

ReVisions

Best Student Essays of The University of North Carolina at Pembroke

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JASON WATTS

Dear UNCP Community:

The staff at *ReVisions* believe in the importance of acknowledging quality student work produced in undergraduate classes. As all writers know, writing consumes a writer's time. It frustrates and disturbs. But as the best writers know, this is how it should be. When we compose essays, we compose ourselves into the worlds in which we live, discovering and constructing knowledge, negotiating ideas, and creating meaning. Putting pen to paper or finger to keyboard commits a writer to a difficult journey, but this journey excites, enlightens, and ultimately takes both writer and reader into the sometimes uncharted, often magical territory of ideas. *ReVisions* offers you the chance to take wonderful journeys, to step into the ideas of other people, and to learn something about yourself along the way.

We are sure that our colleagues would agree that the existence of a stimulating, productive classroom depends upon the exchange of knowledge and ideas, and the students at UNCP produce powerful pieces of writing every day as a result of these exchanges. But the classroom cannot function as an isolated entity. The ideas generated in one classroom must make their way into other classrooms, into the university at large, and, ultimately, into everyday life. These essays represent the initial departure of ideas from the classroom, and we are delighted to share them with you.

We congratulate the students whose work was chosen for this issue. If you know one of these writers, take the time to congratulate them as well. And remember to think, read, write, revise, and send your work to *ReVisions*!

Sincerely,

Susan Cannata and Jesse Peters
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A Man's Man:

A True Southern Gentleman

by Dan Bost



Dan Bost has lived in the Pembroke area for six years. Originally from Harrisburg, NC, he is a charter member of Gamma Phi Beta and a member of the UNCP campus judicial board.

Livermush, bologna, and cheese were there on the left side of the refrigerator as it has been for as long as I can remember. Simple food for a complex man. I was awakened at 5 a.m. by the aroma of freshly brewed coffee from his automatic coffee maker. Almost as automatic as the coffee maker, this gentle, no nonsense kind of man rises to prepare for another day. His days almost always would consist of plenty of honest, hard work and laughter. He has showered and shaved, and by 5:30 he's ready to read the morning paper, dressed in his all too familiar boxer shorts. His hair looks just a little bit funny, all slicked back. For a man who very rarely complains, the newspaper had better be on time. Till this very day, he receives two *Charlotte Observers* every morning! While reading the paper, he drinks his coffee, usually fries some livermush or bologna, and feeds his two best friends, his dogs. Getting dressed takes almost the same form each and every day: a plaid buttoned down collared shirt that absolutely has to have a pocket on the left side. That same pocket rarely ever contains anything, but it has to be there. Jeans and size 12D penny loafers from SAS and a ball cap round out his ensemble. At 5 ft. 11 in., 215 lbs., country boy and bulldozer strong, Arnold "Goob" Bost, this man with brown

wavy hair and brown eyes, with the scent of JOVAN after shave, truly fits the image of an All American man and my hero.

Without a moment's hesitation, whether feeling good or bad, he's out the door to start up his Ford truck and return inside to complete his morning routine. Grabbing his lunch box and cell phone, he makes sure everything is secured, and he's out the door and off to work. He leaves Cabarrus County for the fifteen minute drive to work. This determined and successful man has lived within a twenty mile radius of his birthplace his entire life. The lone exception being a two year stay at a Winston Salem orphanage. He is the son of Jack and Ethel Bost, born Feb. 3, 1940. His mother Ethel died at the very tender age of 27 of leukemia, hence, the orphanage. While visiting his three children at the orphanage, Jack fell in love with his children's house mother. Her name was Rona Mae, who would turn out to be one of the biggest influences in his life, as well as my own.

He is on his way to operate one of the largest cranes in the southern region. He believes in honest, hard work, and is a perfectionist in everything that he does, whether it's setting steel for the tallest building in North Carolina, the NCNB Tower, or setting two-ton air conditioning units atop luxury suites at the Lowe's Motor Speedway. Lowe's Speedway has been the place for four generations of our family to work, including myself. His father had once operated one of the largest gravel pits in North Carolina and had sold and hauled gravel to help build one of racing's premier tracks in the late 1950's.

Arriving at the office, or the yard as he likes to call it, he is quickly greeted and asked his opinion on several different subjects. From racing to politics, questions are being asked of him by men with a far more amount of formal education. One man asks, "What did you think of the race this weekend Arnold?"

Without hesitation he answers, “Ah! Racing gets more like wrestling every weekend,” meaning that racing is fixed to some extent, and always has been, just like pro football and other sporting events. This is a strong statement, coming from this former dirt track champion and lover of Nascar. His boss Ron wants to know, “What about the elections coming up, Goob?” “Well, I’m going to vote the man and not the party.” He liked Bill Clinton. He has said on more than one occasion that when Clinton was president, there were plenty of jobs and the economy was strong. He could care less what a man does in his personal life. In his opinion, Republicans start the wars and the Democrats have to fight and finish them. Also, that the Democrats are for the poor, and the Republicans for the rich. Being a private man, and a man of few words, he always says what he means and means what he says. He always engages his brain before he engages his mouth. Although a high school drop out, he is known for his ability to reason, and his keen awareness for “common sense.”

After work, and on his way home, his truck is filled with gospel music, and his mouth is filled with Twinkies and Diet Pepsi, or whatever kind of junk food he can sneak and eat before arriving home. Arriving home, his dogs then his wife of 41 years meet him with love and affection and a hidden list of chores. He enters the fine, southern style home that he has reshaped and remodeled himself to hopefully enjoy a few moments of quiet time. He grabs an apple, then his CaseXX pocketknife, and slowly and carefully peels the entire apple without ever breaking the peeling, leaving one long, thin peeling. Before he can finish his snack a request on his precious time is asked of him. “Do you think that you could build a table to match the entertainment center that you built for my sister?” his wife asks. He checks his watch and it’s 5 p.m., and he quickly replies, “If it

can be done, I can do it!”

After finishing his snack and giving his dogs their afternoon snack, he’s off to his workshop. The shop is filled with tools of all shapes and sizes for woodworking and other various tasks. Today he only needs his tape measure to take the precise measurements for another piece of high quality furniture. He selects the tools that he needs, and he’s off again. Arriving at his sister-in-law’s home, he automatically inspects his past work on the outside of the home and yard. If he notices just the smallest flaw in any of his work, it has to be corrected. Before he can begin measuring for the table, his cell phone rings. It’s another chore for the way home requested by his wife. After an hour or so of measurements and inspections, he’s heading back home for dinner. It’s 6:30, and he’s stopping by the store to fulfill the latest request on his time. With the sounds of barking dogs from inside the house that can be heard throughout the neighborhood, he arrives back home for dinner. After dinner, he showers, dresses down to his boxers and heads for the evening paper. Reading the paper and occasionally glancing at the television from the comfort of his recliner, this humble man slowly begins to relax. For the first time since he was here in this same chair about 16 hours earlier in the day, reading the morning paper, this gentle giant is slowing down for the day. He finishes the paper, and after feeding the dogs their nightly treat, he sets the timer on his coffee maker and is off to a well deserved night’s sleep.

Arnold Bost is the greatest and most intelligent man that I have ever known. He hates the word “huh,” and he’s always right, not cocky right, just always right. Over the years, I have come to love and respect this man like no other human being. He refuses to ask for help but will gladly offer his without hesitation or without being asked. Nor does he believe in borrowing anything (especially

Dan has a naturally fluid and engaging writing style. With humor and careful observation, he transforms the details of one day in a man’s life into a vivid profile of one of his heroes, a man whom he clearly loves and respects.

—Susan Cannata

money), but will quickly loan his possessions that he has worked so hard to obtain, asking only that they be returned in the same condition that they were loaned.

This world has been a better place for the last 62 years, and will be until the day that his God calls him home. For myself, if I'm still alive, this day will certainly be one of darkness and gloom. It's reassuring knowing that this fine man has God in his heart and soul. Many days I have sat and thought, what it will be like not to be able to pick up the phone and have every question that I've ever had answered. Hopefully, before my own life here on earth ends, I will be able to be just half the man that my father is. I have had the blessing and opportunity to be raised by this well-mannered, southern gentleman, who is still quick to discipline me, but even quicker to love me. In my entire life, I have never heard one negative comment about this remarkable man. I can't say that about any other person that I have ever met.

Hindsight is 20/20, so they say. I wish that I had listened more to his advice as I was growing up. I will always remember things like, "If you want to be hardheaded and don't want to listen to me, then go ahead and learn the hard way." Or maybe, "Go ahead and cut your nose off to spite your face, knothed." Anyone who meets him will always leave with a smile on their face and something positive to remember him by. Anyone who has known him is a better person because of it; that's just the type of man that he is. There is so much for me to be thankful for because of this fine man. I'm especially thankful for the manners that he helped instill in me, as well as to have respect for my elders. The discipline he dished out was always strict, but trust me it was seldom; I'm not that stupid. The discipline was always fair and usually carried out with either a switch or leather belt. I thank him now and have thanked him numerous but not enough times for taking the time to love me. Thanks, Goob!!❖

Color Imagery in *Jane Eyre*

by Charla Davis

Charlotte Bronte once said, “Conventionality is not morality.” Was this statement directed at Victorian society? I think so. In the now classic novel *Jane Eyre*, Bronte incorporates numerous literary devices to illustrate important meanings and themes such as unbridled passion and rebellion against society at large. One of the most significant devices used throughout the novel is symbolism, particularly color imagery. Charlotte Bronte uses various shades of the color red to reflect the changing moods and emotions of not only Jane, the protagonist, but also of other characters. This is not to say that red is the only color Bronte employs in the novel. In fact, she also utilizes the colors black and green. While black is often used to symbolize the dark and evil nature of a character such as Mr. Brocklehurst, green appears in Jane’s descriptions of the novel’s settings and symbolizes the pastoral serenity or comfort Jane finds in nature. However, red is by far the most prominent color found throughout *Jane Eyre*. During the early part of Jane’s life, red is the color of danger. As she grows older, red often represents the passion and energy she holds dear within herself and actively seeks in those around her.

Over the years, critics have expressed countless opinions concerning Charlotte Bronte and *Jane Eyre*. Both Sandra M. Gilbert and Elizabeth Rigby see the novel as “anti-Christian.” Gilbert discusses the novel’s “rebellious feminism” and Jane’s “refusal to accept the forms, customs, and standards of society” (483). Rigby, one of the novel’s original reviewers, found the novel offensive, saying it exhibits a “pervading tone of ungodly discontent” (29). On the other hand, Edwin P. Whipple applauds the novel for its “freshness, raciness, and vigor of mind” (27). Admittedly, few critics have chosen to focus on Bronte’s use of color as an important symbol pattern, but in my opinion, the novel



could be none of the things mentioned above without it. Indeed, the novel would be as plain as Jane herself.

Color plays an important role from the very beginning. As Jane’s tale begins to unfold, the reader finds her seated alone in a window seat, reading a book, hidden from the view by “folds of scarlet drapery” (5). Traditionally, red symbolizes warmth or a renewal of energy. Bettina Knapp suggests that the red curtains symbolize those characteristics such as “raw instinct, uncontrolled inner urges, and sexual passion” which Jane is forced to repress while she lives with the Reed family at Gateshead and later while she studies at Lowood school (69). Within this tiny encasement, Jane is able to look outside and envision a brighter future. Thus, the red curtains provide Jane with a renewed passion and energy despite the oppression she endures on a daily basis.

Red soon comes to represent a hellish nightmare for the novel’s protagonist. Following a fight with John Reed, Jane is banished to “the red-room,” a room Jane describes as “a spare chamber,” large and stately, “with curtains of deep red damask,” a red carpet and a table “covered with a crimson cloth” (10). Sandra M. Gilbert and Susan Gubar agreed that this scene is a perfect representation of

Charla Davis is currently a junior at UNCP. She is an elementary education major with a concentration in English. Charla is also a North Carolina Teaching Fellow. This paper was written as part of a study of Charlotte Bronte’s *Jane Eyre* in ENG 246 (Major British Authors).

Jane's "vision of the society in which she is trapped"; it also takes the form of a "patriarchal death chamber" in that Jane's uncle, the only father-figure she has ever known, died there (61). The red-room is, in effect, a symbol of the personal hell that Jane must overcome in order to achieve true happiness and gain her independence. The image of the red-room recurs as a memory whenever Jane faces a difficult or frightening situation. For example, Jane "was transported in thought to the scenes of her childhood" and "dreamt [she] lay in the red-room at Gateshead" the night she decides to leave Thornfield (272). The fact that this image is repeated throughout the novel suggests its importance, particularly in connection with Jane's growth and development as a character.

The color red sometimes appears in the form of fire as a symbol of passion and sexuality. The "tongues of flame" (127) Jane finds darting around Rochester's bed symbolize his many sexual indiscretions. Jane "baptized" the flames with water from a nearby pitcher (127). The word "baptized" has a religious connotation and suggests Rochester's need for salvation. It also foreshadows Jane's role in taming his wild urges. The blaze that ultimately destroys Thornfield, as Robert B. Heilman observes, is the necessary "fire of purgation" or finite purification of all the sinful acts that took place under that roof (41). In essence, fire signals the consequences of excessive passion in that both fire and passion have the capacity to consume anything in its path. In contrast to these images of fire, Jane focuses on St. John's "severe" and icy demeanor during her stay at Moor House (378). Although she finds St. John Rivers to be a "good and great" man, she points out that he is "cold as an iceberg" (378). It has become apparent during the earlier stages of Jane's life that she appreciates energy and passion, which suggests one reason why she finds St. John to be an unattractive companion.

Red also appears in miscellaneous ways throughout *Jane Eyre*. Take for example the "red cloak" Rochester wears as he impersonates an old gypsy woman to fool Jane (167). It serves as yet another symbol of his passion and sexuality. The "blood-red and half overcast" moon Jane sees the night prior to her wedding day is also a symbol of the excess of passion both Jane and Rochester exhibit. Like the lightning-struck chestnut tree, it foreshadows the tragedy of Jane and Rochester's union (236). The use of the words "blood red," when viewed in conjunction with the various cycles the moon completes, might also symbolize a woman's menstrual cycle. Blood is a life-giving force, and thus it is the source of all passion.

Like Rochester, Bertha Mason becomes the embodiment of excessive passion in the form of devilish behavior and rage. Her "bloodshot eyes" and tortured appearance symbolize Bertha's wild and uncontrollable nature (242). In fact, Bertha's appearance reminds Jane of a vampire (242). Here again is an allusion to blood, but in this case, it is used in relation to Bertha's vampirism. Just as vampires drain the blood from their victims, so does Bertha Mason drain the life and energy out of Jane and Rochester's early relationship.

Clearly, Charlotte Brontë relied heavily on various literary techniques to create the masterpiece entitled *Jane Eyre*. The author's use of various colors, especially red, is quite possibly the most important technique found throughout the novel. Red comes to symbolize many things, notably Jane's energy and passion as well as Rochester's sexuality. The color red appears many times and is used effectively to reflect the ever-changing moods and emotions of the characters. Interestingly, red is not as prevalent in the concluding chapters of the novel. Perhaps Brontë omits these images of fire and passion to reflect Jane's maturity. No longer are these quali-

Charla Davis uses formalist criticism to shed light on color symbolism in *Jane Eyre*.

Charla's essay is superior to most sophomore-level work in its intelligent argument and critical insights, integration of critical perspectives, careful selection and interpretation of quotations from the novel, and clear, confident writing style.

—Monika Brown

ties important. By the end of the end of her tale, Jane is settled and has found her place as guide, caregiver, and wife for Rochester. Jane, in essence, has outgrown her rebelliousness and has matured into the Victorian ideal of “the angel in the house.” ❖

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Hypatia of Alexandria:

An Ancient Feminist

by Jenny Gathings



Jenny Gathings came to UNC Pembroke from Laurinburg, North Carolina. Her major is Psychology with a minor in Philosophy and Religion, and she plans to pursue a graduate degree after graduation.

Mystery surrounds the life of Hypatia of Alexandria. Although there are many inconsistencies in the literature regarding her life, there is a sufficient convergence to justify at least some conclusions. From the available resources we may conclude that Hypatia lived a remarkable life. Known by some as the Virgin-Scientist, she was a mathematician, astronomer, and Alexandria's most eminent philosopher (Leonard, 1995). Other sources portray her as a Satanic mystic: John, Bishop of Nikiu, described her as a young, pagan, woman philosopher "devoted at all times to magic, astrolabes and instruments of music, ...[who] beguiled many people through Satanic wiles" (Nikiu, p.1). According to this reading, she was hardly as chaste as some have portrayed. Regardless of who is right, we know that she was renowned by the age of 30, her reputation having reached lands as far away as Libya and Turkey (Women Philosophers).

Hypatia had a flair for doing things unexpected of women and was perhaps the first icon in history for feminists, for she allowed no societal customs to dictate her role as a woman. Socially, politically, religiously, and intellectually, she regarded herself as equal to men and interacted publicly with them. The following discussion will address Hypatia's

feminist contributions to society as well as the philosophical system of thought that led to her tragic, early death. With her untimely death, she became a martyr for philosophy.

Hypatia's Life and Contributions

Hypatia lived from 370 AD until around 415 AD. She is the first female mathematician on whom there is an extensive record of achievements, though the word 'extensive' is somewhat exaggerated. She was the daughter of Theon, the great geometer, and received her mathematical training from him (Deakin, 1994). Although he gave her a foundation of knowledge, Hypatia was later to surpass his abilities. Although none of her works have survived to the present day, she is credited with three mathematical commentaries: *On Diophantus*, *On the Astronomical Canon*, and *On the Conic Sections of Apollonius*. The first of the three was a commentary on the third-century Alexandrian mathematician who was the first to use algebra (Siorvane, 1998).

Hypatia is credited with the invention of the astrolabe, a device used to calculate the zodiac's ascendant sign, as well as the hydroscope, an instrument used to measure the weight of liquids (Leonard, 1995). Charles Hunter suggests that Hypatia's hydroscope was in fact a urinometer, used to calculate the dosage of some diuretic by reference to the specific gravity of the urine (Deakin, 1994). If this is the case, she made early contributions to the field of medicine as well.

By all reports, Hypatia was a shapely beauty who always dressed in distinct academic garb. In "The Life of Isadore," Damascus describes Hypatia as "just and chaste" despite her staggering beauty. In keeping with the Platonic tradition, she freed her mind from bodily concerns. According to most researchers, she remained celibate until her death (Siorvane, 1998). In a notorious anecdote, one of Hypatia's students could no longer control himself and professed his love

for her. Hypatia recognized instantly that the young man was interested in her physical beauty and nothing more, and she became enraged by this. She refused to be looked upon as merely an object of sexual gratification, a refusal that is typical of feminists everywhere. To teach this particular student a lesson, she brought forth rags stained with her menstrual blood. She presented the bloody rags to him as a mark of her unclean descent, chastising the young student for not loving beauty for beauty's own sake (Deakin, 1994). Damascius also gives the following account of this incident: he writes, "The student experienced a change of heart and went away a better man."

Hypatia did not allow her gender to exclude her from civic duties. According to Damascius, "she rose to the pinnacle of civic virtue." She was beloved by her fellow statesmen and regarded as an excellent teacher and public speaker. She gained fame from her public talks on philosophy and astronomy. Damascius writes:

"The woman used to put on her philosopher's cloak and walk through the middle of town and publicly interpret Plato, Aristotle, or the works of any other philosopher to those who wished to hear her."

Students and admirers came from distant lands to hear Hypatia give public speeches on philosophical and astronomical issues. Her public speeches were significant since most women of her day did little public speaking (Siorvane, 1998). They are also significant because of their content. Philosophy, as well as education, was generally regarded as being a man's undertaking. Institutions of learning were conducted in a sexist fashion: many would not admit women to be taught, nor would they allow women to teach. But Hypatia was no average woman, and she received an unprecedented paid public position as the head of the Neo-Platonic school of Plotinus (Women Philosophers).

The religious campaigns of the fourth century made her participation in male-dominated activities even more extraordinary. During the fourth century, Alexandria was a tumultuous fusion of cultures; Christianity was endorsed not only by the State but by many of its inhabitants as well. All other religious persuasions were regarded as pagan, including Judaism, followers of the Olympian pantheon, and adherents of various schools of philosophical thought. Hence Hypatia was viewed as a pagan. Despite this, she was well regarded by her fellow citizens, including men. She was so well regarded that the State, governed by Orestes, was sympathetic to her views. While other pagans were being persecuted by the State, she was honored as a distinguished citizen.

Hypatia had many lengthy discussions with the governor Orestes. During this time the less religiously tolerant Cyril, who was to succeed to the bishopric in 412 A.D., was challenging Orestes' rule. Some report that it was by Cyril's orders that Hypatia was put to death (Deakin, 1994).

Neo-Platonism

Hypatia adhered to the Neo-Platonic school of thought, as descended from Plotinus. This system, like all Platonic thought, placed a heavy emphasis on the Theory of the Forms, which maintains that the only true beings are the Forms, which are found in a world outside our own. The Forms are perfect and immutable. Plotinus expounded a complex spiritual cosmology that divided existence into three main parts: the One, the Intelligence, and the Soul. This theory gave rise to "a mystical and soteric doctrine of the soul's ascent to union with its higher parts" (Plotinus, p. 1).

The Neo-Platonic system does not allow the notion of *creatio ex nihilo* (creation out of nothingness). It posits a belief in the One: an immutable, disinterested, impassive, and self-sufficient being that radiates

In her essay, Jenny examines a fascinating figure in the history of thought. The discussion of Hypatia's Neo-Platonism is concise and written in a manner that is accessible to general readers while also doing justice to the complexity of the subject matter.

—Jeffery Geller

existence though it has no need for creativity. The One effortlessly overflows, and excess begets another from itself, called *nous*, which is usually translated as Intellect (Plotinus, p.4). Knowledge of the One can be achieved through the experience of its *dunamis* (power) through careful, quiet contemplation. This *dunamis* serves as a foundation for all existence (Plotinus).

Intellect (*Nous*) is the referential foundation (*arkhe*) of all existence. Plotinus also refers to the Intelligence as the Demiurge. Although the Intelligence is not self-sufficient, it can contemplate both the One and its own thoughts. These thoughts are identified with the Platonic Ideas or Forms (*eide*). Therefore, Intelligence has two determinations: to contemplate the One and to meditate upon the thoughts externally presented to it. For Plotinus, as well as Hypatia, the Intellect is equivalent to pure Being. Unity and self-presence are the highest forms of existence (Plotinus). Perhaps Hypatia's belief in Intellect as Being fueled her drive for academic success: the greater the Intellect, the greater the Being.

Hypatia maintained that the Soul has two distinct parts. The higher part is unchangeable and divine; perhaps this is the very seat of the Intellect as it is passed down from the One. It is aloof from the lower part, yet gives the lower part life. The lower part of the soul is the seat of personality, along with the seat of all passions and vices. The soul is thus a unified existent with a dual capacity for contemplation and acting in the physical world. The contemplative higher part of the Soul remains in constant contact with the *Nous* and is unaffected by the dramas of existence. The lower part of the Soul endures all the suffering, forgets, and falls into vice. The lower part experiences being in this physical world; the higher part focuses on flawlessly governing the Cosmos and is responsible for insuring that all individual, embodied souls

return to their divine state within the Intelligible Realm (Plotinus).

Martyred for Philosophy

Hypatia met a horrid end when a mob of Christian zealots led by Peter the Reader apprehended her. They took her to a church called the Caesareum, stripped her completely of her garb, and murdered her with tiles. Afterwards, they threw her dismembered body into the fire. Some sources report that it was due to Hypatia's frequent interviews with Orestes that he was not reconciled to the bishop, and it was this that brought on the attack (Scholasticus). Other sources report St. Cyril was jealous of the wise pagan, killing her as part of a political strategy against Orestes' opposition. Other sources report that she was not murdered with great selectivity. In that case, she would have been much like victims of violence in Bosnia and Israel today (Deakin, 1994). One must question how an esteemed Neo-Platonist like Hypatia could have been murdered for her beliefs by a Christian mob when Christianity is so heavily influenced by Platonic thought.

Thus Hypatia became a martyr for philosophy. According to Martin Bernal, Hypatia's death marked "the end of Egypto-Paganism and the beginning of the Christian Dark Ages" (Leonard, 1995). Following this, and very possibly because of this, the hub of Neo-Platonic thought and education moved from Alexandria to Athens (Deakin, 1994).

Final Words

Hypatia of Alexandria was renowned in her time for her many abilities. Living in the fourth century, she did not allow gender role expectations to dictate her role in society. Although it was not her intent, Hypatia was one of the first advocates of feminism, the movement to win political, economic, and social equality for women. She did not allow the boundaries placed on the women of her time to restrain her from achieving greatness.

She is the first known female mathematician and is credited with numerous mathematical commentaries and inventions. She possessed great philosophical talents, unlike the women of her time, and let it be publicly be known that she was just as astute as any man of her day. Adhering to the Neo-Platonic school of thought that would eventually bring her to her demise, she did not fear the title of pagan placed upon her head; she simply accepted her title and continued her work. Today, "Hypatia" has become the title of two philosophy journals, both concerned with the topic of feminism (Siorvane, 1998). ❖

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A New Identity

by Rachel Harbert



Rachel Harbert is a freshman from Taylorsville, NC. She is a Freshman Senator and plans on going to law school after graduation.

The greatest effect that war has on the people involved is change,” writes World War II expert Brian Metzger. During wartime, many changes occur not only in the public or international perception, but also in the minds and hearts of the individuals affected by it. For women, the greatest alteration by war was a change in identity. Throughout history, women have been given specific roles by society, but by serving as a doorway through which they could venture out of their confining homes, the war gave American women the chance to prove that they are just as competent and capable as men. For the first time in American history, women were leaving their homes as factory workers, nurses, farmers, and other previously male-dominated occupations. Women also for the first time were able to serve in military positions, started to explore a new sense of sexuality, and gained a new mobility rarely experienced by women before the war. Brian Metzger summed it up well when he stated, “War taught women how to stand on their own two feet” (Metzger 2, 3, 4). Though women endured decades of adversity to get from the housewives of yesterday to the liberated, sexual, career women of today, World War II served as a catalyst for these new roles, giving women more op-

portunities which transformed them into the women of today.

Women in Factories

The most widespread change that affected a great deal of women was the entry into factory jobs. More than any previous war, World War II was a battle of production. The victor of World War II would be the largest producer of ammunition, planes, tanks, and other war necessities. But how could America continue their factory production when nearly all of their men were drafted to fight overseas? Do they return to the now illegal child labor practiced in the beginning of the industrial revolution, or do they throw aside the old pretenses that “a women’s place is in the home” and invite women to join the workforce? President Roosevelt chose the latter and encouraged women to seek employment (Weatherford 116, 117). The government used many posters to encourage women to join the work force, such as the fictitious Rosie the Riveter, who represented all women factory workers and displayed them as



strong and capable creatures. Needing to support their families as well as wishing to show off their patriotism, factories began to fill up with mothers, sisters, aunts and daughters who were attempting

to serve their duty during World War II as American women.

Though many women were eager to aid their country and their men in any way they could, they faced many problems upon entering the work force. Transportation was a scarce commodity due to gas rationing, and household duties became much more difficult because usual hired help disappeared due to

more job openings. Child-care posed another problem for the working mother. Who could care for the children when the mother was away at work? Eleanor Roosevelt spent months calling on private industries to



provide child-care as it was “as essential as providing a cafeteria.” However, these companies, almost entirely male owned, failed to see this as a necessity, declaring that a child should be cared for by the mother only and that even the “worst mother is better than the best institution” (Goodwin 416). Despite the difficulties women faced upon entering the work force, women accepted the challenge and gladly performed their duty as their patriotic responsibility (Weatherford 116, 117).

Working conditions for women factory workers were anything but desirable. The standard week was 48 hours, with only Sundays off. Their work was also physically demanding. Women operated cranes, moved huge parts of heavy tanks and artillery, loaded and fired machine guns, aircraft guns, and much, much more (Weatherford 128). In addition to long hours and hard labor, women failed to receive the same pay as men who were performing the same jobs. In 1944, the average salary of a workingwoman was \$31.21 per week, while a man performing the same duty would be receiving \$54.65 (Guthrie 5). However, none of this seemed to faze women, since they were simply helping out their sons, fathers, and husbands who were fighting overseas.

Women’s Auxiliary Army Corps

In addition to factories, there were also a substantial number of women who joined

the Women’s Auxiliary Army Corps (WAAC). WAAC was the solution to the main question asked by women during this time period: How can we help to bring our boys home quickly? Due to social custom at the time, a woman could not very well fight alongside her male loved ones, so they searched for other ways to aid the US military. Finally, the idea was developed that women could assist the war effort by performing the military

duties that were non-combative, such as clerks, telephone operators, and other “safe” positions. This would free up the men who currently operated these jobs so that they could “pick up a gun



and drive the enemy back” (Trimmer 2).

After this idea was officially launched into action in May 1941, it immediately became a huge success. After their first day of registration, WAAC had over thirteen thousand applicants. Even more impressive is the 350,000 women who joined and served in WAAC during World War II. After acceptance into WAAC, these impressive women never even seemed to mind the rigorous daily schedule of five a.m. wake-ups followed by classes, training, and chores throughout the day. WAAC classes consisted of map reading, poison-gas identification, military courtesy, airplane spotting, current events, and parade formation (Goodwin 415). One young recruit, Ruth Thompson Pierce, wrote her mother, “It is exhausting and exhilarating and I love it.”

Army Nurses Corps

The Army Nurses Corps (ANC) was another organization that received vast amounts of female workers during the World War II

Drawing skillfully on book, internet, and personal sources, Rachel explains how World War II changed American women’s experiences. She makes effective use of quotations from experts and from some women who helped bring about the social changes from which Rachel’s generation benefits.

—Monika Brown

era. There were initial doubts about whether women could handle working in the actual war zones because the present nurses had endured years of training in order to perform their duties in a war zone. Could civilian nurses be trained in a matter of weeks to do what veteran ANC nurses spent years learning? The drastic need for medical aid left the ANC without a choice (Weatherford 2). During World War II, about 43% of all civilian nurses joined the ANC. These women endured intensive training to get their positions and, once hired, they faced some of the greatest dangers of any women involved in the war. They were forced to save lives that were on the verge of death using very limited resources, live in harsh, 120-degree climates, and adapt to bullets flying around their heads. This proved to bring out undying strength in women (Osmanoff 2, 3).



Gaining Mobility

Another effect the war had on women was massive migration. This was directly related to the recruitment of labor. The job demand allowed women to achieve a mobility that she had not known before the war. Wherever the best paying jobs were located was where the people, including women, chose to move (Weatherford 119). Men had the freedom to move about as they wished before the war, so, although they migrated more after the war, it was not as big of a deal for them as it was for women. Women, on the other hand, were expected to remain at home until married, where she would then live with her husband until she died. The war allowed, or required, women to move about in a way they never before experienced.

“You are living proof that changing demand of jobs due to the war uprooted entire families,” my grandmother, Mary Lou Harbert, tells me in a regular story session during a visit to her house. “I am from Illinois, your grandfather from West Virginia, and your other two grandparents are from Georgia and Pennsylvania. And then your parents are from Florida and Ohio. None of your grandparents, including myself, lived in the same place after the war than they did before. All of this is due to the changing job demand during World War II.” My grandmother, after the outbreak of World War II, was required to do her brothers’ strenuous farm chores after they were drafted to enter the war. When she was 17, she traveled to visit her sister who lived in a city, which is where she met my grandfather, an air force member. It was World War II that allowed her and her sister to leave home, permitting her to meet my grandfather and earn her share of income in a factory.

The Pin-Up Girl

Not only did women gain factory jobs and mobility during this time period, but World War II also birthed pin-up girls that paved the way for future sex symbols. Women experimented with sexuality prior to World War II, but it was highly taboo and strongly rejected by American society. World War I doughboys secretly collected postcards of scantily clad French women, but the pinups of WWII, such as Rita Hayworth, Dottie Lamour, and Betty Grable, were out in the open and sanctioned by the government. Photos of these girls were allowed to decorate airplane cockpits and army barracks (Schoenherr 3).

Life magazine invented the term “pin-up” in a special World War II issue in 1941 where they anointed “Dottie” Lamour as the nation’s first official pinup girl. However, Betty Grable’s 1943 over-the-shoulder image would far surpass all of Dottie Lamour’s

in fame. American GI's were so enamored by Grable's poster that Fox studio gave about five million copies of the poster to American soldiers. To many soldiers, and Americans back home, Betty Grable's sexy pose defined the term "pinup" (Schoenherr 3).

Grable's poster did more than gain acceptance for sexy posters of women. Her long, smooth, shaven legs opened the quiet act of shaving one's legs. Though women shaved their legs before the war, it was behind closed doors and was not expected. After so many American soldiers went gaga over Betty's sexy stems, more and more women began to shave their legs (Adams 2). Whether it was a sign of patriotism, as Cecil Adams states in her article on StraightDope.com, or an attempt of wives and girlfriends to measure their legs up to the high standards set by Grable, shaving one's legs became an expected process soon after the release of Betty's famous World War II pin-up.



Betty Grable, who was also an actress, pressed sexual taboos that opened the doors for other women. Marilyn Monroe entered Hollywood as the next sex symbol soon after Grable and, along with other women in her era, continued to stretch society's boundaries even more than Grable (McGee 6). The torch was eventually passed to Madonna and the women of the eighties until the taboos were all but done away with by today's icons such as Britney Spears and Jennifer Lopez. Without the liberation allotted to World War II pin-ups, Americans probably would not be enjoying the eye candy offered by the women of today.

After the War

Initially, the primary reason women began to venture into



predominantly male occupations was due to their never-ending effort to bring their sons, brothers, husbands, and fathers safely home. Even pin-up girls like Grable, who traveled to many US Army camps to perform and dance with soldiers, were

attempting to provide some comfort and happiness to the tired and worn fighters. Early wartime polls reflected that ninety-five percent of woman workers planned to leave their jobs after the war ended.

However, after tasting the independence, satisfaction and accomplishment offered by these positions, their status began to fulfill their personal interests. Women's desire to remain in the work force was confirmed by many post-war polls. Fearing this, many newspaper companies "warned women not to take the jobs too seriously" (Weatherford 306). As early as 1943, American women, who were recruited to their jobs by the same media, were reading headlines such as "16,000,000 Women; What Will Happen?," "Watch out for the Women," and "Getting Rid of Women" in their papers. Even women's magazines, such as the *Women's Home Companion*, were joining in the effort with articles entitled, "Give the Jobs Back."

Fortunately, two-thirds of women clung to their jobs after the war ended and, over the years, the number of women in the work force increased. "Rosie the Riveter did not vanish with victory; she simply transformed herself into Wendy the White-Collar Worker," remarks Doris Weatherford, author and World

War II expert. Despite the rants and raves of many returning men that a woman's "proper place" was not in the workplace, women slowly overcame the adversities they faced and evolved into the liberated women that exist today (Weatherford 310).

"The greatest effect that war has on the people involved is change." This single quote by Brian Metzger explains the entire transformation endured by women over decades after World War II. Though women suffered decades of change, World War II set their journey in motion, serving as a catalyst for the roles that

women eventually earned the right to fulfill. Women probably would have worked for their independence eventually without World War II,

but it would have been a much longer process. Without these courageous women, Hillary Clinton would not enjoy her prestige as Senator of New York and Britney Spears would still be a small town girl from Kentwood, Louisiana. Can you imagine an America without these ladies or other women like them? Modern day women, as well as men, can thank Rosie the Riveter, GI Jane, and Betty Grable for the present day United States, for these are the *women* who built America. ❖



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Temple's Family Secret

by Jennifer Sechler

William Faulkner's *Sanctuary* is a woeful story of kidnap, rape, and murder. Temple Drake, a young college student, is brutally raped and kidnapped by Popeye. Many critics and readers have argued over the issue of whether or not Temple Drake is a victim of rape or a harlot. Many people believe that Temple brought the rape onto herself, yet other individuals believe that Temple has been victimized by the rape. Yet, there is a third theory as to whether or not Temple is a victim. Some critics believe that Temple is a victim not just of rape, but of incest as well. The theory of Temple being sexually abused does explain her actions and her thoughts. The years of abuse caused psychological damage to Temple; she was not able to perceive the difference between the right and wrong of her actions with Popeye.

One notion that supports this theory may lie in the fact that Temple did not strive to leave the Old Frenchman place. Temple comes from an aristocratic family, with four brothers and a father who is a judge. There were five men living at the Old Frenchman place: Popeye, Lee, Tommy, Van, and Pap. One could interpret Popeye, Lee, Tommy, and Van as being a symbolic representation of Temple's brothers. Temple has the same number of brothers as there are men at the Old Frenchman place. Pap, who is an old man, blind and deaf, is a representation of Temple's father. The only difference between Pap and Temple's father is the fact that Pap is in reality blind and deaf. The Judge could have been naive or in denial of Temple being sexually abused; therefore, he appears to be like a blind and deaf man. Kathleen M. Scheel suggests that "when Temple shouts to Pap 'I told you! I told you all the time!' she is registering an unconscious recognition that just as Pap is oblivious to the struggle between the four 'brothers' at the Old Frenchman place for the conquest of her body, so Judge Drake was 'blind' to the incest occurring in his house"



(44). Thus, after Popeye rapes Temple, she was not able to determine psychologically the difference between her life at home and the situation at the Old Frenchman Place. To her, they both were the same. That is why she did not flee from Popeye but stayed with him. Temple perceived the situation at home as being the same situation at the Old Frenchman Place.

When Temple first comes to the Old Frenchman Place, she seems to be nervous or edgy about something. She keeps saying something is going to happen to her, as if she knew what fate had in store for her. However, Temple may have been conscious of the men that surrounded her and their intentions. She keeps running from room to room as well as from the outside to the inside of the house. Her running about gives the impression of her trying to escape from the fate that awaits her, but, unfortunately, her scurrying attracts the attention of several of the men, including Popeye. Popeye could have sensed Temple's dark secret of abuse. Scheel states that "Popeye appears to know that underneath her fashionable hat and controlled demeanor, there exists Temple's degraded, other self which the unconscious keeps pushing to the forefront" (45). Popeye, aware of the abuse, is then able to manipulate and dominate her. Scheel also implies that "when Popeye

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attempts to control Temple by forcing her to look at her 'image' in the car mirror, she immediately fumbles for her compact and reapplies her make-up—i.e., tries to hide, to make her guilty self invisible" (45). The compact not only becomes her way of hiding, the make-up becomes her shield from reality. To Temple, the make-up becomes her mask; she views as being the shield, which keeps her secrets invisible to other people.

Temple, due to her experiences and Popeye's domination, psychologically created an entire new persona, which allowed her to maintain her sanity. Temple perceived the situation at the Old Frenchman place as the same at home, but her persona changed with influence of Popeye. Amity J. Brown proposes that "through Popeye's influence, Temple is no longer a vivacious, though often troublesome, college student but has become an alcoholic, a slut, an accomplice to Red's murder, and at times an animal" (23). The changes in Temple's attitude and character at Miss Reba's brothel would be explained through Temple's creation of a new persona.

Temple is a young woman who has men falling at her feet. Linda Dunleavy pronounces that "Temple is a tease; men, with their healthy natural desires, are either tortured by her teasing or 'honest' enough to molest her" (172). She knew of her sexuality and knew how to use it. She also understood how men should regard her. "Temple believes that she cannot enter a room without men treating her as an object of sexual gratification" (Scheel 42). If Temple's brothers did in fact sexually abuse her, then, psychologically, she could have assumed that, since her brothers saw her as nothing more than a mere sex object, other men should see her as a sex object as well. The abuse only encouraged her belief in her attractiveness and that females are mere sex objects. Temple's compact plays a role in helping her maintain not only her

mentality, but it also become her last hope to maintain her femininity. Her femininity is her sexuality, the only thing she was taught at home by being sexually abused. To lose her femininity is to lose her sexuality.

Yet when Temple was interviewed by Horace Benbow after her rape and kidnap, she tells him that sometimes she wants to be a boy: "You know how you do when you're scared. I was looking at my legs and I'd try to make like I was a boy" (Faulkner, 216). Temple's want to be a boy could be her escape from the reality of the rape. If she were a boy, then she would not have been abused by her brothers and would not have been raped by Popeye. Scheel suggests that "Temple feels that her own body has betrayed her and left her powerless, so that it is only as a 'boy' that she can 'imagine' an inviolate and powerful defense" (46). Temple telling Horace that she wishes she were a boy could have been her way of confessing her secrets. However, even if she feels like her body, her attractiveness, has deceived her, she uses her compact and her sexuality to uphold her femaleness. The abuse at home would explain why a woman who is attractive and enjoys her sexuality wants to be a boy. In other words, Temple could have been torn between the wonder of being a female and the safety of being a boy.

Temple has lost her innocence. She becomes fascinated with Ruby Goodwin's baby, which to Temple could be her innocence. The baby could be a representation of the innocence that she either lost or never had. Temple may have wished to be a baby, for a baby would be too young for the abuse, or too young to remember. However, Faulkner does not say if Temple wished to be a baby, but she holds a fascination with the baby and its innocence.

William Faulkner does not come straight out and say whether or not Temple was abused at home. However, Temple being sexually abused would explain her behavior

Many readers of Faulkner's novel *Sanctuary* are drawn into an exploration of Temple Drake's motives for her actions. Jennifer is able to develop an interesting theory to help us better understand Temple, and she articulates that theory quite well in this essay.

—Jesse Peters

throughout her ordeal of the rape and kidnap. She would have simply exchanged one reality for another, in which the situation was the same but the people were different. She would have been completely aware and appreciative of her beauty and sexiness, but, at the same time, she loathed her female qualities. The rape and kidnap of Temple Drake exposed Temple's family secret. ❖

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Kindred Spirits among the Merde

by Austin Tremblay



Austin has worked as an actor, director, and playwright in two theatre companies for a number of years. He is grateful for the opportunity to share with a wider audience one of his newfound passions, Southern literature. His work is a testament to that of his teachers.

Opposites attract. So goes the old adage. Often, though, what occurs in our mundane reality is the opposite of opposites attracting. Rather than two completely different individuals who achieve a cozy coalescence, we instead perceive two human beings who at first sight appear to be quite the opposite of each other but, indeed, after closer speculation, find a commonality and form a union. The two, as a union, then become a paradox rather than a contradiction, as their shared characteristics eventually reveal an essential likeness, a shared truth.

Because literature is a microcosm of life, readers are often witness to this same phenomenon as authors tease their audience with cliché and subsequently validate, avoid, or disprove the familiar. Such is the case in Walker Percy's novel, *The Moviegoer*, concerning the characters Binx Bolling and his cousin, Kate. Percy, at the start of the novel, gives his audience the impression that the relationship between Binx and Kate is one of distinct distance and opposition. However, throughout the novel, there are implications that Binx and Kate are much more similar than they first seem, and, by the end of the novel, Percy presents them not so much in connotatively negative everydayness as sunken in a solidified sameness.

Soon after we learn that Binx has taken up a search, which is “what anyone would undertake if he were not sunk in the everydayness of his own life” (Percy 13), he visits his aunt, and consequently, Kate. Percy's first hint at Kate is spoken predominantly through the mouth of Binx's aunt, who is Kate's stepmother. We learn of Kate that “she is not bad at all” but that her aunt “mean[s] to take care that she won't be” (29). Apparently, Kate is supposed to see a psychiatrist but refuses because she “thinks that if she goes to see a doctor she'll get sick” (28).

The notion of Kate presented here seems in vast contrast to Binx's state of being. He appears to be a levelheaded, introspective businessman who is making a valiant effort to live a more fulfilling and fruitful life. We learn, early on, of both his search and his “sole discernable talent: the trick of making money” (Percy 30). His aunt seems quite proud of his accomplishments, but, still, he has not quite yet lived up to his heritage and high standing. She is convinced that he has “too good a mind to throw away” (54) and expects him to “know what he wants to do with his life...” (55). This is quite different than the way she views Kate, weak and destined for ordinariness. This is the beginning of Kate and Binx's slide into juxtaposition. Percy uses Aunt Cutrer's descriptions and dialogue to start them out in the minds of the audience unevenly: Kate the unstable, nervous young woman, Binx the straight, composed young businessman with a promising future. Soon after, Binx encounters Kate cleaning in the basement of the house, and she speaks in a manner undeserving of her aunt's diagnosis.

It is interesting to note the implications of Kate calling the narrator “Binx,” his nickname, instead of “Jack,” as her stepmother (his aunt) refers to him. This demonstrates and, at the same time, foreshadows, the intimacy of these two characters. The use of

nicknames in any kind of relationship is most often indicative of a mutual casualness and comfort, and, right away, we see that Kate is comfortable around Binx. Perhaps this also suggests that Kate is able to see Binx in a much more honest way than Aunt Cutrer, especially considering that Kate's expectations for Binx are more practical than his aunt's. However, the conversation between Binx and Kate initially reinforces their difference.

When Kate asks him how he makes his way in the world, Binx answers, "Is that what you call it? I don't really know. Last month I made three thousand dollars—less capital gains" (Percy 43). Binx's answer, especially considering his use of business jargon and general focus on finances, indicates a different lifestyle than Kate's. Binx lives in an economical world of straight numbers that is inconsistent with Kate's inconsistencies, her topsy-turvy lifestyle. Yet, in the same conversation, in a bit of ironic foreshadowing on Percy's part, Kate informs Binx, "It will end with me telling you.... You're like me, but worse. Much worse" (43). Moreover, later in the novel, after we see a more neurotic and over-analytical narrator and less of the businessman Binx, Kate asks profound questions that both challenge and support Binx's philosophy of the enemy everydayness, such as, "Have you noticed that only in time of illness or disaster or death are people real?" (81). She goes so far as to explain to Binx that "it is possible...that you are overlooking something, the most obvious thing of all. And you would not know it if you fell over it" (83). Kate suggests here that Binx's search is inadequate and misdirected.

In this way, Kate seems more aware of the search than Binx. She uses a process akin to Socratic method, invoking in Binx a curiosity and at the same time deflating his philosophy. This is a strong reinforcement of Kate's knowledge of the search, "since engaging in Socratic dialogue depends on

the conviction that the search for answers to fundamental questions about the cosmos and oneself might have some success" (Lawler 3). Kate asks questions that undoubtedly have answers, but she makes them somehow rhetorical by craftily hiding the answers. Kate may be unable to communicate the answers to such esoteric meta-questions, or perhaps she knows absolutely that the answers are of a more limpid nature than Binx makes them out to be. Whatever the case, despite the nature of the answers, she seems to implicitly understand them or feel them, predominantly because of her experience and, ultimately, her quest for a state of being made up of absolutes.

We can see here the knowledge of the search both these characters share, hence their sameness, and the subtle separation of that knowledge by one's affinity to a more scientific method and the other's understanding based upon experience. Binx can explain the search but cannot truly find what he thinks the search is. Kate is able to find the search but, when she does, finds it communicable only in an abstract, indirect way. This is again a device of the author to demonstrate the paradox of the two characters' relationship, as well as Kate's better understanding of the search since, "Percy would finally agree...that art is a form of knowledge; that it approaches the real—'being'—by a means entirely different from that of science; and that that means finally depends upon sense experience of the concrete rather than an abstract knowledge of general truths" (O'Gorman 2).

Although Kate's awareness of the search is presented abstractly, it is not rooted in "abstract knowledge" as Binx's is. Instead, it is a presentation given more to artistry than to Binx's methodical but general descriptions, which is quite intriguing considering that Binx is the narrator of the novel. Kate's descriptions of the search as well as her observations in general are both poetic

If nothing else, the study of literature teaches us that there are no easy answers. As his paper demonstrates, Austin is the type of student who does not shy away from complexity, and he seems to genuinely enjoy the quest that reading and writing sends him on.

—Jesse Peters

and profound. She speaks of the war by saying, “What a pleasant thing it must be to be among people who are afraid for the first time when you yourself for the first time in your life have a proper flesh-and-blood enemy to be afraid of.... Isn’t that the secret of heroes?” (Percy 58). In moments such as these, Kate becomes, “gay and affectionate” (83). She takes the power away from Binx, away from his search and away from his story. Challenging Binx’s philosophy of the search, perhaps on purpose, Kate informs him that, “it is possible...that you are overlooking something, the most obvious thing of all. And you would not know it if you fell over it” (83). Again, she will not allude to what this something might be, and her act of secrecy causes Binx, as well as the audience, to focus on her and less on himself.

In this way, Percy draws a parallel between the relationship between Kate and Binx and the relationship between Binx’s mother and father. Binx’s mother, when speaking to his father, had “a way of summing up his doings in a phrase that took the heart out of him” (Percy 85). A reader can easily see similarity, that Kate has this same effect on Binx. Through the use of this parallel, Percy again hints at the likeness between Binx and Kate, this time a little more, a little closer to home.

In fact, the unsteadier Binx becomes, the more stable (and in longer increments of stability) Kate seems. Kate narrates a moment of great self-assurance that expresses Percy’s belief in a “cognitive joy’ human beings experience when they understand something about the world” (Lawler 3). Kate realizes during a visit with Dr. Merle that “a person does not have to *be* this or *be* that or be anything, not even oneself. One is free” (Percy 114). This occurs just before Binx describes in great detail which vehicles he avoids based on differing degrees of immunity to malaise (122). It is here that the two first discuss mar-

riage, and the reader may imagine them in a closer proximity than ever before. As Binx provides Kate with affirmation that “Yes.... Everything is going to be all right” (116), we may start to realize that their marriage is a positive choice since it enables them to employ one another. Kate’s despair is apparent, and Binx, unaware of his own, is able to focus on relieving hers, consequently feeling connected and truly immune to the malaise of life. They are both in need, and they find comfort in each other.

It is on the train to Chicago, though, that Kate and Binx come together completely, literally as well as in the mind of the audience. While traveling on the train, Kate assertively says to Binx, “You’re like me” (Percy 193), and Binx tells the reader that in “the gentle motion of the train...we nod ever so slightly, yes, yes, yes” (193). Though it is the rhythm of the train that Binx suspects to be the cause of their nodding, it can easily be assumed that Percy is again hinting at an agreement on their likeness. In the same conversation, Kate titles Binx the “unmoved mover” and transfigures him, makes him by extension her God by asking him to always tell her what to do, an act that will make her “the happiest girl in Jackson, Mississippi...” (197). Considering that in Christian ideology God’s subjects are created in God’s image, this is another subtle hint of Percy’s that Kate and Binx are, at the core, connected.

A deeper connection occurs on the train ride, though, one that is more visceral and concrete, in which Kate and Binx “did very badly and almost did not do at all” (Percy 200). Binx speaks of this encounter in a negative tone, and the reader may very well think of the experience negatively at first. However, in light of Kate’s philosophy (that one only feels real if one is in despair or afraid), the two find a form of being—perhaps *the* search—and Binx, detached and thus unaware of the feeling of being, is left to

describe the experience and admit, "...I was frightened to death.... Kate too was scared." After all, Binx "never worked so hard in all [his] life," which is to say he was never so alive as in those few frightened moments he spent with Kate (Percy 200). Instead of Binx relishing this fear, as it seems Kate would, he instead analyzes the ability of modern man to sin. The reader, however, having been reminded of a clear definition of the search, one in which the search is only possible in times of tremendous fear, may now indeed view Binx and Kate as two discordant bodies who blend to create dissonant harmony and find the search, completely, in each other.

The rest of the novel allows for accordance between Binx and Kate. While in Chicago, Binx claims, "Kate and I can hardly wait to be back on our rambles" (Percy 208), an implication of Percy's that Kate and Binx are on the same search, together. Kate then seems to represent one side of a person and Binx the other. Without both sides, the search is impossible, thereby making Kate's role in the search essential. Indeed, "it's difficult to imagine what might have become of Binx...had Kate's suicide attempt been successful." Despite Kate's "apparent fragility, [she] is 'onto something,' and Binx ... must take her hand before he can make that great leap from the aesthetic sphere ... into the spiritual sphere of the giver" (Grabar 3). Kate becomes a Someone, Somewhere, and helps Binx do the same by assigning him an important duty with great responsibility, to tell her what to do. By doing so, she certifies herself, but also Binx, and it becomes evident that "Kate is not only necessary, but also actually leads Binx along, albeit indirectly" (Grabar 3). It is evident that "she has been on her own search through him.... She, in a sense, knows Binx better than he does himself" (3). In light of all this, the reader may realize that "only after the end could the few who survive creep out of their holes and discover them-

selves to be themselves and live as merrily as children" (Percy 235), and thus Binx, in the abandonment and termination of his search, will have a chance to know what the search truly is and to perform the best way he can amid inevitable everydayness by rightly sharing the search with a kindred spirit. It seems that Binx "is here for both reasons: through some dim dazzling trick of grace, coming for the one and receiving the other as God's own importunate bonus" (235). By not searching himself and for himself, Binx finds the true purpose of the search, to share it and aim its focus on the betterment of someone else. Percy himself reinforces this redirected philosophy by claiming, "I suppose a good deal of my novel writing could be a satire on the theme of the so-called quest for the self, or self-fulfillment, et cetera, et cetera.... A great deal of bad novel writing is about searching for one's self" (qtd. in Schall).

Binx and Kate receive the most direct communion there is, blood that is both their own and each others'. One is saved by the other, and vice versa, resulting in a shared life and search that, despite seeming at first impossible, in time reveals a sating truth. It is perhaps incorrect of Binx to claim that no search is possible, but to say no search is possible alone is valid. Without Kate, Binx is alone, and, although they seem on the surface not to agree about what the search is and why anyone would undertake it, or even the degree of negativity assigned to everydayness, it is Kate's communication of the search via experience that helps Binx to discover, ultimately, a purpose. Perhaps if Binx were able to more directly experience the search and Kate had an easier time communicating it, the search would become an easier entity to discover and claim. The idea of a search, though, indeed implies a striving, a reaching, a mission and quest but not without an ultimate object, a final focus, without which the search is futile. Binx receives absolution from a futile,

self-centered search by abandoning it and instead focusing on Kate. He is no longer a moviegoer but, rather, a moviemaker. He has learned to project a real sense of being. He has found a purpose, the “unmoved mover” (Percy 197), still in motion, seeing every day for the first time. ❖

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Dracula & “The New Woman” Concept

by Marilyn Vick

The Victorian period saw advances in science and technology. Inventions such as the phonograph and typewriter could be found, as well as the creation of shorthand that was used to take notes which were then transcribed into a variety of documents. New ideas regarding religion were being discussed, and trains were opening up all kinds of travel opportunities.

With all this technology and an abundance of opportunities to be explored, women began to re-evaluate their roles in society. Often thought of as second-class citizens whose duties should be concentrated on husband, house, and children, many women wanted to break out of the confines this role imposed on them by participating in the opportunities that were opening up. This desire to assume a new social identity picked up momentum in the Victorian period. The phrase ‘New Woman’ was used to describe this emerging image of Victorian females. Sarah Grand, a feminist, coined the phrase and it soon became a widely used term for the woman who wanted to break away from the norm and participate in areas that had so long been denied her.

The newly emerging female was not always looked upon kindly. In fact, she was often regarded disparagingly. One of the fears that arose was that if allowed to blossom, this New Woman would, among other things, abandon her Victorian duties as housewife, domestic bookkeeper, and mother. Furthermore, she would almost certainly fall prey to sexual promiscuity. While some women saw the new opportunities as a positive change, others seemed content with their domestic duties and the accompanying subservient roles. Nevertheless, as stated by Martha Vicinus in the introduction to *A Widening Sphere: Changing Roles of Victorian Women*, “Even the most contented could not help but be affected by the intense debate on the position



of women that swirled around them” (x).

In his book *Dracula*, Bram Stoker intimates that the concept of the New Woman is present and will ultimately gain acceptance. He hints at the idea with the vampire women; he dallies with the pros and cons with Lucy, and, finally, the concept assumes the full development with Mina. Bram Stoker also includes commentary on the attitudes as well as the fears that Victorian society held toward the New Woman.

The thought that women would abandon their responsibility of raising children appears in the early chapters when Stoker introduces the Vampire women. This group of females represents particular versions of the New Woman—voluptuous, tempting, and heartlessly abandoning the traditional role of mother. For example, when their effort to consume Jonathan Harker’s blood is thwarted, Count Dracula hands them a child as a consolation prize. The act of appeasing them with a child represents the pervasive attitude for that era that if women were allowed to assume this new status, the traditional role of mother would be obliterated.

Moving to another fear expressed during this period, it is no coincidence that we are introduced to the vampires through Jonathan Harker’s journal. It is with his

Marilyn Vick, a non-traditional student from England, is an Elementary Education major with a concentration in English. Vick and her husband Larry have two teenagers, Justin (19) and Megan (13).

(male) eyes that the women are described in terms that conjure up images of a sexually appealing female: "All three had brilliant white teeth, that shone like pearls against the ruby of their voluptuous lips" (42). Using adjectives such as "pearls," "ruby," and "voluptuous," Stoker creates a visual image of the sexual, sultry female. In doing so, he also refers to the anxiety of many in Victorian society that sexual promiscuity would surely be one of the female's downfalls. This theory is substantiated by Phyllis Roth in her article entitled, "Suddenly Sexual Women in Bram Stoker's *Dracula*," in which she states that the "great appeal" of the book was due to "its [Victorian Society's] hostility toward female sexuality" (411).

Another concern addressed is that of male superiority and its ultimate decline if this New Woman is allowed to develop. Following Jonathan's near-fatal seduction by the vampires, Count Dracula appears dark and threatening, his anger with the three women obvious. He quickly puts the three females in their place saying, "How dare you touch him, any of you? How dare you cast eyes on him when I had forbidden it? Back, I tell you all! This man belongs to me! Beware how you meddle with him, or you'll have to deal with me" (43). This belligerent attitude toward the vampires by Count Dracula, along with the demand to be obeyed, demonstrates the attitude held by many at the time that women should stay within the confines of their domestic realms. This same society also expected females to submit their own desires to that of the domineering male and his directives.

In addition to male dominance, Bram Stoker's intimation that the New Woman concept is pervasive, albeit insubstantial, is illustrated as he describes the Vampires taking possession of the child; they depart with no logical explanation for their exit.

The women closed round, whilst I was

aghast with horror; but as I looked they disappeared, and with them the dreadful bag. There was no door near them, and they could not have passed me without my noticing. They simply seemed to fade into the rays of the moonlight and pass out through the window, for I could see outside the dim, shadowy forms for a moment before they entirely faded away. (44)

The mental image of females coming and going at will represents the notion that the New Woman, depicted here by the vampires, is a reality, and she is becoming an ever increasing presence.

However, it is through his two main female protagonists, Lucy and Mina, that Bram Stoker illustrates two opposing outcomes for the New Woman. First, there's Lucy Westenra, who on the surface represents the single, rich woman in the role that has often been exemplified in Victorian literature. She is a superficial female with nothing better to do than socialize or wait around for suitors to call. Still, threaded through Lucy's character is evidence that the New Woman is surfacing. Bram Stoker deftly portrays this emergence by sharing Lucy's two sides. Lucy's frivolous side is exhibited in a letter to Mina as she talks euphorically of her social activities in the following manner: "Town is very pleasant just now, and we go a good deal to picture-galleries and for walks and rides in the park" (56). This dialogue evidences a rich, young Victorian lady with nothing better to do than entertain herself with nondescript activities. In contrast, the new Victorian woman was looking for employment outside the house, seeking occupations as journalist, nurses or secretaries, roles that utilized her ability to think on a more intellectual level, as well as function independently.

Lucy's enigmatic personality materializes when, in the same letter to Mina, she assumes the role of New Woman and describes

Marilyn situates her reading of Stoker's *Dracula* in the important cultural context of the emerging "New Woman." Her attention to detail, her careful organization, and her sensible analysis provide a sound reading of the novel and demonstrate her ability to grapple with a complex issue.
—Susan Cannata

an act of mental jousting she has conducted with Dr. Seward, medical director of a mental institution. She writes, "He has a habit of looking one straight in the face, as if trying to read one's thoughts. He tries this on very much with me, but I flatter myself he has got a tough nut to crack" (57). Thus, Mr. Stoker gives Lucy's character an attribute that the Victorian women were desperately seeking to attain—an equality of being considered on a mental par to that of the male species.

Lucy's character continues to vacillate between frivolous and New Woman. This fact, conceivably, provides the reason for Lucy's early demise. Given the privilege of being able to assume the role of New Woman, she wastes the opportunity in flirtatious behavior with three suitors and a resigned attitude about her future as a married woman. Lucy writes, "You and I, Mina dear, ... are engaged and are going to settle down soon soberly into old married women..." (58). The new style Victorian woman was seeking a forward progression, not a resigned attitude that would keep her in the second-class citizen category. Lucy's death is representative of what happens to the New Woman if she is careless with the opportunities afforded her.

Yet again, reference to the New Woman appears when Lucy takes to sleep walking. Despite serious efforts by her mother, her friend Mina, locked doors and constant (male) vigils, she continues her nocturnal activities. This inclusion in the story clearly infers a belief that the New Woman will emerge to set foot in the world despite all efforts to keep her contained.

Bram Stoker makes another reference to the New Woman abandoning her duties as a mother with the scene in the churchyard. After being buried, Lucy assumes the role of vampire and wanders through London snatching up innocent children, sucking their life from them. One evening, Dr. Seward *et al.* track Lucy down and find she is about to

satiated herself with a new victim. Confronting her in the cemetery, the men who form the group challenge her. She harshly throws the child down on the tombstones. A chilling tale, but not as chilling as Victorian belief that, if allowed to emerge, the New Woman would ignore her motherly duties to pursue more self-serving goals. Furthermore, with the group membership consisting of male witnesses only, Stoker illustrates that the fear is predominant among males in Victorian society. Unlike Lucy, who in her New Woman role, poses a threat to Victorian males Mina, Bram Stoker's other New Woman, is treated as an equal. This is a subtle suggestion that the New Woman is gaining acceptance.

Mina appears to maintain many of the established Victorian ideals, such as comforter and supporter of her husband, which acts as a reminder of what was expected of the docile Victorian female. However, in the main, Mina's role substantiates the emergence of the New Woman. As if to emphasize this combination of roles Bram Stoker includes several references in a letter written by Mina to her friend Lucy Westenra:

I have been working very hard lately, because I want to keep up with Jonathan's studies, and I have been practicing shorthand very assiduously. When we are married I shall be able to be useful to Jonathan, and if I can stenograph well enough I can take down what he wants to say in this way and write it out for him on the typewriter, at which I am also practicing very hard. He and I sometimes write letters in shorthand, and he is keeping a stenographic journal of his travel abroad. (55)

Not only is she availing herself of her husband's studies and being "useful to Jonathan" (55), she also demonstrates the new Victorian woman is pursuing skills that will enable her to obtain employment outside of the home. The ability to take shorthand and type would

allow her to assume the role of secretary or, better still, to engage her talents in a role such as journalist. Stoker's clever combination of the two ideals mitigates the threat that Mina's studies might pose.

Mina succeeds in filling the two roles simultaneously: One, as expected, is the respectable Victorian wife, homemaker and stoic force behind her husband. Her loyalty to Jonathan is exhibited when she travels abroad to accompany her sick husband back to England. Then again, in a journal entry, she writes, "He [Dr. Van Helsing] was surprised at my knowledge of the trains off-hand, but he does not know that I have made up all the trains to and from Exeter, so that I may help Jonathan in case he is in a hurry."

However, she more clearly represents the New Woman in all her glory. It is Mina who compiles all the diaries and notes, typing them and putting them in order. In doing so, it is she who provides the clues and answers regarding Dracula's existence, his habits, and his haunts. Her knowledge of timetables allows the males of the group to track down Dracula who has returned to the European Continent. Additionally, she often provides the group with insights into Dracula, which the men have overlooked or haven't even considered. More importantly, the skills acquired by Mina, such as shorthand and typing, and her psychological acumen as well as her leadership ability, are the same as those which the New Woman would be very much interested in attaining for herself.

It is true that Mina represents so much to so many. To her husband, she is the true and loyal wife. To Mr. Hawkins, she's the daughter he never had. To Arthur, she is the shoulder to cry on when forced to live with Lucy's death. To Dr. Seward, she is an equal with whom he can share thoughts and ideas. Lastly, to Lucy, she is a true friend and confidant. All these roles would have been highly acceptable to Victorian society, particularly

the males.

Along with all her good graces, Mina also acquired the skills and attributes of the New Woman and used those skills as any responsible female would, to further the good of all. In short, Mina was the 'New Woman' personified.

In conclusion, Mina proved many times throughout the book that the New Woman was not the threat she was perceived as being. She could not only sustain the traditional role of homemaker, wife and mother, but could also be a significant contributing member of society. ❖

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by Michael Zimmermann

Four students murdered. One paralyzed for life. Seven wounded. This did not come from across the ocean in a battle, but rather from the National Guard firing upon demonstrators at a small-town college in Kent, Ohio. The date was May 4th, 1970, and for reasons unclear at the time, a group of Ohio National Guardsmen (OHNG) turned and fired upon unarmed students, killing or wounding 13. The details have emerged, slowly, and as soon as facts come into the open, two different views on them will emerge as well. From the protester waiving a black flag who was later shot, to a war-hardened lieutenant colonel in the intelligence analysis field, the only thing that seems to be agreed upon is the time and place of the event. Some call it a massacre, some a shooting, others simply an “event.” Everyone must make their own judgments based upon what we know today.

When comparing different interview sources, a fair amount of evaluation should be used with regard to their potential reliability. Tony Zimmermann, in an interview, expressed his views on the Kent State massacre with a completely opposite point of view from Alan Canfora, one of the protesters who was shot. Zimmermann believes very firmly that there were outside agitators to rile up the crowd before the shootings began. He states that a shot, whether blank or pistol, was fired from the crowd of students first. An article in *Newsweek*, soon after the event, would seem to agree. Zimmermann also says that the main causes for the incident were poor leadership and inexperience of the OHNG. “Undisciplined fire” is his very accurate description of the shootings.

Lawyers know that eyewitness testimony is less than accurate. People take what they see and mix it with personal feelings, resulting in very different reports of the same event. Zimmermann has been a full-time in-



telligence analyst with the government since 1980. Alan Canfora, on the other hand, has been shaped by his emotions for ten years longer. Canfora was one of the students who were shot. He received a bullet through the right wrist at the beginning of the shooting. Readers must take into account his personal connection with the events and his personal hatred of all things military. To get a better idea of where Canfora is coming from, the reader should note that Canfora was “guided forward by many shining lights of wisdom provided by a variety of influences, including Friedrich Nietzsche, Edgar Allan Poe, and Jimi Hendrix, along with many others.” His actions on May 1-4, 1970 were mostly guided by the anger over one of his lifelong friends being killed in Vietnam only days before. Canfora’s logic is that since only students were shot on campus, there were no outside agitators. He either cannot or will not look through the military perspective with enough objectivity to focus on reasons – he simply blames the soldiers’ leaders for allowing the shooting to happen. In his website, Canfora describes them as the “death squad.” He also never makes any allowances for the fact that the unit who was shooting had just come from five days of duty from a Teamsters strike.

Michael Zimmermann is a 25-year-old freshman from Sierra Vista, AZ. After graduating from Buena High School in May 1996, he spent 4 years in the Army, stationed at Fort Bragg in the 82nd Airborne Division. A Psychology major who hopes to graduate in May 2006, he then plans on attending grad school and earning a Ph.D. in Psychology.

Newspapers and magazines are effective for capturing the mood of the populace at the time of the incident. However, facts can be missing due to a variety of reasons. *The New York Times* reported on the rioting at Kent State the weekend after it happened, but for some reason, they mysteriously never mentioned the shootings. Rioting in the city, chopping of fire hoses to stop the firemen from doing their job, bayoneting and use of tear gas by soldiers—all of this was covered (“Troops” 11). But the most notable piece of news was somehow missing. Other articles around that time also report some facts while leaving others out. Some of that can be contributed to a lack of time to find out the facts before printing, but others had enough time and still didn’t report all the facts. *Newsweek* stated, two weeks after the event, that there were sniper possibilities and that certain brass casings did not match any weapons issues to the OHNG (“Killing Us” 32). *Newsweek* was the only source to make those statements, leading only to more questions with fewer answers.

Most books written long after an event have taken the time to explore the facts and separate hearsay from the truth. Michener’s book on Kent State, and the one-inch blurb in *Day by Day*, both focus more on fact than on speculation and supposition than do the literature from just after the event. *Day-by-Day* notes, “Four students killed ... during anti-war demonstrations at Kent State (Leonard 39). Michener’s book goes into great detail, not only of the actual event, but of the events during the preceding weekend, allowing the reader a much greater understanding of the reasons why the shooting happened. In addition, the sniper theory is discredited, although explanations are suggested as to why some thought they saw a sniper (Michener 386). We will never know, for a variety of reasons, if the Guardsmen fired on their own accord, if something was planned, or if there was an actual order to fire.

The best pictures taken of any event leave the viewer with such an emotional reaction that it usually cannot be put into words. John Filo did just that when he took the picture of Jeff Miller right after he had been shot (www.uncp.edu/.../kent_state.jpg). Mary Vecchio was kneeling over the dead body, her face turned towards the camera. A mix of emotions distorted the otherwise pretty face: rage, agony, confusion. Filo ended up winning the Pulitzer Prize for capturing this chilling sight. But even a photograph of an event can be biased. The photographer can show you what they want to show you and leave out the pictures that don’t fit the story they want to tell.

The question begs to be asked, “Why Kent State?” It is a fairly normal, quiet, middle-America college widely known as “Apathy U.” The Students for a Democratic Society (SDS), a known communist front organization according to Zimmermann, is now banned from almost every college campus in America. The SDS purposely chose Ohio, and specifically Kent State, for the reason of its normalcy. And, “if it could be brought down, people would realize that ‘it could happen anywhere’” (Michener 159). Michener concludes that even though Kent State wasn’t picked as front lines for the revolt, this kind of confrontation was bound to happen sooner or later, just as the SDS and Black Panthers wanted (412).

To this day, no one truly knows why the OHNG turned and shot into the crowd of students. Speculation has run rampant about every aspect, but the only individuals who can shed light, the OHNG, aren’t speaking. In their silence, everyone else has taken their own ideas and let the world know exactly what they think. Yet no one has the same story. The only thing left to do is read all that is written and come to your own conclusions. Just remember that everyone has a bias, and they want you to believe theirs. ❖

Michael is an outstanding writer, who hopes someday to be published professionally.
—Nancy Barrineau

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