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Split Rock – Artist’s Statement

Allison Geier

As a photographer, capturing the “never before seen” is my ultimate goal. I feel this photograph embodies that goal. This split rock, standing in water after eons of environmental stress, serves as a reminder that nature still has many untold secrets. When I think of this image, I think about the passage of time and reflect upon how all things have a limited life. Whether it be a human being, a flower, or a rock, the objects we know are never permanent; rather, it seems Mother Nature is the only true survivor of time. As time moves on, we remember the past and look forward to the future.

Additionally, I believe that everything in nature is waiting to be captured in a photograph with the ability to save a moment in time forever. Landscape photography is the perfect medium to create this record of history because it shows only what is present in the scene and nothing more. This is why I love landscape photography: it is not posed.

This image was originally printed on film in my Basic Photography class at Black Hills State University. Capturing such an image with black-and-white film gives the photo a unique, historical quality that digital photographs often lack. Each individual piece of film grain emphasizes textures and details differently.

As a Graphic Design and Communication major, I was required to take a few photography classes. It was in those classes where I discovered my passion for the art. Although I am a graphic designer, I think it is important to know the photographic medium, as designing and photography are often used hand-in-hand in the professional world.
Boys – Artist’s Statement

Chanel Wiggan

“Boys” is the story of a young boy analyzing his relationship with another boy, labeling himself the “bad boy” in their situation and his partner as the “good boy.” He explains that his partner is a friend to his neighbors and nurturing towards his single father, while on the other hand, he, narrator, behaves rowdily and takes advantage of his partner’s unwavering love. The narrator guides us through a series of moments and repeated feelings throughout the relationship, insisting that he is in the position of control and assuredness each time. As we delve deeper into our understanding of the boys’ shared life, however, we can see that both boys feel strongly for the other, and that they each have strengths and vulnerabilities that lie between them. We see that when the good boy introduces the narrator into different parts of his life, their roles become skewed and the good boy is forced to break rules in order for them to be together. Meanwhile, the narrator learns to soften his tough exterior to allow himself to love.

This piece takes the classic star-crossed stereotypes of the bad boy and the good girl out of popular culture and removes the surface of those character molds to mock them. I enjoy looking into the asexual parts of relationships and focusing on the emotions of a couple, while thinking a lot about layering feelings, creating patterns, and portraying excessively specific details that are meant to convey the sense of closeness one character feels to another. I do not work too much with dialogue in the traditional sense, preferring instead to let characters interact silently while sometimes sprinkling verbal speech on top. My work has been strongly influenced by authors Virginia Woolf, Chuck Palahniuk, and Louis Sachar, as well as writer, actress, and artist Miranda July, among others. I would label my writing style as contemporary, descriptive fiction utilizing stream-of-consciousness narrative style.
Boys

Chanel Wiggan

He’s a good boy. He lives with his dad in a small gray triplex apartment, and their triplex-mates step outside their own apartments a ridiculous number of times daily hoping that at some point they’ll run into him. His neighbors know him by name, and on his way home from school they’ll stop him in the front yard to talk about their days. They can just tell he’s the kind of boy who is honestly interested in real lives, or else the kind who is too polite to say otherwise. For instance, he always smiles and nods for minutes on end in different inflections as his door-to-the-left-when-you’re-facing-the-triplex neighbor updates him every afternoon on what she’s received in the mail. “Electric bill’s higher this month,” she’ll tell him after she’s turned up the heat for the winter. Once he listened to her read aloud a six page letter from her son, who he doesn’t know; on a different occasion he accepted a wrongly-delivered copy of People magazine from her as a token of her general appreciation, as well as a glossy set of coupons for the local pizza place – the kind with dotted separator lines marked “cut here.” And some Friday nights he cuts there and uses the coupons because he wants to provide something, anything, for his dad.

I’m the bad boy. I look for him on Saturday night even though I’d told him during the school week that I wanted to take him to a movie Friday night. I’m on a motorcycle and I’m holding the helmet under one arm as if to say that, although I’ve been raised on the road and can’t be tamed by anything, I still wear a helmet because I know that safety is cool and I don’t mind or even realize that I sound just like a PSA. When his overprotective dad finally agrees to let him come outside and talk to me, the arrangement is under the circumstances that I’ll only keep his son for ten minutes—he’ll be timing me—and that he can watch us like a hawk from the window the whole time. While I talk to the good boy I’ll be imagining his dad with real hawk’s eyes, peering at us through streaked glass with a bowl of lukewarm Spaghetti-O’s in his hand.
The good boy asks me where I was last night. Acting like it’s none of his business, I say that I was just out with the boys, and what does he care. He reminds me that we’d had a date set, and I say, “oh yeah.” He’s been pretending to be angry with me; he’s been rolling his eyes and turning away, but I’m rough and my childhood was rough and he firmly believes that he can change me with love like I’ve never known. He decides to give me another second chance and we make out in front of the triplex until his dad drops his non-perishable dinner and shoos me from the property. The good boy’s neighbors whisper to their spouses or their pets about how he should break up with me.

He’s a good boy, and when I’m not with him he can’t think about anyone else in that way. On more than one occasion he’s tried to fantasize about an attractive, young actor first becoming smitten with him in a bookstore and then escalating the situation to face-touching and jawbone-kissing. He tries, but he can rarely get fully into it because the dream necessitates being loved by someone who isn’t me. Upon the off event that he does manage to lead his thoughts to another’s jawbone, he’ll snap himself out of it quickly by holding things that I gave him close to his body while imagining that I’m there. Sometimes he’ll choose to lie back on his bed and hold It’s Almost Over – the book I gifted him for Hanukkah – to his heart. Sometimes it will be the blue thermos I accidentally left at his house and then never reclaimed after realizing he’d been using it. If it’s the blue thermos he’ll press it against his left arm, because to him the metal feels the coldest there and he wants to feel as cold on the outside as he is on the inside – alone.

The good boy is left alone often, unable to think racy thoughts. His dad is a supermarket stocker and is gone before he wakes up every morning, placing cans of black beans and creamed corn on shelves all over the city like he’s a machine made for can-placing, meanwhile his son is eating Raisin Bran Crunch in stale, prepubescent silence. Sometimes during breakfast, the good boy will call me and say between bites of cereal, “I was just feeling lonely and started thinking of you.” And when I see him again after countless lonely days like this have gone by – it tends to be by chance, outside Wendy’s or somewhere – he’ll be desperately excited and try to hug me while I’m trying to smoke on the wall and not infect anyone with secondhand tobacco-poisoning. I’ll tell him that I’m trying to protect him and he’ll
respond with, “I don’t care,” and continue wrapping his arms around my shoulders because it feels as if we never get to see each other anymore.

I’m the bad boy and I go to the alternative school, as in alternative to the public school where he goes and that I was kicked out of. I’m not allowed in his bedroom either, and even though he wants to see what my home is like, I always tell him, “no, you do not,” and then I end the conversation because I’m in full control. In spite of everything, I sneak in through his bedroom window every other Sunday after he’s finished making pancakes for his dad – no matter what. When he comes upstairs he’ll be covered in an abnormal dusting of flour as if he and his dad had been playing mostly and cooking only a little bit. I’ll tell him this, teasing him until he tells me to cut it out. He’ll tell me, I’m so sorry, but you have to hide until I get out of the shower because if my dad finds you here he’ll really murder you.

I hide in his closet. The house isn’t very big, and through the walls of the small cubbyhole I can hear him in the shower singing and the water in the shower spitting and his feet walking laps up and down the bathtub floor as if by “shower” he’d meant “relay race.” When he returns to his room I’ve become a little kid playing hide-and-seek. I feel as if I’m in a very strong hiding spot while the adult, searching, audibly pretends to check other places, including those I could never be in, like in the garbage pail or the windowsill. I feel like I’m going to win the game again, yet somehow I’m still aware that he knows exactly which of three hiding places I’d chosen and that he’s only dragging out the reveal because he loves me. He pulls his closet door open and smiles at me like I’m a surprise. His hair is still dripping wet and has soaked the collar of his clean blue sweater. He’s straight out of the oven, but I don’t mind and I burn myself on his skin, kissing him intensely for a minute before he says, “you must be hungry,” then we stop to share a cold pancake off a paper napkin, syrup seeping through the flimsy material and burrowing deep into the carpet. He’ll put on a record and play it so loudly that if it had been anyone besides him, his neighbors would be calling the cops. But since it is him, they call no one, and he is loved too.

Soon his dad is taking an afternoon nap, and the good boy makes love to me under the music. It’s not real love like he’d promised to share with me, instead it’s us licking one another’s fingertips and slamming our fists into the other’s thighs one at a time. When we’re kissing he moves my hands back to
his shoulders. He doesn’t even take his shirt off, and when we stop I feel like we’re just sitting still for hours, looking at one another and trying not to experience anything like sadness or hysterical laughter. I touch his wrists and forearms through the scratchy fabric over his skin and imagine what it must be like. He touches my ankles and calves through the stiff denim of my jeans, looking at me the whole time and pretending that he knows how to feel the way I do.

Every other Sunday, the ones left over, are when he travels to see his mom 80 miles out of town. When he’s gone, he goes to church on Sundays like the other good boys do. The boy who he knows at his mom’s church is strange. He never buys his own clothes, but is given all of them by different friends and family members who see him in their minds while shopping and always remember him being quite a bit larger than he is in reality. All the clothing he owns hangs from his body like he’s a coat rack. In addition to this, he talks to himself more than any other person I know of – and there are a lot of grounds for comparison because every other person I know has had at least a slight tendency of talking to themselves.

I’m a bad boy. I spend fifty percent of my Sundays jealous and thinking about cheating. I think about how if I cheated he’d never be able to forgive me no matter how good he is. He’d be back on Monday, and as soon as he saw me we’d be in the middle of a serious argument. He’d know somehow what I’ve done. “It’s just a feeling,” he’d say, and, “I can’t do this.” “But I love you,” I’d say, “I’m sorry. I love you.” But he’d tell me “no, you don’t or else why would you do this to me?” How could I do this to him? He would never, ever, think about hurting me this way. We’d separate afterwards, and he’d go with the strange boy. Two weeks later I’d go to his triplex apartment to return the box of records he’d lent me, the clothing he’d left in my car, and his heart, which he’d trusted me to save. His dad would be there alone. He’d tell me that the good boy had gone to live with his mom, that I had made him leave, and to “get out! Get out of here!” His yellow hawk’s eyes would be glowing bright while I’d get onto my motorcycle and drive away. His son would have always been too good for me.

When the good boy is home late from debate team practice – which can leak into the 9:00 pm hour the nights before meets – his neighbor to the right will be outside smoking, and he’ll ask the good boy to come sit down on his family’s third of the lawn, where he will tell the good boy that he should
break up with me. Sometimes the good boy will shrug it off and go make dinner for his dad without a second thought. But other times he’ll be so upset by this that he’ll call me crying, and I’ll love him and tell him, “it’s almost over to your heart.”
Friedrich Nietzsche’s Pessimistic Birth of Empowerment – Abstract

Cody A. Drolc

An author’s legacy is never truly known until years after their death. Friedrich Nietzsche is among those who follow this fate, and he occupies a contentious place in both philosophy and political science. Many will conflate his writings with Nazism, but this is largely due to his sister’s manipulation of his works postmortem. Regardless, Nietzsche was not an author who informed the ethnocentric ways of Nazism; rather, he artfully laid groundwork for existentialist thought. This paper explores Nietzsche’s philosophical development and contribution to existentialism while offering a positive interpretation of his often-perceived nihilistic ideas. Most interpretations of Nietzsche argue that he is advancing a radical notion of individualism where people overcome the rest of society and live in solitude. This interpretation does little to empower the development of the self and does not accurately reflect Nietzsche’s views of society. Nietzsche sought to critique the rise of mass culture, which included living during a time when newspapers were becoming a predominant source of knowledge. These critiques developed over his lifetime with additions like the ideas of *ressentiment* and the penultimate Übermensch (the “overman”). These ideas are not meant to throw people into despair; in fact, they are empowering. By looking at Nietzsche from an optimistic lens, his ideas become empowering for individuals who seek to live their lives and overcome the mediocrity of mass society. Pessimism does not change into optimism over Nietzsche’s writing career; he simply expands his ideas on the follies of society to conclude that the development of the self requires careful individual attention.
Friedrich Nietzsche’s Pessimistic Birth of Empowerment

Cody A. Drolc

Nihilistic, even pessimistic, genius is conceptualized in no other way than objectively subjective, with history and reinterpretation consistently informing the facts of existence for the individual. Friedrich Nietzsche (1844-1900) was genius, yes – but nihilistic? Even pessimistic? The latter two depend on who is offering the interpretation, what their history looks like, and their knowledge of Nietzsche and his work. Before his syphilitic death in 1900, Nietzsche famously proclaimed the death of God, constructed the Übermensch, and critiqued what he saw as a disillusioned world around him. Nevertheless, contextualizing Nietzsche as a “father of existentialism” with Søren Kierkegaard (1813-1855) provides a lens of individual empowerment when reading his often pessimistic texts. Existentialism, generally speaking, is a philosophical movement concerned with the development of the individual (the self) in which Nietzsche offers numerous insights. Radical freedom defines individual development; for existentialists there is no excuse when it comes to choice—people always have a choice. This radical individualism leads Gordon Marino to contend, “The existentialists are not for people looking to read themselves to sleep.” This is particularly true for most of Nietzsche’s readers, but does his existential philosophy truly throw people into despair? In short, not necessarily. Nietzsche’s existentialism empowers the individual through his scathing critique of mass culture, an update on resentment (ressentiment), and by pioneering the Übermensch (the “overman”). The significance of these ideas is objectively subjective; yet, they ultimately empower the individual, meaning each reader will inevitably interpret them differently. Regardless, all fold into Nietzsche’s overall conception of the self and develop throughout his writing career.

1 That is, informing all of society from a singular lens of development.
Early in Nietzsche’s work, the world that surrounded him was the center of his critique. This *modus operandi* continues until the madness brought about by syphilis prevented him from extending his observations and critiques. A critique of mass culture is found in numerous texts by Nietzsche; however, he never explicitly “marks” the observations, which means he never produced sections that were titled, for example, “A Critique of Mass Culture.” Nonetheless, in *The Birth of Tragedy Out of the Spirit of Music* (1872) Nietzsche exposes his pessimistic view of mass society/culture:

…the characteristic mark of that ‘fracture’ which everyone is in the habit of talking about as the root malady of modern culture, that theoretical man is afraid of his own consequences and, in his dissatisfaction, no longer dares to commit himself to the fearful ice currents of existence. He runs anxiously up and down along the shore. He no longer wants to have anything completely, any totality with all the natural cruelty of things.

That’s how much the optimistic way of seeing things has mollycoddled him.⁴

An unsettling sense of disillusionment is found in the preceding passage. Nietzsche critiques mass culture through the unnamed man by articulating he has been pampered by the optimism of modern society. This optimism is fake for Nietzsche because it makes individuals afraid of their own existence. He argues further that people are missing a sense of individual direction, which is why they ceaselessly run up and down the shore. Nietzsche faults mass society and individual people because they actively participate in it. He does not announce a “call to action,” but it should be understood that Nietzsche intends for his theoretical man to “…commit himself to the fearful ice currents of existence.”⁵

With no clear sense of direction, progress is nothing more than a fiction that will lead to the ultimate decline of human beings. Specifically, the death of the individual comes with mass culture; it favors the collective over the subjects that form it. Nietzsche’s critique of mass culture intends to divorce the individual from the will of mass society. Michael Lackey explains this aspect of Nietzsche by pointing to his *Twilight of the Idols* (1888), where Nietzsche claims: “He who does not know how to put his will

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⁵ Ibid.
into things at least puts a meaning into them: that is, he believes there is a will in them already.”⁶ Here, Nietzsche takes his critique of mass culture further because the implication of many subjects is determined by others, meaning it becomes external to individuals who do not put their will into the meaning – the meaning is assumed to already be there.⁷ Thus, understanding is externalized and individual will is neglected.

This idea of externalizing meaning was explored early in Nietzsche’s career when he critiqued the newspaper culture of the 19th century. He wrote, “A degenerated human being of culture is a serious thing: it affects us fearsomely to observe that our collected learned and journalistic public carries the signs of this degeneration within itself.”⁸ Nietzsche is arguing in this passage that cultures like this do not veil the erosion of humans; the signs are obvious. It is the journalist culture that promotes mass culture where Nietzsche finds the individual to be dead due to the externalization and mass production of identity.

Identity is important in the existentialist movement, which is why Nietzsche critiques mass culture, though he never operated under nor affirmed the title “existentialist.” Nonetheless, his disillusionment with identity manifests itself through his ideas consistent with an emphasis on the self. To illustrate, the collective nature of mass culture creates on one level a “master” and on another, “slaves.” Civilization’s history is plagued with power hierarchies, often in the form of class divisions (from Karl Marx’s perspective). Nietzsche explores this division in a way similar to Georg Wilhelm Friedrich Hegel’s Master/Slave Dialectic, but he comes to a radically different conclusion. For Hegel, the master/slave narrative exposes the problems with forced recognition by the master from the slave – such a relationship is inauthentic. Glen Coulthard argues that Hegel’s dialectic suggests “…realization of oneself as an essential, self-determining agent requires that one not only be recognized as self-determining, but that one be recognized by another self-consciousness that is also recognized as self-determining.”⁹ A

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⁷ Ibid.
single self-conscious being genuinely recognizes another, and (they do the same to make the relationship reciprocal) for them to be fully realized. Thus, recognition under a Hegelian paradigm must be mutual.

Nietzsche throws the idea of mutual recognition to the side and looks at the master/slave narrative through his expansion on the idea of *ressentiment* (originally noted by Søren Kierkegaard). He develops the idea for the first time in his canonical work, *On the Genealogy of Morality*. Resentment and *ressentiment* are two different terms where resentment should simply be reserved for instances of perceived wrongdoing and bitterness. Conversely, *ressentiment* seeks to reverse the value of good and bad through directing a rejection of the status quo, as Nietzsche writes, “…toward the outside instead of back onto oneself.” The very nature of *ressentiment* “… is, from the ground up, reaction.” Therefore, *ressentiment* is a reaction to oppression or status defining that intends to reverse the roles – the slave (the bad) becomes the master (the good) and the master becomes the slave. Nietzsche explains that men of *ressentiment* live inauthentic lives because “… they represent the regression of humankind!”

*Ressentiment*, by its very nature, is reactive, which again externalizes identity because individuals are concerned with “the other” rather than development of their identity. Compared to Hegel, *ressentiment* is negative in the eyes of Nietzsche because it is reactive and externalizes identity, just like Hegel’s Master/Slave dialectic. Where Hegel finds that recognition should be mutual, Nietzsche sees the same situation as inauthentic – noble masters in the narrative are self-affirming, whereas slaves externalize the self.

In Nietzsche’s autobiography, *Ecce Homo* (1888), he expands on the idea of *ressentiment* to conclude that freedom from *ressentiment* is tantamount to enlightenment over it. In other words, the authentic individual transcends *ressentiment* in order to truly live a free, self-affirming life. They do this largely by leaving the past and looking towards the future because “… memory is a festering wound.”

10 Ibid., 110.
12 Ibid.
13 Ibid., 22.
15 Ibid.
Mending this damage requires a focus on the self by rejecting the other, which ultimately leads to individuals being able to live the authentic life.

Rejecting ressentiment is consistent with the existentialist philosophy of individuals taking responsibility for developing the self – others place chains on personal development. Bernard Reginster argues that the expectations specified by others produce an internal estimation of the self, which is often a low estimation of individual ability and standing to ultimately produce a “slave.” Therefore, integrity of the self is undermined by ressentiment, and history must be transcended in order to close the festering wound of memory. Nietzsche explains the false promises of ressentiment in The Will to Power (1883-1888):

The ressentiment which these lowly-placed persons feel toward everything held in honor is constantly gambled upon: that one represents this doctrine as a counterdoctrine in opposition to the wisdom of the world, to the power of the world, seduces them to it. It convinces the outcast and underprivileged of all kinds; it promises blessedness, advantage, privilege to the most insignificant and humble; it fills poor little foolish heads with an insane conceit, as if they were the meaning and the salt of the earth.

Those living the life of ressentiment are essentially living in a fiction, a false sense of the world and the self. It is a seductive idea to be internalized, but it will ultimately lead to the decline of the authentic self.

Ressentiment, in conjunction with Nietzsche’s critique of mass culture, culminates in empowerment of the individual, which takes form as the Übermensch. His scathing critique of mass culture – people reduced to sheep – and negative view of ressentiment are both pessimistic. However, this pessimism is rectified by Nietzsche’s notion of the Übermensch, which empowers the individual and further represents the capstone of Nietzsche’s existentialist philosophy. There are many different interpretations of the Übermensch and its significance to Nietzsche’s work due to his importance in different fields like political theory, philosophy, or literature. Keith Ansell-Pearson offers one such

interpretation by arguing that the creation of the Übermensch happens when humans “…accept the necessity of sacrificing [their] present selves in order to go under and over to something greater and nobler.” This interpretation is consistent with the idea of the Übermensch as an empowering entity in Nietzsche’s work, which is consequently intended to rise above the common people who favor mediocrity.

However, the Übermensch is much more than the “overman” who is moving on to something greater and nobler; it transcends nihilistic tendencies to overcome the finitude of the infinite. The Übermensch empowers radical individual development in this way and Nietzsche further confirms, “I teach you the [Übermensch]. Man is something to be surpassed.” Even though not everyone is capable of transcending their current human condition for a variety of reasons – their mere facticity prevents them, they do not wish to overcome, or they are completely tied to the current system of morals and approach to navigating the world – there are those who can, which starts a slow process towards a “world” of Übermensch; this is not a fast process, nor can it be due to the subjective nature of humans. There is clear tension here between the idea of the Übermensch and existentialism in general, which would assert that everyone has the ability to transcend their circumstances and truly make a choice. In a sense, the Übermensch is elitist since not all can grasp it. In another, the Übermensch represents an ideal, one that some may reach and that others may strive for. This ideal of the Übermensch makes it approachable, not elitist nor hierarchical.

Man is not the end goal for Nietzsche; the Übermensch goes beyond what man can be to justly overcome the mediocrity of mass culture and rise above the traditional notions of good and evil. In Thus Spoke Zarathustra, Nietzsche communicates to his readers, “Man is a rope stretched between animal and overman---a rope over an abyss… What is great in man is that he is a bridge and not a goal…” The current “form” of humans is simply a step towards the development of the Übermensch; society as it

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20 Ibid., 15.
stood, and still stands, constrains the individual in favor of homogeneity and norms, ultimately subduing development of the self. Embracing the Übergmensch makes authentic autonomy possible since it is impossible to legislate autonomy – to force people to be free, as Jean Jacques Rousseau (1712-1778) would put it.21 Put simply, it is not possible to force someone into realizing and utilizing their will in the world (as Rousseau would have it); this would be inauthentic. Rather, the Übergmensch goes beyond mere circumstances to reach past one’s “sickness” and accept their history, including all good deeds and misdeeds.22 Health is not merely the absence of an illness; it measures the amount of strength one has to overcome “sickness” (despair, dread, pity, or circumstances).23 Nevertheless, Nietzsche does not limit the Übergmensch to just transcending mass culture, traditional ideals of good and evil, or embracing one’s past.

What makes the Übergmensch unique as the embodiment of Nietzsche’s existential philosophy is its ability to lift the great weight of eternal recurrence – the idea that time is infinite and the number of events is finite and thus, consequentially, events will reoccur indefinitely.24 He first proposes this idea in The Gay Science (1882) as a question, not positing fact. He illustrates a scene where a demon comes to speak to someone and tells them that the life they are living, with all its accomplishments and pain, has already been lived and will be relived innumerable times.25 The demon tells the person, “The eternal hourglass of existence is turned upside down again and again, and you with it, speck of dust!”26 Nietzsche contends that the realization of eternal recurrence can either crush someone – causing them to slip into nihilism –or fundamentally change who they are, a symptom of the Übergmensch.27 He develops this idea multiple times in The Will to Power, calling existence “…without end or aim… the most paralyzing idea.”28 Why move forward when the world will continue to do so; what is the purpose of existing?

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21 Keith Ansell-Pearson, 313.
23 Ibid.
24 Friedrich Nietzsche, The Will to Power, 549.
26 Ibid.
27 Ibid., 274.
28 Friedrich Nietzsche, The Will to Power, 35.
Nietzsche answers these questions by rejecting the demon’s assertions from *The Gay Science*. He contends that if the world had a goal, it has been reached, and if there was a final state it has also been reached. However, he rejects this idea because he finds the world able to engage in “being” (development of itself) for if it was not, “then all becoming would long since have come to an end, along with all thinking, all ‘spirit.’” Meaning, the world would be fixed, immovable. This relates back to the Übermensch because they are the ones who also engage in “being;” they are not fixed humans, which consequently means they overcome the nihilism of eternal recurrence.

Nietzsche approaches existentialism in what seems like a pessimistic spirit; however, overcoming the anguishes he finds in society is what empowers the individual to live an authentic life. Mass culture and *ressentiment* are both detrimental to the development of the self, which is why they must be rejected, especially if the Übermensch is to ever be embraced. Though the Übermensch has never been achieved, it is nonetheless an ideal for humans to strive for during their course of life. Not all are capable of making it, but striving for the Übermensch will eventually transcend eternal recurrence and make individual life more meaningful.

Ultimately, it is not unattainable, but *ressentiment* and mass culture both have tight grips on individuals attempting to develop their self – those hoping to engage in the true process of becoming, which Nietzsche describes in *The Will to Power*. There is no doubt that Nietzsche is cynical and critical of the world around him, but that cynicism is a prescription for people to internalize when living their lives. Realization of society’s limits is necessary for further human development and, more importantly, development of the self. Although his ideas do not “change” as his writings continue, he nonetheless expands and explains them all while answering hypotheticals that he posed to himself earlier. For Nietzsche, Marino’s warning about reading existentialism while trying to sleep can be ignored. His pessimism simply needs to be flipped into an empowering call to action for people to truly live their lives.

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29 Ibid., 546.
30 Ibid.
Bibliography


A War Fought by All:
A Brief History of the Sioux Experience during World War II—Abstract

Donald Keifert

Great sacrifices were made by the Sioux people in order to contribute to the war effort during World War II, both willingly and forcefully. Not only did many give their lives but some had no choice but to give their land and way of life as well. The Sioux even received the attention of the enemy itself. The German government believed that the violent history between the Sioux and the United States created a lasting animosity between the two and saw this as an opportunity to try and lure them to the Nazi cause and fight against the United States rather than with them. Not only did their plan fail but many Lakota would volunteer to proudly fight the Axis powers in different branches of the military and even perform secret operations for the armed forces. This effort would even spur a revival in Sioux culture that had been repressed on the reservation for years before the war due to a religious ban plead by the U.S. government after the Ghost Dance craze. After the war, while the rest of the country enjoyed affluence, South Dakota’s reservations plummeted into greater poverty and their wartime effort would be forgotten or ignored. However, the Lakota and the rest of the Sioux played a very active and interesting role in World War II and stories of their bravery and patriotism deserve to be heard.
A War Fought by All:  
A Brief History of the Sioux Experience during World War II

Donald Keifert

The Second World War was one of the most significant periods in American history; sacrifices were made by men and women both overseas and on the home front. From generation to generation, stories of patriotism during the war are told by family members and educators. Unfortunately, credit is not always given where credit is due. When many people discuss Native American contributions in the war today, the famous story of the Navajo code-talkers is one of few stories brought up. However, many other tribes showed their bravery and patriotism in the war, including the Sioux nation.

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After the war, while the rest of the country enjoyed affluence, South Dakota’s reservations plummeted into greater poverty as their wartime effort was forgotten and ignored. However, the Lakota and the rest of the Sioux played a very active and interesting role in World War II; stories of their bravery and patriotism deserve to be heard.

Like much of the country before the war, South Dakota’s Indian reservations were coping with the devastating effects of the Great Depression in the 1930s. Widespread poverty, joblessness, and low
prices for agricultural goods left many people on the reservation hurting. The average annual income for a family living on the Pine Ridge reservation was only $152.80.\textsuperscript{31} Federal New Deal programs such as the Civilian Conservation Corps Indian Division (CCC-ID) created jobs for many reservation residents building dams, working on other projects improving infrastructure, and even providing education.\textsuperscript{32} The laborious projects provided work experience as well as training in operating machinery, which these men would later use in attaining industrial jobs once World War II had begun.

When war broke out in 1939 with Hitler’s invasion of Poland, some CCC programs attempted to adjust to war production but essentially failed due to the hiring practices of emerging local industries. Funding for the program was completely cut in 1942.\textsuperscript{33} Unfortunately, even with the experience the Sioux men gained in the CCC, many of those who found jobs in these local industries could only find work as lower paid, unskilled laborers. A select few were lucky enough to find jobs as carpenters or heavy equipment operators.\textsuperscript{34}

Over two hundred Lakota Sioux were employed at two major defense construction projects near Pine Ridge;\textsuperscript{35} one of these projects was the airfield in Rapid City,\textsuperscript{36} and another was the Black Hills Ordinance Depot at Fort Igloo, located outside Edgemont.\textsuperscript{37} Due to the close proximity of these jobs, many could work during the day and return to their home on the reservation at night, rather than having to camp at the job site.\textsuperscript{38} However, many of the jobs available were in urban areas like Rapid City, and dozens of families began to move from the reservation to the city.\textsuperscript{39} Even though the jobs were benefitting

\begin{footnotesize}
\textsuperscript{33} Ibid.
\textsuperscript{35} Alison Bernstein, \textit{American Indians and World War II: Toward a New Era in Indian Affairs}, (Norman: University of Oklahoma Press, 1991), 71.
\textsuperscript{36} Lazarus, 165.
\textsuperscript{37} Clow, “Tribal Populations in Transition,” 378.
\textsuperscript{38} Bernstein, \textit{American Indians and World War II}, 79.
\textsuperscript{39} Ibid.
\end{footnotesize}
these Lakota workers and their families, many fell on hard times or simply felt homesick and started moving back-and-forth from the city to the reservation throughout the war years.\textsuperscript{40}

The situation on Pine Ridge and other reservations was harsh, to say the least, and farming was nearly impossible. The small allotted farmlands the Sioux had were half as big as neighboring white farms, and what goods they could grow there sold for only half as much.\textsuperscript{41} Most Lakota and other Sioux who decided to stay on the reservation received some sort of federal relief, while some could only reside on subsistence farms where they grew just enough to feed their families during the wet months.\textsuperscript{42}

In order to find the best opportunity for their families, some of the more ambitious Sioux ventured to distant industrial jobs hundreds of miles away in urban areas, such as Minneapolis and Omaha, where they hoped they would face less discrimination and earn larger salaries.\textsuperscript{43} Much to their dismay, many were unable to escape the racial biases placed upon them. After spending nearly all their money just to pay for the trip to their new jobs, many anxiously awaited their first paycheck to give them some relief, only to be disappointed when they found they were being paid a substandard wage.\textsuperscript{44} When they sought help from social institutions, they were denied under the false pretense that they were already receiving aid from the federal government; in fact, some were even denied medical care. Generally, the only financial help that anyone would provide them was enough to move them back to the reservation.\textsuperscript{45}

The violent history between Native Americans and the United States government was well known around the world; the discrimination they still experienced during this time was not a secret. From overseas, the German government and Nazi organizations saw this disconnect between white Americans and Native Americans as an opportunity to foster Nazi sympathy among American Indian tribes.

\textsuperscript{40} Ibid.  
\textsuperscript{41} Clow, 375.  
\textsuperscript{42} Ibid.  
\textsuperscript{44} Franco, \textit{Crossing the Pond}.  
\textsuperscript{45} Ibid.  

\textbf{26 JUR(Y): The Journal of Undergraduate Research and Creative Activity}
American organizations with rather curious names such as the German American Bund and the Silver Shirts of American Christian Patriots were pro-Nazi and anti-Semitic, yet also claimed to support Native American rights and fight for their justice. These organizations opposed the Indian Reorganization Act and vowed to protect Native people from other “communist programs perpetrated by Roosevelt,” even though many were benefitting from these programs. Some Native Americans agreed with the propaganda. Even members of the American Indian Foundation became linked with pro-Nazi groups including the organization’s secretary, a Seneca woman named Alice Lee Jemison, and traveled the country speaking on pro-Nazi issues; when Jemison went on tour around the Great Plains, the German American Bund and other sympathizers paid for her car, funneled money to her, and gave her the interesting codename of “Pocahontas.”

The German government itself also got involved. Since Native American languages had been used as communication code in World War I against Germany, agents disguised as anthropologists, authors, and movie-makers were sent to America to learn Native languages and also to spread Nazi propaganda. One of these agents was Dr. Colin Ross, who traveled to America multiple times under the guise of being an author and movie-maker on Native Americans. He even became close to the Commissioner of the Bureau of Indian Affairs, John Collier, who set up visits for him in many Native communities. When suspicion arose toward Ross and an investigation finally deemed him a Nazi agent, he was barred from ever returning to the U.S. In reality, some of his writings gave him away: in one of his books, Unser Amerika (Our America), he made claims that democracy would fall, Nazis would take control, and Native Americans would “look forward to [Nazi] intervention.” He also supported the

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47 Rosier, *Serving Their Country*.
48 Ibid, 75.
49 Ibid, 76.
50 Franco, 22-24.
51 Ibid.
52 Ibid.
53 Ibid.
Indian Reorganization Act and hoped further action would take place to make reservations autonomous, which he hoped would make Natives more susceptible to Nazi propaganda.54

In a radical attempt to recruit Natives to their cause, The Nazi government in Germany specifically targeted the Sioux people in their propaganda efforts. In 1938, the German government extended citizenship and Aryan status to any immigrant whose grandmother was Sioux.55 German officials soon declared that all Sioux Indians were part of the Aryan race, thinking that they and other Native Americans would unite with the Nazis and resist American influence.56 Nazi propaganda vilified “Jewish controlled America” for the “destruction and degeneration of the Indian Nation” and described Americans as “European outcasts, morally bankrupt scoundrels bent on the ruination of anything or anyone in their path toward land and wealth,” which seems quite a hypocritical claim coming from Nazis.57 German propagandists even went so far as to promise the return of expropriated lands to Native Americans if they assisted the Nazi order.58 The ways in which the German government attempted to justify this assertion is almost as absurd as the claim itself: they believed that true Germans shared similar characteristics with the Sioux, especially the belief that both were fierce warriors.59 The idea was also put forth that a lost Germanic tribe had wandered to America and mixed with the Sioux and possibly other Native tribes.60 Upon hearing these claims, John Collier, the BIA Commissioner, jokingly stated “previously the Mormons had been denominating the Indians as ‘The Lost Tribe of Israel,’” and now “Hitler is kidnapping them.”61

Despite the hard efforts by the Nazis, all of their propaganda fell flat. After the attack on Pearl Harbor and the United States’ official entry into World War Two, patriotism soared on the reservation. The tribal councils of multiple Sioux reservations made their own declarations of war against the Axis

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54 Ibid.
56 Ibid, 21, 41.
58 Franco, 41.
59 Townsend, 32.
60 Ibid, 33.
61 Franco, 22.
powers.\textsuperscript{62} The Sioux were eager to enter the fight on America’s behalf and more than happy to contribute to the united war effort.

Eager Sioux volunteers flooded the registration office in Rapid City.\textsuperscript{63} Some were so excited to fight in the war that they brought their own rifles to the registration center.\textsuperscript{64} The draft under the Selective Service Act was applied to Native Americans as well, although it wasn’t necessary on the Great Plains due to the fact that there were twice as many volunteers than there were draftees, and there could have been many more if not for some age and health restrictions.\textsuperscript{65} An age limit of thirty-five and under was placed on volunteers and draftees, which angered some of the older Sioux who wanted to join the fight.\textsuperscript{66} The Army had to reject nearly half of prospective volunteers who came from the Fort Totten and Standing Rock reservations in North Dakota due to poor health contracted from harsh reservation life.\textsuperscript{67} Lakota women also joined the war effort by enlisting for women’s programs such as the Women’s Army Corps (WAC) and Women Accepted for Volunteer Emergency Service (WAVES) and were reported to adjust to life in the military easier than other women due to the similarly in lifestyle to Indian boarding schools.\textsuperscript{68} In the end, around 2,000 or so Sioux would fight in the war.\textsuperscript{69} Around nine hundred of whom would come from the Pine Ridge Reservation alone.\textsuperscript{70}

The Sioux, as with many other Native Americans, seemed to be welcomed into military service much more readily than African Americans, who were treated harshly. Most white soldiers’ exposure to Native Americans came from romanticized western movies; therefore, they saw Native soldiers as more of a curiosity. The Indian wars were viewed as being long in the past and the damage caused by them was

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\textsuperscript{62} Ibid, 67.
\textsuperscript{63} R. Douglas Hurt, \textit{The Great Plains during World War II}, (Lincoln: University of Nebraska Press, 2008), 364.
\textsuperscript{64} Ibid.
\textsuperscript{65} Ibid, 365.
\textsuperscript{66} Ibid, 364.
\textsuperscript{67} Ibid.
\textsuperscript{68} Ibid, 365.
\textsuperscript{69} Ibid, 364.
\textsuperscript{70} Lazarus, \textit{Black Hills White Justice}, 180.
\end{flushright}
considered to be nothing compared to the destruction and divides that the Civil War caused, which many soldiers still took out on African American soldiers.\footnote{Townsend, 149.}

Another reason for white soldiers embracing the Sioux was due to the fact they already had a reputation as fierce warriors, believing that they “were the descendants of the band which whipped Custer.”\footnote{Bernstein, 35.} The reported fighting skills of Native Americans, which included marksmanship, endurance, and even the ability to handle lack of nourishment for longer periods of time than white soldiers led one officer to declare that, “the Indian is the best damn soldier in the Army.”\footnote{Thomas D. Morgan, “Native Americans in World War II,” \textit{Army History: The Professional Bulletin of Army History}, No. 35 (Fall 1995), pp. 22-27.} One Sioux soldier named Kenneth Scisson once “added ten notches to his Garand rifle” and gained the reputation as his commando unit’s fiercest fighter.\footnote{Ibid.} Reports even reached the Secretary of the Interior, Harold L. Ickes, and prompted him to commend Native Americans for their “inherited talents” that “make him uniquely valuable,” going on to say that the “rigors of combat hold no terrors for him; severe discipline and hard duties do not deter him.”\footnote{Ella Deloria, \textit{Speaking of Indians}, (Lincoln: university of Nebraska Press, 1998), 140-141.}

Sioux soldiers would not only help on the battlefield but also on secret assignments outside of combat. One unique job that some Lakota men had specifically during World War II was that of a “code talker.” Often associated with the Navajo, code talkers were radio communicators who spoke in their respective Native American language in order to confuse the enemy listening in. Clarence Wolf Guts and about a dozen other Lakota speakers were recruited by Major General Paul Mueller, the mastermind of the project.\footnote{Bernie Hunhoff, “The Last Lakota Code Talker,” \textit{South Dakota Magazine}, May/June, 2007, http://southdakotamagazine.com/clarence-wolf-guts.} Working with officials, these Lakota speakers created a code that related Lakota words to the tools of war such as tanks and jeeps.\footnote{Ibid.} The code that the Lakota used was mostly incorporated in the Pacific Theatre, fighting against the Japanese.\footnote{Ibid.} Clarence was so happy to do it that he is quoted as

\footnote{Ibid.}
saying, “I don’t want no rank, I don’t want no money. I just want to do what I can to protect America and our way of life.”  

Back on the reservation, a very interesting side-effect of the war became apparent. The families of the men and women sent off to war were sparking a cultural revival. Practicing Native American religion was prohibited by the U.S. government in the 1890s when the “Ghost Dance,” which was believed to return the land to Native Americans and make whites disappear, was practiced by some Sioux bands. Religious freedom would not be fully granted again until the 1970s. However, John Collier, with the Indian Reorganization Act of 1934, lifted the prohibition of Native religious ceremonies. This allowed Native tribes to honor their warriors sent off the war the way their ancestors had. For the first time in over fifty years, the Sioux from the Pine Ridge and Standing Rock reservations began conducting Sun Dances, War Dances, and prayer ceremonies to help ensure a safe return for their “braves” and a quick victory over Germany and Japan. “Give away” ceremonies also became common; these were ceremonies in which the family member of a service man or woman would give presents to other families upon him or her leaving in order to give them respectful recognition in the community.

Patriotic fervor spread to nearly everyone on the reservation. The Sioux writer Ella Deloria described the attitude by saying, “There’s a job to be done. So let’s get at it. Never mind about us now.” Some South Dakota Sioux conducted war bond drives and some donated what they had available such as poultry, horses, or homemade goods to be auctioned off for money to buy the bonds. One drive on the Lower Brule Reservation raised $22,000, which would be around $300,000 today. Deloria also recalls multiple stories of sacrifices made for the war effort including one where, in order to conserve gas and tires for “the boys,” the speed limit was reduced to thirty-five miles-per-hour on the road from the

79 Ibid.
81 Ibid, 108.
82 Hurt, 366.
83 Franco, 65.
84 Deloria, 140.
85 Hurt, 367.
86 Ibid.
Rosebud reservation to Rapid City. This resulted in a very long, and sometimes cold, car ride but was willingly obeyed despite the lack of enforcement.\textsuperscript{87} “It was not smart to cheat,” Deloria said.\textsuperscript{88} In an even greater show of support, after the Pine Ridge tribal council won an eighteen year-long lawsuit against the federal government, they decided to delay receiving their five million dollar reward until after the war, declaring “we will wait patiently for a few more years if it will help our country.”\textsuperscript{89}

This ardent patriotism shown by the Sioux Nation during this time seems quite ironic, and one can’t help but ask the same question as the Nazis: how could such a people now fight and give their lives for the very country that had betrayed and oppressed them for generations? Peter Dillon, then the Chairman of the Black Hills Sioux Nation Council who championed the Lakota’s claim to the Black Hills, had his own difficulty comprehending the loyalty shown by the Sioux and other tribes across the United States. However, after contemplating for a time, he concluded that, “All past history shows that a conquered people has to take what the conqueror gives, just or unjust, but the present will be worse if the boys who are now at the front who are fighting for what is just and right, not only for our rights, but for the rights of this continent, fail.”\textsuperscript{90}

John Collier saw the positive effort by the Sioux people in the war as an opportunity to bury the hatchet between them and the U.S. military. Delegates from Pine Ridge were guests of honor at a dinner in Washington D.C. held by the Order of Indian Wars, a group consisting of white veterans of the wars, some even veterans of the Wounded Knee Massacre.\textsuperscript{91} The dinner, Collier believed, was a sign of changing times where they could now all unite under the ideal of “the preservation of Democracy.”\textsuperscript{92}

Though South Dakota’s Native Americans seemed to be giving what they could for the war effort, the government and the military would demand more from the Sioux, including land. Some of these encounters were positive, such as on the Cheyenne River Reservation where the War Department

\textsuperscript{87} Ibid, 139.  
\textsuperscript{88} Ibid.  
\textsuperscript{89} Bernstein, 69-70.  
\textsuperscript{90} Lazarus, 181-182.  
\textsuperscript{91} Bernstein, 35.  
\textsuperscript{92} Ibid.
paid for and leased almost 350,000 acres of land in order to build an aerial gunnery range on the condition that it “did not materially interfere with the use of lands for grazing.” But not all these transactions were mutually beneficial. The Army looked to build a similar aerial range on the Pine Ridge Reservation, not invoking the same interference restrictions as they did on Cheyenne River, and forced residents to sell over 300,000 acres of land for its use, forcing the 128 families living in the area to relocate. These families received the lowest value price of seventy-five cents per acre and were given only thirty days to vacate. This short notice neither gave residents enough time to harvest their fields nor make arrangements for relocation. Out of desperation, some sold all their livestock and other goods in order to pay for the cost of moving. Only ten percent of those families had the ability to return to the ranching lifestyle at the end of the war. Peter Dillon was extremely distraught by this, stating that “The whole world is at the present time fighting for land and that very thing has been taken from us in the past and present time.” This was especially egregious now that the Sioux and the American governments were “fighting side-by-side for the same cause.” The Sioux fought bravely to protect their home in the past, and in World War II they fought bravely to protect the whole United States, only to again be betrayed for the sake of their land.

When the war was over, the Pine Ridge Sioux sent President Truman a peace pipe as a tribute to him and hoped it would be “symbolic to future peace.” To honor certain national war heroes – such as Admiral William Leahy, who received the name “Leading Eagle” – the Sioux inducted them into the tribe. Veterans who returned used their respected status to gain positions in public office. A nineteen

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93 Franco, 103.
94 Bernstein, 81.
95 Ibid.
96 Ibid.
97 Franco, 103.
98 Ibid.
99 Lazarus, 180
101 Franco, 135.
102 Ibid, 135.
year-old successfully used his military experience to be elected chairman of the tribal council on the Lower Brule Reservation.103 “They respected my courage,” he said of the voters.104

Harsh after-effects of the war began to show soon after the fighting stopped. The Sioux were less than one tenth of the Native American population in the United States in 1940.105 Despite this, they contributed some of the highest numbers of enlisted Native Americans fighting in the war and also suffered the most deaths. Out of the 550 Native Americans killed in World War II, over 100 of them were Sioux, making up nearly one-fifth of Native American casualties.106

Many Native Americans hoped that their sacrifice in the war would bring attention to the hardships many faced back home, similar to the “Double Victory” campaign by African Americans, which meant victory in the war and a victory against racism in the U.S. The Sioux specifically hoped their claim that the United States broke the Fort Laramie Treaty of 1868 and illegally stole the Black Hills would be brought to the national stage. Soon after the war, Congress created a new court to give specific attention to claims made by Native Americans against the United States called the Indian Claims Commission.107 The creation of this commission gave hope to the Sioux, but the Black Hills claim would not be heard by the Supreme Court until 1980. The war was still used as a talking point years later when the Bradley Bill was presented to Congress in 1985 that proposed to return some land and give monetary compensation to the Lakota.108 Phil Stevens, a millionaire descendant from Oglala Chief Standing Bear, argued that the U.S. government awarded one billion dollars to Japanese Americans for being relocated to internment camps during the war and, therefore, the Lakota should receive just compensation of 3.1 billion dollars.109 This claim was also unsuccessful.

103 Bernstein, 134.
104 Ibid.
105 Ibid, 61.
106 Ibid.
107 Ostler, 151.
108 Ibid, 185.
109 Ibid, 186.
While the rest of the country celebrated an economic boom and enjoyed affluence in the postwar years, returning Sioux veterans returned home to reservations experiencing economic turmoil and deplorable conditions. Now that many of the war industry jobs were gone, work outside of the government was practically nonexistent, and unemployment on the reservations ranged from an astonishing 40 to 90 percent – and even higher during the winter months.\textsuperscript{110} Living conditions on South Dakota’s reservations were deplorable; many families lived in tents or log cabins, hoping one day to finally be able to move into a frame house. Unfortunately, though, this was out of reach for many families.\textsuperscript{111}

As a gesture of goodwill and to help the plight many veterans faced when returning home, the Cheyenne River Reservation gave each returning veteran – of which they were approximately 350 – a $25 bonus upon returning.\textsuperscript{112} This was not enough, though, and many of the Sioux veterans of the war sought loans to purchase cattle or farming and ranching supplies to make a living.\textsuperscript{113} However, the local banks believed that they would not be able to repossess the property if payments were not made due to the fact that so many applying for the loans lived on federally-protected property.\textsuperscript{114} This led members of the Standing Rock Reservation to protest the federal government to release restrictions on lands held in trust for Indian veterans so they could use the land how they saw fit; they claimed that Indian veterans “have earned their rights and not restrictions,” but no changes were made.\textsuperscript{115} Due to the difficulty of succeeding in an agricultural economy, only a quarter of native families were able to support themselves cattle ranching while some others made small amounts leasing their land to white farmers and ranchers.\textsuperscript{116} Those who were able to continue farming and ranching were still in severe poverty, averaging only around five hundred dollars annually.\textsuperscript{117} Some tribal governments themselves created programs to try to

\textsuperscript{111} Ibid., 339.
\textsuperscript{112} Bernstein, 133.
\textsuperscript{113} Ibid., 144.
\textsuperscript{114} Ibid.
\textsuperscript{115} Ibid.
\textsuperscript{116} Schell, 339.
\textsuperscript{117} Hurt, 372.
help the terrible situation but to no avail. All of these factors led to the “demise” of Indian agriculture by the 1950s.  

The hardships on the reservation caused a massive exodus that dwarfed the migration seen during the war. Around sixty-five families from Pine Ridge moved to Rapid City during the war, but only three years after the war, that number grew to around 2,000. This sudden rise in Native population led Rapid City to be dubbed “the state’s third largest Indian reservation.” Due to an inadequate amount of affordable housing, many of the Sioux families who migrated to Rapid City created a “shantytown” on the outskirts of the city along Rapid Creek. Rapid City was not the only place where this happened; in fact, nearly half of the Indian population in South Dakota left the reservations. Some went to other cities around the reservations, such as Yankton and Scotts Bluff, in the same fashion, residing in “living dump heaps” trying to find work. Unfortunately, many were unsuccessful. These families found themselves in an increasingly sad situation, stuck in the middle between reservation and city life, yet feeling disconnected from both without knowing where to go or what to do. Many returned to the reservation only to, again, return to the city, following the same pattern seen during wartime.

In the 1950s, half of the Sioux population was receiving welfare. Of the residents that stayed on the reservations, 60 percent of them were landless and unable to receive credit. The net worth of the entire Sioux tribe was $121 per member. Among these shocking conditions, one third of the state’s prison population was Native American, all the while only making up five percent of South Dakota’s

118 Clow, 379.
119 Ibid, 149.
120 Schell, 340.
121 Bernstein, 149.
122 Schell, 340.
123 Berstein, 149, 150.
124 Schell, 340.
125 Ibid, 339.
126 Clow, 385
127 Ibid, 385.
These statistics show just how hard postwar life was for the Sioux people while the rest of the country enjoyed prosperity.

The Sioux people on the reservations in South Dakota were suffering. The problems that they were facing were “invisible” to much of the white population, causing them to be uninterested in helping; this contributed to an increase in discrimination and ignorance toward the Sioux peoples. Some members on the Pine Ridge Reservation were outraged that the government would refuse to help the tribes even when the nation was gaining more and more power and wealth from postwar prosperity, and even went so far as to blame the U.S. for the war itself. “It seemed logical to us,” one man recalled, “that if we were unhappy with the United States Government for what they had done to us, other countries would be angry at the United States for the same reason.” This inspired many writers among the Sioux such as Vine Deloria, Jr. to speak out and raise awareness about the prevalence of deplorable conditions and injustices toward Native Americans. These writings raised consciousness among Native Americans and would inspire them to come together to form a louder voice. This attitude would eventually inspire individuals such as Russell Means – who grew up in San Francisco after his parents left the reservation to find wartime employment – and others to form what would be called the American Indian Movement.

The proud effort seen by South Dakota’s reservations and the Sioux population during World War II in regards to service members, workers on the home front, and generosity from tribal governments, both symbolically and monetarily, proves that they felt just as much patriotism as the rest of the country and that they felt proud that it was their duty to help in the fight. Though they were ready to make many sacrifices for the United States, this was not always enough and, unfortunately, even more would be asked of them in terms of their land and livelihoods. After the war, their efforts went unrewarded, forgotten, or ignored. The end to a wartime economy spread horrible poverty among the

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128 Schell, 340.
129 Ibid, 339.
130 Townsend, 216.
131 Schell, 339.
132 Ibid.
reservations’ residents and, when many tried to escape, they found themselves stuck between two worlds. These stories would inspire others, however, who would fight for their rights, not only as human beings, but as proud Americans.

Works Cited


http://southdakotamagazine.com/clarence-wolf-guts


Catch of the Day – Artist’s Statement

Madison Hand

As a photographer, my goal is to create meaningful photographs that are artistically inspired, thoughtfully conceived, and technically executed to the highest standards. I believe this photograph exemplifies that goal.

My choice of subject comes from my interest in ideas about beauty and from emotional connections. I enjoy finding photographs that capture candid moments. I photograph people in their natural environment because I want to preserve a moment in time. I took this photograph very recently when I went home for a couple of days to see my family. While I was there, my dad and I decided it would be fun to go out ice fishing. On our way, we decided to stop by and see if my two young cousins wanted to join us. Both being under the age of 5, neither one of them really knew what ice fishing was, but they jumped at the chance to come along. Once we got out on the ice, it was nothing but fun and laughter. The boys had a blast and I had a wonderful time being able to capture what a great day we all had. It is moments like this one that I want to be able to keep forever and, with the aid of a camera, I am able to.

I am inspired by the moments we lose to memory. I strive to bottle up happy moments to save for later in all of my photographs. Perhaps unsurprisingly, this photo references memories of home and family. This image gives vision to my desire to preserve those important and beautiful moments in my life.

I’ve always relied on my ability to see and capture images that connect with people on a deeper level. When I think of this image, I think about how quickly time goes by and how bittersweet the time we spend with loved ones is.
Hemingway Taken into (Narrative) Perspective:

How a Purposeful Narrative Perspective is Used throughout His Writing – Abstract

Denim Lind

This essay analyzes three notable pieces of Hemingway’s writing, including In Our Time – one of his first pieces – To Have and Have Not, and “The Short Happy Life of Francis Macomber” from The Snows of Kilimanjaro and Other Stories – work from the middle of his successful career – and The Old Man and the Sea, one of his final pieces of literature. Within these works, I dissected his use of the narrative perspective and how he purposefully altered these perspectives to convey critical points in each piece. In Our Time shows Hemingway’s exploration into the tactical use of narrative perspective as he begins his writing career. Examining the middle of his career, I discuss the misuse and confusion that this perspective creates in To Have and Have Not. In this section, I also look at the elegance and natural flow Hemingway created when he successfully used this technique in “The Short Happy Life of Francis Macomber.” And finally, I evaluate how the aged Hemingway employs perspective once he has mastered it in The Old Man and the Sea. While each piece of writing can be read separately, the obvious control and consideration Hemingway places on the narrative perspective is evident throughout his writing and makes an interested audience view all his works with a closer eye than before. Through an examination of his progression toward eventual mastery in narrative perspective style, Hemingway’s vignettes, novellas, and stories become evidently full of precision and forethought.
Hemingway Taken into (Narrative) Perspective:
How a Purposeful Narrative Perspective is Used throughout His Writing

Denim Lind

Bold, honest, clear: Ernest Hemingway was a writer with purpose. He learned about his subjects through reading books or fishing on boats in order to capture the truth of what life was to him. While he was already very open to life experiences due to his past being in wars as an ambulance driver and journalist, and to his travels through Europe, Africa, and Cuba, he sought to write about the common aspects of life occurring during his time – war, hunting/fishing, and families. When he began writing, Hemingway set out with the goals to first write what he knew, and second, to write simply before embracing complex sentences. Just as he experimented and worked with simplicity in both language and sentences, Hemingway placed constant forethought and purpose on the narrative perspectives in each story he wrote. In his writing, this narrative perspective develops into a way that narrative stories can be viewed from one or more chosen characters. Ultimately, it becomes the perspective from which a story is narrated from.

Hemingway, while he was knowledgeable of the subjects and events he wrote about, varied his narrations’ viewpoints beyond first-person accounts to enhance his ideas. He developed his writing style throughout his life and, in the process, mastered narration well enough to employ it as a conscious tool to shape his characters and our perceptions of them. According to Scott MacDonald’s “Narrative Perspective in the Short Stories of Ernest Hemingway,” “Hemingway not only experimented with the possibilities of narrative perspective, but experimented widely and successfully with them” (256). Through Hemingway’s search for an understanding of his surroundings, his use of multiple narrative perspectives, and his emphasis on switching between narrators within stories, his writing came to depict an honest tale for the audience to accept or question. When looking through Hemingway’s collection works as an entirety, we cannot miss the purpose with which he wrote concerning narrative perspectives, and how,
while it was at times strained, his use of changing perspectives elevates his stories and gives us a truthful
view of his subject matter.

Hemingway’s emphasized use of the narrative perspective is shown notably in the three sections
of his career. As he begins his literary adventure, *In Our Time* becomes the first prominent instance of this
purposeful narration technique. While fragmented between different stories in the form of multiple
vignettes, he uses overlapping connections of war, nature, and people to depict developed characters and
ideas. In the middle of Hemingway’s career comes both his most strained and profound uses of multiple
perceptions with *To Have and Have Not* and “The Short Happy Life of Francis Macomber” from *The
Snows of Kilimanjaro and Other Stories*. With *To Have and Have Not*, though many of its faults can be
attributed to its disjointed publishing history, the narrative changes in perspective become too frequent
and begin to overpower the story itself. On the other hand, “The Short Happy Life of Francis Macomber”
intertwines narratives so skillfully that they come together effectively to emphasize the danger of the hunt
and the truth of the story’s ending. Published towards the end of his life, *The Old Man and the Sea* shows
a seasoned Hemingway who has learned from his past experiences and has a fine control over his
narrative perspective with the protagonist, Santiago’s, tale.

His first section of narratives, *In Our Time*, is a piecing-together of sixteen short stories and
fifteen “Chapter” vignettes that chronologically progress either as individual stories with significant
characters, or tie together as a whole with the character Nick Adams. These stories range from describing
scenes of Nick’s life growing up to having short descriptions of one-time characters coming home from
war or losing fathers to gambling. These fragmented scenes allowed Hemingway to test narrative
perspective and to give different angles of his characters in the context of an overarching idea of his time
– the Great War. As is typical of his writing style, Hemingway incorporates aspects of his life and
experiences into what he writes in this collection. With narrative perspective in mind, E. M. Halliday
further explains this in his essay, “Hemingway’s Narrative Perspective,” by saying that:

> It is well known that the autobiographical element in the first two [novels, *The Sun Also
Rises* and *A Farewell to Arms*] is large, and it might be supposed that this sufficiently
explains, for them, the choice of method [first person narration]. Yet only two of the fifteen stories of *In Our Time*, most of which are as certainly private in origin, are told in the first person. There were better reasons for the choice. (202)

Hemingway purposefully took into consideration the narrative effect of each story in *In Our Time*, and weighed different options rather than following the first-person route. By making the narrations general and omniscient in perspective, he allows the audience’s understanding of the text to become an evaluation of the collection as a whole, instead of on an individual basis. In doing so, the theme of a unifying commonality in experiences in people from the Great War is shown and emphasized. Because Hemingway has Nick’s stories spaced out between different narratives, the audience is able to develop a sense of this continuous character, but also gain perspectives on several other people.

Beyond a general perspective, Hemingway’s further use of several perspectives outside that of Nick’s allows for an overall shared experience. To expand on this, the stylistic use of literary Cubism needs to be understood. Hemingway takes aspects of this painting movement to show multiple views of the same subject through the altering of perspective in his writing. Hemingway is noted for using this concept to view the world differently by presenting his stories in fragments. With this in mind, while reading *In Our Time*, the “multiplicity of styles engaged almost simultaneously does encourage multiple perspectives on the scene in a cubist fashion, forcing readers to fit perspectives together to see the whole picture and not just Nick’s reductive version” (Jacqueline). This use of changing narration keeps readers engaged and seeing clearly the effects of war on Nick and other characters.

Looking deeper into the collection itself, Hemingway becomes exact in using narrative perspective and changing views to shape characters and our understanding of them. Through using multiple perspectives, Hemingway is able to combine the views of several characters and the uninvolved narrator to create a meaningful perspective. For example, in “The Doctor and the Doctor’s Wife,” he is able to control our evaluation of Nick’s father, the doctor. This story recounts an argument Nick’s father had with his wife when they lived by an Indian camp, told from a third-person perspective. According to MacDonald, “Because the first section of the story is presented more or less from the angle of view of the
Indians, the doctor’s self-righteousness and resulting embarrassment seem all the more pathetic. The subsequent shift to the doctor’s angle during his conversation with Mrs. Adams causes the reader to see Doctor Adams’ life more as the doctor sees it.” This then results in us viewing the doctor with more “sympathy for the lonely man” (221-22). By maintaining focus on the doctor as he moves throughout the scene, the audience is moved to feel sympathetic toward him and his interactions. While the other characters are seeing only some of the doctor and his frustration, the audience’s ability to follow Nick’s father creates a better understanding of him. On the other hand, young Nick, who follows his father after the parent’s argument, only sees his father in this moment and consequentially resolves that he wants to go with him as he leaves the house (Hemingway 27). The sympathy from young Nick looking up to the doctor leaves the audience understanding his actions more.

Even the use of using multiple perspectives from characters as they age has an effect much like this on the doctor. Later on in “The Three-Day Blow,” where an adolescent Nick is talking and getting drunk with his friend, Nick’s changed perspective on his father becomes evident. Nick says, “‘My old man’s all right,’” meaning both that he is physically well but that he is mildly disappointing. He continues by saying sadly that his father has “missed a lot’” because he has avoided drinking (44). Their relationship has had some distance, and the lightly aged Nick appears to find his father more humanized than in previous stories. While in “The Doctor and the Doctor’s Wife,” where young Nick saw only part of the doctor’s experience and therefore looked up to him, the now-adolescent Nick has seen more of his father and sees him realistically as a faulted man. The ability to view the doctor through someone close to him via a shift to Nick’s perspective encourages the audience to feel some sympathy for the possible distance in this relationship now, as opposed to the initial sympathy for the doctor alone.

Through Nick Adams and other stories in this collection, the multiple narrative perspectives work in ways to move the audience into the “collective war experience” theme, as well as to shape understandings about characters through both differing stories and aging characters. Hemingway’s purposeful writing in this collection shows how he is consciously working with different narrators to alter perceptions and unite these fragments. While these separated stories seem disjointed at first, viewing the
scenes from many perspectives works to pull in the audience’s own view, too. For this work as a whole, MacDonald explains, “The early Nick Adams stories, for example, and many of the In Our Time sketches give evidence of Hemingway’s strong interest in developing fiction in which all narrative privileges other than those necessary for the presentation of conversation and the description of the outward appearances of things are eliminated” (254). This interest in precise narration does follow his simple and clear writing profile (explained with MacDonald’s piece above), and he continues utilizing it beyond In Our Time and into his later works.

While his middle works show an increase in his use of specific narrative perspective (discussed later), Hemingway’s novel To Have and Have Not lacks the structured order and precision of the typical narration seen in his more successful work. This novel follows the life of protagonist Harry Morgan as he first tries to work honestly, but soon turns to smuggling in Cuba. Although this story can be seen as a misstep in perspective, Hemingway uses it to develop his style and grow as an author. In this piece, he tries to give a larger perspective on the characters and themes, and yet a disorderly, strained narrative view results in part due to its broken publishing (Hemingway wrote this sporadically between 1935 to 1937), quick-switching narrators, and obvious, almost obnoxious efforts at conveying the theme. With its publication issues, this novel was pieced together out of three shorter stories. Together, Halliday finds that “In addition to producing obvious structural difficulties, this encouraged a wild eclecticism in narrative perspective throughout the entire novel” (211). This novel is broken into Harry Morgan’s first person perspective for the first five chapters; then switches to three third-person chapters; followed by the ninth chapter being relayed by Albert Tracy, Harry’s friend. The story then returns to Harry’s perspective, and finally ends in third person for the final scene. While it does work at times to give perspective to Harry as a possible hero in the beginning and to emphasize the ramifications of his death in the end, the variety becomes too overwhelming. Halliday confirms this when he admits that, while third-person narration allows the audience to see the entire situation almost fully, the “point of view flips back and forth so capriciously that the reader suffers from a kind of vertigo of the imagination which blurs the illusion”
The control over narrative perspective Hemingway has developed in his earlier works becomes strained and useless here through its confusing over-usage.

Concerning the narration directed at the theme, it becomes too obvious and contrived to have any real meaning for the audience. With the perspective changing from Harry’s death and his boat being brought into port, to the rich and privileged few living in yachts around the port, the narrator goes to great lengths to convey the “Haves” and “Have Nots” theme from the novel in a desperate last attempt to make it apparent. While this was a subtle theme in the novel, this extreme view shift makes the idea blaringly obvious and almost unappealing. The technical confusion that seems to occur from the over-use of narrative perspective sets up *To Have and Have Not* to be a piece that missuses the technique Hemingway has been trying to explore and develop through his career. However, while flawed, this story does become one of the first instances Hemingway uses apparent, observable perspective change though such instances as, “There were two other yachts in the harbor but everyone was asleep on them, too, when the Coast Guard boat towed Freddy Wallace’s boat [where Harry’s body is], the *Queen Conch*, into the dark yacht basin and tied up alongside the Coast Guard pier” (246). Ultimately, though, the perspective change is excessive and ineffective.

While Hemingway did strain with narrative perspective in *To Have and Have Not*, another mid-life work of his uses narration effectively – “The Short Happy Life of Francis Macomber,” included in *The Snows of Kilimanjaro and Other Stories*. This tale follows Francis Macomber, his wife, and their guide, Robert Wilson, as they are on an African safari. Macomber faces being afraid most of the trip; when he finally does begin to face his fears, he is presumably accidentally shot by his wife when she tries to fire at charging water buffalo. Written around the same time *To Have and Have Not*, this short story shows a break from the previous story in that it uses narrative perspective effectively and elegantly to control the audience’s reaction, to emphasize the danger and importance of the safari, and to explain the ending scene after Francis Macomber’s death. Macomber’s perceived success or failure during this safari is based on the standards associated with hunting, and Hemingway uses multiple perspectives to give the audience these standards as a means to compare Macomber by and to explain the danger of safari hunting.
MacDonald explains, “In general the story accomplishes this by presenting events from the angle of view of Robert Wilson, the character who most fully represents these standards” (224). Once these standards are set, and Macomber faces challenges in his hunting, “most of the action is presented from Macomber’s angle, and the standards against which the reader measures the American are supplied by a combination of Wilson’s judgments and several unusual shifts in angle of view” (MacDonald 224). Wilson’s view measures Macomber as he faces few successes and many failures in the story, and, in return, the audience also sees how Macomber is facing difficulties and not living up to the manliness required of hunters.

Besides setting a measure of comparison for Macomber, narration also puts into perspective the danger and importance of this safari through both Wilson’s perceptions and the narrative change to that of the injured lion the men face. Just as Wilson is set up to give the standards of the safari, he is also the one that emphasizes the need to kill the injured lion because it is a risk to them or others: “‘You can drive an unwounded lion—he’ll move on ahead of the noise—but a wounded lion’s going to charge. … For one thing, he’s certain to be suffering. For another, someone else might run onto him’” (134-35). As an unknowing tourist, Macomber’s perspective on this would likely seem rational to him, but is, in reality, wrong. By viewing the scene through Wilson’s eyes, the audience is able to see that the lion is a danger that will attack others if not killed now, and that Macomber acts as a coward by asking to leave it.

Furthermore, to emphasize that the danger lies also in how the lion is more than a beast, Hemingway turns the view to that of the lion’s. According to Victor Schklovsky, as quoted in Christopher McGill’s “A Reading of Zoomorphism in ‘The Short Happy Life of Francis Macomber,’” defamiliarization “makes the familiar seem strange by not naming the familiar object. [It] describes an object as if it were seen for the first time, an event as if it were happening for the first time” (58). This defamiliarization comes into play when Hemingway, from the lion’s perspective, writes how the lion heard “a cracking crash” – instead of a “gunshot” or “explosion” – as the bullet left Macomber’s chamber to hit the great animal (136). Along with this idea of zoomorphic thinking, according to Lorraine Daston and Gregg Mitman, comes the “yearning to understand what it would be like to be, say, an elephant or a cheetah [or, of course, a gut-shot lion]” (qtd. in McGill 58). Through a narrative change to the lion’s
perspective, the audience is able to see the animal’s distress in this situation. MacDonald further explains this experience, “By knowing first hand of the animal’s suffering, the reader is more fully able to agree with Wilson that the lion must not be allowed to die a slow and painful death” (225). The defamiliarization brings to life the zoomorphic narration of the lion, and a sympathetic reverence for this great African animal is induced within the audience. So when the sentence after the lion’s perspective states, “Macomber had not thought how the lion felt,” a disdain for Macomber continues (133). These persistent viewpoint shifts in the short story continue to alter the audience’s views of Macomber and show him for who he really is.

In the end of this piece, the narrative switch to an omniscient observer of Macomber’s death serves to reveal Mrs. Macomber’s motivation for shooting her husband. While cowardly and unappealing at first, Macomber begins to develop as a character and make real changes. Just as readers develop more sympathy for this American who has begun to find himself on the safari, he is struck down by an injured buffalo and a bullet from his wife. Though Wilson calls it murder and believes this to be true, the narrative perspective suggests it might not be the truth. MacDonald explains that “Once he is shot, the perspective of the story expands [from that of Macomber’s angle] and the reader is presented with the overall narrator’s observations of what Wilson and Mrs. Macomber were doing at the moment of Macomber’s death” (227). While Wilson is in his own perspective and holds those ideas from his view to be true, the omniscient narrator tells how “Mrs. Macomber, in the car, had shot at the buffalo” (153). With Wilson being in his first-person perspective, he is not informed of this fact like the audience, nor does he wait to hear it after assuming Mrs. Macomber to be a murderer. However, the truth is that “when Mrs. Macomber’s action is described, the narrative has shifted into the broader perspective of the overall narrator, and … the reader must either believe what the overall narrator says or call the entire narrative into question” (MacDonald 228). While it can be overlooked given her plausible motive, Hemingway knowingly controls the narrative perspective to show the truth to the readers, allowing them to accept it or reject the entirety of this story on their own. While Hemingway seemed to have lacked control in To Have
and Have Not, “The Short Happy Life of Francis Macomber” redeems his purposeful emphasis on point-of-view and shows how influential it can be on a piece of writing.

In the final section of Hemingway’s works, he begins to focus more on perspectives and their influence on the narrative, as demonstrated by The Old Man and the Sea. In Cuba, the protagonist – Santiago, an old fisherman – goes out to fish and finds himself in a lengthy battle with a massive marlin, which he eventually catches. However, Santiago ends up losing the marlin to sharks and returns to land empty-handed. Given his lengthy career in personal experiences, reading, and writing, Hemingway had developed a mastery over narrative perspective when he reached this short novel. His narration comes in two layers in this story – one being the obvious depiction of Santiago alone for most of the novel and tourists’ consequential misperception in the final scene, and the other being of a deeper understanding of Santiago that changes the perspective of his time alone and with the fish. First and foremost, the most notable narration follows Santiago through a majority of the novel, allowing us to view his struggles at home and out at sea. This omniscient narration allows us to see the true struggle he has with the marlin when it is initially hooked and once it is defeated. However, once on land, the narration is stops following Santiago and instead switches to see the misperceptions of the tourists who, due to language barriers, believe the marlin’s remaining body to be a shark with “handsome, beautifully formed tails” (126). This assumption undermines all the work Santiago put into bringing his “brother marlin” to land and effectively shocks the audience, who know the truth. Hemingway’s use of “central-intelligence narration” offers readers a double view of narration through characters and omniscient narration, ultimately coaxing a reaction from the audience and making this novel so notable and heartbreaking in the end (MacDonald 26). On this surface layer of the novel, Hemingway’s choice of narration controls the audience’s views of the truth and the mistruth to gain reactions in the novel’s end.

Under this narrative style, however, lies another that creates a deeper connection for Santiago and sympathy for his struggles. As Jeffrey Herlihy points out in his article, “‘Eyes the Same Color as the Sea’: Santiago’s Expatriation from Spain and Ethnic Otherness in Hemingway’s The Old Man and the Sea,” Santiago is not Cuban, but in fact is a Spaniard living in Cuba (25). Knowing this, the narrative
perspective around Santiago is one of an expatriate, dreaming of the “white peaks of the Islands rising from the sea and … of the different harbors and roadsteads of the Canary Islands,” and the view becomes an outsider’s in a relocated home in Cuba (Herlihy 11). With this perspective overlaying the objective third-person narration following him, Santiago’s isolation (aside from having Manolin, the boy who helps take care of him) is realized. The connection he makes with the marlin at sea now reveals itself as more meaningful and sincere for Santiago – at this point, the fish is really all he has, and he respects it immensely. Even in its death, Santiago notes that “‘I am a tired old man. But I have killed this fish which is my brother’” (95). The marlin becomes a family member to him, and though he grows too fatigued to protect it, Santiago watches as his brother suffers a tragic death while coming to shore with him, making the ending more poignant and unbearable to watch as all his work is destroyed. With purpose and exactness, Hemingway controls the narrative perspective in this piece to evoke emotions on both narrative levels.

Throughout his writing career, Hemingway employed techniques that made him write simply, truthfully, and with a purpose. Shown throughout his writing, Hemingway’s narrative choices in telling his stories elevate, in most cases, the deeper themes and ideas he wants to portray to the audience. In Our Time, “The Short Happy Life of Francis Macomber,” and The Old Man and the Sea become prime examples of this effective use of viewpoint found throughout his life’s works, and even the flawed To Have and Have Not can be viewed an experiment in this perspective development. The perspective of any story changes depending on who is viewing the scene; Hemingway used this concept to his advantage to help develop his stories past what is simply on the page. He was not an accidental writer; Hemingway used what he knew to guide his intentions and writing style. By the end of his life, his crafting of narrations becomes a significant aspect of his writing, and he comes to demonstrate how narration can be used to greatly alter the way an audience views a piece of writing.
Works Cited


Ceremony – A Magic Realist Novel?—Abstract

Erin Broberg

Mythical fauns, Native American witches, and an abnormally large and powerful nose – what do these three things have in common? All are found in novels that have, at one time or another, been labeled as magic realist. In this essay, we will focus on the Native American witches, but keep the faun and giant nose in mind. Ceremony is a novel by Laguna author Leslie Marmon Silko and is generally classified as Native American literature. The novel follows the story of Tayo, a member of the Laguna Pueblo in New Mexico. He is a veteran of the World War II and suffers from post-traumatic stress disorder. When the medicine of the white men doesn’t heal his fractured mind, the tribe’s medicine man tries to perform the scalp ceremony. In the novel, this ceremony has been used for generations to give peace to warriors who had killed someone in battle. Because Tayo’s battle was fought with the white man’s weaponry, however, the ceremony isn’t working for him. His search for a cure leads him to Betonie, a medicine man with an innovative ceremony. With the help of Betonie and the mysterious woman Ts’eh, Tayo is able to begin healing his mind. This work is a good example of Native American literature, but could it also be classified as magic realist literature? If we examine what truly qualifies a novel as magic realist, and decide what literary techniques are commonly found, though not necessarily required, in this genre, we will see that Ceremony indeed is a part of the ever-expanding genre that is magic realist. To do this I will critically analyze Ceremony through the lens of magic realist theorists including but not limited to the following: Bruce Holland Rogers, Rawdon Wilson, Wendy Faris, Luis Leal and Stephan Slemon.
Ceremony – A Magic Realist Novel?

Erin Broberg

Mythical fauns, Native American witches, and an abnormally large and powerful nose – what do these three things have in common? All are found in novels that have, at one time or another, been labeled as Magic Realist. Of specific interest are Native American witches, but the faun and giant nose are also known figures in the lore of this genre. Ceremony, a novel by Laguna Pueblo author Leslie Marmon Silko, is generally classified as Native American literature. The novel follows the story of Tayo, a member of the Laguna Pueblo in New Mexico. He is a veteran of World War II and suffers from Post-Traumatic Stress Disorder (PTSD). When the medicine of the white men doesn’t heal his fractured mind, the tribe’s medicine man tries to perform the Scalp Ceremony. In the novel, this ceremony had been used for generations to give peace to warriors who had killed someone in battle; however, because Tayo’s battle was fought with the white man’s weaponry, the ceremony does not work for him. His search for a cure leads him to Betonie, a medicine man with an innovative ceremony. With the help of Betonie and the mysterious woman Ts’eh, Tayo is able to begin healing his mind. This work is a good example of Native American literature, but could it also be classified as Magic Realist literature? By examining what truly qualifies a novel as Magic Realist, and deciding what literary techniques are commonly found – though not necessarily required – in this genre, it can be argued that Ceremony is indeed a part of the ever-expanding genre that is Magic Realism. This argument will be supported by critically analyzing Ceremony through the lens of magic realist theorists including, but not limited to, Bruce Holland Rogers, Rawdon Wilson, Wendy Faris, Luis Leal and Stephan Slemon.

Based on the contributions of the authors to the text Magic Realism: Theory, History, Community, it becomes clear that Magic Realism, as a genre of art and literature, is difficult to define. For example, Magic Realist theorist Rawdon Wilson says, “Magic realism can be, and indeed is, used to describe virtually any literary text in which binary oppositions, or antinomies, can be discovered” (Wilson 223).
This opens the door for many literary works. Because a strict definition is so allusive, this genre’s borders are growing quickly. Novelist and literary critic Bruce Holland Rogers states:

‘Magical Realism’ has become a debased term. When it first came into use to describe the work of certain Latin American writers, and then a small number of writers from many places in the world, it had a specific meaning that made it useful for critics... Now the words have been applied so haphazardly that to call a work ‘magic realism’ doesn’t convey a very clear sense of what the work will be like. (Rogers)

Rogers, as a science-fiction writer, has seen first-hand the excessive overreaching of Magic Realism’s boundaries into other genres, like his own (Rogers). In order to critically analyze whether or not a work truly belongs in this genre, the qualifications of Magic Realist work must be outlined.

There are certain defining characteristics that qualify a work as Magic Realism. Then there are additional elements that, although they are commonly found in and often associated with Magic Realism, are not necessary for a work to be added to this genre. The defining characteristics of magic realism include realistic characters and setting, magical occurrences, and an interfolding of two worlds, each with its own axioms (Zamora 3; Leal 121; Wilson 216-217). These three characteristics (realism, magic, and their co-existence) are derived from the title of the genre itself. Additional elements may include Post-Colonial viewpoints, the bizarre nature of magical elements, non-linear time, subjective casualty, and textualization of the reader (Slemon 408; Wilson 227; Wilson 216-217; Bowers 47; Thiem 235-247). When deciding whether a work truly belongs in Magic Realism, it is important to examine which characteristics are necessary and which ones simply add to the “atmosphere” of the genre.

The first of the defining characteristics of Magic Realism is a realistic setting and characters. The author of a Magic Realist text must make their characters and location believable if they are to convince the reader that their story is truly taking place in a tangible reality. Critic and historian Luis Leal said:

What is the attitude of the magical realist toward reality? I have already said that he doesn’t create imaginary worlds in which we can hide from everyday reality. In magical
realism the writer confronts reality and tries to untangle it, to discover what is mysterious in things, in life, in human acts. (Leal 121)

Reality is embraced and explored is this genre. Widely accepted as a Magic Realist work by Salman Rushdie, *Midnight’s Children* is set in Kashmir, India, Pakistan, and Bangladesh. Likewise, Gabriel Garcia Marquez uses the fictional seaside town in *A Very Old Man with Enormous Wings* to represent an ordinary village. Guillermo del Toro employs the same technique in *Pans Labyrinth*, using the mountains of Spain as his setting. Nothing has been altered in these settings; they are physical reality. This is what separates Magic Realism from magic literature, science fiction, and fantastic literature, whose works create entirely different worlds for the setting.

However, not everything in these stories can be realistic. A *Magic* Realist work must include magical occurrences. Literary theorist Wendy B. Faris explains this type of magic as an “irreducible element— unexplainable according to the laws of the universe as they have been formulated by modern, post-enlightenment empiricism, with its heavy reliance on sensory data” (Faris 102). These unexplainable occurrences are dispersed throughout the story. They arise out of the realistic world and, at first, surprise the reader; however, the reader is not meant to stay in awe of this magic. As Wilson states, “The narrative voice bridges the gap between ordinary and bizarre, smoothing the discrepancies, making everything seem normal” (Wilson 220). The author’s job is to convince the reader that, not only are these inexplicable events happening, but also that they are completely natural.

Finally, works in this genre must weave together the magic and the realism as if they are two different worlds, with two different sets of rules, existing at the same time. In his article “The Metamorphoses of Fictional Space: Magical Realism,” Rawdon Wilson explains his theory on this idea of interwoven worlds:

Fictional worlds in which the indications of local place are sometimes those of extratextual worlds but at other times are those of another place, very different in its
assumptions, and which if it were to exist purely, would be a closed axiomatic world of the second kind. (Wilson 217)

There are two different worlds at work in these stories. Often, the audience is familiar with one, because it is the reality they inhabit. The other, though, is the magical reality of the characters in the story; this is a reality hidden within the other. Wilson goes on to propose that “it is as if two distinct geometries had been inscribed onto the same space. Think of it as copresence, as duality and mutual tolerance, as different geometries at work constructing a double space” (Wilson 210). As editors Zamora and Faris propose:

Magical Realism often facilitates the fusion, or coexistence, of possible worlds, spaces, systems that would be irreconcilable in other modes of fiction. The propensity of magical realist texts to admit a plurality or worlds means that they often situate themselves on liminal territory between or among those worlds. (Zamora 5-6)

Although these worlds co-exist, they are incompatible and constantly fighting for supremacy. This is why many Magic Realist novels seem to jump back-and-forth from reality to magic. Aside from the main qualifications of Magic Realist literature, there are also additional similarities between some of the texts. Again, these include a Post-Colonial outlook, bizarre magic, non-linear time, subjective casualty, and textualization of the reader. All of these characteristics are common in Magic Realist literature, but not necessary criteria for a work to be included in the genre. They work together to form the “atmosphere” of Magic Realism. One way to view this topic is to focus only on the Post-Colonial outlook and bizarre magic because they are the main characteristics that inhibit readers from accepting Ceremony as a Magic Realist work.

Many of the original Magic Realist texts were written in Latin America, India, and Africa—all Post-Colonial societies. However, as theorist Jeanne Delbare-Garant says, “Magic Realism is not exclusively a Post-Colonial phenomenon” (249). We cannot limit the genre to authors from these communities. Rogers explains:
As a tool, magic realism can be used to explore the realities of characters or communities who are outside the objective mainstream of our culture. It’s not just South Americans, Indians, or African slaves who may offer these alternative views. (Rogers)

Magic Realism can effectively explore the realities of anyone living on the margins of mainstream society, and thus it cannot be limited to Post-Colonial authors.

Magic Realism is also often associated with bizarre magic. The child-eating monster with eyes on his hands in *Pans Labyrinth*, Saleem’s All-India Radio, and Aadam’s frozen assets in *Midnight’s Children* are all examples of the unprecedented phenomena found in this genre (del Toro, Rushdie 237, Rushdie 154). Many readers seem to think that the magic, therefore, must be unheard of. However, Faris relays that “Magic Realism makes space for all dimensions of reality: dreams, legends, myths, emotions, passion, history” (Faris 107). This means that the magic of myths and legends – magical elements familiar to mainstream audiences – is not off-limits to magic realist authors.

Applying these theories to Silko’s novel *Ceremony*, it can be seen that the necessary elements of a realistic setting, magical occurrences accepted by the reader, and dual realities are all present. Silko creates a realistic setting by using the historical time period following World War II and an existing place, the Laguna Pueblo Indian Reservation. Her characters are all representative of real people living on reservations: veterans trying to relive the glory days, an optimistic rancher, and an aged cantina dancer (Silko 56, 68, 79). The main character Tayo struggles with PTSD – a legitimate condition many returning soldiers suffer from. All these facts encourage the reader to believe that the story inhabits a tangible reality.

The necessary magical elements are found multiple times in the novel as well. For example, in a scene when Tayo is in Japan and sees a Japanese solider dying, he has a vision that this soldier is actually his Uncle Josiah. Convinced that he has witnessed his uncle’s death, he returns home to find that his uncle did indeed pass away (Silko 7). Another example is when a cantina dancer, called Night Swan, dances so violently that it causes cattle to trample her lover to death in a field that is miles away (Silko 79). The
character of the woman Ts’eh is also a magical aspect; she appears at different times, representing Yellow
Woman (a character in Laguna Pueblo legends), to help Tayo on his journey to wholeness (Swan 238).
All these happenings are recorded in a pragmatic manner, and readers are expected to accept the mystic as
a legitimate occurrence.

*Ceremony* is also an excellent example of interwoven worlds. Laguna Pueblo oral tradition is
deposited sporadically as poetry throughout the novel, making the reader question what is truly
happening. It starts by telling the reader that, “Thought-Woman is sitting in her room and whatever she
thinks about appears… I’m telling you the story she is thinking” (Silko 1). The reader begins with the
idea that, although the setting is our tangible world, it is but a creation of a woman’s thoughts. Then the
novel reveals two different causes of a drought. First, the poetry explains “Our mother Nau’ts’ity’i was
very angry… So she took the plants and grass from them. No baby animals were born. She took the
rainclouds with her” (Silko 44-45). Next, it is supposed that Tayo “had prayed the rain away, and for the
sixth year it was dry; the grass turned yellow and it did not grow. Wherever he looked, Tayo could see the
consequences of his praying” (Silko 13). In both these instances, the drought is caused by things that
would not be accepted in a fact-dependent, mainstream culture.

The best example of the interweaving of worlds is Tayo’s struggle with PTSD. Here, Silko shows
the first glimpse of his fractured mind: “He could feel it inside his skull— the tension of little threads
being pulled and how it was with tangled things, things tied together, as he tried to pull them apart and
rewind them into their places, they snagged and tangled even more” (Silko 6). Throughout the story, Tayo
struggles with depression, fear, and disorientation as a result of the trauma he suffered during the Bataan
Death March. This was an ailment the Pueblo warriors in Silko’s Laguna had traditionally dealt with
through their Scalp Ceremony:

In the old days long time ago they had this Scalp Society for warriors who killed or
touched dead enemies. They had things they must do otherwise K’oo’ko would haunt
their dreams with her great fangs and everything would be endangered. (Silko 34)
Once the ceremony had been completed, the warriors could peacefully rejoin their community. However, the presence, warfare, and culture of the white men had disrupted the ceremony—its traditional form was no longer helping Tayo and other returning soldiers. Canadian Post-Colonial theory scholar Stephen Slemon’s quote describes the struggle between two different cultures or realities:

… A battle between two oppositional systems takes place, each working toward the creation of a different kind of fictional world from the other. Since the ground rules of these two worlds are incompatible, neither one can fully come into being, and each remains suspended, locked in a continuous dialectic with the “other.” (Slemon 409)

This is exactly what is happening in Ceremony. Tayo is caught between cultures and perceived realities. Neither the white man’s medicine nor the traditional ceremony are able to heal him. It is not until he encounters Betonie, an innovative medicine man who combines the traditions of the tribe with aspects of white culture to create a new ceremony, that Tayo begins his journey to recovery. Tayo has to realize that what he thought was the cause of his troubled mind—white warfare and oppression—was actually set in motion by witches, ages before Laguna Pueblo existed (Silko 122-128). Long ago, a witch spoke this plan into motion by telling a story:

Caves across the ocean
in caves of dark hills
white skin people
like the belly of a fish
covered with hair…

Set in motion now
set in motion by our witchery
set in motion

to work for us.

They will take this world from ocean to ocean

they will turn on each other

they will destroy each other

Up here

in these hills

they will find the rocks,

rocks with veins of green and yellow and black.

They will lay the final pattern with these rocks

they will lay it across the world

and explode everything. (Silko 125, 127)

The witches brought the plague of the white man into the land and sought to destroy the harmony that existed. Tayo, however, thwarts their plan by discovering that there was more going on than what he had first perceived. In one of the last scenes, at a uranium mine, Tayo is hiding from his friends that have turned on him and that are now taunting him to come to fight. Because he knows that this feud would end in a killing, thus fulfilling the witches’ need for more death, he is able to resist the temptation to confront them. In recognizing that there was more going on than his physical, tangible reality, he was able to overcome the witches’ plan.

Many readers would balk at the idea of labeling this work as Magic Realist. The first objection might be that the author is Laguna Pueblo, and not from a Post-Colonial society. Silko was born in
Albuquerque and grew up on the Laguna Pueblo Reservation, the setting for her novel (Silko i). Regardless, a “Post-Colonial outlook” is not pivotal in deciding how to label the work. Silko’s community has, however, been pushed to the margins of American culture. Native Americans who still adhere to their culture’s roots are distanced from the mainstream surrounding them. Therefore, she does represent a marginal viewpoint like many other Magic Realist authors.

The next protest might concern the nature of the magical aspects. True, witches and ceremonies are more familiar to modern readers. They are a far cry from Shiva’s powerful knees and the Hummingbird’s shrill whistle in Midnight’s Children (Rushdie 468, 48). These aspects of Ceremony are acknowledged as part of a religious belief, but this does not detract from the magic. If anything, it amplifies the believability of the “irreducible elements” (Faris 102). Rogers says, “Religious believers for whom angels really do appear and to whom God reveals Himself directly, they too inhibit a magic realist reality” (Rogers 3). The reality of the Laguna Pueblo Indian tribe is compatible with Magic Realism.

In Magic Realist novels there are often many literary techniques being employed. Thus, it is difficult for a critic to define the genre’s parameters. Although it can be difficult for readers to reconcile the religious aspects of Ceremony with the title “magic,” it can be done. Ceremony exhibits the main characteristics of a realistic setting with magical occurrences, resulting in interwoven worlds, which are accepted by the reader. It also describes the life of a person living on the margins of two cultures and employs other Magic Realist techniques like subjective causality and nonlinear time. When taking into account the core definition of this genre, Ceremony can be irrefutably labeled as a Magic Realist novel.
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Adrift – Artist’s Statement

Eva Bareis

The circle of life is a frequent subject of choice when I am exploring the natural world. The change of seasons mimics a lifetime each year, from newborn life in the spring to the end of life in winter.

I discovered this image when the seasons were in their later days of autumn. I find the decaying vegetation on the creek bottom an interesting contrast to the recently fallen leaves, still adrift in their search for a final resting place. This photograph provides evidence that another year has passed and that man’s influence cannot slow the circle of life. Regardless of our efforts, time marches on.
Natural Rhythm – Artist’s Statement

Michael Hurst

Inspired by a summer trip to New York City and catalyzed by a “recipe poem” assignment in a college creative writing course, Natural Rhythm is a reflection on the complex relationship between individuals and humanity at large. It reflects upon the fact that within every person’s brain is a single consciousness that feels unique to its beholder; however, when one looks outside of their mind and into their external environment, it becomes nearly impossible to deny an inherent similarity in all of us. This realization is both relieving and conflicting for the individual who feels independent of the world that surrounds them.

As a student, my primary focus is on the life sciences – namely chemistry and biology. Although the relationship between the cold world of science and the romantic world of creative writing has oft seemed adversarial, I find both to be inspiring in separate but equal ways. While science enables societal progress through objective truths, creative writing offers readers and writers the chance to explore their world in a more abstract and expressive context that is, in many ways, no less true.

This poem is only one piece of a portfolio composed over the course of a semester at Black Hills State University. I hope to further my academic career by pursuing a doctorate degree in the life sciences, while simultaneously maintaining a love for writing beyond what is necessary for grants and research proposals. For now, I am happy to continue conducting chemistry research under Dr. Katrina Jensen and working as a writing consultant at the on-campus Writing Assistance Center.
Natural Rhythm
Michael Hurst

They say that the heart is a drum, incessantly echoing with the beat of life.
But in New York City, stand on the corner of Broadway and Time
And stare for a minute until it comes clear;
We all move to the same song.

For real though? Someone call bullshit;
It seems this is hard to believe.
We are billions independent, we are billions lonely,
Why should we trust Curly?

Because in crowds our mirrored motions are made visible,
And our millions of voices are amplified to dull smell,
And the thoughts we all hide become plainly audible.
Watch as we live our lives in individually identical boxes.

Because pressed so tightly in the L train on a summer day,
Our energy combines to form a single cloud of moist heat.
And, try as we might to flicker eyes away from each other,
We cannot help but to share the taste of our collective breathing.

What about the John Rockefellers and the Ted Roosevelts?
Surely distinguished few must be rhythmically different.
But factor out the fame, the siphoned dollar signs aside,

Just like freshly frozen spring flowers – they’re only good if still alive.

So let’s raise ourselves on a mountain’s peak too tall to see,

And look down on the lives of our fellow human beings.

Suddenly similarities seem apparent and our music comes to surface.

Now try to pick-and-choose those off notes we call dissonance.

When our buildings can talk, they will reveal the tasteless truth of living,

Skyscrapers will crack at the sidewalk and sing to a tune too familiar;

Their gravelly voices of time immortal will carry a single message:

Recognize it and then dance to the beat –

To survive you must conform.

C’est la vie.
Yoga – Artist’s Statement

Megan Lapka

The process of taking this photograph began with my interest in showing the spiritual connection between humans and the natural world. A road is typically thought of as hectic with the hustle and bustle of people going about their busy lives. In contrast, meditation and yoga are generally thought of as soulful ways to be peaceful while focusing thoughts on positive energy. I took the idea of peaceful meditation and combined it with the natural world at night, when I feel everything is at its most peaceful. I incorporated the road to show that the tranquility can be found even in the loudest of places.

Shooting photographs at night requires a different technical setup than shooting in the daylight, and it is important to understand the extra work that goes into night-time photography. When shooting at night, you need to work with a slower shutter speed, as leaving the shutter open longer allows for more light to fill the image. You must also take into account ISO, which is the camera’s level of sensitivity to available light – a higher number indicates higher sensitivity, which helps light an image that otherwise would not be bright enough.
Sue the Obscure:

Hardy’s Exploration of the New Woman’s Identity – Abstract

Shaley Lensegrav

“Sue the Obscure: Hardy’s Exploration of the New Woman’s Identity” was born out of an ENGL 492 class on Literature of the Industrial Revolution. Over the course of the fall semester, we were exposed to a variety of works including Elizabeth Gaskell’s *Mary Barton*, Charles Dicken’s *Hard Times*, and Thomas Hardy’s *Jude the Obccure*. Throughout each novel, we discussed various themes including the struggles between classes, the portrayal of religion in each novel, feminism, rights of individuals, and other overarching topics. At the end of the semester we were required to expand on a theme or idea we found interesting throughout the class, incorporate scholarly resources, and draw new conclusions using the texts we had read.

When reading *Jude the Obsccure*, the character Sue Bridehead seemed to be oddly unconventional. She did not fit any particular female stereotype, but instead seemed to dabble in various female personas and, at times, even exhibit masculine character traits. Because of her progressive ideas, I chose to explore her character for my final essay through the lens of the New Woman – an idea in feminism popular during the latter 1800’s, and specifically in 1894 when Hardy wrote *Jude the Obscure*.

In order to better understand the New Woman, the first part of my essay was primarily concerned with defining the term and establishing a historical framework. From there, I moved into comparing Sue’s character with that of the New Woman within the feminist movement. Because Jude is a vital part of this novel, I also spend time discussing Sue in relation to Jude’s perceptions of her and how the couple views marriage. Finally, not to leave Hardy out of the equation completely – and with the help of Ann Heilmann – I discussed Hardy’s unique role as a male author in creating such a fascinating female character. Overall, this was an interesting subject to research and compile because Sue Bridehead refuses to be defined.
Sue the Obscure:

Hardy’s Exploration of the New Woman’s Identity

Shaley Lensegrav

Traditionally, a woman’s place was in the home; however, in the 1800’s, new ideas began surfacing that sought to change the role of females. As Sarah Grand described in her 1894 article “The New Aspect of the Woman Question,” “women were awakening from their long apathy, and as they awoke, like healthy hungry children unable to articulate, they began to whimper for they knew not what” (Grand 271). Due to the state of women’s conditions in the 1800’s and the unfair stereotypes that surrounded them, some form of change needed to take place. While there were many perceptions of how women’s roles should change, one of the most prevalent new personas of the era was called the New Woman. This term, originally coined by Grand, came to encompass women who desired autonomy within society, especially within the confines of their marriages. Prior to this movement, women had few legal rights regarding matrimony, but as the 19th century began to come to a close, the woman’s period of silence also began to end. During this time of societal change, Thomas Hardy began writing Jude the Obscure, which started as a magazine serial in December of 1894 and was later published as a book in 1895. While Jude was most obviously the protagonist, readers quickly became fascinated with the character of Sue Bridehead. Sue was rather untraditional; she demanded an unprecedented degree of independence within her relationship with her partner, Jude, and in everyday societal constructs. Because many of Sue’s ideals broke away from original female archetypes, she became an object of interest, especially for those who were becoming involved in the feminist movement. In order to fully understand Sue in relation to the happenings of her age, one must first explore the marriage policies and feminist calls for reform surrounding the time in which Sue was created. After introducing the historical context, this essay will then move into an analysis of her character and the ways in which it parallels the New Woman concept that was becoming prevalent during the latter part of Hardy’s career. With consideration
given to these topics, conclusions will be drawn concerning Hardy’s intent for Sue and his message behind fashioning such an elusive character.

Around the latter part of the 19th century, changes began to occur concerning women’s rights, particularly in regards to marriage. According to John Stewart Mill in “The Subjection of Women,” “marriage is the destination assigned to women by society, the prospect they are brought up to, and the objective they are intended to pursue” (17). When a woman came of age, especially women of middle to lower classes, she was either expected/forced to marry or live a destitute life as a spinster. While out of the two options, marriage was societally preferred, it actually offered little legal protection for the woman in the union. Often, marriage is referred to as an agreement, but in reality, the word *contract* more accurately describes the arrangement after signatures and saying “I do.” Following the authorization of the marriage contract, women became subordinate to their husband and legally had no say over property rights, their children, or inheritance policies. Restrictions such as these aimed to keep women dependent upon men. Granted, because love is often a key factor of marriage, many women received better treatment than that required through legislative guidelines; however, in the event that there was a discrepancy within the marriage, the woman still had no legal protection. Along with rights in general, Mill also goes on to describe inequality regarding sex in marriage: “However brutal a tyrant her husbandslave is…he can claim from her and legally enforce the lowest degradation of a human being, that of being made the instrument of an animal function contrary to her inclinations” (18). As Mill is pointing out, not only did women relinquish their rights to material possessions, they also were inclined to surrender the rights to their own bodies. Little by little after being subjected to these unfair conditions within marriage, women began to demand change. Interest in women’s rights was not sparked by a sudden event, but rather by the accumulation of discrimination in the work force, education, politics, and other areas that built an internal tension that eventually erupted in the form of women projecting their opinions through verbal and written outlets, protests, and petitions. Over time, these appeals translated into laws that began to grant women the rights they deserved. One of the most significant legislative mandates was the 1882 Married Women’s Property Acts. This act allowed women to have sole ownership of property while being married (Owens
3). Other legal recognition, including that of suffrage, would take longer to achieve, but according to Alex Owens, the second half of the 19th century was “a period of shifting attitudes, holding out a promise of broader and brighter horizons, but it was also a time of anxiety and uncertainty as the old order began grudgingly to give way to the new” (4). Women were demanding changes, and with these unprecedented requests came shifts in attitudes and roles.

With all of these changes surrounding women’s rights, questions began to arise concerning the woman’s place not only within the marriage, but also within the home and society. In her 1894 article published in *The North American Review*, a journal devoted to improving society, Sarah Grand introduces her readers to a new type of woman: “The New Woman.” She describes the existing patriarchal system as “the Bawling Brotherhood” and insists that “the new woman is a little above him…sitting apart in silent contemplation all these years, thinking and thinking until at last she solved the problem and proclaimed for herself what was wrong with Home-is-the-Woman’s-Sphere, and prescribed the remedy” (Grand 271). Part of the remedy prescribed throughout the concept of the New Woman was autonomy. While autonomy and independence are close in definition, autonomy is ultimately having the right to make one’s own decisions while still remaining within the confines of a larger system. To put this into perspective, new women did not set out to be an entirely different sex that altered the entire social system, but rather, for the majority, they sought to revolutionize their role within the larger social system and incur a shift from traditional patriarchal dominance into a structure founded upon equality between the sexes. Ann Heilman explains the New Woman by describing her as “a vibrant metaphor of transition, the New Woman stood at once for the degeneration of society and for that society’s moral regeneration” (1). Overall, the New Woman sought change within the system she was a part of, not the creation of an entirely new system; however, within the new coming change encouraged by feminists, certain aspects of the society would be broken down to be consequentially reconstructed. According to Grand, “We have allowed him [men in general, or in her article, the Bawling Brotherhood] to arrange the whole social system and manage or mismanage it all these ages without ever seriously examining his work with a view...
to considering whether his abilities and his motives were sufficiently good to qualify him for the task” (271). Simply put, new women desired a voice to encourage change in what they saw as unfair world.

One of the main problems surrounding the development of the New Woman was that she did not have a concrete objective. It is easy to set out with the intentions of changing an entire system, but when it comes down to specifics, it is often difficult to define exactly what must go into the revolution of the system in order to get the desired overarching goal. This is perhaps where the strongest criticisms and most confusion originated from when the possibility of the New Woman first presented itself. Traditional men and women alike were left asking the question “if a woman’s place is not in the home being a submissive wife, then where is it?” In direct response to this question, Ainslie Meares stated in her book, *The New Woman*, that “above all [the New Woman] is striving for equality of opportunity with man to enjoy full life, and she seeks the right to make decisions for herself, the right to determine her own destiny” (qtd. in Heilmann 1). Also responding to this “woman question,” Grand assures skeptics that “true womanliness is not in danger, and the sacred duties of wife and mother will be all the more honorably performed when woman have a reasonable hope of becoming wives and mothers of men” (274-75). By putting this spin into her answer of the elusive woman question, Grand insists that when women have achieved their goals and are granted equal treatment, both their traditional and new roles will be completed all the better, and that real “men” will allow and encourage this transformation to occur.

Besides feminists writing articles and books describing the New Woman, novelists also invited her into their plot lines as a way to spread her message or explore her character and the repercussions that could follow her assimilation into regular society. Ann Heilmann takes the idea of the New Woman in literature even further by asserting that “New Woman fiction was more than a literary response to the social changes brought about by the Victorian woman’s movement: it constituted and conceived itself as, an agent of social and political transformation” (4). Novels worked as great tools to communicate ideas of the New Woman to the masses. At this time in history, the population in England was rising at a significant rate, literacy rates were increasing, there was a stronger establishment of a middle class with purchasing power, and there was an overall greater interest in and access to literature. Women authors
especially had a direct interest in expressing their personal views and experiences through the characters and plot lines they created. W. T. Stead elaborated on the uniqueness of the New Woman novel by observing that it “is not merely a novel written by a woman, or a novel written about women, but it is a novel written by a woman about women from the stand point of Woman” (qtd. in Heilmann 7). All of these matriarchal forces churned to combine pieces of literature with the distinct purpose of expressing the traditionally subordinate opinion that had been impounded by dominating patriarchal forces. Because of their first-hand experience as females, women authors had a sexual advantage over men in conveying the position of the New Woman; however, male authors also implemented the New Woman into their works for various purposes. Dependent on the authors’ positions, characters within their novels who displayed characteristics commonly associated with the New Woman would either be used to validate the reforms feminists were demanding or to expose the flaws within this new form of woman. Exhibiting the downfalls of this new idea warned the author’s audiences of the dangers that could follow this unprecedented revolution.

Among the male authors who chose to use the New Woman within their novels was Thomas Hardy. In 1895, Hardy wrote *Jude the Obscure*, which followed Jude Fawley in his pursuit of intellectual aspirations and entanglement with two women, Arabella Donn and Sue Bridehead. While Hardy developed clear distinctions between characters – especially Arabella and Sue – according to Heilmann, male realists could only write “about, but could not possibly write as New Women, [thus] their narrative points of view were necessarily different” (55). Throughout *Jude*, Hardy remains within the confines that Heilmann expressed by portraying Sue primarily through Jude’s perceptions of her. As a male author, Hardy contributed to the expansion of the New Woman in a different way than female authors of that time period. According to Heilmann, “New Woman fiction was adapted and reshaped by male writers keen to explore new female identities;” which was exactly what Hardy did through Sue’s character (6).

Following Hardy’s publication of *Jude the Obscure*, the most prevalent criticisms surrounding his work centered on the inconsistencies within Sue’s character, specifically how she is constantly changing her mind. In the novel, she wants to leave Phillotson, her first husband, to run away with Jude, but is
appalled when Jude suggests that they stay in the same room at a hotel. She proclaims that she is not like other women who willingly enter into marriage, but then she does just that, twice, to the same man. She tells Jude that she does not feel the same way about men and is not afraid of them in the same way that most women are “on their guard against attacks on their virtue,” but then later in the novel she leaps out of a window to avoid her husband (Hardy 108). Besides these specific examples, she continually makes appointments to meet with Jude only to break them or change them for another date. Readers are not the only people puzzled by Sue’s seemingly back-and-forth opinions – Jude is also confused. Hardy writes, “he [Jude] was rather vexed with her, and decided to say that she was rather unreasonable, not to say capricious” (116). In another instance Jude describes Sue as having “colossal inconsistency” (129).

Although these variations in Sue’s character confuse the readers and her fellow protagonist alike, perhaps there is a reason behind the confusion. Laura Green, in her article “Strange (in)difference of Sex,” addresses Sue’s flighty behavior by asserting that “we can never be sure whether Sue Bridehead owes her undoubted capriciousness to her individual constitution, or to some flaw inherent in femininity itself” (Green). From this perspective, Sue’s unpredictability could either be due to the fact that that it is who she is as a person, or that Hardy was attempting to address a particular characteristic of the New Woman concept prevalent at his time.

Taking this idea one step further, Sue’s inconsistencies were exactly the inconsistencies Hardy observed in the feminist movement. As previously discussed, there was not a distinct plan of action within the movement. While the feminists’ central goal was equality between the sexes, different individuals were focused on different aspects of equality, thus broadening the scope of the movement but also diminishing the centrality of the crusade. The people of the feminist movement were seeking to reshape the identity of traditional women. This breaking from the mold left the general population confused and asking what exactly the New Woman would look like and how she should be treated in regards to this reform. Because there was not an exact recipe for feminism, people were allowed to create their own unique ideas, which made defining the movement’s objectives very difficult. For Hardy, creating Sue was an interesting project because he, as well as the rest of the public, was allowed to form
his own perceptions about the New Woman, or more specifically in Hardy’s case, Sue. Elizabeth Langland included a quote from Hardy in her article in which he confessed, “Curiously enough, I am more interested in the Sue story than in any I have written” (qtd. in Langland 14). Langland asserts her own opinion by suggesting that “Perhaps a character can be so fluid and complex that she eludes the combined critical efforts to capture her” (12). This insight into Hardy’s considerations while crafting Sue’s character could be one of the reasons that the numerous variations in Sue’s persona are readily noticeable.

In regards to Hardy’s audience being confused about Sue’s character, they should be – not only because Hardy himself was confused, but because the only perspective Sue is viewed through is Jude’s. Elizabeth Langland addresses this issue of narrative perspective. In her article “A Perspective of One’s Own: Thomas Hardy and the Elusive Sue Bridehead,” Langland argues that Sue is more than a mere tool to develop plot and Jude’s character, but rather that she is an individual with unique and valuable character traits herself. As Langland writes:

If we see Sue as merely a narrative device to reveal Jude, we need not trouble ourselves with these “inconsistencies” in her character. But Sue refuses to be read as a device. Although the critical literature acknowledges limitations in Jude’s point of view, it rarely accounts for the resultant distortions in its judgment of Sue. Its failure to do so leads to the problematic conclusion that Sue is what Jude, despite his limitations, thinks she is. (Langland 15)

While it is human nature to have varying perceptions of someone based off of the current circumstances, Jude is even worse off as a reliable source; since he first encountered Sue’s picture, he has been generating ideas – some valid, some void – about her. Upon noticing Sue’s photograph at his aunt’s home, Jude has been obsessing over her, or her image at least. Once the picture is in his possession, Jude “put the photograph on the mantelpiece, kissed it—he did not know why—and felt more at home” (Hardy 60). Overall, Jude’s preconceived notions regarding Sue are parallel to the male opinion on women at that time in history. Jude combined what he saw in Sue’s photograph, his aunt’s descriptions, and his own
imaginative desires into a perception that was pleasing to himself but that strayed from accuracy. Much in the same way, men often look at women, associate common traits they have observed in other women in their lives, and develop generalities about women. Thus, Sue is what Jude thinks she is, and women are what men think they are. Specifically before the introduction of the New Woman and before Hardy’s *Jude*, the world’s perception of women was limited to two main categories: the angel of the house and the fallen woman. The angel of the house represented a submissive wife who loved her family and existed only to serve them. On the other side of the coin were the women who were damaged either from being taken advantage of sexually or willingly damaging their own reputation by prostituting themselves and committing immoral acts. There was a definite line of good and evil which limited diversity and acceptance among women, especially those who did not fit the mold of either classification.

These misguided stereotypes are exactly the areas that the New Woman was demanding reform within. Rather than being viewed as the second sex, they argued that they should have the same rights and opportunities as men. The problem with the war feminists were beginning to wage was that they were battling centuries of oppression in their re-writing of the female role. Viewing Sue through the lens of the New Woman, it seems that even Jude, a man relatively open to new ideas, has a hard time understanding just what she is to him. At one time in the novel, Jude thinks to himself, “If he could only get over the sense of her sex, as she seemed to be able to do so easily of his, what a comrade she would make; for their difference of opinion on conjectural subjects only drew them closer together on matters of daily human experience” (Hardy 112-13). Three major ideas can be developed from this passage, the first being Jude’s obsession with Sue’s sex. Jude is physically attracted to Sue and desires to pursue sexual relations with her, which she repeatedly refuses. However, along with his obsession with literal “sex,” Jude also cannot come to terms with the stereotypes with which Sue’s gender is associated with that contrast the potential he sees in her to be his “comrade.” The second major point is that Jude even considers Sue to be his comrade; by suggesting this option for their relationship, it displays to readers that Jude acknowledges the differences between Sue and himself, but still values her opinions and considers them to be equal. The final point of interest from this quote becomes obvious throughout the novel, but is a particularly
interesting variation on Sue's character: she is able to overcome her sexual desires and wishes to have platonic relationships with men. This variation immensely sets Sue apart, especially from the other major female role within the novel, Arabella Donn. The relationship between Jude and Arabella is primarily physical, beginning with her throwing a pig’s pizzle at him and followed by a succession of sexual rendezvous. Removing sexual tendencies from Sue’s character causes her to become a foil to Arabella, but also an entirely new version of the female sex. Green argues that *Jude the Obscure* “participates ambivalently in the fin-de-siecle representation of the educated woman as monstrously unsexed, representing that "monstrosity" as intensely attractive” (Green). Through the fact that Jude is still attracted to Sue despite her avoidance of intercourse, Hardy communicates with readers that this new type of woman doesn’t lose her attractiveness due to her abstinence, but rather her appeal is broadened by this choice. When sex is taken out of the equation, Sue is able to be an equal with her male counterparts rather than a subordinate object used to fulfill sexual passions.

Hardy used Jude and Sue to explore not only the New Woman persona and gender stereotypes, but also his own diverse perceptions on marriage. Prior to her first marriage to Phillotson, Sue writes Jude to ask him to be the one to give her away:

> I have been looking at the marriage service in the Prayer-book, and it seems to me very humiliating that a giver-away should be required at all. According to the ceremony as there printed, my bridegroom chooses me of his own will and pleasure; but I don’t choose him. Somebody gives me to him, like a she-ass or she-goat, or any other domestic animal. Bless your exalted views of woman, O Churchman! (Hardy 125-26)

Sue’s disapproval of the way in which even the church handles marriages resonates with the regulations and lack of legal protections that women were subjected to prior to and during the time period that Hardy was writing *Jude*. She has no desire to become the subordinate to a man and feels degraded at the implication that she is to be treated like property rather than an equal. These ideas should sound familiar because they closely parallel those of the New Woman. As James Snow writes in his article, “Two Different Ethics: Philosophy and Literature,” “We have Sue's distinctly feminist insight that the problem
lies in the historically conditioned strictures of marriage as a particular institution of human relationships” (Snow). Marriage is not an equal opportunity; it is an unbalanced and often unquestioned social contract. Later in the novel, when Sue leaves her husband Phillotson to run away with Jude, she must face the option of marriage again, this time with Jude. Together, the couple concocts opinions about marriage that seem unconventional compared to the traditional views of their time. Along with Sue’s original qualms against marriage, Sue and Jude find another fault within the marriage system: that the two people united must love, or at least stay with, each other purely because of a legally binding agreement rather than because it is their choice. Sue expresses her fears of what might happen after she and Jude marry by asserting, “I have just the same dread lest an iron contract should extinguish your tenderness for me, and mine for you as it did between our unfortunate parents” (Hardy 193). By paralleling marriage to a shackle-like “iron contract,” Sue – and Hardy through Sue – make their opinions of marriage obvious. Jude expands upon some of Sue’s attitudes towards marriage by explaining, “People go on marrying because they can’t resist natural forces, although many of them may know perfectly well that they are possibly buying a month’s pleasure with a life’s discomfort” (193-94). At the time of this novel, marriage was the only option for women especially, and with few laws to protect them, some of the unions were devastating for the female party involved. Unfortunately, that is how it had always been. The “natural forces” Jude is discussing relates back to the religious constraints of marriage, people not being able to control their natural instincts, and societal pressures to enter into a marriage union. While devaluing the legalities of marriage, Jude and Sue instead represent a more romantic approach to relationships. As Sue explains, “...it is foreign to a man's nature to go on loving a person when he is told that he must and shall be that person's lover” (193). Rather than bind themselves with a dangerous “iron contract,” Sue and Jude choose to live together. Sue describes their happy lifestyle by professing, “I feel that we have returned to Greek joyousness, and have blinded ourselves to sickness and sorrow, and have forgotten what twenty-five centuries have taught the race since their time” (223). Sue and Jude feel fortunate to be able to live in the fashion that they do and are content. The arrangement works rather well for them and seems to be especially pleasant following the addition of Jude’s son with Arabella, Father Time, to their little
untraditional family. As Sue asserts, “If we are happy as we are, what does it matter to anybody?” (216). Overall, the message behind their outlook is that a person, be they male or female, has the right to pursue a relationship with whomever they please, for as long as they please, without having to be legally bound to that individual.

Unfortunately for Sue and Jude, the world was not ready for their revolutionary views and ultimately rejected their propositions. While originally wanting to marry Sue, Jude is content to live with her, as long as the neighbors do not know that they are not married. Anyone that does find out about their situation condemns their lifestyle as living in sin. One of the people who maintains traditional views on marriage and believes that Sue and Jude should marry is Mrs. Edlin, the widow from Marygreen. After finding out that Sue and Jude have not married she spouts, “Nobody thought o’ being afeard o’ matrimony in my time” (216). Despite society’s disapproval of their choice, Sue and Jude come together and have three children along with raising little Father Time, Jude’s son from his past. However, sadly for this couple, all good things must come to an end. When Father Time murders their other children and commits suicide himself, Sue and Jude separate. Sue returns to Phillotson, and in a drunken stupor, Jude succumbs to Arabella’s persuasions and re-marryes her. Jude and Sue’s union, whether founded on binding legal contracts or new founded libertarian principles, could not withstand the tragedy of their children’s deaths. Little Father Time killed their children and in essence, Time killed their fantasy life as well. On his death bed, Jude pronounces, “As for Sue and me when we were at our own best, long ago—when our minds were clear and our love of truth fearless—the time was not ripe for us! Our ideas were fifty years too soon to be any good to us. And so the resistance they met with brought reaction in her, and recklessness and ruin on me!” (304) Jude recognizes that their ideas were too far ahead of their time; however, at the same consideration, revolutions must start somewhere. Through Jude and Sue’s inconformity with traditional statutes, Hardy presents his ideas as to how society should change concerning marriage and the woman’s role within that union.

Throughout all of this deliberation concerning the feminist reforms that were changing the world surrounding Hardy as he penned Jude the Obscure, readers are left wondering if Sue was supposed to be
the New Woman and why Hardy chose to focus so intently upon marriage and Sue’s ideals concerning the practice. Ultimately, it is debatable whether Sue is indeed a New Woman. In some aspects she seems to be because she searches for autonomy, reins in her sexual desires, demands equality, and is educated; however, she also succumbs to retreating back into a life of marriage, and regularly displays inconsistent attitudes throughout the novel. But that is acceptable. As James Snow writes, “She warns us that there is something problematic about human relationships themselves. She does not tell us what; she only warns us, as it were, of something that we cannot ignore. That something seems to be that human beings want incompatible things: we want autonomy at the same time that we want the Other [sex]” (qtd. in Green). Sue portrays this description quite accurately; she wants to live with Jude (desiring the Other sex, as Green explains), but at the same time she demands that she be allowed to have autonomy within their relationship. Building off of this idea of autonomy, Sue’s seemingly inconsistent characteristics are acceptable within the New Woman movement. As previously discussed, feminists didn’t set out to create a new sex; they simply wanted equal rights for themselves. The New Woman was not an entirely new species with intentions of burning the world, but rather she had already been in the world and was only requesting that her little corner of the earth be remodeled. Just the same, Sue mirrors these characteristics. She is not a misandrist – in fact she genuinely gets along quite well with individuals of the opposite sex – but rather she is demanding boundaries within her relationships with men that are not traditionally granted to women. The inconsistency of her decisions relates back to Sara Grand’s assertion that “True womanliness is not in danger” (274). Sue didn’t cut off all of her hair and start smoking, she didn’t demand that Jude do all of the housework, and she didn’t refuse to help Jude raise his son. She continued to fulfill the roles traditionally assigned to her sex while maintaining her independence. As Anne Heilmann explained, “New Woman fiction was adapted and reshaped by male writers…to explore new female identities,” which was exactly what Thomas Hardy did (6). At the time that he was writing Jude, the idea of the New Woman was relatively new which meant that she was unprecedented.

With this new clay, Hardy was able to take vague ideas of a new perspective on the female sex and mold them with his own opinions into the vessel readers have come to know as Sue Bridehead.
Perhaps the inconsistencies within her character mirrored the inconsistencies within the feminist movement itself. Perhaps Sue and the New Woman movement were all too far ahead of their time. Perhaps Thomas Hardy was just as confused about Sue as his audience was. Nevertheless, his exploration of Sue’s character ultimately gained attention and brought awareness to a new movement that, in time, would revolutionize England and the rest of the world.
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Dominance and Destruction: Humans versus Nature in Literature – Abstract

Arron Patton

Many of our world’s resources are deteriorating at an alarming rate. In this essay, I look at how literature plays an important role in this deterioration. This essay argues that literature from all genres create and persist that humans are separate from – and dominant of – nature and that it is the human’s responsibility to fight and subdue the earth to do their bidding. This essay Arron analyzes Bringing Rain to Kapiti Plain: A Nandi Tale by Verna Aardema, The Holy Bible, The Giver by Louis Lowry, and “The World is Too Much with Us” by William Wordsworth. These texts, which have been written at drastically different times in human history, all show that nature is opposed to humanity by represents humans and the earth as enemies. The first shows a herdsman strike nature with a manmade weapon to force it to release much-needed rain. The second gives a command to the first humans to populate and subdue the earth. The third shows how nature cannot be controlled; however, it also warns that nature is something that should be feared. The fourth is a poem that appears to support living with nature but quickly shifts to celebrating the separation of the two. The production of literature like that above normalizes the idea that humanity is separate from nature, suggesting that it needs to defy the earth, force it to release what the humans need, or subdue it as a slave. Today’s separation from – and consequential destruction of – nature is an obvious outcome of this normalization.

This essay calls for society as a whole to be more critical of how nature is portrayed all around us. It is also a call for the artists of the world to create more works that depict humanity living with nature rather than living as warriors against it.
Dominance and Destruction: Humans versus Nature in Literature

Arron Patton

The world as we know it is deteriorating away. In “Economics and Land Degradation” (1991), Jan P. Bojo reports that “unless conservation is introduced, 544 million hectares of rainfed cropland, i.e. more than one-fifth of the total, could be lost by the end of the century” (75). According to this article, land degradation like that stated above are caused by overpopulation, over-cultivation, overgrazing, deforestation, unskilled irrigation, and climatic factors. Although how much is the fault of human interference is debatable, it is obvious humans have had a role in the degradation of their environment. Focusing more on the human element, Bojo concentrates his essay on the question, “What makes rational individuals destroy the capacity of land to produce food for their children?” (76). Put another way, why do humans separate themselves from nature and attempt to dominate it? A relatively new type of literary criticism, ecocriticism, attempts to answer these questions by looking at how literature depicts the environment. Throughout this essay I focus on how several Western literary works represent the interaction of the human and non-human worlds.

The answer as to why humans are willing to continue damaging the environments they populate becomes more obvious after looking into the interaction between the human and non-human worlds. The continuation and thematic repetition of separation of these two worlds perpetuates the problematic damaging of the environment because it validates readers’ desires to act how they wish toward nature. This opposes the ideology that humanity should coexist with nature as other animals do. Throughout Western literature, one can easily see how humans attempt to separate themselves from the nature they inhabit. This habit desensitizes people to the harm that they are doing. To demonstrate the problem, I will first look at a children’s book (Bringing Rain to Kapiti Plain: A Nandi Tale133), followed by a religious

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133 Although this is a tale finding its origins from the Nadi culture in Africa, it is retold through the eyes of a Western writer written for a Western audience.
text (The Holy Bible), then a young adult literary text (The Giver), and finally a poem from one of the Romantic poets (“The World is Too Much with Us”). Investigation of these texts will show that literature of all types is littered with humans’ attempts to dominate nature.

In Bringing Rain to Kapiti Plain: A Nandi Tale\(^1\) by Verna Aardema, the protagonist Ki-pat is presented in opposition with the weather. He is a herdsman watching over his cows in a field that has dried, dead grass. His cows grow hungry and thin due to a drought, when a large cloud that is “heavy with rain” (5) casts a shadow over them. Instead of releasing its rain, the cloud hangs over the hungry cows and dead grass without spilling its much-needed resource. Only after the fortunate event of an eagle losing its feather does Ki-pat create a weapon, a bow and arrow, which allows him to attack the cloud. Ki-pat shoots the cloud with his arrow, piercing it and forcing it to rain with a “thunder LOUD” (20). Ki-pat then has a child who he tasks with continuing the duty of forcing the greedy and heavy clouds to let loose their much-needed rain.

This children’s story promotes a clear ideology that nature has an agenda—to make life difficult for humans. Western readers may not find this particularly problematic, but if the reader considers the cloud as a representation of the wealthy and the grass and cows as a representation of the poor, one can quickly see how problematic this story becomes. The anthropomorphizing of nature in this way, showing the cloud as greedy, suggests that nature has the capability of selfishness and spite. To ensure readers are aware of how badly the herdsmen’s cattle needs the rain, the narrator repeats that Ki-pat’s cows are

All hungry and dry,

Who mooed for the rain

to fall from the sky;

To green-up the grass,

All brown and dead,

That needed the rain
From the cloud overhead—

The big, black cloud,

All heavy with rain,

That shadowed the ground

On Kapiti Plain. (10)

This refrain is repeated six times throughout this short story, referencing “The big, black cloud” a total of eight times and the dead grass seven times. When reading this, the reader tends to sympathize with the herdsmen and cows while feeling anger for the cloud that is taunting them. The reader is constantly reminded that the cows are starving and calling out for mercy. The artwork also helps to relate to the viewer how hungry and thirsty the cows are because they are drawn with visible bones under their skin. Some of their heads are turned skyward with their tongues out and others appear tired, holding their heads to the ground in defeat. The reader sees, for fourteen pages, the dark cloud holding its rain from the desperate animals until Ki-pat forces it to relinquish its stores.

The final problematic depiction in this story is how Ki-pat forces the rain from the cloud. Instead of praying or simply waiting for the cloud to release its rain, he resorts to violence. By creating a tool of violence, Ki-pat declares war on nature for withholding its much-needed resources from the elements of nature that he controls – his herd. This is an example of how a human is able to control nature by using nature’s own resources. To create his bow, Ki-pat required a sturdy stick and leather, which both come from nature. Furthermore, to create the arrow he needs a second stick, as well as the feather that drops from the eagle – again, both coming from nature. The irony is that he was at the mercy of an eagle “who happened / to drop a feather” (16) to allow him the ability to subdue the weather into submitting its wealth. After constructing this weapon, Ki-pat shot the arrow into the cloud, piercing it and making it “loos[e] the rain / with a thunder LOUD” (18). In protest, the cloud reluctantly released its abundant wealth onto the awaiting cows and grass. This negative depiction of nature puts humankind far superior to it and warns that humans should be weary of nature withholding what they need. This short story
promotes the creation of tools to forcefully take from nature what it does not readily give. If one were to look at this story in another context, he or she would readily see the problem. For example, if instead of rain, it was lumber that was needed and, instead of food, shelter was required, the reader could then justify deforestation since it is a need for survival.

Arguably, the text that promotes the most damage of the four in this essay is *The Holy Bible*. Genesis 1:27-28 informs the Christian that, “God created man in his own image. [...] And God said to them be fruitful and multiply and fill the earth and subdue it, and have dominion over the fish of the sea and over the birds of the heavens and over every living thing that moves on the earth.” If one subscribes to what Genesis is ordering them to do, they would believe that it is their duty to take control of the earth and all of nature with it. According to the Oxford English Dictionary, to subdue something is “to bring (an enemy, people, territory, etc.) into subjection by conquest or physical force.” According to this ideology, it is humankind’s God-given duty to bend nature to their desires and make it do what they want. Further, it suggests that nature is something that needs to be challenged and conquered. Not only does this doctrine promote the subduing of earth, it also demands that humankind “fill the earth,” which argues that population is not of any consequence. One could also argue that humans need to “fill the earth” before they are able to subdue it. The issue with this doctrine is that it creates an opposition of nature versus humans. According to this doctrine, humans are to tame the wilderness and domesticate nature, which has the goal of harming humans. This doctrine explicitly separates nature from humanity and does not warn that humanity relies on nature for survival. If man continued to “fill the earth,” the resources, such as food and water, would be limited or entirely be depleted. The answer to this, however, is always technological advancements. Since we are the intelligent lifeform on earth, it is our responsibility to create a method of survival by conquering the beast known as nature before either destroying it or being destroyed by it. This ideology is what Lawrence Buell in “Toxic Discourse” (1998) calls “simple pastoral” (647). Buell argues that this type of thinking “allay[s] incipient anxieties about” the destruction of the world’s exhaustible resources and natural beauty. The problem with relying on technology is that the world may run out of resources faster than technology can be advanced.
In contrast, not all stories that negatively portray nature suggest that humans should dominate over it. *The Giver* by Lois Lowry suggests that one should not control nature; however, it does suggest that it is threatening. *The Giver* is a story about a community that attempts to create a utopia with technology. One of the technological advances they are able to make is to gain the ability to control their society’s weather. The Giver explains to Jonas, the protagonist, that the society uses “Climate Control” (83), because “[s]now made growing food difficult, limit[ing] the agricultural periods. And unpredictable weather made transportation almost impossible at times. It wasn't a practical thing, so it became obsolete when we went to Sameness” (83). This allows for year-round farming and plenty of food for everyone in the community. However, this does have a drawback; since their land is limited, the society has to limit their population as well. To control population, they have to maintain strict control over pregnancy and, to do that, they use medication to prevent “stirrings” or sexual drives/desires in their community members. Instead, certain women are selected to be birth mothers, at which point they are artificially inseminated. However, if a mother bears identical twins in this system, the one that weighs less is euthanized. These harsh and dystopian laws are strictly enforced and are due, at least in part, to the society’s attempts to separate themselves from nature while trying to control it. This suggests a grave warning to those who attempt to use technology to control nature: to do so, many sacrifices must be made. This novel also suggests that humans are closer to nature than the above two texts do.

For the community in *The Giver* to be able to control the weather, they find that they must also control themselves. The only way that the population is able to survive their small environment was to remain free of violence. The society is able to survive violence-free by controlling what Rene Girard calls mimetic desire in *Deceit, Desire, and the Novel*. In short, mimetic desire is the theory that all desire is derived from another person: one person finds something desirable, and then they convince another it is desirable, and the cycle goes on. Mimetic desire can cause conflict when multiple people want the same object; Girard calls this circumstance “internal mimetic desire.” To prevent conflict from developing, the society in *The Giver* goes through great pains to control eyesight, childbirth, sexual desire, and knowledge of the past. All of these measures have major drawbacks associated with them. Jonas finds that one
drawback of being colorblind is that people do not get to see the beauty that surrounds them. However, having colored sight could cause a problem by allowing people to have choices, leading to conflict. In addition, childbirth and sexual desire are regulated because sexual desires can cause conflict between two individuals vying for the same mate. Jonas finds that a negative side effect of the pills used to stifle sexual urges is that they also take away the ability to have feelings. Furthermore, the knowledge of the past is regulated to the Giver and Receiver because the society believes that the community should not be subjected to pain from the past; however, this means that the citizens do not realize that they lack control over their lives and that they lack feelings like love and happiness. Upon reflecting on the drawbacks of the community, Jonas is encouraged by the Giver to escape, thereby releasing all of his memories to the community, ultimately freeing the members from their prisons.

Although Jonas breaking free from this society is an act that should be celebrated and that shows the novel’s predisposition against trying to control nature with technology, the story still pits humanity against nature. Instead of bringing the two together, nature is represented as a major obstacle to Jonas’ survival as he runs away from the community. Once Jonas escapes the community – taking Gabe, a one-year-old, with him – he finds himself and Gabe out in the freezing cold snow without proper clothing and with only memories to keep them warm. After fighting up a hill in the blistering cold wind and finding a sled, Jonas is “losing consciousness and with his whole being will[s] himself to stay upright atop the sled, clutching Gabriel, keeping him safe” (179). At this point, Jonas hears singing and music, which inspires hope in him for their survival. However, the novel leaves the reader wondering if Jonas and Gabe made it out alive by ending the novel with the narrator questioning if the inspiring music Jonas heard was actually real or if “perhaps it was only an echo” (180). This unnerving ending not only leaves the reader doubting that Jonas survived, but also puts humanity at opposition with nature. The novel shows that nature has the power to kill people who leave the comforts of a climate-controlled environment. Even as Jonas is flying down the hill on the sled, he is imagining – or perhaps actually seeing – another climate-controlled environment for him to escape to where he can be free from the deadly clutches of nature. Although this novel gets at the idea that humans are a part of nature, it still makes an obvious statement that nature
stands in the way of humanity’s survival and happiness – again separating humanity from nature rather than bringing the two together.

One might argue that attempting to bring humanity and nature together was the goal of the Romantics. They attempted to create literature that celebrated nature in hopes of preserving it and creating a much stronger unity between it and humanity. For example, Wordsworth’s “The World is Too Much with Us” protests the lack of harmony humanity has with nature. The speaker of the poem argues:

The world is too much with us; late and soon,

Getting and spending, we lay waste our powers;—

Little we see in Nature that is ours;

We have given our hearts away, a sordid boon! (1-4)

In these opening four lines, the speaker grabs the listener’s attention by announcing how little we care about what matters – nature. The current “world” or situation is too much to handle, as consumerism takes over and destroys the link between people and nature. The narrator points out that, instead of paying attention to the beauty surrounding them, people are worried about the materialistic things in a process he calls “getting and spending.” He also points out how people fail to see nature as being a part of themselves and, since they have given their hearts away, they can no longer feel the loss. Line three also brings attention back to the idea that most people only care about the things they can purchase – the things that are manufactured and sold – and that they do not care about nature. The narrator suggests that this is because the population is blinded by what they see in store windows, even though everything in nature is freely theirs.

Although “The World is Too Much with Us” attempts to point out the disunity between humans and nature, it also implies the separation of the two. The speaker argues, “Little we see in Nature that is ours” (3), which introduces the idea that humanity has ownership of nature. With this idea in mind, one
may argue that, while the speaker may not like it, what humanity is doing with nature is within their ownership rights. Later in the poem, the speaker states he would:

rather be

A Pagan suckled in a creed outworn;

So might I, standing on this pleasant lea,

Have glimpses that would make me less forlorn;

Have sight of Proteus rising from the sea;

Or hear old Triton blow his wreathed horn. (9-14).

Here the speaker switches the roles of humanity and nature. Now the speaker states that, instead of seeing how humanity has taken control over nature, he would rather live as if nature was deified and nature was in control of humanity, even if that “creed [is] outworn” (10). According to the speaker, humanity was happier and “less forlorn” in the days that nature was seen to be controlled by gods and humans were suppliant to it. However, this view does little to unify humanity with nature. In fact, this outlook keeps humanity in a position of opposition to nature as much as the views in The Giver – it suggests that nature is a dangerous force and that humanity should be fearful of it. The speaker’s views are also similar to the views of Bringing Rain to Kapiti Plain: A Nandi Tale in that nature, being controlled by greedy gods, needs human intervention – usually by way of sacrifice – to obtain the things they require for survival. The gods that he imagines were gods to be feared, obeyed, or even captured\textsuperscript{134} to survive. Moreover, this viewpoint on nature puts it on a pedestal where the only way it can be enjoyed is through imagination. Only through the speaker’s grandiose depiction of this nature is he able to get glimpses that would make him less forlorn.

\textsuperscript{134} Aristaeus had to capture Proteus to find out why his bees died.
The proliferation of literature that removes humanity from nature by deifying it, depicting it as greedy, showing it as a force out to kill, or representing it as something to be subdued in modern culture normalizes the separation of man and earth and, in turn, results in the destruction of nature. The more that it is accepted that humans are demanded to subdue the earth, the more humanity is in danger of destroying the resources needed to survive. Until, like Robert Dale Parker suggests in *How to Interpret Literature: Critical Theory for Literary and Cultural Studies*, humanity can “value nature, by ethical choice, for its own sake” (359) and recreate that in literature, the risk of land degradation, natural resource depletion, and other environmental issues will thrive. This essay is a call for more criticism on literary works, film, music, and other cultural representations that separate humans from nature and advocate controlling the earth for our gain. This is also a call for the creation of more pieces of art that celebrate the unity between humanity and nature and that propose ways that both can survive together.


Roughlock in Gray – Artist’s Statement

Keanan Brown

I use photography as a means to document the world around me and to produce art that encourages viewers to see things in a different way. I often find myself drawn to pictures that contain dramatic lines and unusual compositions. I have a thirst for black-and-white photographs, as well as for colored photography with deeper, darker color schemes. These photographs call attention to the things that other people may overlook. This exploration of the overlooked helps me to more deeply engage where I am in space and time. To me, photography is a way of showing viewers how I see the world.
Can the Privileged Listen:
An Alternative to Gayatri Spivak’s “Can the Subaltern Speak?”

Ariel Pozorski

I. Background Information: A Short Introduction to Magic Realism, Post-Colonialism and the Subaltern.

In its literary form, Magic Realism is a genre that often lacks any concise definition. There are no prerequisites that constitute Magic Realism, and many theorists dissent from proposed definitions of this complicated genre. Perhaps the discordance in the discourse that surrounds Magic Realism is due to Magic Realism’s constantly evolving nature. Although there were some German and other European texts in the 1920’s, Magic Realism tended to be regional. (Guenther 34) In fact, at its inception, Magic Realism began as small regional work from Latin America. Since then the genre has been adapted by many modern writers. With Magic Realism’s constant evolution, cultural expansion, and lack of definition, it has become a genre that now transcends continental and cultural demarcations.

Despite the inability to fully encompass this genre with a concisely articulated definition, there are certain elements to Magic Realism that transcend the multitudes of magic realist novels; these universal elements and key principles propel these works into the Magic Realist genre. Perhaps one of the most prominent shared elements is that this genre serves as a vessel for the articulation of non-hegemonic worldviews. Bruce Holland Rogers\textsuperscript{135} states in his article “What is Magic Realism, Really?” that Magic Realism “tells its stories from the perspective of people who live in our world and experience a different reality from the one we consider objective” (Rogers). For the sake of consistency, this working definition

\textsuperscript{135} Bruce Holland Rogers is a fantasy and science fiction writer who presents a theoretical Model for understanding Magic Realism. In offering a more concise and concrete definition of Magic Realism, Rogers’ model does what many other Magic Realist theorists do not.
will be used in the postliminary discussion of Magic Realism’s pragmatic cultural use relative to the subaltern.

For the purpose of this paper, another key element that cannot be separated from this genre is its connection to Post-Colonial discourse. Post-Colonialism is the study of the resounding effects of colonialism. The spectrum of study that this academic discipline contains is vast: it proposes theory relative to the wealthy colonizer, the western bourgeois white man, the oppressed colonized and indigenous peoples, and those who exist on the peripheral of colonization. When the focus is directed toward those people who are oppressed by colonialism, Post-Colonialism is often described as relating to the subaltern. Similar to Magic Realism, the subaltern is a term that no singular definition can encompass. Some argue that the subaltern is a person or community who, through the course of colonization, has become deeply oppressed. Others argue that the subaltern is so overtly oppressed that they do not have voices – that they cannot speak.

II. An Introduction to Gayatri Spivak, Bruce Holland Rogers, Leslie Silko and her Novel Ceremony.

Gayatri Spivak\textsuperscript{136} primarily warned in her essay “Can the Subaltern Speak?” that, after attempting to give subalterns a voice, the dominant culture would simply repeat tactics that had previously silenced them. She also points to the British colonists who she claims believed their intentions were good, despite that they only brought suffering for the people they colonized. Another example she provided for this was a story in which a woman hung herself after failing to execute an action forced upon her by her political party. Gayatri Spivak was among the authors who argued that the subaltern had no vocal powers. In the closing paragraph of “Can the Subaltern Speak?” she states, “The subaltern cannot speak” (308). This statement implies that those who are profoundly oppressed and marginalized do not have the ability to speak – that they cannot communicate beyond their subaltern status. In order to change current perceptions about subalternity, this must be where the dissent from Spivak occurs.

\textsuperscript{136} Gayatri Spivak is a renowned Post-Colonial theorist and scholar who gained recognition after publishing “Can the Subaltern Speak?”
There are questions far more vital to the well-being of the subaltern than “can the subaltern speak?” These are questions such as “How does the subaltern speak? How can we understand them? In what ways are their messages prohibited from reaching the dominant culture? And what mediums do they use when speaking?” When considering the definition formulated by Rogers, Magic Realism may be the answer to that last question. This is because Magic Realism attempts to articulate the worldviews that exist outside the dominant culture’s understanding of the world. Anyone who exists with the subaltern identity is not represented within the dominate culture. Therefore, by that very nature, the subaltern is likely to have worldviews that are not easily understood by the dominant culture. In articulating these world views, Magic Realism becomes a platform from which the subaltern can speak.

The book *Ceremony* by Leslie Marmon Silko is an example of a literary text empowering the subaltern. Silko is a Laguna Pueblo writer who has used her novel *Ceremony* as a platform to convey the oppression her people are subjected to by dominant white American society. Although Rogers’ identifies *Ceremony* as Magic Realist, this label has come under controversy. Presenting the Laguna Pueblo people and their practices as being fantasy rather than as their reality is insensitive. Thus, when speaking of this novel it is important to mention what theoretical definition of Magic Realism one is using. When considering Roger’s theory of Magic Realism, his statement about *Ceremony* becomes less offensive or ignorant. When this definition is applied, *Ceremony’s* magical elements can be treated as part of a real worldview rather than as fantasy. *Ceremony* tells the story of a half white, half Laguna man who struggles with post-traumatic stress disorder after returning from World War II. Through the use of Laguna Pueblo ceremonies, and a further connection with the culture that he had been separated from, he is able to regain part of his humanity. *Ceremony* is also the vocalization of an objective worldview rarely credited in mainstream literature and media. Silko’s novel tells the story of how Laguna Pueblo fight both bravely and desperately to maintain their identity as Laguna people – and as members of the Pueblo nation – despite the domineering forces of Western hegemony.

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137 While Rogers’ is mentioned briefly here, his theory will be further explored throughout the essay.
138 Leslie Marmon Silko is a Native American Laguna Pueblo novelist and poet who has published several works that explore the cultural disconnect between White Colonial American culture and Native American or American Indian culture.
It is essays like Rogers’, literature like Magic Realism, novels like *Ceremony*, and people like Silko who dissent from Spivak by stating that the subaltern can speak, does speak, and is in deep need of a listening audience. Magic Realism can serve as mediator and literary narrative for subalterns to deliver their messages. Seeing the subaltern as a speaking being is dependent on what ones defines as speaking, and requires a cultural shift in the discourse used when discussing the subaltern. Magic Realist literature does this by allowing its readers to come to a more complete understanding of the subaltern’s reality. It connects the dominant culture to the oppressed culture by being engagement rather than escapist literature. In this way, the subaltern’s reality is able to be vocalized, no longer by the elite, but by the subaltern itself.

III. Supporting Claim: By Spivak’s Definition, Subalternity is Nearly Nonexistent.

Ultimately, the answer to the question of ‘Can the Subaltern Speak’ is dependent on what constitutes speech. Spivak attempts to make her argument irrefutable by stating that the act of speaking itself makes a subaltern no longer a subaltern. Two theorists Reina Lewis and Sara Mills¹³⁹ state in their book *Feminist Post-Colonial Theory: A Reader*:

> The subaltern cannot speak, not because there are not activities in which we can locate a subaltern mode of life/culture/subjectivity, but because...‘speaking’ itself belongs to an already well-defined structure and history of domination. As Spivak says in an interview:
>
> ‘If the subaltern can speak then, thank God, the subaltern is not a subaltern any more.
>
> (Lewis, Mills 21)

Lewis and Mills allude to the idea that there are modes of life/culture/subjectivity that the subaltern possess. For Lewis and Mills, life, culture, and subjectivity are forms of speaking. For Spivak it is clear that any ability to speak would remove a person from their subaltern status. Yet if Spivak’s words are true, then the nature of the subaltern is elusive and borderline unobtainable. When Spivak includes the

¹³⁹ Sara Mills and Reina Lewis are feminist Scholars who composed *Feminist Post-Colonial Theory: A Reader*, which is a body of work that looked closely at the intersection of feminist and Post-Colonial theory, while also commenting on several Post-Colonial theorists including Gayatri Spivak.
example of a woman hanging herself in lieu of political contention, she claims that is the woman being silenced, but perhaps it can be concluded that the woman’s choice to end her life was actually an action parallel and coinciding with speech. Communication exists in a plethora of forms; communication is translation, literature, art, media, policies, discourse, conversations, symbols, actions, or an empathetic glance. Communication is perhaps the most universal common denominator among man and the human experience. To say that the subaltern cannot speak is to say that the subaltern is not human. Ultimately, the subaltern’s life/culture/subjectivity could not exist as Lewis and Mills imply because, if it did, then they would have the ability to speak, thereby eliminating their status as subalterns. Viewing the subaltern as a being that is unable to communicate is a very harmful way of thinking about an already oppressed group. Rather, it is the dominant society that does not have the means or the willingness necessary to understand the subaltern.

IV. Supporting Claim: An Illusion of Silence Has Been Created Because Little Change Has Been Enacted on Behalf of the Subaltern.

In her essay “Can the Subaltern Speak?” Spivak uses the social order of Indian society to explain the hierarchal differences between the elite and the subaltern. Spivak illustrates what fellow theorist Ranajit Guha had presented as four groups of hierarchal identity. She wrote that these four groups are:

1. Dominant foreign groups.
2. Dominant indigenous groups on the all-India level.
3. Dominant indigenous groups at the regional and local levels.
4. The terms “people” and “subaltern classes” have been used as synonymous throughout this note. The social groups and elements included in this category represent the demographic difference between the total Indian population and all those whom we have described as the elite. (284)

Spivak relates the subaltern’s silence to their marginalized position in society. Yet her statements here are contradictory to her later statement that the subaltern cannot speak. In her inclusion of this hierarchal
ordering she presents no evidence that they cannot speak. The subaltern may belong to the most marginalized group, but marginalization does not necessarily remove a person’s agency. The illusion of subalterns as silenced beings may best be derived from the lack of response to their voices. This is to be expected from such a deeply marginalized group of people. It can be inferred that the subaltern is not by nature voiceless, but that the erasure of their voice from mainstream society effectively silences them. In this sense it is not that the subalterns cannot speak, instead it is that they are not heard. It is important to make the distinction between the subalterns speaking and the elites hearing; to believe that the subalterns cannot speak is to strip them of a tool that they can use to eliminate their subaltern status. Furthermore, refusing to place the blame of the erasure on the dominant colonizing culture – to which it belongs – is the removal of consequence from those perpetuating such intense oppression. In this way, Post-Colonial discourse must be as complex as the theory itself. The discussion of subalternity can no longer be directed solely at the subaltern; rather, this conversation must extend to those that live on the opposite side of the privilege spectrum. It is pertinent to speak of the role the privileged centers play in the subaltern’s oppression. Having nuanced and fair dialogue when speaking of the subaltern is essential in changing the way the subaltern is viewed.

V. Supporting Claim: Rogers’ Theory of Magic Realism Allows the Genre the Capability of Translating the Subaltern Objective Reality.

After dissenting from Spivak’s theory about subaltern silence, the claim for Magic Realism as a communicative tool of the subaltern must be made. Magic Realism is a genre that hopes to translate the reality of the subaltern into a literary narrative that can be understood by members of every culture. Although Magic Realism predates Post-Colonialism, it has strong ties to that study and has often been used in dialogue and discussion about Post-Colonialism. Magic Realism also originally served as an articulation of the voiceless, as evident in early Latin American works or Salman Rushdie’s Indian literature. With the immense evolution of Magic Realism, some have argued that it is no longer a genre for the voiceless. However, the “voiceless” are not seeing their removal from Magic Realism. They are
simply seeing their dilution as more literary works are placed in the genre. Yet, Magic Realism is still about voice itself. It is about the reality of voices that we do not see echoed in our dominant culture. It is about voices that can believe in magic, but may still be tethered more firmly to reality than their non-believing counterparts.

Magic Realism, as a literary movement, can be used to explain any culture that is vastly different from the dominant culture. Magic Realism offers itself as a platform to present magic as mundane, and the mundane as magic. According to Rogers’, theory Magic Realism can be understood as follows:

If your view of the world contains miracles and angels, beast-men and woman of unearthly beauty, Gods walking among us and ceremonies that can end a draught than all of these things are as ordinary to you as automobiles, desert streams, and ice in the tropics. At the same time the whole world is enchanted, mysterious. Automobiles, desert streams, and ice are all as astonishing as angels. (Rogers)

Here Rogers explains that between human beings of different worldviews there exists a cultural disconnect. This cultural disconnect is made even greater between the dominant group and the subalterns due to the very nature of colonialism. Colonialism is a part of an imperialist project that often subjugates people to the imperialist and hegemonic power structures. Colonialism and cultural differences are a breeding ground for human misunderstanding. This cultural disconnect also creates the illusion of the subaltern being silent because it is the dominant culture, rather than the subordinate culture, that receives the majority of recognition and discourse. The subordinate culture then becomes something that is misunderstood by those in power. Therefore, it is not the lack of speech but the lack of understanding that creates the subaltern.

VI. Silko Uses Engagement Rather Than Escapist Literature to Create the Subaltern Narrative.

The voice of Magic Realism is one that grounds the reader in a worldview that they may never have had prior experience with. Rogers, as a Sci-Fi and Fantasy novelist writes that Magic Realism is, “first of all a branch of serious literature, not escapism” (Rogers). The novel Ceremony is not an escapist
novel. Ceremony’s author, Silko, employs perhaps the most constant and quintessential Magic Realist device: an engagement with reality that is both harsh and unparalleled. Silko writes of alcoholism as “people crouching outside bars like cold flies stuck to the wall” and of hunger as a child who “had prowled the garbage in the alleys behind the houses, but the older children had already been there” (Silko 99, 100). Silko in no way tries to escape reality. Rather she tries to show her readers the cruelty of a reality they may never experience. She articulates pain, the intricacies of hardship, and the tumultuous nature of human existence. Silko does the opposite of escape, she connects you to the core element of her story: struggle. Struggle is something that can be felt by every person regardless of social status, cultural belonging, or the language used to articulate it. In this way struggle elicits empathy, which in turn elicits understanding. Silko does not abandon her culture in voicing this universal principle, rather she uses her culture to further reiterate its resonance. In Ceremony, Silko presents traditional Laguna oral stories as poems. These poems share oral traditions and history that the dominant culture may never have been made aware of without this novel’s presence. One of these traditional vocalizations of the Laguna Pueblo relates the massacre imposed on them by the dominant colonizing culture: “Corpses for us. Blood for us. And those they do not kill will die anyway at the destruction they see, at the loss, at the loss of children, the lost will destroy the rest” (126). This poetry proves that not only can the subaltern speak, but that the subaltern can critique, that they can engage in complicated conversations about normative culture, and that they can offer both resolutions and plans of action. The subaltern is not an incapable or incompetent, and yet, subalterns are too often represented as being incapable. This is so the dominant culture can act as if they are doing what is best for the subalterns without allowing the subalterns to tell them what truly works. While the oral traditions that Silko incorporates in her work are one example of the subaltern speaking, her protagonist Tayo is another. He represents a person in the deeply marginalized state Spivak previously outlined. Tayo is half white and half Laguna Pueblo. Therefore, he is neither a part of the dominant local indigenous people nor the dominant foreigners.
VII. Supporting Claim: The Subaltern’s Narrative is One That Hopes to Change the Intensely Hegemonic Nature of American Discourse.

_Ceremony_ is a novel that emerges with a harsh critique of colonialism on one hand and an attack on Western Hegemony in the other. Rogers wrote that Magical Realism is “trying to convey a worldview that actually exists, or has existed” (Rogers). The Laguna Pueblo culture contains worldviews that were never echoed in mainstream American Culture. During and after the colonization of America, we saw many distinct cultures become marginalized in a land where they had once been dominant. Native American cultures were once the only expression of humanity in America; now they exist in subaltern or nearly subaltern states. Colonialism created the subaltern. Silko writes about the atmosphere, the hope and depravity of her marginalized people when she states, “He was already thinking of the years ahead and the new places and people that were waiting for him in the future he had lived for since he first began to believe in the word “someday” the way white people do” (67). By constantly referencing the white people she alludes to both the colonizer and the privileged center as they are: essentially the same. Silko speaks about how when Laguna men went to war they were given a sense of belonging through military comradeship, but upon returning from war they were stripped of that belonging. When Silko writes about this feeling of belonging to America and its colonizer, she states, “They never thought to blame white people for any of it; they wanted white people for their friends. They never saw that it was the white people who gave them that feeling [belonging] and it was the white people who took it away again after the war was over” (39). Here Silko figuratively illustrates both the subaltern and the privileged. She essentially has her narrator Tayo share both his worldview and the way he sees both his fellow Native Americans (They) and the white people. If Tayo is the subaltern, then here he is talking directly about his own status as well as the privileged centers. With these statements, Silko illustrates the idea that a paradigm shift must take place before any form of equality can be reached.

This cultural shift is also going to demand that we change the dialogue that we use when speaking about oppressed groups. We should no longer claim that they cannot speak, because to believe that allows us to continue viewing the world with hegemonic lenses. We must stop using the words of the privileged
in understanding the oppressed. We must start using the vocalizations of the subalterns when trying to understand their oppression. We must pluck books like *Ceremony* from the shelves so that the voices of the subalterns have the chance to be heard by the privileged. And we must be willing to both condemn the situations that make subalterns subaltern while still seeing them as more than a person of subaltern status. We must see the privileged and the subalterns as the subalterns present them.

VIII. Conclusion.

The words we use help create the reality that we live in. There is a vital necessity to alter the dialogue and mainstream narrative in order to come to point where every person, regardless of their social status, is able to maintain their culture and humanity. The dialogue that erupts from our literary narratives must be sourced from all worldviews, not solely those that are seen as representing the objective reality – a reality which has been, in part, socially constructed by hegemonic privileged centers. Literary movements such as Magic Realism remind us that each worldview has the ability to create not only empathy, but to convey truths otherwise unobtainable when looking at the world through the singular perspective of the dominant culture. It is through the engagement of the truth that poorly recognized and under-privileged cultures contain that positive social change can be created. Through works like *Ceremony*, a connection can be made with those who often go unheard. And it is through the vibrant enunciations of Silko’s protagonist Tayo that consumers of this ever-evolving genre can come to understand that the subaltern has been speaking – we just haven’t been listening.


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