from Jules Verne's *Twenty Thousand Leagues Under the Sea* in Braille, a lost birthday gift from her father that Etienne manages to replace. The brief broadcasts become her method of resistance, but the book simultaneously connects her most powerfully to her father. In this way, Marie-Laure leverages her anger at losing him to fight back. While he scans for enemy broadcasts, Werner hears her voice and a familiar song, but he does not eliminate the threat. Instead, he lies to his commanding officer, and though he is aware he has

“committed treason... when Werner remembers hearing that voice, when remembers that song flooding his head, he trembles with joy” (408). He clings to the moments of innocence and freedom the radio provides. The determination in Marie-Laure’s reading leads Werner to betray the cause he has been fighting for, even with the high risks that decision contains. In the same way the book binds Marie-Laure to her father and keeps her going, Werner recognizes Jutta’s spirit in Marie-Laure’s voice, and he follows his inner values and morality to protect that memory. In doing so, he protects a movement of French resistance and helps many others remain connected to their distant loved ones through each broadcast. As the conflict reaches its climax in Saint-Malo and a siege approaches, Marie-Laure and Werner remain steadfast. Werner is trapped underground by an explosion, but he relies on his radio mechanics skills and his memories to survive. When Marie-Laure is cornered by Von Rumpel, a German military officer searching for an invaluable stone Marie-Laure’s father had from the museum, she resists. She feels strong, and she “is the Whelk. Armored. Impervious” (416). Later, Werner guides Marie-Laure through the destroyed city to safety, risking his own life for her sake. Though both Werner and Marie-Laure still miss home and their loved ones, they make great strides toward independence and stand firmly for their beliefs as a result.

Werner and Marie-Laure both rely heavily on strong memories of their loved ones after their exile begins, but communication fades over time, isolating them in chaotic surroundings and forcing self-reliance. Despite their character developments, the pain of leaving home remains. Werner never truly returns; he dies after a week of exasperating sickness in a medical tent. When Jutta gets the news of his death, it is the first communication about her brother she has received in a long time. Marie-Laure moves back to her same childhood street with Etienne, and although she is in familiar surroundings, she feels “the truth is that she is a disabled girl with



no home and no parents” (493). Without her father’s love, she cannot be truly at home. Through these realistic endings for Marie-Laure and Werner, *All the Light We Cannot See* emphasizes exile’s lasting impact: the divide never fully closes, but it can facilitate personal growth and the discovery of new strengths. Exile, as it occurs for Werner and Marie-Laure, severs geographic connections to home, but the cherished memories of loved ones provide infallible motivation for compassion and perseverance.

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William Gay

Dr. Husemann

Victorian Ghosts and Monsters

27 September 2021

### Category Crisis Narrowly Averted

What makes Dracula so scary? Yes, he's ghastly pale and has odd features like pointed ears, sharp teeth, and glowing red eyes, but what truly makes him scary and unsettling? More than his features, something about Dracula—and vampires in general—is psychologically upsetting. The third of Cohen's Seven Monster Theses may provide part of the answer. Cohen states that "the monster is a harbinger of category crisis," meaning that the monster intrinsically doesn't fit into one category, which leads to a category crisis in people's minds. As Cohen's third thesis suggests, people need categorical thinking to feel psychologically secure. In Bram Stoker's *Dracula*, vampires threaten this sense of security by refusing to fit into neat categories, which results in the characters feeling confused and threatened; however, the crisis can be overcome, which significantly reduces the monster's power.

Cohen's thesis is deeply related to how human minds work. Monsters have "other" bodies that are not definable by categories, so monsters make their own rules for existing. They essentially are a grey area between the black and white of binary thinking, and humans can't comprehend this. The mind can't treat every object as unique, so it creates categories to cut down on "bulky" information storage. These categories could be something like "cats" and "dogs." Things that fit the characteristics of a cat would go into the "cat" group, and things that fit the characteristics of a dog would go into the "dog" group. However, what happens when something is between the categories "cat" and "dog"? This is unsettling because it doesn't fit into either

category; this creature lives in the grey space between the two groups. Now that a category crisis is defined, it can be applied to the vampires in *Dracula*.

, The vampires in the book all refuse to fit into one category across the board. First, they can shapeshift. Dracula demonstrates that he can take the shape of a humanoid, a bat, a wolf, and a mist. This is not a unique trait to Dracula, for the three sisters can also turn into mist. Vampires refuse to hold one form, so they can't be categorized by their appearance.

Vampires are also between the categories "alive" and "dead." The very fact that a person must die before they "live" as a vampire shows this duality. They move around and do all the things that one would expect an alive person to do... but they're dead. Also, the transition from living to dead shows how vampires are both at once. One of the best examples of this is seen when Lucy dies. Seward says, "We thought her dying whilst she slept and sleeping when she died" (Stoker 182), and, when looking upon her corpse, he says, "All Lucy's loveliness had come back to her in death... I could not believe my eyes that I was looking at a corpse" (Stoker 185). In the category of a corpse, one would expect it to look worse as it decomposes. However, Lucy reverses this natural order, looking more alive once she had died. She now appears to be simultaneously in the categories of "alive" and "dead." Later in the book, the men also see Lucy walking around the cemetery: "Far down the avenues of yews, we saw a white figure advance... we recognized the features of Lucy Westenra," (Stoker, 235). Here, she exhibits every characteristic of being alive, but they know for a fact that she is dead. This causes a category crisis because Lucy is filed away in the minds of most as dead, but everything about her looks and actions show the opposite.

Finally, despite having extreme power, vampires are very limited; they seem to be both all-powerful and at the will of conditions. Dracula's powers include, but are not limited to,

extreme strength, power over animals, the ability to put people in trances, and the ability to literally steal someone's life. Jonathan describes his strength when he investigates a door that Dracula slams closed, "when I got to the doorway at the top of the stairs, I found it closed. It had been so forcibly driven against the jamb that part of the woodwork was splintered" (Stoker 51). His power over animals can be seen at the beginning of the book with his control of the wolves and later on pages 310-311 where Renfield describes the way a "dark mass" of rats floods the grass at Dracula's command. Dracula also has the power to put people in trances as shown on pages 313-315 when he put Johnathan in a trance to feed on/force feed Mina. He can also steal someone's life, and Johnathan describes the result of this when he opened Dracula's box: "There lay the Count; but looking as if his youth had been half-renewed, for the white hair and mustache were changed to dark iron-grey; the cheeks were fuller, and the white skin seemed ruby-red underneath ... on the lips were gouts of fresh blood" (Stoker 62). All of these powers go far beyond the capabilities of a human, and he is on the verge of being god-like. However, despite this incredible power, he has strange limitations and weaknesses that don't fit in the category of an all-powerful being. Van Helsing says, "To-day this Vampire is limit to the powers of man, and till sunset he may not change," (Stoker, 338), which means that Dracula cannot use his powers until the sun sets. A seemingly all-powerful being is limited by something as trivial as the time of day. He also must be invited in before he can feast on his prey. Although he can manipulate and persuade people into wanting him to come in, he is limited nonetheless. Also, despite being very difficult to kill, he has several odd weaknesses and sensitivities such as crucifixes, holy water, holy wafers, and garlic. All of these go against the idea of him being god-like, so it causes a category crisis for those who observe both his strengths and weaknesses.

A category crisis leads directly to confusion, but once the monster is categorized, it loses its power. As seen in the book, rational thinking doesn't work against a category crisis, it only leads to confusion and misconceptions. For example, Seward treated Lucy's condition as a normal illness by treating her like a normal patient: merely watching over her, monitoring her health, and administering treatment. He had classified her as "sick", but really, she was deteriorating at the hands of Dracula. Mina also rationalized the bitemark on Lucy's neck as an accidental pinprick; this rational thinking unknowingly served to slow progress in stopping Dracula. The cause of Lucy's illness was so far out of the realm of what most everyone thought it was that they were no help to her. The only character who wasn't affected early on by the category crisis was Van Helsing. He at least has a hunch as to what was going on, and he is the only one in the beginning who does anything truly productive. He knows how to help Lucy when she is alive by using garlic flowers, he knows what would happen once Lucy dies, and he knows how to "kill" vampire Lucy so that she could never resurrect. Because he knows of the category that Dracula had constructed for himself—"vampire"—Van Helsing never has to overcome a category crisis, thus he could combat Dracula. For everyone else, once all the components of the puzzle were pieced together—the journals and letters—Van Helsing was able to share his knowledge about vampires without being doubted. Once everyone understands, they begin making some progress in defeating Dracula; as soon as no one faces the category crisis that Dracula creates, they understand how to stop him. They used unusual methods such as hypnotism to locate him, and they remained flexible in their plans to account for Dracula's unpredictability as seen in this quote, "we did not know whence, or how, or when, the bolt (shock) would come, but I think we all expected that something strange would happen" (Stoker, 375). They are able to pivot quickly and keep on Dracula's trail whereas before, they most likely

would have lost him. They slowly climb from being at Dracula's will for the first ¼ of the book, to making progress towards tracking his movements, to being on equal footing with Dracula by tracking his shift in plans, to having the upper hand when they surround Dracula, and finally to defeating him for good by killing him.

Back to the opening statement: what makes Dracula scary? He's scary because he's unpredictable, he lives by his own rules. He's scary because he confuses the mind with his very existence by being a mess of contradictions. He's scary because, no matter how hard one tries to predict him, it's impossible to do so without some knowledge of what he is and how he functions. However, once armed with that information, Dracula is weakened; he is no longer a fearful monster, for he now fits into his own, unique category with conditions and criteria. He can be better predicted, and thus he loses what makes him truly scary.

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By Rowan Howell

To the Head Commissioners at The Federal Trade Commission,

I am writing to you, not only because I know you hold power to make significant changes in the world of advertising, but because you value and prioritize the health and safety of the general public and I believe you are willing to do what is necessary to eradicate potential dangers. In your mission statement, you claim to protect consumers from any and all potentially harmful content by terminating identified illegal practices in advertising. This is so important for the safety and well-being of American citizens, especially in today's digital and consumerist age. And while the lengths you go to uphold your goals are notably impressive, I cannot allow you to ignore the loopholes you have allowed in your system.

Since the early 1900s, George Orwell, the well-respected English novelist, has acknowledged and warned against the use of a specific linguistic trap commonly used today. In his publication, *The Politics Of The English Language*, Orwell critiques modern language claiming the way our society uses and frames language has direct influences on how we write, speak, analyze, and think about the world. He specifically points out the dangerous use of obscure words and phrases essentially for the purpose of masking the true meanings of one's message for a greater benefit. This exact linguistic behavior Orwell warns against has infiltrated and contaminated the world of advertising, specifically in the weight-loss and dieting industry.

Companies that produce and sell weight-loss supplements, like many other commercial businesses, frequently advertise their products with the intention of attracting customers. While this is a common practice, the specific marketing and language used in such advertising is incredibly dangerous for all audiences. In these ads, companies often deceive viewers of

underlying, blatantly false information by using persuasive, convincing language to appeal to their audience's values and encourage them to purchase the product. These phrases, like "rapid results", "risk free", and "clinically tested", regularly contain double-meanings, subtleties, and exaggerations that make the products falsely appear safe and un concerning. As the FTC, you have restrictions on what claims can be advertised, however, by barely meeting or weaving around your regulations, these companies frequently find ways of getting around these laws. Your laws. The same laws you put in place with the driven intent to prevent the very content these companies are freely advertising. So, while you focus on removing advertisements depicting extreme cases of lies, deception, and false information, so long as you continue allowing weight-loss ads depicting some of the most dangerous content out there to slip through the loopholes in your laws, you fail to truthfully uphold your oath to protect American consumers.

I acknowledge that part of your mission is also to encourage safe and effective advertising, which I am aware means permitting the use of tactical marketing. In fact, studies show the best way to get people to buy a product is to advertise and market towards an audience's interests, goals, or desires in order to shape their perception of the company and its product. In an article written by two English students at Universitas Katolik Widya Mandala Madiun in Indonesia, "Perception can be an important tool in advertising to make consumers feel like they can be a certain person, look a certain way, or feel a certain feeling when using a specific product" (Sari and Kristanto p. 2580-7528). Therefore, language manipulation is an efficient marketing method, helping to frame products in appealing ways, intrigue an audience, and attract consumers. While this is a successful strategy to increase product consumption, one problem still remains: weight-loss companies are spinning and twisting their information to

better appeal to their audience's interests, goals, or desires. The companies' use extreme language manipulation to mask or exclude their products' accompanying dangers, making the language used to advertise weight-loss products extremely dangerous for consumers and viewers. So, while I acknowledge the proven evidence that suing language to shape an audience's perception of a product is productive marketing, it is unfair and unjust for companies to manipulate and endanger consumers by using deceptive, untrue, or distractive language in their ads to procure sales.

The data procured in a past FTC weight-loss survey illustrates the extensive prevalence of this content. According to the source, 57 percent of all sampled advertisements "promised rapid weight loss, often claiming that excess

weight or fat can disappear in a matter of days or weeks" (The Federal Trade Commission p. 9).

This data was published in 2002, a time when the internet was just starting to take off, so in relation to the present media age, this narrative is just as,

if not more, present in advertising. To further explain the harm this language can do, take the advertisement shown in figure 1. The quote indicated in subarea 1a advertises an extreme case of rapid weight-loss, which is dangerous according to the guidelines posted on your website that claim any weight loss of more than three pounds per week is unsafe. However, this ad does not report illegal data due to the small subtext below the quote announcing "results not typical". This tiny disclaimer makes the previous statement completely legal and unconcerning in the eyes of the FTC, yet fails to effectively counteract its misleading narrative. The amount of ads that too regularly find ways around your laws - along with the lack of effective regulation over the



exploitation of “fine print” details - directly endanger the very people you claim to protect. These companies are constantly getting away with inflicting harm on unsuspecting consumers by way of unsafe claims and narratives and you must take action to stop it.

Furthermore, while weight loss ads often use blatantly false and unsafe language, the most dangerous and most common practice is the manipulation of language in such a way as to bend the truth or accuracy of one’s statement. For example, the advertisement in figure 1 showcases intriguing, scientific sounding phrases, appealing to its customers’ values as it implies an association between professionals and their advertised product. In terms of health and safety, people tend to trust scientists because they are commonly seen as smart, trustworthy, and honest. Similarly, the phrase “clinically proven”, shown in subarea 2a and reported in 40% of all ads surveyed in the previously mentioned FTC study, appeals to the customer’s pre-existing associations with well-tested products and the phrase. These companies intentionally abuse this kind of language in their advertising in hopes of gaining consumers’ trust in their product. If they follow their assumptions and trust the company, the consumers fail to question what the information really even means and end up risking their personal health and safety.

Furthermore, due to the leniency of the current FTC laws, companies have the power to decide any and all phrases their products meet and interpret what the phrases themselves actually mean. Companies’ definitions are commonly very skewed from that of consumers making the ad extremely misleading. While this practice goes against the FTC’s morals, the FTC’s Advertising Guide to Dietary Supplements only has one document regulating the commercialisation of experiment-related content. It affirms that, “There is no fixed formula for the number or type of studies required or for more specific parameters like sample size and study duration” (“Dietary Supplements: An Advertising Guide for Industry”). The phrase opens up an abundance of testing

variation, essentially allowing formulated trials that fix for a company's desired outcome. This serves as a prime example of how as a result of the FTC's current unstable regulation, companies are able to find ways around the laws that advise against certain claims and malpractices because the test on which they base their information itself is unregulated.

Not only do companies frequently exploit these loopholes, but due to a growing prosperity in media advertising, the borderline illegal content in online ads regularly expose digital audiences to their coinciding dangers. Because there are so many social media platforms, tv and movie streaming services, websites, and similar media outlets, there are millions of advertisements all over. This means whenever someone consumes any type of media they are also, whether they want to or not, consuming advertisements. This includes most children and teenagers since today's society has made consuming some branch of media, from television shows to social media platforms such as Instagram and Snapchat, very common in those age groups. In fact, the American Academy of Pediatrics reports that on television alone, children and teens are exposed to more than 40,000 advertisements and commercials each year (Committee on Communications p. 2563-2569). This is incredibly dangerous considering the accessibility and commonness of weight-loss advertisements has significantly increased with the emergence of social networking. This facilitates increased exposure to the dangerous, deceptive, and misleading language for anyone interacting on social platforms. So since advertisements promoting weight-loss and dieting are able to be freely displayed on a multitude of media platforms, children are commonly exposed to such advertisements, potentially significantly influencing children's safety and self-esteem.

Weight-loss ads create the narrative that certain traits are undesirable and therefore need to be fixed, making the primary goal of their marketing to convince consumers to buy their

products because it will help them to better fit society's standards. This is incredibly damaging to any viewer's mindset about self-image, but especially minors considering their ability to think rationally is still developing. Psychologically, children mimic and learn from parents, family members, teachers, and peers, but now, especially with the increase of digital platforms, children are very susceptible to influences from any and all media content they consume. If the constant message from the narratives and misleading language in advertisements is to lose weight quickly, unnaturally, and in an unsafe manner, children begin believing that they too need to conform and change to meet an apparent standard. Because children are so susceptible to outside influences, if the comments, behaviors, and attitudes they constantly see from the media they consume are negative and harmful, the minor has a highly increased risk of developing similar behaviors and mindsets.

While your company has many laws and regulations that restrict what can and cannot be advertised to children, unfortunately they are just general enough for loopholes and further dangers to emerge. Because of this, your laws about advertising to minors are extremely flawed, failing to address the severity and true impact misleading ads can have on minors. According to the Children's Online Privacy Protection Act, "commercial websites directed to children under 13 years old or general audience sites that have actual knowledge that they are collecting information from a child must obtain parental permission before collecting such information" ("Advertising and Marketing on the Internet: Rules of the Road"). While many websites, apps, and other social platforms comply with this by requiring individuals to enter in their birthday to confirm they are older than 13, it is incredibly easy for individuals to lie and continue under a false date. The application of this feature, however, allows platforms to avoid any implications with the COPPA because if children under 13 choose to interact on the platform, they choose to

do so illegally. So, despite the COPPA protecting a good proportion of minors, it fails to consider the possible implications that arise with social platforms' flimsy restrictions against their presence on many social platforms.

Furthermore, while the COPPA is helpful in a situation where a child is under 13, in the eyes of this law, any individual older than 13 can be considered an adult when it comes to advertisement in the media. Apps like Instagram, Snapchat, and Tiktok allow promotions of weight loss and dieting despite their significant teenage audience. This is clearly a problem considering the COPPA does not protect minors between the ages of thirteen and eighteen. According to Cammille Williams, an Eating Disorder Specialist and member of the International Association of Eating Disorder Professionals, advertisements can have severe impacts on underage children. "Children," She states, "can be easily influenced by advertising messages during a time in their lives when they are trying to figure out who they are and how to belong. It is important to keep in mind that children, especially when very young, look at the world literally" (Ekern). Without even an alternate version of the COPPA, the FTC steps back and forces minors to make smart decisions about what advertisements to trust despite their developmentally appropriate vulnerability and illogical reasoning. Therefore, considering most teenagers' behaviors and mental processes are not fully developed and mature, it is unsafe for platforms whose content heavily caters to anyone under the age of 18 to allow advertisements promoting misleading and endangering content, such as weight loss and dieting products.

The essential question is how do we draw the line between a company using successful marketing strategies in their advertising and a company starting to intentionally display false, potentially harmful information? I am aware that you, as a company, can only regulate so much and do not have the authority to interfere with companies' personal marketing, however you do

have power over their presence and marketing on public platforms. Banning weight-loss advertising across all public platforms does not solve this problem considering safe, effective weight-loss supplements still have a right to be advertised, however, in order to advertise without endangering the safety and self-esteem of those most at risk, I believe such products must have limitations on how they can publicly advertise.

In order to keep everyone, but especially minors, safe there must be a reformation of the FTC's regulations. The most important reform should be narrowing down the content and language in all supplement advertising. Weight-loss advertising has gotten so out of hand because your lack of specificity allows companies to use whatever kind of language and narrative manipulation they want. You must make definite claims of what unsafe language looks like and, although it may be expensive and time consuming, you must crack down on enforcement and scrutiny of these regulations. If you are not willing to put in the work and make sure there is no way of getting around your laws then there is no point in making empty reforms. Furthermore, you need to close the gaps in your laws and regulations. The diet industry's harmful language constantly infiltrates media platforms and puts innocent people at risk so it is on you, as the sole advertisement-regulating service, to wake up, take a stand, and put a stop to this ever-spreading linguistic epidemic for the sake of protecting the health, safety, and wellbeing of all American citizens.



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David Ben-Gurion: Father of Israel  
The Man Who Prevailed During Israel's Darkest Hour

Gabriel Glasser

AP World History: Modern

Michael Lemon

May 1, 2022

May 14, 1948 was an awe-inspiring day in the history of the Jewish people, for on that day, there was the creation of the first Jewish state in thousands of years, Israel. The Jewish people are a diaspora of people who have long struggled against the persecution of the world and have had to find a place in societies that have on many occasions bitterly oppressed them. The culmination of this hatred and oppression toward Jews was the Holocaust, which saw the systematic and organized murder of almost two-thirds of Europe's Jews. Zionism was a Jewish nationalist movement from Eastern Europe that started in the late 19th century.<sup>1</sup> Its goal was the creation of a Jewish state in Israel, in which Jews could be safe from persecution and thrive together. Zionists had been working to accomplish this goal for many decades throughout the 19th and 20th centuries, but it wasn't until David Ben-Gurion, a Zionist originally from Poland, that these efforts could be actualized by the creation of Israel. David Ben-Gurion achieved the vision of Zionism and created the State of Israel by building a formidable and efficient fighting force, inspiring Israeli nationalism, and rapidly Westernizing his people.

Ben-Gurion expanded Israel's military might, laying the foundations for the modern Israeli Defense Forces. Ben-Gurion was no experienced officer by any means, but he believed in a goal, which was protecting the newly born State of Israel, in any way possible. He did this by establishing a plan in which Israel could improve its combat readiness. The Haganah was a military group led by Ben-Gurion that defended Jewish settlements in Palestine before Israel's independence. Ben-Gurion's best generals told him that the way to fight would be to use the guerilla warfare doctrine that the Haganah was already using, except on a larger scale.<sup>2</sup> They also

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<sup>1</sup> "Zionism," *Encyclopedia Britannica*, <https://www.britannica.com/topic/Zionism>.

<sup>2</sup> Martin Kramer, "Ben-Gurion's Army: How the IDF Came into Being (and Almost Didn't)," *Mosaic*, February 3, 2020, [https://scholar.harvard.edu/files/martinkramer/files/ben-gurions\\_army\\_how\\_the\\_idf\\_came\\_into\\_being\\_and\\_almost\\_didnt\\_mosaic.pdf](https://scholar.harvard.edu/files/martinkramer/files/ben-gurions_army_how_the_idf_came_into_being_and_almost_didnt_mosaic.pdf).

said that the members of the Haganah should become an elite vanguard unit within the army and the other people joining would make up the main army. Ben-Gurion saw flaws in this idea. He believed the Haganah was far too weak because it had never fought an actual army and only worked to defend local areas and their homes. Thus, Ben -Gurion advocated that Israel make a strictly disciplined professional army and model its doctrines after that of a European power such as the British to be able to win its wars.<sup>3</sup> Ben-Gurion was largely responsible for overseeing the Haganah's transformation into the Israeli Defense Force (IDF), as he bought equipment from Europe, recruited Jewish World War II vets, and created an arms industry with funding from American Zionists.<sup>4</sup> Ben-Gurion's improvements to the Israeli military significantly benefited Israel during the War of Independence and many future wars to come.

Just as important as Ben-Gurion's contributions to the IDF was his ability to inspire nationalism within the Jewish people. Ben-Gurion called on Zionists and Jews alike from all around the world to come fight for Israel's independence. In his speech broadcast to the nation after the Arab invasion, he said: "We must prepare to receive our brethren from the far-flung corners of the Diaspora; from the camps of Cyprus, Germany, and Austria, as well as from all the other lands where the message of liberation has arrived. We will receive them with open arms and help them to strike roots here in the soil of the Homeland. The State of Israel calls on everyone to faithfully fulfill his duties in defence, construction, and immigrant absorption. Only in this way can we prove ourselves worthy of the hour."<sup>5</sup> This speech highlights David Ben-Gurion's confidence in the strength of the fighting spirit of Israel's people. Ben-Gurion is

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<sup>3</sup> Kramer, "Ben-Gurion's Army."

<sup>4</sup> Homer Bugart, "Ben-Gurion, Symbol of the Tough State of Israel, Achieved a Lifelong Dream," *The New York Times*, December 2, 1973, <https://www.nytimes.com/1973/12/02/archives/bengurion-symbol-of-the-tough-state-of-israel-achieved-a-lifelong.html>.

<sup>5</sup> David Ben-Gurion, "Broadcast to the Nation after the Arab Invasion," May 15, 1948, *Jewish Virtual Library*, <https://www.jewishvirtuallibrary.org/ben-gurion-broadcast-to-the-nation-after-the-arab-invasion-may-1948>.

saying that even though Israel just became an independent nation, it is now the responsibility of its people to defend it and accommodate foreign Jews and Zionists who also have a responsibility to leave their countries and help defend Israel.

Despite all odds, Ben-Gurion remained steadfast in his belief that Israel must become independent, instilling national pride into the hearts of the people. On the same day that Israel declared independence, it was attacked by five different professional or “regular” Arab armies, with Transjordan and the Palestinians besieging Jerusalem from the east, the Syrian and Lebanese armies striking from the north through the Golan Heights, and Egypt attacking from the Sinai Peninsula in the south, all with one goal: to meet in the middle and then drive the Jews into the Mediterranean Sea. At this time, Israel was severely outnumbered and outgunned and barely had a strong enough defense force to defend its land from one attacking country, let alone five. Ben-Gurion’s top generals, while being optimistic, told him that Israel at best had a fifty-fifty chance to win, assuming it got proper reinforcements from the United States and Europe, but realistically had a much smaller chance to win than that.

Ben-Gurion was aware of the odds, but that did not affect his decision-making or his drive to be victorious, and in fact, he even refused a three-month cease-fire proposed by the U.S. that would provide ample opportunity to significantly improve the fighting capabilities of the Haganah just so he could declare independence faster.<sup>6</sup> Tom Segev, the author of *A State at any Cost* said: “It was not an engineer’s cold calculation that impelled him, but rather a mysticism of national redemption, perhaps a faith that the declaration of independence would call up the nation’s hidden powers of bravery and belief and fighting spirit.”<sup>7</sup> Above all, Ben-Gurion trusted that the will of the people of Israel would be greater than the will of the invading nations, for he

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<sup>6</sup> Bugart, “Ben-Gurion.”

<sup>7</sup> Tom Segev, *A State at Any Cost: The Life of David Ben-Gurion* (Farrar, Straus and Giroux, 2019), 421-422.

knew that they would be fighting for their very lives after a long history of persecution, and he used this to his advantage. Much of his army was made up of Holocaust survivors and Jews who had fled European countries that had histories of persecuting them. After witnessing such horror, the creation of Israel was most likely an absolute necessity for these refugees, a necessity they were more than willing to die for. The ultimate result of the War of 1948 was that Israel was victorious, and to Ben-Gurion fell most of the credit for having won the first Jewish campaign since that of Judas Maccabaeus 2,000 years before.<sup>8</sup>

Not only was Ben-Gurion an amazing leader during wartime, but a political mastermind, because it was his aggressive approach to westernization and the acculturation of the Sephardic Jews that led to the creation of a modern Israeli state. Ben-Gurion believed that all Jews must be acculturated to a westernized state. Throughout the 19th and 20th centuries, the immigration of Ashkenazi Jews from Eastern Europe to Palestine started to significantly increase. This was largely due to the Zionist movements, as well as a few key events like the Russian pogroms and the Holocaust that led to mass migration.<sup>9</sup> When Ashkenazi Jews began to go to Palestine, they brought with them their European or Western technology and ideas. Specifically, European Jews brought with them agricultural technology and advanced irrigation systems which would prove to be extremely useful due to Israel's arid landscape.<sup>10</sup>

Sephardic Jews, who were the Jews already living in Palestine, were in comparison highly underdeveloped, economically and technologically speaking, and had never seen or been in contact with many of the tools the Ashkenazis had. David Ben-Gurion, a Polish-born Ashkenazi Jew himself, wanted to westernize Palestine but knew that westernization had to be a

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<sup>8</sup> Bugart, "Ben-Gurion."

<sup>9</sup> "Zionism," *Encyclopedia Britannica*.

<sup>10</sup> David Tal, "David Ben-Gurion's Teleological Westernism," *Journal of Modern Jewish Studies* 10, no. 3 (2012): 4. doi: 10.1080/14725886.2011.608552.

country-wide effort for it to succeed. To do this, he campaigned to acculturate the Sephardic Jews into Western culture and technology. His efforts were largely successful, considering that almost immediately after independence, Israel was on track to reach a development level on par with some European countries.

However, his efforts to rapidly westernize Israel were controversial and they did not come without a cost. David Tal explains that: “Through his emphasis on Occidentalism and his dismissal of the Orient, Ben-Gurion actively participated in a campaign that reduced the culture, values, ideas, and history of approximately half of Israel’s population at the time.”<sup>11</sup> Additionally, this process placed Sephardic Jews on the lower ends of society and forced them into industrial working-class positions, because they had little familiarity with European technology and were underdeveloped. Despite the downfalls of these campaigns, Ben-Gurion justified this in two main ways: first, that it would be better for the people in the long run, and second, that it was a necessity for the security of the nation in order to survive. Ben-Gurion argued that the living conditions in Israel would be objectively improved by Occidental industrialization. His second point, the more important one, was the need to westernize to counteract the impending threat the surrounding Arab countries presented to Israel.

Ben-Gurion’s greatest fear was invading Arab armies, for even though Israel won the war in 1948, the odds were stacked against Israel in the long run. The demographics, geography, and population of the surrounding countries meant that the Arab armies would not be defeated for long. They could quite easily harness more forces and attack again and again, and Israel would have no chance and would be withered away. If they did not see a miracle or suddenly obtain some immense strategic advantage from thin air, then Israel would be on its way to extinction. To Ben-Gurion, the only escape from this inevitable phenomenon would be to make

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<sup>11</sup> Tal, “David Ben-Gurion’s Teleological Westernism.”.



the IDF one of the most efficient fighting forces on Earth by modernizing. David Tal summarized this approach by stating that “Israel would absorb the scientific and technological treasures of the West.”<sup>12</sup> Just like Ben-Gurion had looked to the West previously in search of a model doctrine and military for the IDF, he once again harnessed the power of the West for improving the IDF’s equipment. Israel has often been called, “the last European nation-state,”<sup>13</sup> due to how modern it has become, but it is undeniably evident that with the absence of Ben-Gurion, this likely would not have been possible. Ben-Gurion had drastic and radical ideas about the means by which Westernism was implemented in Israel. He significantly changed the lives of the people living there by acculturating them to Western beliefs and subsequently destroying the previously existing culture, which changed their lives, possibly for the worse for some, but most likely overall, for the better.

David Ben-Gurion was given a situation that seemed nearly impossible to overcome yet he overcame it. The odds were stacked against Israel, but he rose to the occasion and was the man that Israel needed. It would be a different country today if it didn't have a leader who was ready to develop Israel's forces and doctrines, effectively and aggressively westernizing the country. It is likely that Israel still would have become a state without Ben-Gurion because there were many other Zionists who would have tried. However, Israel might not have lasted as long and fallen to enemy invasions, and if it did not fall, it might not have been as wealthy. Ben-Gurion was the first prime minister and is regarded as the founding father of Israel, and it was Ben-Gurion who was responsible for shaping it into a nation that can protect the Jewish people from persecution and allow them to thrive. For thousands of years, at every Passover

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<sup>12</sup> Tal, “David Ben-Gurion’s Teleological Westernism.”

<sup>13</sup> Tal, “David Ben-Gurion’s Teleological Westernism.”

Seder, Jews have read from their prayer books and said: “Next Year in Jerusalem.” Dara Lind explains: “Traditionally, saying ‘next year in Jerusalem’ was just a wish for Jews, because there was no such thing as a Jewish Jerusalem or a Jewish state. So the Seder closed with the wish for all Jews to be able to return to the homeland, just as they did after leaving Egypt. Since the founding of Israel, however, the meaning of the phrase has changed — any Jew who says “next year in Jerusalem” can actually travel to Jerusalem for Passover next year.”<sup>14</sup> This would not be possible without the work of Ben-Gurion, as he finally actualized the Zionist vision of the creation of an Israeli state.

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<sup>14</sup> Dara Lind, “Why are you supposed to say next year in Jerusalem?” *Vox*, August 5, 2014, <https://www.vox.com/2014/8/5/18002034/why-are-you-supposed-to-say-next-year-in-jerusalem>.

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May 4, 2022

## Churchill: Paving The Way For Unity

Chase Locascio

In the years following World War II, people across Europe and the world feared the same outcomes that followed the first World War: high tensions, economic collapse, and eventually another war. However, history did not repeat itself, and, in fact, geopolitical outcomes were the opposite of what everyone feared. The postwar years brought at least a generation of political and economic stability.<sup>1</sup> This stability was made possible through the successful reuniting and rebuilding of what was a fragmented Europe. Most people look to Winston Churchill's role in leading the Allies to victory in World War II. What is often overlooked is Churchill's role in world politics after the war ended. Not only did Churchill help reunite Europe while he was the Prime Minister of England, but he was also influential during the six years after his electoral defeat in 1945, where he was the leader of the opposition party in England. In his biography of Winston Churchill, Andrew Roberts highlights the fact that Churchill's defeat in the 1945 election didn't crush him and instead allowed him to focus on specific issues rather than having to address all of the issues that a Prime Minister would have to worry about.<sup>2</sup> Churchill helped reunite Europe by bringing Germany back into the European sphere, by reimagining nationalism in Europe, and by establishing new organizations based on common principles.

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<sup>1</sup> Charles S. Maier, "The Two Postwar Eras and the Conditions for Stability in Twentieth-Century Western Europe," *The American Historical Review* 86, no. 2 (1981): 328. <https://doi.org/10.2307/1857441>.

<sup>2</sup> Andrew Roberts, *Churchill*, Penguin Books, 2019, 888.

The first way that Churchill reunited Europe was by reincorporating Germany back into Europe. After World War I, harsh reparations were placed on Germany and there was large-scale polarization between Germans and other Europeans. This would end up resulting in World War II as Hitler gained major traction through harnessing the anger of Germans towards Europeans. Churchill realized that it was very important for history not to repeat itself and was keen to reduce polarization between Germans and Europeans. The most obvious evidence of this was the fact that Germany was faced with far less reparations to pay after WWII than they had been forced to pay after WWI. While he was still Prime Minister, Churchill could have demanded far more money in reparations, but he understood that this would just lead to angry Germans and an opportunity for another fascist leader to rise to power. Churchill wanted to do everything that was possible to bring Germany back into Europe and do things the right way. At the Yalta Conference in February 1945, Churchill, Roosevelt, and Stalin were tasked with working out arrangements for the postwar world. This involved drawing a map that established new occupation zones in Germany. While Roosevelt and Stalin were eager to draw the new borders as quickly as possible, Churchill said that the Big Three were “dealing with the fate of eighty million people and that required more than eighty minutes to consider.”<sup>3</sup> As a result of Yalta and Churchill’s more thorough approach to drawing occupation zones, the U.S occupation zone of Germany was shrunk and a new occupation zone was formed for France. This meant that now half of the occupation zones were controlled by Western European powers instead of just Britain. Without a larger European influence in the occupied territories, it would have been much harder to reincorporate Germany back into the European sphere.

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<sup>3</sup> Winston Churchill, “Churchill and the Great Republic Unity and Strategy,” *Library of Congress*, [www.loc.gov/exhibits/churchill/wc-unity.html](http://www.loc.gov/exhibits/churchill/wc-unity.html)

Churchill also helped reunite Germany and the rest of Europe by encouraging Europeans to move on from the past and not hold grudges against Germans. Churchill made this clear on many occasions, the most notable being in his Speech to the Academic Youth where he said:

We must all turn our backs upon the horrors of the past. We must look to the future. We cannot afford to drag forward across the years that are to come the hatreds and revenges which have sprung from the injuries of the past. If Europe is to be saved from infinite misery, and indeed from final doom, there must be this act of faith in the European Family and this act of oblivion against all the crimes and follies of the past.<sup>4</sup>

The audience of this speech was a large number of college students who would be the major players in the coming years, and Winston Churchill made a serious effort to make sure that they would move on from any past conflicts. He says that if the new and upcoming generation does not get over any past conflicts then there would be no way for Europe to progress as a whole. This introduces the idea that in order for individual nations to progress, Europe must progress as a whole, and Germany plays a large part in that progression. Churchill played a major role in reincorporating Germany into the European sphere by convincing Europeans to be accepting of Germans despite anything that may have happened in the past.

Another way that Churchill helped reunite Europe was by encouraging a shift away from militaristic nationalism and towards economic nationalism. The reconstruction period after World War II not only led to political stability, but it also resulted in economic growth. This was largely because of the new vision and popularity of economic nationalism. One major difference between the postwar periods after World War I and World War II was that after World War I, veterans were eager to get back into battle and fight for their countries while after World War II, veterans were sick of fighting and wanted to look towards private fulfillment.<sup>5</sup> Churchill was

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<sup>4</sup> Winston Churchill, "Speech to the Academic Youth," Zurich, September 19, 1946, *Tohoku University* <http://www.law.tohoku.ac.jp/~schaefer/documents/churchill.pdf>

<sup>5</sup> Maier, "The Two Postwar Eras and the Conditions for Stability in Twentieth-Century Western Europe," 330

very good at inspiring the people of his country to embrace their national pride and make their country a better place. For instance, during World War II, Churchill embraced the ideas of militaristic nationalism to inspire his people to fight for their country and win the war at all costs. After World War II though, Churchill along with other world leaders were able to inspire the people of Europe to transition their national pride into an eagerness to work for their countries and to work for a better Europe as a whole. This shift from militaristic nationalism to economic nationalism was vital in preventing future wars and providing not only economic stability but economic growth for Europe. In fact, Barry Eichengreen, a professor of economics at UC Berkeley, writes that, “GDP per capita in Europe tripled in the second half of the twentieth century following the war.”<sup>6</sup> Winston Churchill helped reconstruct Europe by harnessing national pride for economic gain.

Winston Churchill also helped reimagine nationalist ideas in Europe after WWII by showing people that the cultures of individual nations could be protected better under a broader sovereignty of Europe. In Churchill’s eyes, the best way to maintain individual national identities was to unite Europe as a whole. Churchill says in his Speech at the Hague Conference in 1948 that this larger sovereignty “can alone protect their diverse and distinctive customs and characteristics and their national traditions all of which under totalitarian systems, whether Nazi, Facist, or Communist, would certainly be blotted out forever.”<sup>7</sup> Totalitarian leaders like to alter national identities and try to change them into something that supports their regime. Often many aspects of national culture and traditions are lost in the wake of the mass emphasis on certain specific parts of national cultures by totalitarian leaders such as Hitler and Stalin. On the

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<sup>6</sup> Barry J. Eichengreen, *The European Economy since 1945: Coordinated Capitalism and Beyond*, (Princeton: Princeton University Press, 2008), 1.

<sup>7</sup> Winston Churchill, “Speech at the Hague Conference,” The Hague, May 7, 1948, *Council of Europe* <https://rm.coe.int/CoERMPublicCommonSearchServices/DisplayDCTMContent?documentId=090000168069828d>



contrary, a larger sovereignty of Europe can ensure that these types of regimes aren't put in place and therefore all parts of individual national cultures are protected. Through his speeches and ability to inspire the people of Europe to look at a different approach to nationalism, Winston Churchill was able to help unite Europe after World War II.

The last way that Winston Churchill helped rebuild and reunite Europe after the Second World War was by establishing new organizations such as the United Nations. After World War II ended, it was clear that the League of Nations needed to be rethought. It had failed its primary goal of preventing conflict and in 1941, Churchill and FDR made the first steps towards forming the UN by signing the Atlantic Charter. Although at the time, this agreement between Great Britain and the U.S had little legal validity, it would lay the foundation for the creation of the UN in 1945. Winston Churchill at the time felt that the "United Nations is the only hope of the world."<sup>8</sup> The United Nations still exists to this day and has been able to prevent many future wars through diplomacy and by deploying peacekeepers around the world. Churchill's diplomacy helped to create the UN which has been a factor in preventing any more world wars after WWII.

Another organization that was formed largely thanks to Winston Churchill was The Council of Foreign Ministers. Established at the Potsdam Conference in July of 1945, it was an organization of ministers from Britain, France, the Soviet Union, and the U.S. that held many meetings between 1945 and 1972. Its main goal was to help form peace treaties in the aftermath of World War II. The council largely succeeded in this goal, helping to produce peace treaties with Italy, Hungary, Romania, Finland, and Bulgaria.<sup>9</sup> This organization was formed thanks to

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<sup>8</sup> David Brazier, "The Atlantic Charter: Revitalizing the Spirit of the Founding of the United Nations over Seventy Years Past," *United Nations*, [www.un.org/en/chronicle/article/atlantic-charter-revitalizing-spirit-founding-united-nations-over-seventy-years-past](http://www.un.org/en/chronicle/article/atlantic-charter-revitalizing-spirit-founding-united-nations-over-seventy-years-past).

<sup>9</sup> Maren Goldberg, "Council of Foreign Ministers," *Encyclopædia Britannica*, [www.britannica.com/topic/Council-of-Foreign-Ministers](http://www.britannica.com/topic/Council-of-Foreign-Ministers).

Churchill's diplomacy and further evidence of Churchill's role in the reuniting of Europe after WWII.

The formation of new moderate organizations was key in reducing the polarization between both sides of the political spectrum. Winston Churchill formed these new organizations around common beliefs that people from all sides of the political spectrum could agree on. For instance, in his 1948 speech at the Hague Conference, Churchill says that at the center of the movement for the United Nations "stands a charter of human rights, guarded by freedom, and sustained by law."<sup>10</sup> Human rights is something that most people could agree on no matter where they stood politically. This more moderate approach towards uniting people based on common principles was key in reducing the polarization between different political groups and their supporters. If Churchill had instead created organizations that were based on radical changes to society then there would have been a lot more people angry at each other over these new radical ideas. According to Charles Maier, this is exactly what happened after World War I and was a major reason for the failure of reconstruction during that postwar period.<sup>11</sup> Churchill's moderate approach to creating organizations based on common principles was very important in uniting the people of Europe after World War II regardless of their political stance.

After World War II, people and communities across Europe were fragmented and desperately needed new leadership to help reunite the continent to bring stability. Luckily, world leaders such as Winston Churchill were able to do just that. The reconstruction period after World War II paved the way for decades of political stability and economic growth. Churchill played a vital role in creating this time of prosperity for Europe by helping to reunite its people. He did this by establishing new organizations such as the United Nations and Council of Foreign

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<sup>10</sup> Churchill, "Speech at the Hague Conference."

<sup>11</sup> Maier, "The Two Postwar Eras and the Conditions for Stability in Twentieth-Century Western Europe," 328.

Ministers, by reimagining nationalism in Europe and encouraging a shift towards economic nationalism, and by helping Germany become reincorporated back into Europe. Since World War II, the world has thankfully not had to endure another world war, but if Europe had remained in pieces after World War II then it is possible that a third world war could have occurred. Winston Churchill's legacy will live on not only for his contributions towards winning World War II, but also for the major strides he made after the war towards creating a more united Europe.

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### United States Expansionism after the Civil War

In the years after the Civil War, America went through a second industrial revolution, with growing monopolies in industries such as steel and railroads, and increasing efficiency in production. The American goal was always to expand and grow wherever they could, and even before the Civil War, European colonists expanded ever Westward. Thus, mirroring the imperialism of European countries, the United States focused on the same goals and found an opportunity to expand into new territories as well. The different causes for the United States to expand from 1865 to 1910 were increasing economic superiority, political power, and relations with other foreign countries.

The United States wanted to increase its economic superiority by expanding foreign trade and markets. Because the United States was increasing the production of numerous products, it needed international consumers to make larger profits. For this to happen, the United States needed access to more trade routes. The treaty with the Emperor of Russia ceded Russian land to America, allowing his inhabitants to return or stay and submit to all of the advantages and immunities of the United States (Doc 1). This document aims to formally end Russian land presence in America, leading to more Russian inhabitants and increased American trade on the Pacific coast; however, transportation would soon become an issue due to the increases in trade. Captain Alfred Thayer Mahan argued that the United States had the markets and routes to trade but an insufficient navy (Doc 3). The United States would subsequently have difficulty trading

overseas because they wouldn't be able to control international trade. These documents prove that the United States valued foreign exchange and continued to find ways to trade efficiently across seas and in newly gained territories to make larger profits. Outside of these documents, we see the country's desire to increase trade of Latin American goods with South America through the installation of the Panama Canal, making transportation easier.

The United States hoped to increase its political power by expanding across the world. Similar to how the United States gained economic superiority, political power was achieved by annexing other smaller islands and countries. The United States took control of these areas to have complete dominance over their government and economic sectors. Josiah Strong argued that Anglo-Saxons were taking over the West while other immigrants continued to take up America's land. Strong worried that the country didn't have much left and attempted to persuade the country to aggressively expand America before it was too late (Doc 2). The context of this piece, written in 1885, is evidence of the massive waves of European immigration due to industrialization in America. This context impacts how the author feels about immigrants because it may seem like America was running out of new land and jobs due to massive waves of immigration. Thus, it shows the importance of expanding elsewhere to provide more opportunities while immigrants continued to use American land. The Boston Globe published a cartoon that critiqued America's new imperialistic foreign policy, illustrating a restaurant with the menu being different islands America plans to take over. The United States is depicted as a human, with president McKinley as a waiter (Doc 4). While the purpose of this document is to ridicule the United States for its decision to take over certain lands, it shows how easy it was for America to take over. The impact of this illustration shows the political dominance the United States had because of expansionism and what that meant for the other countries. It was as if

America could just pick and choose. However, this isn't the first time America had expanded into other countries. The United States had gained new territories in Mexico, which led to the expansion of the Southwest and the new state of Texas.

In order for the United States to grow and expand, it needed to maintain sovereign relations with foreign countries. While imperialism increased competition between certain countries, the United States tried to maintain certain relations to trade. Secretary of State, John Hay, addressed the representatives of the United States, claiming that they agree to equal trade and integrity with China (Doc 5). The audience of this speech is not only the United States government and citizens but also foreign representatives, including Chinese representatives. The language of this document proves to be formal, official, and misleading to what America cared about, accessing Chinese markets because of their massive potential for consumption. Theodore Roosevelt wrote that greed can become destructive, and his goals were to maintain peace and justice between America and other countries (Doc 7). This document aims to make sure his citizens don't do anything out of hand while also giving a warning to other countries. The documents show the importance of maintaining strong relations with certain countries to gain anything; otherwise, countries would just be at war, and nothing would be achieved. Examples of inferior foreign ties included the United States and Spain with the control of Cuba, leading to the Spanish-American war. Thus, it was important to remain mutual to avoid long-lasting wars and conflicts.

The reasons for United States expansionism into the world highlight the importance of the benefits they were trying to achieve. However, it is important to analyze and understand that imperialism wasn't the first time we saw America's expansion efforts. Expansionism started even when America was only developing with the cession of Mexican land, the emergence of

California, and the control over Cuba. These examples and documents allow us to evaluate the extent of the country's desires and goals while also seeing what the United States was capable of doing. More specifically, we can see how the power and wealth of this country have impacted millions of citizens over time.



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Socratic Epistemology: *Euthyphro* and *Theaetetus*

In *Euthyphro*, Socrates questions the eponymous character on the nature of piety and the way that objects are given meaning and being. Socrates, in his line of questioning, is trying to find not an example of piety or an example of what gives an object its substance but rather the definition of what gives an object its substance, its essence. He wants something universal, something that defines all things as they are.

Do objects carry their substance because of the function that object holds, or is an object innately that object due to being what it is? Looking at the example of the gods in *Euthyphro*, an object would have its purpose to please god, or fulfill its purpose, which is what gives it its substance. But, Socrates would argue that objects can serve multiple purposes, or in the case of the gods that they disagree on what that purpose is. So, an object's substance can't come from its purpose, because an object's purpose can change. Socrates discusses this when saying "Do not the gods have the same experience, if they are at odds with each other about the just and the unjust, as your argument maintains" (10).

Inherently, The question above can be answered through Socrates' questioning. Although a definite answer is never given, the way in which Socrates questions Euthyphro does provide a lens with which to investigate the concept. All that Euthyphro does is give examples of piousness, but Socrates does not want examples, he wants the *Sine qua non*. He wants to know the thing that makes all things pious. What is it about pious actions that, across the board, make

them pious? He explains this when saying “Bear in mind then that I did not bid you tell me one or two of the many pious actions but the form itself that makes all pious actions pious” (8). If one expands this idea to a broader view, what Socrates is clearly doing is attempting to find a unifying definition of things. Most people only give examples of things, but what he wants, and what is being asked, is for a unifying relation between all of the examples of a thing. Socrates would say that the way objects are given meaning is how they relate to our fundamental concepts. To use piety as an example, the things that Euthyphro brings up as pious are examples, and what Socrates is arguing for is that the examples he brings up aren't the reason something is pious, but that pious things are inherently pious because they relate to the overarching concept on piety, and that one can know and recognize a pious action when they see it. Another example is Mr. Crimmins red boa. One can argue that it is beautiful, but not because they think the gods enjoy it, or because it makes them look beautiful, but because inherently, the boa is related and connected to the overarching idea of beauty. That other beautiful things are also connected to that idea, and that is what makes those things have beauty. Although they can't say why, they know that they will always recognize beauty, in either a form or concept, which is what gives it its being. In *Theaetetus*, Socrates says “as things are, it's impossible that any of the primary things should be expressed in an account; because the only thing that's possible for it is to be named, because a name is the only thing it has” These primary things are the concepts, such as beauty or piety. We can not say what they are, only that they are. But, everything else can be related to these things. He later says “in that way, the elements have no account and are unknowable, but they are perceivable” The perceivability is what we can see, such as an action that we define as pious or a thing we say is beautiful.

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### Aristotelian and Platonic Epistemology 2.0

While Aristotle was Plato's successor, it would be difficult to find another teacher/pupil duo that differs from each other so much upon first readings. With regard to virtue, Plato is a staunch proponent of a single definition for all. Aristotle, however, rejects all belief that there is a superior precept that would be universally applicable. Yet upon further inspection, it becomes clear that Aristotle only rejects the idea of divine superiority—he believes that any universality to be found will be derived from sensory experiences. While both Aristotle and Plato would agree to an underlying definition, their methods for discovering the truth diverge. Plato proposes that contemplation is the only way to arrive at true knowledge whereas Aristotle contends that knowledge is something achievable through practice.

Plato's ultimate understanding of knowledge is that it stems from the immortal and perfect soul. As illustrated in *Meno*, Plato believes that knowledge is simply a matter of recollection, of remembering what your soul has lost. "This spontaneous recovery of knowledge" he wrote in *Meno*, "is recollection." (22) Knowledge is thus rediscovering what your soul once knew and leaves the sphere of true discovery to instead become finding a way back to a certain, predisposed answer. That is why Plato also agrees that, "true opinion is as good a guide to correct action as knowledge" (*Meno* 34); since there is only one answer for everything, a well-intentioned, correct opinion is just as good as reasoned knowledge. This belief also explains Plato's account of knowledge in *Theaetetus*. In this dialogue, Plato suggests that knowledge is, "correct judgement together with differentness" (*Theaetetus* 167).

By “differentness,” Plato means an attribute that solely defines an item or concept. To Plato, knowledge is, in essence, essence. He digresses, however, when it comes to the attainment of knowledge. *Theaetetus* illustrates that Plato cannot conclude definitely what knowledge is or how to obtain it. *Theaetetus* ends in *aporia* but remains substantially similar to his other dialogues on the nature of truth. Plato’s assertion that knowledge is inflexible is supported not only by his theory of correct opinions and/or comprehension, but also by his confidence that knowledge is singular. This point is where Aristotle really starts to differ.

Aristotle finds the concept of a ubiquitous principle ridiculous, in thought and in application. This idea is so laughable because sure a pure and refined precept could not be within reach of human understanding. In *Nicomachean Ethics*, he states that, “even if there is some one good which is universally predicable of goods or is capable of separate and independent existence, clearly it could not be achieved or attained by man” (Aristotle 9). The notion of a universal good does not satisfy him because there is no utility to it. If the goals of virtue and knowledge are to make one virtuous and knowledgeable, they must be practicable or else they do not exist in the human realm. Rather, Aristotle declares virtue<sup>1</sup> to be, “an activity of the soul... and if there are more than one virtue...the best and most complete” (11). Knowledge is something that must be engaged with instead of merely contemplated. To know the world, one must first look outward to the world. An empirical approach to knowledge is the bedrock of knowledge. When contrasted with the removed and meditative Platonic model, the differences between the two philosophers become clear.

The remaining question is how Aristotle proposes to arrive at the truth. Predictably, he rejects Plato’s suggestion to sit and ponder. “Intellectual virtue in the main,” Aristotle instead maintains, “owes both its birth and its growth to teaching (for which reason it requires experience and time)” (20). Knowledge is something that will be achieved through activity

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<sup>1</sup> *Nicomachean Ethics*, the primary Aristotelian text I reference, is focused on virtue rather than knowledge. Nonetheless, the epistemological impact remains the same and thus I will be using virtue interchangeably with knowledge from this point on.

rather than through sheer thought. Sensory experiences, observation, and memory (the ability to remember and reflect) are all necessary facets of the learning process. Aristotle's theory also acknowledges error as an inescapable step, simply providing that, "we must incline sometimes towards the excess, something's towards the deficiency; for so shall we most easily hit the mean and what is right" (33). Not all observations are going to lead to the correct conclusion but if one continues to observe and reflect, some sort of common definition can be found.

This is a fundamental shift from Platonic reason. To arrive at the ultimate truth, Plato asserts that knowledge has to be the first step—you either know something or you don't. There is no way to arrive at the preordained concept you seek other than through vigorous contemplation. Aristotle breaks off from the more passive line of Socratic thought and veers toward an exercisable notion of knowledge. Truth is derived from empiricism. Abstract concepts still exist, but they are of this world, not some other. This philosophical arc, from its base agreements with Plato to its divergence, is Aristotle's theory of intellectual virtue manifest.

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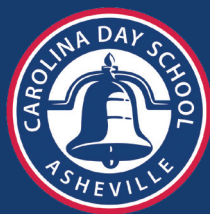
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