philologia

**UNDERGRADUATE RESEARCH JOURNAL
OF LIBERAL ARTS AND HUMAN SCIENCES
AT VIRGINIA TECH**

Letter from the Editor

I am pleased to present the second volume of *Philologia*, the undergraduate research journal of the College of Liberal Arts and Human Sciences at Virginia Tech. *Philologia* celebrates the endeavors of undergraduates who explore the diverse areas of the liberal arts and human sciences: immersing themselves in the research process, drawing upon their creative talents, and reaching beyond the classroom to augment their undergraduate experience. *Philologia* is a peer-reviewed journal, which strives to promote the importance of undergraduate research and to showcase the quality research emanating from the minds and efforts of students in the College of Liberal Arts and Human Sciences.

The members of the editorial board—as editors, as researchers, and as undergraduate students—aim to carry out the spirit of our name, "Philologia"—Latin for "scholarship; love of learning." We recognize the importance of undergraduate scholarship and seek to open a dialogue between researchers; across disciplines; and among students, faculty, and friends. Undergraduate students benefit greatly from the research experience through investigating specific interests, honing research-oriented skills, and engaging with insightful faculty mentors—experiences that will enhance their liberal university education and better prepare them for their future intellectual pursuits.

Over the past two years, the Journal has strengthened its roots, expanded upon the success of its first year, and gained momentum to continue its progress and flourish in the years to come. *Philologia* has great potential for further growth, where it can open its pages to a broader range of young scholars and feature more diverse research approaches and processes within the liberal arts and human sciences.

Congratulations to the authors whose motivation, creativity, and hard work have culminated in the strong research projects featured within these pages; many thanks to the entire editorial board for their diligence, enthusiasm, and ingenuity; and deepest regards to the College of Liberal Arts and Human Sciences for their support and their firm belief in the ability of all their students to reach for success and achieve.

Best regards,

Caitlin Laverdiere

Caitlin Laverdiere
Editor in Chief

Philologia Editorial Board

Top row, left to right: Logan Vidal, Lauren Ruiz, Alex Orchard-Hays, Katie Stitt, Katie Collins, Phillip Murillas
Bottom row, left to right: Philipp Kotlaba, Audra Vasiliauskas, Caitlin Laverdiere, Carol Davis
Not pictured: Keri Butterfield, Kate O'Connor

scholarship; love of learning

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The journal will establish an open forum for the exchange of ideas discovered in undergraduate research and scholastic endeavors in the College of Liberal Arts and Human Sciences. It will aid in reinforcing Virginia Tech's and the College of Liberal Arts and Human Science's strategic plan to support undergraduate research.

From the College

It seems like just a short time ago that I had the privilege of introducing the inaugural issue of *Philologia*, the undergraduate research journal of the College of Liberal Arts and Human Sciences at Virginia Polytechnic Institute and State University. However, another production year has gone by: the editorial board solicited and reviewed contributions, made selections, wrote and edited articles, and designed the layout. As Dean, I am pleased to present the outcomes of these efforts: this year's *Philologia*.

Volume Two of *Philologia* boasts a greater number of research articles, creative scholarship, and featured articles. The increase in contributions reflects sustained growth in research participation by undergraduates in the College. During the last academic year 79% of graduating seniors in the College engaged in at least one undergraduate research experience, the highest percentage of any college at Virginia Tech. Our students' engagement continues to be fostered by faculty support. Again this year Diana Ridgwell, Director of the College's Undergraduate Research Institute, the faculty advisors, and the faculty reviewers have provided exemplary mentoring to the Journal staff.

The initiative demonstrated by our students—those who contributed their own work and those whose work is highlighted, as well as the *Philologia* Editorial Board, in particular this year's Editor in Chief, Caitlin Laverdiere—has yielded an impressive result. I hope you enjoy as much as I have the articles about and by some of the high achieving students in the College of Liberal Arts and Human Sciences.

Sue Ott Rowlands
Dean, College of Liberal Arts and Human Sciences

The second volume of *Philologia* marks another exciting year in the history of the College of Liberal Arts and Human Sciences' Undergraduate Research Institute. It contains a sample of the outstanding undergraduate research that has taken place in the College of Liberal Arts and Human Sciences at Virginia Tech over the course of the past year. Once again, I have had the pleasure of watching talented students and faculty work together to showcase the many forms of scholarship represented in our college.

I would like to recognize the students and faculty who participated in this program and submitted and reviewed papers for inclusion in this journal. I would also like to acknowledge all of the faculty mentors who guided these students through their work and the associate editors who are dedicated to continuing the success of *Philologia*. Their time and effort are evident in the high quality work presented in this volume. Under the exceptional leadership of Caitlin Laverdiere, Editor in Chief, *Philologia* has grown and changed in amazing ways. This volume of the Journal has a modern design with elegant simplicity and visual integrity that highlights the quality of the work without overshadowing it.

With Volume Two of *Philologia*, the Journal establishes a new tradition that serves as a symbol of Dean Ott Rowlands' and the College's support of undergraduate education and an acknowledgement of the importance and benefits of undergraduate research. We hope that this issue will continue to inspire deeper and broader inquiry, discovery, and creativity.

Diana M. Ridgwell
Director, CLAHS Undergraduate Research Institute

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METASTASIZE

Hayley Dodd

When did I get so old?
I swear a part of me
never evolved beyond six.
I still miss playing
on the oversized fruit
at the mall,
when my parents still lived
under the same roof.

I can't ever forget
the look on my mom's face
as her three babies waved down at her
from the bananas and waffles,
while she was sitting all alone,
lost in a sea of mothers.

And maybe I like
the smell of secondhand smoke,
because it reminds me
of my grandpa
& I drowning in laughter
and high off the results
of giving wine to a 12 year old.

After awhile,
I find my hair and my head
answering only to gravity,
listening only to static.
But something keeps peeking
through the pages
and up out under the covers.
Oh wait, it's only springtime.

Providence was left behind
on the way up to space
or at the checkout counter,
and all that I wanted to be when I grew up.

I still don't know what I want to be,
with skin of electricity.
and a mind of orange pulp.
Plant these seeds to grow
beyond what I've become:
the,your,a
Fool.

Shhh.

Hurryupplease, it's time:
Here we are now
laughing, our way out of a home.
And out of a life?
My mother's breasts were possessed—
in her breath, up her spine.
All the while my sister's belly sat quiet,
growing.

I am too scared to say sorry.
I am too afraid to rub your baldhead.
I shook the whole way home from the hospital,
Gasping my first breath of life
as your lunch hit the dash,
while life transformed within, and burst from sister in the night.

Life replaces life.
Daughter replaces Mother.
But her life is irreplaceable.

Earlier on
the two of you got so mad
you caused milk to rain
through the kitchen air,
only to land on the other's head.

Funny, where the time goes.
Like liquid through the years.
Milkchemoplacentavomitvodkacoffee.

It doesn't feel much like a circle, a ring around,
it just tastes like sugarwater,
(dull yet
sweet enough to keep drinking)

if you believe in that sort of thing.
Ashes and dust are the same anyway.
Because, eventually,
We all
Fall
Down.

THE KAKI TREE

Kathleen DeSouza

Once upon a time, when I was a little seed, I dreamed that I could see the Sun. I dreamed about what it would feel like when her beautiful rays would cover all of my leaves in a pretty golden light. I remember the first day I felt the Sun: it felt like her warm hands were holding me tightly. But before I could feel more, Nelsinho,[1] my little gardener, planted me firmly into the ground. He said to me, "Alcance em direção à luz do sol, meu amigo, para ser a árvore maior de Kaki!"[2] A "kaki" is another name for the Brazilian persimmon tree that grows tall and full of delicious fruit. They are sweet and tasty. Nelsinho gave me the nickname Kaki, and he was my best friend.

In the beginning, I looked like every other seed in my little gardener's bag: I was brown and tiny. Until one day, Nelsinho brought me out into the light. For one breathless moment, I could feel the Sun. But then suddenly that feeling was gone as Nelsinho's small hands placed me into the dirt and buried me deeper into the earth. I cried out to my gardener, scared of what was happening around me, but he laughed and patted more dirt onto my head. He said to me, "Se eu não planta, você não vai crescer!"[3] And so, with each passing day, I pushed my way outside of my shell, twisting my roots deep into the damp earth. It felt good and cool, but it was still very dark. I missed how the sunlight had felt.

It was not the same for Nelsinho, who lived above the ground. Our little town was below the mountain, a few miles away from the capital city, Rio de Janeiro. The Sun blazed hotly in the sky here, which could be bad for tiny seeds like me who are trying to grow. But my little gardener loved me and everyday he would walk up to the mountain spring and collect cool water in his mother's clay jug for me to drink. She had painted beautiful Toucan birds all around it, reminding Nelsinho of his trips to the River.

Even though he was only eleven years old, Nelsinho always made time to look after me, for his father was a gardener, too, and taught him how to care for the trees. He would come in the morning and water me just before noontime. He liked to sit on the back of his heels, watching my little patch of dirt to make sure that I was ok.

I couldn't feel the sunlight just yet but I really wanted to. My brothers in the spaces next to me had already begun to sprout. But not me. I was still twining my roots into the earth when my brothers' heads began to shoot up out of the ground. I could hear them say together, "Surpreenda! Esta luz do sol sente-se tão bom!"[4] I was sad. When would it be my turn to feel the sunlight?

Weeks went by. I felt like I would never feel the Sun again. But one day, after Nelsinho had watered me, something changed. I opened my eyes for the very first time. "É tão brilhante!"[5] I shouted, feeling the sunlight on my tiny head. Nelsinho laughed with delight, clapping his hands together. Finally I could feel the Sun again! I saw my brothers around me, they were so tall already! And here was I, still so small. I stuck my face up and out, determined to grow tall and full of fruit, soaking in the Sun's warm rays right down to the tips of my curly roots.

Months went by. The Sun felt good on my head and tiny green leaves began to sprout around under me. Nelsinho was growing, too. He had long arms and legs and his voice had grown deeper. The people of the town who walked along the field joked and said that he was becoming an "adolescente"[6] and I wondered if I could be one, too. I saw the townspeople go, watching the men's dark-colored bombachas[7] float up in the breeze. But still Nelsinho came and watered me every day. He would wipe his cotton sleeves across his brow and sit

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1 Little Nelson
2 "Reach toward the sunlight, my friend, to be the greatest Kaki tree!" (Portuguese)
3 "If I do not plant you, you will not grow!"

4 "Wow! This sunlight feels so good!"
5 "It is so bright!"
6 "teenager"
7 Baggy trousers of the Gauchos

AUTHOR'S STATEMENT

Born August 6, 1987, my cousin Stephen suffered from multiple birth defects, specifically cerebral palsy. He wasn't like "normal" children; he couldn't walk or perform many basic skills of coordination like other kids his age. Doctors estimated that he wouldn't make it to his 5th birthday.

Today, Stephen is a 22-year old successful college student, studying at a local community college in Marietta, Georgia. He's currently enrolled in a great scholarship program working toward a business major and hopes to graduate within the next two years.

The story I wrote, "The Kaki Tree," is a tribute to Stephen. I chose to write this piece as a child's fairy tale, which emulates my cousin's struggle for self-confidence and self-worth. I wanted to show my readers how, even if you are handicapped—mentally, physically, or both—you're still a vital member of our society and can make a beautiful difference in this world.

I also highlighted a piece of my own childhood through the use of the Portuguese language. My father is from Rio de Janeiro, Brazil, and he would speak Portuguese to my sister and me when we were younger. I researched the language itself, as well as some of the cultural aspects of Brazil, particularly the Brazilian persimmon tree, the Kaki. I wanted to connect Stephen's disability with the beauty of the Kaki tree; as I continued my research, I fell across a photo of a specific Kaki that had grown rather twisted with many knots projecting out of the tree's trunk. However, that Kaki was still able to produce delicious persimmon fruits, which helped spark the overall idea for my story. I wanted to reflect a different kind of moral, for kids who aren't quite "normal" and are maybe having trouble fitting into the world because of their disability. With my story, I want to show them that even a stunted tree can still bear fruit. I hope to inspire other children, who, like my cousin, grow toward the light with beauty and hope, despite their handicaps.

cross-legged beside me, watching the cool water soak into the soil. I shook my leaves as hard as I could, trying to grow taller, like my older brothers. Yet, he would smile and say to me, "Alcance em direção à luz do sol, Kaki, para ser a árvore maior!"[8]

My brothers continued to grow bigger and stronger with every passing month. They soared over top of me, their deep green leaves shining in the sun. But I was still small and starting to hunch in the middle.

I began to worry when Nelsinho came to see me one day. He looked at my leaves and the branches around my trunk. He could see my proud brothers growing taller around me. He did not look too happy. Nelsinho told me, "Ah, Kaki pobre. Suas licenças são tão pequenas e seus ramos são torcidos. Eu ameixa seca suas licenças dos irmãos de modo que possa alcançar em direção à luz do sol."[9] He hung his head and sighed.

I couldn't understand it. Why was I growing… twisted? My other brothers were tall and lean and their white flowers were already beginning to bud. But my trunk was gnarled and my branches were braided like pieces of heavy brown rope. I cried out to them, but my brothers ignored me, soaking in the light of the Sun and singing with delight as their flowers budded and bloomed around them. So, I shook my leaves as hard as I could, trying to grow taller. "Não preocupe-se[10], Kaki," Nelsinho said, "Alcance em direção à luz do sol!"[11] I did my best, raising my head tall, just like my brothers, toward the bright sunlight.

Years went by. My brothers almost completely blocked the sunlight from me. I grew even more stunted, my trunk crooked and gnarled. Still, Nelsinho would walk to the mountain spring, collect the water in his mother's old clay jug, and bring it to me. He let me drink, touching the smooth knots on my trunk and face. His hands were stronger and he looked older. The people who walked along the edge of the field talked seriously to one another, saying, "Nelsinho está crescendo em um bom moço."[12] I wondered what the people said about me with my gnarled roots and twisted face. So, I looked up at Nelsinho, but he only looked sad when he felt my smooth yet rough bark. I saw how he looked at my brothers, then hopefully at me. I didn't want to let him down.

Yet, as we grew, people would come to the persimmon orchard to see my brothers. My brothers were very beautiful. Their leaves were full and green and the sunlight danced all over them. White flowers grew in large clusters on their branches and the little girls would come and pick them to place in each other's braids. Nelsinho was very tall, just like my brothers. His face was so tan and full of life. As he mulched the ground around us, he would sing the harvest time song:

"Belo belo são as árvores,

Como a luz do sol senta-se em cima de suas folhas.

Observar e o espera para a fruta crescer,

Debaixo de suas sucursais nós esperamos embaixo.

A fruta que você suporta é tão saboroso e doce,

E amadurece rapidamente no calor quente de verão."[13]

I watched the muscles move in his arms and legs; they looked like the knots and cords that twisted along my trunk. I wondered if my muscles were as strong as Nelsinho's. The girls from the village began to notice the change in Nelsinho's appearance. They would watch him in the orchard; their beaded necklaces clacking together as they giggled and laughed along the edge of the field saying, "Ah, olhar para ele! O marido de uma multa que ele iria fazer!"[14] They would run away when Nelsinho smiled at them, their colorful shawls billowing out behind them. Sometimes, a pretty girl from the village would place flowers at his feet while he slept under my wilting branches. She was very beautiful, too.

More years went by. Tiny white flowers grew on some of my branches. "Olhar! A fruta cresce,"[15] Nelsinho said to the girl—who was now a young woman—whose name was Dorcelina. I shook my branches and my tiny white flowers fell into her dark brown hair. She giggled and smiled up at me, "Obrigado[16], Kaki!" she said. I beamed with pride.

In the meantime, my brothers bore baskets and baskets of bright orange and yellow persimmons. Nelsinho would give

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8 "Reach in direction of the sunlight, Kaki, to be the biggest tree!"
9 "Oh, poor Kaki. Your leaves are so small and your branches are twisted. I must prune your brothers' leaves so that you can reach toward the sunlight."
10 "Do not worry"
11 "Reach in the direction of the light!"
12 "Nelsinho is growing into a fine young man."

13 "Beautiful beautiful are the trees,/As the sunlight sits atop their leaves./Watching and waiting for the fruit to grow,/Beneath your branches we wait below./The fruit you bear so tasty and sweet,/Ripens quickly in the hot summer heat."
14 "Oh, look at him! What a fine husband he would make!"
15 "Look! The fruit is growing"
16 "Thank you"

them to Dorcelina and they would eat together, lying against my trunk during the hot afternoons. Now, Nelsinho would take her up to the mountain spring and together they would collect the water there for me in his mother's clay jug. They sat beneath my limbs, tracing the deep knots and grooves along my bark, touching the tiny pieces of fruit that grew on my twisted branches. But my fruit was not ready yet. The sunlight weaved its way through my leaves while Nelsinho and Dorcelina slept.

Months went by. Harvest time was coming and the people of the village came to collect the persimmons. Many gathered around me. One woman even said, "Que feio."[17] But I didn't mind. I knew that I was just as good of a persimmon tree as my brothers, just as Nelsinho said I was. I was bearing fruit, too! But no one would come to pick the persimmons that grew on my branches. They would point at my twisted trunk saying, "As outras árvores bloquearam sua luz do sol e cresceu torcido. Olhe como o tronco espirala. Seus ramos são pequenos como sua fruta."[18] I hung my limbs low to the ground. I wished that Nelsinho was here.

And just as the last of the townspeople passed me, Nelsinho came with Dorcelina. They ran toward me, carrying brightly colored baskets in their arms. Dorcelina sang the harvest time song and Nelsinho prepared the ladder underneath me. "Hurra, vêm selecionar minha fruta!"[19] I shouted, shaking my leaves with delight. The people gathered around me, watching the boy, now a man, climb the wooden ladder. He carefully picked the fruit from my limbs, and handed them down to the girl. They laughed and sang together as the people watched them pick the fruit from the twisted tree.

"Você não pode comer essa fruta! A árvore é torcida e a fruta seguramente provará mau,"[20] the people said. But Nelsinho took out his pocket knife anyway. He cut two pieces of the bright orange persimmon fruit and gave one half to Dorcelina and saved one for himself. They each took a big bite, smiling as they did so. "Ah, delicioso! Isto é a melhor fruta em todo o pomar!"[21] they exclaimed. The people looked at each other confused. Nelsinho called them closer, "Por favor, amigos, vêm tentaesta fruta surpreendente."[22] They went to him and

took the pieces of persimmon he offered. They tasted the fruit, carefully at first. But then they began to ask for more, saying, "O Ah, sim, sim. Isto é a melhor fruta nós jamais provamos! Como surpreenda esta árvore é!"[23]

Nelsinho and Dorcelina smiled up at me, tracing the knots and grooves along my trunk and face.

Years went by. The people of the village came to the orchard every harvest time. Even though my brothers still grew taller than me, they picked the fruit off of my limbs first. The people would laugh and sing under my hanging branches, lying against my twisted trunk to enjoy my delicious persimmons together. I shook my leaves with pride.

I could see my little gardener walking through the orchard. He was much older now: small lines had formed around his eyes and mouth, but his body was tall and straight, his face full of life. He was no longer Nelsinho, the people of the town called him Nelson, now—what a man he had become! He came toward me, walking through the orchard with Dorcelina and a small girl. She wore white flowers in her hair, like her mother did long ago. They stood beside me with brightly colored baskets in their arms. Little Anna Maria ran her hands along the knots and grooves of my face, asking, "A Mamãe, Papai, esta árvore é torcido e menor que o outros. Mas ainda dá frutos."[24] Nelsinho bent down to her and smiled. He looked up at me and said, "Mesmo a árvore torcida cresce em direção à luz e dá frutos."[25]

O fim.[26]

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17 "How ugly"
18 "The other trees have blocked its sunlight and it has grown twisted. Look at how the trunk spirals. Its branches are small like its fruit."
19 "Hooray, they are coming to pick my fruit!"
20 "You cannot eat that fruit! The tree is twisted and the fruit will surely taste bad"
21 "Ah, delicious! This is the best fruit in all of the orchard!"
22 "Please, friends, come try this amazing fruit."

23 "Ah, yes, yes. This is the best fruit we have ever tasted! How amazing this tree is!"
24 "Mama, Papa, this tree is twisted and smaller than the others. But still it bears fruit."
25 "Even the stunted tree grows toward the light and bears fruit."
26 The End

A VAMPIRE IN THE ATTIC

Debra Houchins

As she stood before him, she suddenly became aware that this was all in vain. Her light gray eyes skimmed the room to avoid looking into his calm blue ones. White walls with portraits of people she didn't know and would never know, a wooden desk with busts and papers so neatly arranged it almost appeared sterile, a bookshelf filled with more books than anyone could read in a lifetime, a few cushioned chairs; these were the contents of his office. The sunset burned through the large window and illuminated her white gown with a fiery light. He sat in a chair behind the desk and smiled passively, waiting for her to speak the words she could no longer find. There was a speck of something red on his white coat. She wondered if it was blood.

"What it is that you need, Amanda?" There was no impatience in his voice; his words were naturally smooth and controlled. She shook her head gently and inhaled as deeply and slowly as she could.

"I want to leave," she said with as much force as she could muster through her anxiety. She lifted her eyes and forced herself to look directly at him. She immediately knew he wouldn't let her go. Her gaze dropped to the possible drop of blood on his coat and she refused to let herself wonder how it got there. Bad things happened when her imagination drifted.

"Amanda, I don't think you want to do that." His smile was so pleasant her lips twitched to imitate it. "You're very safe here, this is your home." The blue of his eyes had a way of assuring her this was true.

No, Amanda, said a voice inside of her, *you know who he is, you know what he is. You can't stay here any longer or he will never let you leave.* She took a deep breath and tried again.

"I'm leaving," she breathed, but the fear inside of her had already begun to take of hold of her. Desperate to relieve the tension building inside of her, she began to ball up her fists, squeeze her fingernails into her palm, and release slowly. Out-side of the window, the sunset lit the autumn field with a golden light. Golden light on a golden world. The reddish yellow trees waved gently in the breeze.

"Amanda, why do you want to leave?" His words were too gentle, his tone too soft. She suddenly felt as though she had somehow hurt him by asking to abandon him.

Don't let him manipulate you, Amanda. He'll kill you in your sleep, now. He knows you're going to escape if he doesn't release you. Amanda felt herself quiver. She bit her lip, dug her nails more deeply into her palms and tried to regain herself, but it was too late. Desperately, she looked up at him, hoping he couldn't see her fear. She knew instantly he had seen right through her; his eyes burrowed deep into her core. She realized she was not safe from him, that she was totally in his power and part of her was relieved by it. The golden world outside of the window was like a horrible faerie tale; it was the world that had produced both Mother Theresa and Charles Manson. Was there a place for her amongst the saints and murderers?

You die here, Amanda, or try to live a life out there! Those are your only choices now. Do you want to die in this place? Do you want to die at all?

She was afraid. The fear in her was more real than the office she stood in or the trees outside. Everything felt distant and surreal. For a moment, her mind clouded over entirely and only the voice was a reality. *Amanda, look at him! He can even read your mind! He knows what I'm saying, Amanda! You must pull yourself together and get out of this place before you're lost forever to it. You will be trapped here for an eternity and the only person you can blame for it is yourself—*

"Amanda," his voice called her back. Her eyes burst open in a flutter of thick, dark eyelashes although she didn't know when she had closed them. Her gown burned a deep orange and she felt the warmth of setting autumn sun on her face.

AUTHOR'S STATEMENT

This short story originated from my fascination with each individual's personal, psychological reality. While it is difficult to fully communicate the symptomatic emotions of perpetual fear and anger, the story's creative nature allows for a distinct elaboration of what seems real to Amanda, a young girl who appears to be trapped by a mysterious and powerful man. Underlying the theme of personal reality is the idea that the world is a frightening and unpredictable place. Although Amanda does not have the option to live out her life in the outside world, at least in the time the story takes place, she nevertheless faces the challenge of accepting the variability and occasional cruelty of everyday life. Her struggle, to some degree, is one nearly everyone must undergo at some point in their lives. I wanted to portray this struggle in a different light. It is my hope that a more personal perspective will draw the interest of more researchers and people in general to see the person behind a disorder, not just the affliction itself.

no time for beautiful things like sunsets on an open field.

You've killed us, the voice inside of her whispered to her harshly, but instead of giving into it this time she confessed everything to the man. His calm, patient smile never broke and his mellifluous voice purred to her in the most comforting way possible. She told him of her fear, of the voice, of the beauty of the burning autumn world. It was as though he was drawing each story from her, plucking away the darkness like the petals of some poisonous flower.

An hour or so later some orderlies in sterile, white gowns walked her down the sterile, white hallway and into her sterile, white room. She lay down on her bed and smelled fresh sheets, vaguely remembering they were dirty just hours before but not concerned with why they were changed or who had changed them. She tried to read a bit, but couldn't focus with all the commotion inside of her until a male nurse in his own sterile, white clothes came, knocked on her door to bring her to dinner, and gave her a few tiny pills. Then she read and slept utterly content, all of the thoughts of escaping lost to this place.

She turned to the window and moved slowly towards it. Her flats made no sound on the normally white marble floor that now glowed in the brilliance of the sunset. She clung to the window seal and gazed out. The golden landscape had become inflamed in a deep red, the remnants of the sun burning up the sky and casting a passionate glow on the land. For a moment, the fear escaped her and a sense of peace washed over her, relieving the trembling anxiety. "Amanda, are you not feeling well? Would you like to sit with me for a bit?"

She nodded but remained standing. Somewhere in her, there was sense of growing defeat and it was both a terrible burden and a sickening relief. She was afraid in here, but she would be afraid out there all the same, perhaps more, and anyway she saw her parents often enough and sometimes her sister too. In a way, he was right. This place is home. If she left, there would be

Somewhere, hidden inside of her, was that voice. It was forgotten as a child forgets the monsters under the bed when the lights are on. Perhaps she should fear it in a similar way: a vampire in the attic that is only as real as a child's imagination. These thoughts did not cross her mind, though, the only memorable events of the evening being that she had wanted to leave but now didn't care to. The Doctor was a nice man, even if she was a bit afraid of him sometimes, and it would be a shame if she left and could never speak with him again. Tomorrow, the sun will light up the sky again and her fears will wane and surge with the time of day like the tide. For now, she slept contentedly, unafraid of the darkness hiding in her own mind.

CREATIVE SCHOLARSHIP AUTHORS

Hayley Dodd is from Warrenton, Virginia. She is a senior at Virginia Tech graduating in May with a degree in English, focus on literature, and a minor in political science. She plans to pursue a Master's in Library Science this fall, hoping eventually to work in digital preservation. Her poem captures her passion for preservation, in this case in the form of memory. She originally presented "Metastasize" at Virginia Tech's Steger Award ceremony for undergraduate poetry, where she received the 2nd place prize. She hopes to continue evolving her writing and would in time like to earn a Master of Fine Arts in Poetry. She first became interested in writing poetry in high school, where she was first published in a collection of student writing. She would like to thank all of her teachers, instructors, and professors who have since then encouraged and inspired her writing. Hayley currently works at Virginia Tech's Art+Architecture Library and volunteers at the Blacksburg Community Library. In her spare time, she enjoys running long distance, hoping one day to run a marathon.

Kathleen DeSouza is originally from Vienna, Virginia and graduated from Virginia Tech in fall 2009. She completed her degree in English, with concentrations in professional and creative writing. She currently works as a graphic designer and tasting room associate for Casanel Vineyards in Leesburg, Virginia. Her short story reflects years of research on Brazilian culture and language and the structure of fairy tale. She dedicated this particular piece to her cousin, Stephen Herring, who suffers from cerebral palsy. Kathleen chose to write this piece as a child's fairy tale, which emulates her cousin's struggle for self-confidence and self-worth. She wanted to show her audience how, even if you are disabled—mentally, physically, or both— you're still a vital member of our society and can make a beautiful difference in this world. Along with Stephen, Kathleen would like to thank both Professors Nikki Giovanni (English) and Robin Allnutt (English) for helping with the guidance and revisions of this piece. She would also like to thank her father, Nelson DeSouza, for giving her the Brazilian background she needed to creatively enhance this story.

Debra Houchins is a psychology and English double major with a fascination for people. Specifically, she is interested in both abnormal psychology and human relationships. Empathic since childhood, she began writing poetry and attempted to describe the feelings she saw on television talk shows. By third grade she transitioned away from poetry and had written two factually unsound novellas based on mental illnesses she learned about through daytime television, antisocial personality disorder and dissociative personality disorder. In her senior year of high school, she placed first in Virginia and fifth in the nation at the 2007 Beta Club conventions. "A Vampire in the Attic" was inspired by case studies of paranoid schizophrenia, which she read both for and outside of her psychology courses. In the future, she hopes to pursue a Master's in Creative Writing and eventually become a writer. She cites Neil Gaiman, Douglas Adams, and Jane Austen as her favorite authors. Debra is a *Collegiate Times* editor and spends most of her time editing, reading, playing video games, and painting.

THE HISTORY OF TANK DEVELOPMENT IN THE UNITED STATES

Joshua Deal

ABSTRACT

American Tank development was driven by changes in doctrine and tactics over time. When the United States entered World War One, the Army was quick to incorporate armor into its ranks. As American armor developed, it was hampered by narrow visions of the purpose of armor on the battlefield. Armor was thought to only be useful in close infantry support and pursuit missions. During the interwar years the focus of development was on light and maneuverable tanks. It was not until World War Two that tank tactics matured. The war proved that armor was an essential part of any modern military. Tank-on-tank tactics were refined. With this came the need to destroy enemy tanks with one accurate shot. This became the focus of tank development toward the end of World War Two and has prevailed to this day. The war also drove the shift from producing many specialized tanks to producing a single multipurpose tank. Tanks became heavier and more powerful in an effort to design an invincible tank that could dominate the battlefield. The main battle tanks of today are a testament to the changes that the United States military has gone through since World War One.

WORLD WAR ONE

The story of American armor development began with the technical advancements of World War One. During the war tanks were used for close infantry support and to break through enemy defenses. As the United States entered World War One, in 1917, American Expeditionary Force (AEF) Commander, General John J. Pershing, realized the importance of tanks on the modern battlefield. When the AEF arrived in France, it was apparent that the stalemate of trench warfare could only be broken with the use of the tank. With this understanding, General Pershing commissioned the formation of the United States Tank Corps on December 22, 1917.[1] The Tank Corps was originally commissioned to have two thousand French Renault FT-17 light tanks and two hundred British Mark VI heavy tanks. When the Tank Corps was actually organized, however, it fell short of its original projections. It was made up of twenty-one battalions of Renault light tanks with seventy seven tanks each and eight heavy tank battalions equipped with forty five Mark VI tanks each. The United States began producing its own Renault FT-17s by 1918, but none of these American clones would reach the battlefields of Europe in time to see action.[2]

Captain George S. Patton was the first officer to be given a position in the Tank Corps. After receiving his assignment he became a strong advocate for armored warfare and wrote a doctrine for the Tank Corps after observing French tank operations. Patton emphasized speed and mobility in armor. In describing the tank's role he wrote, "If resistance is broken and the line pierced the tank must and will assume the role of pursuit cavalry and ride the enemy to death." It is clear that Patton intended for tanks to be used in close infantry support to breach enemy defenses and pursue the enemy. His doctrine was a clear copy of French doctrine. For the most part the Tank Corps used the Renault FT-17 because it was well suited to the American armor doctrine of the time. The Renault was little more than an infantryman encased in armor. It was a two man tank equipped with a 37mm cannon and it had a top speed of only 5.5 miles per hour. These vehicles were light and maneuverable, ideal for close infantry support.[3]

On September 12, 1918, the 326th and 327th Armored Battalions, under the recently promoted Colonel Patton, partici-

pated in the St. Mihiel Offensive. Patton's doctrine was put to the test. The advance was slowed by the speed of the tanks, but the Americans were able to break through many heavily defended German positions. Despite the technical setbacks of the Renault, the Tank Corps was able to perform as expected by Patton. Though the war ended shortly thereafter, the Tank Corps had proved its worth.[4]

THE INTERWAR YEARS

After World War One the United States military began to prepare itself for the next war in Europe. The vision of this "future war" would come to plague tank development until the outbreak of World War Two. The concept of future war that was developed was based on World War One tactics. Military leaders assumed that the next European war would be dominated by massed infantry engagements in parallel lines supported by artillery, light tanks, and airplanes. Communication in a future war would be based on electrical wire, such as the phone or telegraph. Radio would only be used to relay information between infantry units.[5] In this vision of a future war, the tank had a strict role of close infantry support and exploitation. There was no room for tanks to develop their own independent role. Instead, armored doctrine and tactics stagnated and remained the same as in World War One.

After the War, George S. Patton continued his work on armored doctrine. He was assigned to Fort Riley, Kansas in 1919. Patton worked to develop the United States armored doctrine that would be used in World War Two. He also wrote many articles on armored tactics and the various uses of tanks outside of infantry support and pursuit missions. Patton petitioned the United States Congress to authorize the creation of an armored force, but had no success. In 1920 Congress felt the need to reorganize the military. In an effort to permit faster mobilization in the event of another major European conflict. General of the Armies of the United States (the highest rank in the Army) John J. Pershing had great influence in the United States after the war and was a popular choice for president though he never ran. He was called to testify in front of a joint session of Congress to give insight on the direction of the reorganization. Pershing testified that the Tank Corps should be subordinated to other branches of the Army. Based on French military reorganization after the war, Pershing believed that the Tank Corps should be a supporting arm of the infantry, not a branch of its own. This was because tanks tactics had not changed since the war. Thus, when Congress passed the National Defense Act of

1 LTC Kenneth A. Steadman, "The Evolution of the Tank in the U.S. Army: A Study Prepared for the Commander, Combined Arms Center," *Combat Studies Institute* (1982): 1.
2 Captain Dale Wilson, "The American Expeditionary Forces Tank Corps in World War I: From Creation to Combat" (master's thesis, Temple University, 1986), 8-11.
3 Christopher Anderson, *Hell on Wheels* (London, Greenhill Books, 1999), 5.

4 Ibid., 5, 6.
5 Steadman, "Evolution of the Tank," 1.

1920, the act disestablished the Tank Corps and crippled tank development in the United States until the onset of World War Two.[6] Armor was left to the same World War One tactics. Tanks were only to be used for close infantry support and pursuit.

Tank development did not cease, though. The Tank Board was established in 1924 in order to oversee the development of new tanks. The board coordinated with the Infantry Tank School at Camp Meade, Maryland to develop tank doctrine and specifications for tank designs. Together they placed stringent specifications on designs based on a doctrine of lightness. This doctrine of lightness grew out of World War One tactics. The Tank Board determined that tanks would be used for close infantry support and exploitation for use by the infantry, meaning that tanks would be used to rush through holes in enemy lines and pursue the enemy. A five ton limit was placed on light tank design because transport vehicles of the day could not handle weights over five tons. Similarly a fifteen ton limit was placed on medium tanks because the Army Corps of Engineers determined that current mobile bridge standards could not handle weights over fifteen tons. The current infantry doctrine was inflexible when it came to transportation. The Army refused to make adjustments to its transportation system to accommodate heavier and varied tank designs. Because the Tank Corps was subordinated to the infantry, the tank was left to conform to current standards, which encumbered tank designers. Time and again designs were turned down because they did not meet the specifications established by the Tank board. Tank Design was further crippled by a lack of adequate funding. The Ordinance Department was tasked with testing submitted tank designs and developing new technologies and prototypes. Between 1925 and 1931, the Ordinance Department's budget was cut to $60,000 a year. The government was not actively trying to hinder tank development, though. It was part of all around Federal budget cuts. Even with these budget cuts, the Ordinance Department was still able to develop and test at least one experimental tank per year.[7]

Most tank designs came from private companies and designers. One such designer was John Walter Christie, a mechanical engineer who developed tracked gun carriers for the United States during World War One. After the war, Christie designed many revolutionary tanks that utilized new suspension systems and various techniques to stabilize tanks so they could fire on the move. In 1928 Christie introduced a high speed tank chassis featuring his innovative suspension system. It was called the Model 1940, because it was considered years ahead of its time. He also engineered the tank so that the tracks could be removed and wheels could be used when the tank traveled on roads, eliminating the need for heavier transport vehicles to get it to the battlefield. Christie's design was tested by the Ordinance Department for use with the cavalry and infantry, but was turned down because it did not meet the current mechanical specifications outlined by the Tank Board. Christie sold his chassis to the Polish government and the Soviet Union, where it had a great influence on the development of their tanks.[8]

> "Naturally, the cavalry felt threatened by the tank and feared that it would be replaced on the battlefield. Many cavalry officers, such as Colonel Patton, supported the mechanization of the cavalry for the sake of using motorized vehicles to supply the horsed cavalry, but felt that the horse should not be replaced. "

At the beginning of the 1930s, the government was looking to modernize the armed forces. The War Department ordered the mechanization of all branches of the Army in 1930. This meant that infantry vehicles, scout cars, self-propelled artillery, and tanks should be integrated into the Army. The Mechanization Board was formed to oversee this process. It commissioned an experimental armor force at Camp Eustis, Virginia in 1930. The force was to develop tank doctrine and unit organization. But, its operations were delayed by Depression induced budget cuts. This stalled the mechanization of the Army.[9]

In 1931, the new Army Chief of Staff, Douglas MacArthur, reordered the mechanization of the army. He ordered that the Mechanized Force be organized into the cavalry and that every branch of the Army should mechanize as much as possible. Naturally, the cavalry felt threatened by the tank and feared that it would be replaced on the battlefield. Many cavalry officers, such as Colonel Patton, supported the mechanization of the cavalry for the sake of using motorized vehicles to supply the horsed cavalry, but felt that the horse should not be replaced. But enough commanding officers supported the use of tanks that armor was integrated into the cavalry. The cavalry had specific expectations from tanks, though. Tanks were expected to be capable of exploiting holes in enemy defenses and pursuing the enemy, just as horsed cavalry had. To conform to the cavalry's tactics, tanks were expected to be fast, mobile, and lightly armed and armored. The cavalry developed its tank doctrine based on these principles.[10]

The National Defense Act of 1920 had subordinated armor to the infantry, so the cavalry could not have armored fighting vehicles. In order to get around this technicality, the cavalry had to call the tank a Combat Car. John Walter Christie's Model 1940 chassis was customized in order to suit the cavalry's needs. The cavalry adopted Christie's T5 Combat Car in 1936 and it entered service as the M1 Combat Car in 1937 as the cavalry's primary tank. Christie's design weighed 9.8 tons, had a 250 horse power engine with a top speed of 45 miles per hour, 16mm armor, a four man crew, and three machine guns. This tank was ideal for the cavalry's armored tactics. It had a high top speed for tanks of the day, making it perfect for pursuing the enemy. But the tank lacked heavy weapons and would not be useful in anything other than pursuit. By this time, most tanks had a heavy main gun that could be used to attack defensive positions and other tanks. Due to the nature of the cavalry's armored doctrine, the M1 Combat Car was never meant for these purposes. It was strictly meant for pursuing the enemy.[11]

As the cavalry developed its tank doctrine it began to request that radios be used in new tank designs. Radios in tanks would allow for more independent tank operations in which many Mechanized Cavalry commanders were interested. With radios, tanks could be organized into purely armored units that could act independently of the infantry and develop more complex tactics. There were many problems with radios at the time, though. Radios contained fragile tubes that could be shattered during the bumpy ride in a tank, the tuning dials could not be used easily while the tank was moving, the enemy could intercept radio messages from tanks, and the signals could drift into other channels and interfere with more important messages from higher command. The Signal Corps was able to solve many of radio's problems, though. It was able to make radios smaller and easier to carry. It also found that the use of crystals in the tuning devices would allow for tuning without dials. This tuning was more precise and did not allow drifting. In 1933 Edwin H. Armstrong received a patent for his system of frequency modulation radio, or FM radio. FM signals were immune to static, they provided many frequencies without drift, and their short wavelength would not interfere with other radio signals.[12] FM radio was perfect for use in tanks. The problems of putting radios into tanks were mostly solved by the time the United States entered World War Two. Use of radio in tanks would set the stage for future developments of tank doctrine that would not mature until after World War Two.

WORLD WAR TWO

Until the invasions of Poland and France, the United States government had never realized how obsolete its tanks and tank doctrine were. Past notions of the "future war" were thrown out the window as German forces swept over Europe with relative ease. Germany employed heavy, powerful tanks and new armored tactics. The United States had long admired French military structure and had always done its best to imitate the French. During the interwar years the United States and the French subordinated tanks to the infantry. The United States and France were completely lacking in armored divisions. With the defeat of the French in June 1940, came the realization that the French and United States' approach to the use of armor was outdated and shortsighted. In response to this revelation, American armor went through profound changes as the nation readied itself for war.[13]

The United States Army now looked to German armored forces for guidance on how to reorganize its own. The German military had organized combined arms armored units. These armored units included infantry, artillery, and other support units. German tanks were the main force in these units, and the infantry and artillery were used to support the tanks' operations. The information that the Americans had about German armored divisions came mostly from German propaganda about the invasions of Poland and France. The Germans gave the impression that they were fully mechanized and that the army was supplied only by motorized vehicles, when in reality most of the German infantry divisions were supplied by horses. These exaggerations caused the United States Army

6 Ibid.

7 Ibid., 1- 2; Spencer C. Tucker, *Weapons and Warfare - Tanks: An Illustrated History of Their Impact* (ABC-CLIO, 2004): 61-62.
8 George F. Hoffman, "A Yankee Inventor and Military Establishment: The Christie Tank Controversy," *Military Affairs* 39 (1975): 12-16.
9 Steadman, "Evolution of the Tank," 2-3.

10 Ibid.
11 Tucker, *Tanks: History of Their Impact*, 64-66.

12 Karl Larew, "From Pigeons to Crystals: The Development of Radio Communications in U.S. Army Tanks in World War II," *Historian* 64 (2005): 667-673.
13 Bruce Gudmundsson, *On Armor* (Westport, CT: Praeger Publishers, 2004): 83-90, 133-136.

to fully mechanize and rely on motorized vehicles for supply rather than horses. The United States also believed that all the German tanks had guns that were at least 75mm. This was simply not true at the time, but the United States Army began to require that all its tanks have 75mm guns so they could stand a chance in a fight with German tanks. The Americans also believed that the Germans had used their tanks to lead attacks. In reality, German infantry had led the way in all the successful attacks. In fact, infantry battalions outnumbered tank battalions in German armored divisions. The Americans sorely underestimated the role of infantry in German armored organization.[14]

So the United States Army reorganized its tank divisions based on German exaggerations. Each armored division had eight tank battalions organized into a single brigade containing over 350 tanks. There was also an infantry regiment, made up of two infantry battalions and an antitank company, and a field artillery battalion to support the tanks. The field artillery battalion contained 105mm howitzers that were used to destroy enemy antitank guns in direct support of the tanks. During the North African campaign, the Americans realized that more infantry was needed to support the tanks. During the Battle of Kasserine Pass, American divisions were spread out and unable to support one another effectively. American armor was decimated and Allied forces were routed. In response to this defeat, the United States Army reorganized in order to coordinate the infantry, armor, and artillery more effectively. By 1943 the Army had added an infantry brigade to every armored division. It had also done away with light tank battalions and, instead, added light tanks to the medium tank battalions as support in an attempt to phase out light tanks. This was because medium tanks could serve the same infantry support role as light tanks and were also able to attack enemy tanks. Light tanks were not suited for tank on tank engagement and did not fit tank tactics at the time. To fix the problem of coordination, the Army organized unique groups called "combat commands." Rather than being organized into regiments or brigades, tank, infantry and artillery battalions would be organized together in various ways depending on the mission at hand. This allowed tanks, infantry and artillery to cooperate very effectively and ensured that tanks always had the proper support.[15]

During the war the United States continued to develop new and improved tanks. As the war went on, the focus of tank design shifted to one tank that could serve all roles on the battlefield. At the beginning of the war specialized tanks, such as light infantry tanks, cavalry tanks, and heavy tanks, were produced to serve specific roles. The M5 Stuart Light Tank became a favorite for close infantry support at the beginning of the war. The M22 Locust was developed specifically for the airborne infantry. The M22 was designed to be slung under an aircraft and was able to be dropped by parachute into battle.[16] But the war proved that medium tanks could serve multiple roles on the battlefield. Tank tactics had evolved. Tanks were used for close infantry support, breaking enemy defenses, taking and holding ground, and destroying other tanks. It became apparent that it was not reasonable to build specialized tanks in large enough numbers to be effective in their specific roles. It was much easier to mass produce a single tank that could fill all of these roles; so American armor doctrine changed from employing specialized tanks to employing a single tank model. These versatile all purpose tanks were called Main Battle Tanks (MBT).[17] The M3 Medium Tank was the evolutionary link between specialized tanks and the MBT. It was developed at the Rock Island Arsenal in 1940 to serve as a medium tank and entered production in 1941. It weighed 13.7 tons, had a crew of four, 51mm armor, a 37mm gun, and three .30 caliber machine guns. It served extensively in North Africa and continued to be a British favorite throughout the war.[18] The M3 proved to be flexible and capable of handling many different battlefield situations.

> "As the war went on, the focus of tank design shifted to one tank that could serve all roles on the battlefield."

In October 1941, the United States Army declared the M4 Sherman Medium Tank the standard American medium tank. The M3 would be the substitute standard until 1944, when it was declared obsolete. The Sherman weighed 33.25 tons, had a crew of five, 51mm armor, a 75mm main gun, one .50 caliber machine gun, 2 .30 caliber machine guns, and a powered turret. Compared to the German Panzer IV that was standard at the time, the Sherman was lightly armored and lacked the muzzle velocity of the German tanks. Muzzle velocity is key in tank on tank combat because guns with a higher muzzle velocity are better able to pierce armor. What the Sherman lacked in armor and armament it made up for in maneuverability.

The Sherman was faster and more mobile than any German tank and could easily outflank them on the battlefield allowing them to fire on the Panzer IV's lighter rear and side armor. The powered turret also allowed for faster aiming, which meant that the Sherman could react faster than German tanks and fire two shots before the Germans could even fire once.[19]

The M4 Sherman became the first true MBT in the United States Army. Its simple design is what made it so versatile. It was rugged, easy to maintain and highly customizable for different roles on the battlefield. The British Sherman Firefly tank replaced the standard M4 main gun with a 76.2mm 17-pounder cannon well suited to knocking out German tanks. The Sherman Crocodile had flamethrowers and was used in the Pacific theatre to clear Japanese tunnels and bunkers. The Sherman Calliope tank had a rocket launcher attached that was used for artillery support. There were bulldozers added to Sherman tanks to clear obstacles and hedgerows in Normandy. There were anti-mine Sherman tanks. The Sherman tank chassis was also used for tank recovery vehicles. The Sherman tank was able to fill every role that the Allies needed, which is why it was the first true MBT.[20]

During World War Two the tank came into its own. Armored tactics were refined during the war. Tanks were no longer seen as being used only for close infantry support and pursuit. MBTs were able to do it all. They could support infantry, take and hold ground, and destroy enemy tanks. They had become an integral part of the Army and gained a new-found respect. The Army Reorganization Act of 1950 reorganized armor as one of the component arms of the Army along with infantry and artillery.[21] Armored units were now able to be organized into their own companies and were no longer subordinated to the infantry as support. This finally gave armor the respect that it deserved in the United States Army.

THE COLD WAR AND THE PERFECTION OF THE MBT

By the end of World War Two a trend had developed in tank-on-tank engagements. Tanks began to use guns of a higher caliber with higher muzzle velocity, capable of inflicting great damage on other tanks. Tanks also became heavier, with thicker armor in order to prevent enemy tanks from taking them out. This was a natural escalation in tank-on-tank combat. The focus shifted to accurate first shots that would take out the enemy tank before it could fire back. This trend continued into the Cold War years as technology improved and heavier, faster, and more powerful tanks were developed.

Near the end of World War Two, the M26 Pershing Heavy Tank was put into service. The Pershing was armed with a 105mm gun and a crew of four. Originally the Pershing was designed as a tank killer to hunt and destroy German tanks, but it proved able to serve in all tank roles. The Pershing served as an MBT in the Korean War for some time. But the tank proved to be too heavy and was unsuited to the tactics used in Korea. The M46 Patton was developed in 1951 and became the prominent American MBT of the 1950s. The Patton weighed 48.5 tons, had a crew of five, a 704 horse power engine, a top speed of 30 mph, 102mm armor, a 90mm gun, and three machine guns.[22]The United States Army decided to increase the standard gun power on its tanks from 75mm to 90mm. This 90mm gun was not only a bigger round, but it also had a higher muzzle velocity than previous 75mm armed tanks. These guns could reliably destroy an enemy tank at over one thousand yards. Tank tactics were now firmly based on one hit kills.[23]

One hit kill tactics were strengthened during the Korean War. Shermans, Pershings, and Pattons all served extensively throughout the war, though the Patton became the favorite of the United States Army due to its powerful 90mm main gun and its fairly high speed and maneuverability. At the beginning of the war, in 1950, the North Koreans were able to mass their armor effectively and drove the South Koreans back considerably. As the war went on, the United Nations' forces had increasing control over the skies. Close air support was used to destroy many North Korean tanks. So the North Koreans began to spread their armor out and keep it in camouflaged positions to ambush American armor. By the summer of 1951 United States armored tactics had changed. The new tactics focused on taking out enemy armor with one shot, knocking them out before they could do damage.[24]

After the Korean War, American attention turned to West Germany. The United States military began to prepare for a war in the German countryside. The United States expected that the Soviet Union would come storming across the German countryside with masses of tanks and armored vehicles. The MBT's operative philosophies would flourish on this battlefield. The battlefield would have been dominated by heavy tanks engaging each other at maximum range in an attempt to score one

14 Ibid.
15 Ibid., 133-138.

16 Tucker, *Tanks: History of Their Impact,* 112-115.
17 Gudmundsson, *On Armor,* 145-156.
18 Tucker, *Tanks: History of Their Impact,* 116-118.

19 Ibid., 118-122.

20 Ibid.
21 John Whiteclay Chambers II, "Army Reorganization Act," in *The Oxford Companion to American Military History,* http://www.encylcopedia.com/doc/10126-ArmyReorganizationAct.html/ (accessed March 18, 2009).

22 Tucker, *Tanks: History of Their Impact,* 123-124.
23 Gudmundsson, *On Armor,* 165-168.
24 Gudmundsson, *On Armor,* 169-172; Tucker, *Tanks: History of Their Impact,* 155-157.

hit kills. So Cold War tank design was dominated by the tactic of one hit kills. This not only put a focus on larger guns with a greater range, but also on more reliable targeting techniques. In 1960 the M60 was introduced for service. It was also called the Patton, named after its predecessor the M46, but was considered to be a new and improved design compared to the M46. The M60 had a crew of four and weighed in at 58 tons. It was powered by a 750 horsepower engine and had a top speed of 30mph. It was equipped with a 105mm gun and two machine guns. This new 105mm gun could fire at ranges in excess of 2,000 meters. Not only could the gun fire farther and do more damage than the previous 75mm and 90mm guns, but a revolutionary fire-control system allowed the M60 to fire with unprecedented accuracy. This fire-control system featured a laser rangefinder, night-vision equipment, and an inferred searchlight.[25] The M60 was clearly designed to perform in a future European theatre where the war would be dominated by armored combat. It served as the principle MBT for 20 years and saw extensive service in Vietnam and the Gulf War of 1991.

Bigger guns were not the only answer to the search for weapons that could destroy tanks in one hit. During the 1950s, the United States and the Soviets began researching antitank guided missiles. The Soviets had built many different types of missile tanks by the end of the 1950s. The Soviet missile tanks had no turrets though. Soviet guided missiles traveled very slowly and left their tanks vulnerable to the very tanks at which they were firing.[26] The American response to this was the development of the Shillelagh High-Explosive Antitank (HEAT) Missile. The HEAT missile was designed to be fired from a conventional gun. It contains a shaped charge that is able to blow holes in the thickest of armor. In 1966 the M551 Sheridan was developed to fire this new antitank missile. The Sheridan was a lightweight, air transportable tank designed for the airborne. It weighed 17.5 tons, had a four man crew, a 300 hp engine and a top speed of 43mph. The Sheridan featured a 152mm smoothbore gun that was designed to fire the new HEAT missile. The HEAT missile was still in its early stages. It fired slowly and did not have a very good range. Eventually the M60A3 variant of the M60 was developed. The barrel of the M60A3 was smoothbore and shortened so that it could fire the HEAT missile. The M60A3 had little success as a missile tank.[27] The search continued for a tank that could perform effectively as a standard MBT and a missile tank.

In the 1970s, the United States began a joint project with West Germany to design a new MBT that could defeat any Soviet tank that might potentially be used in an invasion of Central Europe. The project was known as MBT-70. It was to feature the HEAT missile and a 1,500hp engine. Chrysler Defense and the Detroit Diesel division of General Motors were tasked with building prototypes of the MBT-70. Both designs were tested in 1976, and the Army picked Chrysler's model because it was more cost effective. It began making test vehicles. The first M1 tank was produced in 1980. It was called the Abrams Tank, after General Creighton Abrams. The M1 featured angular, flat-plate armor and a lower profile than previous American tanks. It was armed with a 120mm smoothbore gun capable of firing the HEAT missile. The M1 featured steel encased, depleted uranium armor that is virtually impenetrable. Due to this heavy armor, the Abrams weighs in at 73 tons. It is powered by a 1,500 hp turbine engine that is capable of burning nearly any petroleum or alcohol based fuel. The HEAT missile was developed into a round that could be fired at higher speeds, just like a conventional round. The Abrams also features a thermal targeting system. This system allows the tank crew to see thermal outlines of the enemy at long ranges and through buildings and landscapes. This means that the crew can find and kill the enemy before ever being spotted. The Abrams is the most powerful MBT in the world. With its improved HEAT system, it can destroy any tank in the world in excess of 3,000 meters. Through its service in both Gulf Wars, the Abrams has proved that it can be used to destroy any enemy tank, is effective at destroying enemy bunkers and buildings, and is capable of effective close infantry support.[28]

CONCLUSIONS

When the United States entered World War One, it relied on French tanks and tactics. American tank development after the war was bogged down by strict doctrine and a lack of foresight into the possible roles that tanks could play outside of infantry support. When the United States entered World War Two, it had to scramble to rewrite armored doctrine and to produce modern tanks. World War Two allowed tanks to come into their own and develop their own roles and tactics. Out of industrial and practical needs came the production of one tank that could fulfill all roles on the battlefield. This Main Battle Tank developed out of the mass production and versatility of the M4 Sherman tank. Throughout the Cold War, MBTs were made heavier and more powerful. Armored tactics put emphasis on heavier tanks that would be able to destroy enemy tanks

in one hit. The United States developed heavier, high powered tanks in preparation for a war against the Soviets in the German countryside. Eventually the M1 Abrams was produced and has become the dominant MBT in the world.

Since the end of World War Two, tank doctrine and tactics have been built around the anticipation of a war with the Soviet Union. Though large, heavy MBTs are ideal for a conventional war in central Europe, they have proven to be less practical in the urban battlefields of today's wars. In close urban warfare and guerilla like insurgencies, a seventy-three ton tank is not the ideal vehicle for patrolling city streets. They are too large and unwieldy in tight urban environments. A smaller, more mobile, light armored vehicle is needed in these situations. The Humvee has been used to attempt to fill this role, but has proven to be under armored and vulnerable to roadside explosives. So it seems that necessity dictates that tank design will once again diversify, moving away from MBTs and towards tanks designed for specific roles.

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25 Tucker, Tanks: *History of Their Impact*, 156-159.
26 Gudmundsson, *On Armor*, 168-172.

27 Tucker, *Tanks: History of Their Impact*, 160-162.

28 Tucker, *Tanks: History of Their Impact,* 160-162; David Zucchino, *Thunder Run: The Armored Stride to Capture Baghdad* (New York, NY: Atlantic Monthly Press, 2004): 1-5.

HEARING HORACE: SOUND & RHYTHM IN THE SORACTE ODE

Alexandria DeSio

ABSTRACT

The focus of this paper is to consider the way the Romans defined and explained the alcaic meter, the meter that is used most often in the *Odes* of Horace, the first century BCE master of Latin lyric, and how it can enhance the reading of his poems. The various ways the ancient grammarians, the *grammatici Latini,* described Latin verse affected how it was read, and how it was read affects how readers perceive it. The very local effects of sound in a specific line of a specific poem can be as important as the larger thematic issues raised by the poem itself.

The author plans to attend graduate school in classical studies in the fall. Having worked on this undergraduate research topic for a couple of years, she intends to submit an expanded version of the paper as a writing sample to graduate schools in the hopes of continuing her research and developing it into a master's thesis.

"...with Alcaics it is no light task to reproduce the gathering wave of the first two lines, the thundering fall of the third and the rapid backwash of the fourth…"

— L.P. Wilkinson, *Horace and His Lyric Poetry* (1945) p. 152[1]

This paper considers the way the Romans defined and explained the alcaic meter, the meter used most often in the *Odes* of Horace, the first century BCE master of Latin lyric, and how it can enhance our reading of his poems. A major aspect of the ancient description of meter was an emphasis on the ictus, also known as verse beat or pulse, which was an artificial accent, mentioned by Horace and Quintilian and used by the ancient grammarians, the teachers of the Latin language, to help students scan a line aloud.[2] The ictus or verse beat was a way of measuring and dividing the line into feet or larger metrical pieces. The various ways these grammarians, the *grammatici Latini*, described Latin verse affected how it was read, and how it was read affects how we perceive it. As we read Latin poetry, the very local effects of sound in a specific line of a specific poem can be as important as the larger thematic issues raised by the poem itself.

"If we take the idea of a poetic language seriously, it can be defined first as a language in which the sound of the words is raised to an importance equal to that of their meaning, and also equal to the importance of grammar and syntax."

— Kenneth Koch (1998) 20

The interplay of ictus and accent is already very familiar to modern students and scholars, not only of English poetry, but also of Latin poetry—from its pervasive and important effects in epic verse: it is commonly accepted that Latin epic generally aims for syncopation between accent and ictus in the middle of the line and coincidence at the end. Such interaction between natural word accent and artificial ictus, or verse beat, can also be useful in our responses to other meters, including lyric.

This paper will use Horace's most well known poem, *Odes* I.9, the Soracte Ode, to illustrate the usefulness of ancient descriptions of meter, including accent and ictus, in a Latin lyric.

Latin verse is comprised of a pattern of long and short syllables. The basic pattern of the alcaic stanza is two lines of eleven syllables (hendecasyllabic), followed by one line of nine syllables (enneasyllabic), and a final line of ten syllables (decasyllabic).[3]

$$-- \cup --- \cup \cup - \cup -$$
$$1\ 2\ \ 3\ 4\ 5\ 6\ 7\ \ 8\ 9\ 10\ 11 \qquad \text{hendecasyllabic}$$
$$-- \cup --- \cup \cup - \cup -$$
$$1\ 2\ \ 3\ 4\ 5\ 6\ 7\ \ 8\ 9\ 10\ 11 \qquad \text{hendecasyllabic}$$
$$-- \cup --- \cup -- $$
$$1\ 2\ \ 3\ 4\ 5\ 6\ \ 7\ 8\ 9 \qquad \text{enneasyllabic}$$
$$- \cup \cup - \cup \cup - \cup -- $$
$$1\ 2\ 3\ 4\ \ 5\ 6\ 7\ 8\ 9\ 10 \qquad \text{decasyllabic}$$

When studying Latin poetry, it is important to look at how the Romans described their own versification. The metrical composition of the individual lines of the alcaic stanza is variously explained by the ancient *grammatici Latini*.[4] The *grammatici Latini* were ancient teachers of language who wrote about various aspects of Latin. Although most of the texts written by these *grammatici* come from the fourth and fifth centuries CE, they help us see things we would not see otherwise, even in texts from the Classical period (2nd century BCE–2nd century CE), since they drew upon teachings from centuries earlier.

One prominent *grammaticus* of the 4th century CE, Marius Victorinus, gives a varied and thorough analysis of Horace's meters. He divides the hendecasyllabic first two lines of the alcaic stanza into two halves (Keil VI. 166, 172, 268); the first half he describes as an iambic syzygy (x – υ –) plus half a foot (–), a syzygy being the combination of two feet into one metrical unit. He describes the second half as two dactyls (– υ υ – υ υ). This division puts a probable ictus (or verse beat) on the second, fourth, sixth, and ninth syllables. This acoustic feature is marked for the eye with a vertical line above the syllable.

$$\overset{|}{}\ \ \overset{|}{} \qquad\qquad \overset{|}{}\ \ \overset{|}{}$$
$$-- \cup - | - \qquad - \cup\ \cup | - \cup -$$
$$1\ 2\ \ 3\ 4\ \ 5 \qquad\quad 6\ 7\ 8\ \ 9\ 10\ 11$$
$$\textbf{First Half} \qquad\qquad \textbf{Second Half}$$

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1 Cf . Rosanna Warren, *Fables of the Self: Studies in Lyric Poetry* (2008) p. 31 "Let us hear now, in Alcaeus' own music, the song from his broken world, in a meter which seems to lose its footing mid-stride, but recovers its balance, and heals in the order of the ear what on earth and in politics remains in ruins." and David West, *Horace Odes II: Vatis amici* (1998) p. xx "…the drag of the third line and the acceleration of the fourth."
2 For reference to ictus see Becker (2004)

3 Like all Latin quantitative meters, Horatian alcaics adapt Greek models. In positions one and five in the first two lines, Greek alcaics maintain an anceps, which is a variable syllable that can either be a long or a short. This variability emphasizes the iambic feel that will be discussed later. In taking the Greek model and making it their own, Latin poets made the fifth syllable always long, and the first syllable usually so. For more information on Latin meter see Raven, Boldrini, Halporn-Ostwald-Rosenmeyer, Nisbet and Hubbard, Drexler, and Crusius-Rubenbauer.
4 The surviving texts are collected in Keil's eight volumes.

Caesius Bassus, an earlier grammaticus of the first century CE divides the second hemistich (half line) differently (Keil VI.268): a trochee (– u) and an iamb (u –) followed by another iamb.[5] This is different from Victorinus' division because it adds an ictus on the final syllable.

$$\overset{|\quad|\qquad\qquad|\qquad|\qquad|}{\underset{1\ 2\ 3\ 4\ 5\qquad 6\ 7\quad 8\ 9\quad 10\ 11}{-\ -\ \upsilon\ -\ -\qquad -\ \upsilon\ |\ \upsilon\ -\ |\ \upsilon\ -}}$$

First Half   Second Half
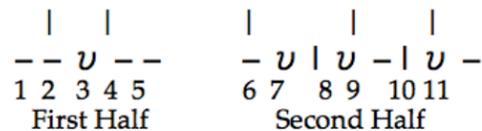
As mentioned above, the alcaic stanza has two lines of eleven syllables, followed by a nine-syllable third line and a ten-syllable fourth line. This enneasyllabic third line tends to feel slower because of the three consecutive long syllables in the middle. I will employ Marius Victorinus' descriptions because they are the clearest despite their complicated terminology. He describes the enneasyllabic line in terms of the iambic alternation of short and long syllables, calling it by the cumbersome name hypercatalectic iambic dimeter (Keil VI.1670). Hypercatalectic in this instance means a syllable has been added on to the end of the metrical unit, and dimeter means two pairs of iambic feet. The ictus would measure the line into feet as shown below.

$$\overset{|\quad|\quad|\quad|}{\underset{1\ 2\ 3\ 4\quad 5\ 6\ 7\ 8\quad 9}{-\ -\ \upsilon\ -\ |\ -\ -\ \upsilon\ -\ |\ -}}$$
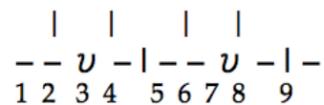
He then calls the decasyllabic fourth line a hypercatalectic dactylic trimeter, hypercatalectic again meaning an extra syllable is added on to the end of the metrical unit, and a dactylic trimeter being just three dactylic feet:

$$\overset{|\quad\quad|\quad\quad|\quad\quad|}{\underset{1\ 2\ 3\ 4\ 5\ 6\ 7\ 8\ 9\ 10}{-\ \upsilon\ \upsilon\ |\ -\ \upsilon\ \upsilon\ |\ -\ \upsilon\ \upsilon\ |\ -}}$$
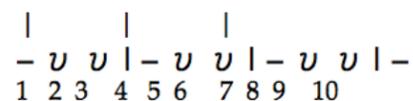
Upon close inspection, this example is not unproblematic since Victorinus' division of the decasyllabic final line has it ending in an iamb (u–) though the last two syllables are actually a long syllable first and then an anceps (a short or long syllable treated as long at the end of the line). One way to explain this is to presume a metathesis, or transposition, of the last two syllables, which is called anaclasis in the *Grammatici Latini,* usually referring to a long syllable switching places with a neighboring short syllable (Halpborn, James, Martin Ostwald and Thomas Rosenmeyer, *The Meters of Greek and Latin Poetry* (1980)

5 This series of long and short syllables corresponds to an asclepiadean ending (– υ υ – υ –).

p. 121). The variations and descriptions presented here are a prime example of some of the difficulties in dealing with the ancient evidence of the *grammatici Latini.* They are often contradictory, difficult to interpret, and sometimes have mistakes. Nevertheless, it provides us with a window to the way meter was taught in the first few centuries CE, and the way meter is taught cannot help but have some influence in the way meter is understood.

To return to the alcaic, Victorinus provides other alternatives. For example, as you can see below, he calls the decasyllabic fourth line two dactyls (– u u) joined with two trochees (– u) (VI.111 Keil). This puts an ictus on the first, fourth, seventh, and now also on the ninth syllables.

$$\overset{|\quad\quad|\quad\quad|\quad\quad|}{\underset{1\ 2\ 3\quad 4\ 5\ 6\quad 7\ 8\quad 9\ 10}{-\ \upsilon\ \upsilon\ |\ -\ \upsilon\ \upsilon\ |\ -\ \upsilon\ |\ -\ -}}$$
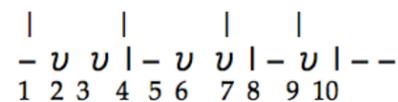
Marius Victorinus' third option for this line is what is called an archebulean with a foot and a half removed from the beginning (Keil VI.126 and VI.269). Below is the pattern of an archebulean line, and how it can be modified to arrive at the pattern of the decasyllabic line.

$$\overset{|\qquad\quad|\qquad\quad|\quad\ |}{\underset{1\ 2\ 3\ 4\ 5\ 6\ 7\ 8\ 9\ 10}{-\ -\ \upsilon\ -\ \upsilon\ -\ \upsilon\ \upsilon\ -\ \upsilon\ \upsilon\ -\ \upsilon\ -\ -}}$$
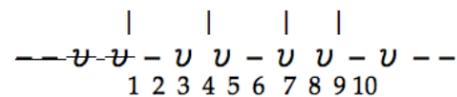
As the examples seem to suggest, one of the preoccupations of the *grammatici Latini* is the interchangeability of the different meters. Marius Victorinus and Caesius Bassus, though writing two hundred years apart, both tend to explain the lines of the alcaic stanza as made up of iambs and dactyls (Keil VI.166.10-167.2 and VI.268.10-269.15). Why do they use dactylic and iambic meters to explain alcaics? One explanation is that these iambic meters were more familiar to the audience, therefore easier to use as a basis for describing a less common meter. Another could be the derivation theory of meter: it derives all metrical patterns from iambs and dactyls.[6] Nevertheless, the different divisions do not result in significant differences in the position of the ictus.

The first nine poems of Book I of Horace's *Odes* are called the Parade Odes: each one was written in a different meter, dem-

6 For more on the derivation theory, cf. Leonhardt, "Die beiden metrischen Systeme des Altertums" (1989) who explains the Alexandrian view that all meters were derived from dactylic and iambic meters *mutatis mutandis.*

Parade Odes I.9

Vides ut alta stet niue candidum
Soracte nec iam sustineant onus
   siluae laborantes geluque
     flumina constiterint acuto?

dissolue frigus ligna super foco
large reponens atque benignius
   deprome quadrimum Sabina,
     o Thaliarche, merum diota.

permitte diuis cetera, qui simul
strauere uentos aequore feruido
   deproeliantis, nec cupressi
     nec ueteres agitantur orni.

Quid sit futurum cras, fuge quaerere, et
quem fors dierum cumque dabit, lucro
   adpone nec dulcis amores
     sperne, puer, neque tu choreas,

donec uirenti canities abest
morosa. Nunc et Campus et areae
   lenesque sub noctem susurri
     composita repetantur hora,

nunc et latentis proditor intumo
gratus puellae risus ab angulo
   pignusque dereptum lacertis
     aut digito male pertinaci.

See how Soracte under thick-fallen snow
Stands up resplendent, nor can the
   Woods any longer bear the load, and
     Rivers have flowed to a halt in sharp ice.

Thaw out the cold by piling the fire up
With plenty of logs and pouring lavishly
   From its Sabine two-handled pitcher,
     O Thaliarchus, the four-year-old wine.

Leave all the rest to Gods, for as soon as they
Have laid the storm-winds battling it out upon
   The seething ocean, then are neither
     Cypresses shaken nor ancient rowans.

Beware of asking what may tomorrow bring,
And enter up as profit whatever day
   Good Luck may grant you, nor in boyhood
     Say No to sweet love-affairs and dances,

While youthful green is free from cantankerous
White hair. So now let Campus and public square
   And gentle whispers after nightfall
     Often be sought at an hour agreed on.

Sweet also now, betraying her hiding-place,
Is girlish laughter heard from a secret nook
   And keepsake snatched away from upper
     Arm or a seeming-reluctant finger.

*The Latin text is that of Shackleton Bailey, Q. Horati Flacci Opera (1995)

*The translation is that of Lee, *Horace Odes and Carmen Saeculare* (1998) p.17

onstrating Horace's metrical mastery. The last of these Parade Odes, *Odes* I.9 serves as the model of an alcaic. Though it is in Latin, we are not concerned here with the sense, just the sound of the accents and beats.

In light of the treatment of the meter by the *grammatici Latini*, it is interesting to consider the relation of natural word accent to the metrical ictus. The rest of this paper will focus particularly on the pivotal third line, what Wilkinson called above the "thundering fall" of the stanza.

The third line of the stanza is considered by scholars to be the fulcrum, the spot where the modern poet Rosanna Warren says the stanza "seems to lose its footing mid-stride."[7] As mentioned above, with its three consecutive long syllables in the middle, the third line of the alcaic stanza is a slower line, especially when contrasted with the quicker dactylic fourth line. However, the feeling of slowing down cannot come just from the arrangement of long and short syllables since the first seven syllables of this third line are exactly like those of the first two lines. Instead, this slower feel comes from the common distribution of words, with their accents, that Horace uses in these lines.

Each of the six enneasyllabic lines in *Odes* I.9 ends in a three syllable word: *gelúque* (3), *Sabína* (7), *cupréssi* (11), *amóres* (15), *susúrri* (19), *lacértis* (23). Having a three-syllable word at the end of the enneasyllabic third line of the stanza allows the accent and ictus to coincide as the line comes to an end. This coincidence between accent and ictus emphasizes the metrical pattern as the line comes to a close. Here's an example (with natural word accent marked with capital letters):

Silva laboRANtes geLUque

Ending the nine-syllable line in a three-syllable word creates a break after the long syllables in the middle of the line.

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7 Warren, *Fables of the Self: Studies in Lyric Poetry* (2008) p. 31

If a single word occupies those three long syllables in the middle (a molossus), it can emphasize the slow feel of the line. When it falls in a metrical position like this, with an ictus on the first and third syllable and a word accent on the second, it is known as a swell.[8] In Horace's alcaic *Odes*, this trisyllabic molossus swell is the most common pattern;[9] it appears in three of the six nine-syllable lines in Odes I.9 above: in line 7 (*quadrímum*), 23 (*deréptum*), and also 19 (*sub nóctem*, since the preposition and the noun it governs would be treated prosodically as one word for the purpose of accent). The accent falls between the verse beats even in lines that do not have the molossus swell, like line 3 (*sílvae laborántes gelúque*) and line 15 (*adpóne nec dúlcis amóres*).

The awareness of the way this meter was understood in ancient times can help us to hear and understand the rhythm of Horace's Latin lyric. These prosodic features of the alcaic stanza become more apparent and significant when seen in light of the *grammatici Latini* and the relation of accent to ictus. Using the evidence of the *grammatici Latini,* we learn that Horace used syncopation in the middle of this pivotal line and coincidence at the end. This is important because, although sound does not have to be correlated with meaning, the poetic importance of those and similar features can be useful for better understanding Horace's versification.

APPENDIX I: ENGLISH COMPARANDA

It is helpful and interesting to look at some English comparanda such as John Hollander and WH Auden. Hollander cleverly describes the alcaic pattern with an English alcaic stanza (11, 11, 9, and 10 syllable lines and 5, 5, 4, and 4 or 3 stresses, respectively).

> Thís tíght alcáic stánza begíns with á
> Mátched páir of lónger línes that are fóllowed by`
> Two shórter ónes, indénted thís way,
> Máking the méter declaím in Énglish.

While Hollander's stanza is a pedagogical tool, a stanza from WH Auden's "In Memory of Sigmund Freud" is an example of an alcaic stanza in practice:

> Ónly Háte was háppy, hóping to augmént
> his práctice nów, and his díngy clíentéle
> who thínk they cán be cúred by kílling
> and cóvering the gárden with áshes.

The endings of each line appropriately mimic the feel of the Latin

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8 Nussbaum, *Vergil's Metre* (1986) p. 41
9 Nisbet and Hubbard, *A Commentary on Horace Odes, Book I* (1970) and Zinn, *Der Wortakzent in den lyrischen Versen des Horaz* (1940)

alcaics from which they are adapted. The 11-syllable first and second lines have iambic endings. In English this is an unstressed syllable then a stressed syllable, in Latin a short then a long. The 9-syllable line and the 10-syllable line have trochaic endings, in English a stressed then an unstressed, in Latin a long then an anceps. This Latin-inspired pattern is evident throughout the poems.

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MENTAL HEALTH IN THE AFTERMATH OF HURRICANE KATRINA:
PROBLEMS & POLICY

Wade Gelbert

ABSTRACT

When Hurricane Katrina swept through the Gulf Coast in 2005, it left in its wake more than just the physical destruction of homes and businesses. Extensive post-Katrina research reveals that—like other large natural disasters—the hurricane greatly affected the mental health of its victim population. The overall national governmental response to Katrina has been heavily criticized, specifically by the mental health community. This paper seeks to articulate some of these inadequacies and offer some policy lessons that may be learned from Katrina. First, the nature of the problems associated with disaster mental health and the unmet needs of those affected by Katrina will be discussed. This will be followed by a review of the empirical research on the prevalence of mental illness and the inadequacy of treatment following the storm. Potential policy alternatives, and the available research on the efficacy of such reforms, will then be examined, followed by concluding recommendations for future disasters. Although there may never be another event identical to Hurricane Katrina, the lessons it provides are essential to the improvement of disaster mental health response policy in the future.

INTRODUCTION

By most measures Hurricane Katrina was one of the deadliest, costliest, and most devastating natural disasters in United States history. Nearly 90,000 miles of our nation's Gulf Coast was affected by the storm in August 2005. Left in its wake was flooding and the destruction of countless homes, businesses, and much of the region's other basic infrastructure (US House of Representatives 2006). However, Hurricane Katrina destroyed more than just the buildings and streets of communities: the catastrophe wreaked havoc on the mental health of many individuals in the path of the storm. It is a consistent research finding that high levels of depression and post traumatic stress disorder (PTSD) are present in populations affected by large natural disasters such as hurricanes (Norris et al. 2002). The extensive body of research on the mental health impact of Hurricane Katrina makes it clear that the 2005 storm is not an exception to this phenomenon.

The overall disaster response structure following Katrina has been heavily criticized because of its inadequacies, and the mental health community specifically has not been immune to these criticisms. This paper seeks to articulate some of these shortcomings in response to the problem of disaster mental health and offer some policy lessons that may be learned from Katrina. First, the nature of the problems associated with disaster mental health and the unmet needs of those affected by Katrina will be discussed. This will be followed by a review of the empirical research on the prevalence of mental illness and the inadequacy of treatment following the storm. Potential policy alternatives—and the available research on the efficacy of such reforms—will then be examined, followed by concluding recommendations for future disasters. Although there may never be another event identical to Hurricane Katrina, the lessons it provides are essential to the improvement of disaster mental health response policy in the future.

NATURE OF THE PROBLEM

There are several important components to the policy problem of disaster mental health following hurricanes like Katrina. The first component is an obvious one: A widespread hurricane disaster creates widespread mental health needs. The greater the number of people affected by a single event, the greater amount of resources that are required to evaluate and adequately treat those afflicted with mental disorders. Compounding this is the finding that psychological problems following catastrophic disasters persist long past the crisis period when services are most available. Also, research suggests that disasters may begin a "spiral of losses," where individuals with initial losses become more vulnerable to subsequent losses (Norris et al. 2002). PTSD, the most studied and reported disorder following disasters, is associated with dysfunction, development of comorbidity (the presence of two or more disorders simultaneously or sequentially), and suicidality—with even low levels of PTSD symptoms (Kessler et al. 1995). Thus, not only do disasters like Hurricane Katrina have a strong relationship with disorders, but such disorders also tend to persist and are associated with other serious mental health consequences.

The overwhelming nature of mental health problems following disasters leads to the second component in the policy problem: The insufficient

> **Records were lost, clinics ruined, and personnel diminished. This leads to the big question on the minds of disaster mental health policy-makers: Who pays to rebuild the mental health community?**

or even lack of treatment for those who need it after times of crisis. Wang et al. (2008) suggest that there were two types of unmet treatment needs following Katrina: the disruption of care for those with preexisting disorders and the failure to initiate treatment for those experiencing new disorders as a result of the storm. The authors hypothesize that disruption of treatment may have been caused by competing financial obligations or the loss of care providers. For those with new disorders, failure to seek treatment could have been related to low perceived need for treatment, desire to avoid stigma, and fear of experiencing bad memories. Other research suggests that a lack of awareness of stress-related psychopathology and the availability of treatment options led to unmet treatment needs after Katrina (DeSalvo et al. 2008). Regardless, barriers—whether financial, structural, or attitudinal – served as an obstacle between victims and treatment, and it is these barriers that disaster mental health policy should seek to eliminate (Wang et al. 2007).

A final related component of the policy problem involves the resources and funding necessary to meet the mental health needs of disaster victims. The destruction from Hurricane Ka-

trina created an incredible logistical dilemma for the mental health community, as much of the infrastructure needed for treatment was inaccessible or unusable. Records were lost, clinics ruined, and personnel diminished. This leads to the big question on the minds of disaster mental health policy-makers: Who pays to rebuild the mental health community? Many mental health professionals themselves left the region, and a large percentage have yet to return. This deficiency of professionals can be traced, in part, to the restrictions on paying local clinicians by the Robert T. Stafford Disaster Relief and Emergency Act, the main federal funding mechanism for post disaster mental health services (Lamberg 2008). Only short-term crisis counseling and support is paid for by the Stafford Act, leaving the bill for long-term treatment and medication with the patients, if they can even afford to continue treatment. The financial component of disaster mental health policy is one that cannot be ignored in the quest to generate better policies for the future.

These are the three central issues revolving around mental health that must be confronted following any large disaster such as Hurricane Katrina. In the United States, an intergovernmental disaster response structure is largely responsible for addressing these problems. This structure is, at its most fundamental level, a partnership between the levels of government. As the capacity of local governments to respond to a disaster is reached, the state governments may step in to meet demands. If this is not enough, the states can appeal to the national government for aid. During the aftermath of Katrina, localities like the city of New Orleans in states like Louisiana partnered with the national government, particularly the Federal Emergency Management Agency (FEMA) within the Department of Homeland Security (DHS), to form the backbone of the disaster response structure. The complexities of the intergovernmental disaster response, however, make it difficult for a short article to examine fully the many layers of systemic problems. The discussion here is more about how mental health is treated following disasters and who, at the ground level, is doing the treating rather than which governmental agency is overseeing it.[1] What

will be presented is merely a step in the direction of improved mental health disaster response. The problems outlined above are real, and it is the responsibility of some entity—be it the national government, the state and local governments, or non-governmental actors—to better address these problems.

EVIDENCE: PREVALENCE, FREQUENCY, AND SEVERITY OF DISORDERS

Hurricane Katrina has served as the focus of much scholarly research in various disciplines, including public administration, urban affairs and planning, environmental studies, civil engineering, political science and others.[2] Mental health researchers, too, have been studying the effects of the storm since its immediate aftermath. The levels of PTSD and other disorders following Katrina have been found to be consistent with, if not higher than, the levels of disorder following similar disasters. In fact, the doubling of the estimated prevalence of serious mental illness and mild-moderate mental illness following Hurricane Katrina is comparable to findings from other major disasters (Kessler et al. 2006). Since the bulk of the research on mental health outcomes after Katrina has examined the greater New Orleans metropolitan area, the scope of this paper will be similarly focused. Residents of the New Orleans area appear to have suffered an exceedingly high level of disorder prevalence than normally seen following similar disasters. According to one study, an estimated 49.1%

> "According to one study, an estimated 49.1% of [New Orleans residents] had a 30-day prevalence of any DSM-IV anxiety-mood disorder, compared to the 26.4% of the remainder of the sample from surrounding areas."

of these individuals had a 30-day prevalence of any DSM-IV anxiety-mood disorder[3], compared to the 26.4% of the remainder of the sample from surrounding areas (Galea et al. 2007). The estimated levels of disorder in New Orleans were much higher than previous samples after comparable natural disasters, whereas the remainder of the sample was more consistent with the findings of previous studies.

Other characteristics of the storm make Hurricane Katrina a distinctive case study for mental health researchers and policy-makers. The sociodemographic composition of the areas exposed to the storm's rage—including large minority and low-income populations—played a major role in the media coverage of the storm aftermath. Minority and low-income populations are known to be at an increased risk for distress and disorder following exposure to disasters (Coker et al. 2006). The limited resources after Katrina, combined with the characteristics of these disadvantaged groups, may have caused some individuals to be at extremely high risk for PTSD and other disorders (Ibid). However, the observation that exposure to hurricane-related stressors—loss of property, physical injury, etc.—was widespread and comparable across balanced sociodemographic subsamples indicates that the impact of the hurricane was not simply concentrated in any particular portion of the population (Galea et al. 2007). The hurricane struck blindly, exposing various segments of society to these stressors, with many contextual factors contributing to the severity of the mental health outcomes of individuals. Perhaps the most intriguing—and disconcerting—finding related to disorder prevalence is that post-Katrina mental disorder increased significantly during the two years following the disaster. This was an unexpected discovery, as other disaster studies show that prevalence declines following catastrophic events (Kessler et al. 2008).

It is clear that mental disorder was widespread in populations affected by Hurricane Katrina. But how well did the system deliver treatment? The research on this question is equally as clear: few Katrina survivors with mental disorders received adequate treatment. A study of perhaps the best sample of Katrina survivors done by Wang et al. (2007) found that 31% of respondents had evidence of a mood or anxiety disorder at the time of the interview conducted five to seven months after landfall. Of this subset, only 32% had used any mental health services since the disaster. 60% of those who had used services had already

stopped using them. The general medical sector was primarily responsible for treatment, with pharmacotherapy the treatment of choice, and most treatments were of low intensity and frequency. A follow-up study by Wang et al. (2008) found that of the segment of the population that had used mental health services before Katrina, 22.9% saw a reduction or termination of treatment following the storm. Also found was that, of those with new-onset disorders after Katrina, only 18.5% received some form of treatment for emotional problems. It is a well-documented problem that not everyone who needed mental health treatment after Hurricane Katrina was receiving it.

The lack of available treatment options may be explained by a number of factors, most of them logistical and financial. As the storm displaced an estimated 2.5 million people, mental health professionals were displaced as well. In July 2005, shortly before the storm, 347 adult and child psychiatrists were practicing in the New Orleans metropolitan area. Nearly three years post-Katrina only 220 psychiatrists were practicing in the area, a mere 63% of the previous number (Lamberg 2008). During the immediate aftermath of the disaster, the Substance Abuse and Mental Health Services Administration (SAMHSA) funded the Katrina Assistance Project, which helped bring in more than 1,200 licensed mental health professionals to the areas most affected by the storm. However, the program ended on June 30, 2006, and most of the volunteers left the region soon after. The primary reason for the cessation of this mental health program and others was that federal funding through the Stafford Act of 1974 ended. The Act ensures funds for SAMHSA only for crisis management and not for continuing treatment (Weisler et al. 2006). Simply put, the emergency resources for Hurricane Katrina dried up, leaving a substantial void of mental health professionals that has yet to recover to pre-Katrina levels.

POLICY ALTERNATIVES

Hurricane Katrina showed the world that there is plenty of room for improvement in disaster mental health policy in the United States. There are a plethora of problems that hurricane disasters pose in terms of mental health, and there are thus an equal number of areas to reform policy. Three central questions that disaster mental health policy revolves around include: How are we treating disaster victims with mental health problems? Who is doing the treatment? And how is the treatment being paid for? Many policy reforms addressing these questions have been proposed. Illustrative proposals for each question will be reviewed here.

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[1] The focus on the federal Stafford Act (Robert T. Stafford Disaster Relief and Emergency Assistance Act, 42 U.S.C. §§ 5121-5206) is not meant as an advocacy for prolonged involvement of the national government post-disaster beyond the funding it provides. Strong arguments can be made in favor of state and local governments taking the lead in implementation of extended disaster relief. Large scale disasters like Katrina that affect many states inevitably require federal funds for the jurisdictions affected, though. Since the Stafford Act is the primary source of these funds, it makes for an easy target for reform in disaster response financing for the purposes of this article.

[2] For a variety of perspectives see, for example, John C. Morris, "Whither FEMA? Hurricane Katrina and FEMA's Response to the Gulf Coast," *Public Works Management & Policy* 10 (2006): 284–294.; Saundra K. Schneider, "Administrative Breakdowns in the Governmental Response to Hurricane Katrina," *Public Administration Review* 65 (2005): 515–516.; Louise K. Comfort, "Cities at Risk: Hurricane Katrina and the Drowning of New Orleans," *Urban Affairs Review* 41 (2006) 501-516.; Jeffrey Q. Chambers, Jeremy I. Fisher, Hongcheng Zeng, Elise L. Chapman, David B. Baker, and George C. Hurtt, "Hurricane Katrina's Carbon Footprint on U.S. Gulf Coast Forests" *Science 318* (2007)1107; and Ian N. Robertson, H. Ronald Riggs, Solomon C. S. Yim, and Yin Lu Young, "Lessons from Hurricane Katrina Storm Surge on Bridges and Buildings" in *Journal of Waterway, Port, Coastal, and Ocean Engineering 133* (2007) 463-483.

[3] The Diagnostic and Statistical Manual of Mental Disorders, 4th Edition (DSM-IV) is the text containing all disorders recognized by the American Psychiatric Association (APA), and is the authority on disorders in the mental health field. Anxiety-mood disorders include PTSD, acute stress disorder, and other panic related syndromes (American Psychiatric Association: *Diagnostic and Statistical Manual of Mental Disorders,* Fourth Edition, Text Revision. Washington, DC, American Psychiatric Association, 2000).

> "It has been demonstrated that brief, targeted, early interventions for disaster victims may be beneficial to a patient's mental health concerning disorders like PTSD. Recognizing this, some propose to better educate disaster victims about mental health so that those who need treatment are better identified by friends and family."

The first policy area involves how treatment is delivered to victims of disasters like Hurricane Katrina. It is generally found that positive mental health outcomes are associated with early treatment interventions following disasters (Norris et al. 2002). Based on this idea comes the push for mental health education of at-risk populations immediately following disasters. Coker and colleagues (2006) described such efforts after survivors were evacuated from the Gulf Coast to the Houston, Texas area. A behavioral health triage program was developed to educate evacuees about PTSD and depression so that friends and family members exhibiting such symptoms could be more easily recognized and referred to treatment. Educating the public about the consequences of disaster-related stress on mental health may help ameliorate attitudinal barriers preventing individuals from getting treatment when it is needed. Others have proposed similar programs designed to help inform citizens of and seek treatment for common disaster mental health problems.

The second policy area asks: Who is treating the mental health victims following disasters? As described above, Hurricane Katrina drove local mental health professionals from the affected area, many never to return. Thus, much of the burden for treatment was placed upon the shoulders of thousands of outside volunteers who descended upon the region only temporarily. Although these transplant volunteers appeared to be helpful in the recovery of the Gulf Coast, some researchers believe that a lack of local consciousness may have hindered care. Thus, there is a reform proposal for "culturally competent care," where local professionals' expertise in local language, socioeconomic class differences, and beliefs is employed to benefit treatment (Dass-Brailsford 2008). One study similarly proposed an increased hiring of minority professionals so that knowledge of discrimination, racism, and restricted access could improve treatment of minority victims of Katrina (Madrid and Grant 2008). Improved cultural consciousness of the population affected by disaster may help encourage the seeking of treatment and potentially improve the treatment itself. This goal could be achieved by both using local professionals and educating non-local volunteers about the region's culture. As prominent Louisiana mental health official Harold Ginzburg explained in an interview, "Locals would have done a better job. We know our community resources, our culture, and our patients" (Lamberg 2008).

Finally, there is the financing component of disaster mental health, perhaps the most prominent question in the minds of policy makers. The primary federal funding mechanism for disaster response is the aforementioned Stafford Act. Many argue that a major shortcoming of the Stafford Act is that it stipulates that funds given to the states may only be used for crisis management. This has a tremendous affect on mental health treatment, as initial treatment for disaster victims is often cut short and money for continuing treatment is unavailable. Mental health programs that receive funding through the Stafford Act struggle to survive following the termination of federal dollars. That is why some propose extending funding from the Stafford Act to the states so that they can have the necessary financial flexibility to use funds for continuing treatment beyond the immediate crisis (Weisler et al. 2006). As financial barriers were a major reason why individuals did not seek treatment after Katrina, these scholars believe that this extended funding would allow many more people the access to the treatment they need.

EFFICACY OF ALTERNATIVES

It has been demonstrated that brief, targeted, early interventions for disaster victims may be beneficial to a patient's mental health concerning disorders like PTSD (National Center for PTSD). Recognizing this, some propose to better educate disaster victims about mental health so that those who need treatment are better identified by friends and family. However, systematic studies on the education of victims on disaster mental health consequences and effects on delivery of treatment are lacking. There is some evidence of the success of this policy from the observations of Coker et al. (2006) following Hurricane Katrina in the Houston area, the place to which much of the displaced Gulf Coast population was evacuated. A mental health triage in Houston, in addition to helping treat disorders, was used to educate victims on identifying PTSD victims. Clients were identified faster and then were better linked to appropriate mental health specialists. This qualitative support helps to show how mental health education can benefit treatment following disasters like Hurricane Katrina. SAMHSA has also begun a hurricane mental health awareness campaign featuring public service announcements to generate attention to the issue (http://mentalhealth.samhsa.gov/disasterrelief/psa.aspx). However, it is unclear how effective the television and radio announcements will be in helping the problem of mental health in future disasters. Again, there is little systematic, quantitative evidence on this matter.

For "culturally competent care" policy reforms, it too is difficult to quantify the consequence of cultural awareness on the efficacy of treatment. However, it is evident that many disaster mental health professionals and crisis management experts advocate a basic understanding of the local community. In one study of 46 international disaster experts, a clear consensus was found in favor of developing an understanding of the sociocultural contexts before commencement of intervention (Weiss et al. 2003). The recruitment of local relief workers and experts following disasters was recognized as valuable to disaster recovery. The experts also expressed concern for the lack of experience in local settings, and the complications it may have in restoring the viability of the local mental health institutions. The available qualitative evidence is very much in support of the cultural consciousness policy reform and the use of local expertise in disaster mental health relief.

Financial barriers served as obstacles to many people seeking mental health treatment after Katrina, and for those who did seek treatment, many stopped once treatment became unaffordable (Wang et al. 2008). Mental health treatment is a very expensive endeavor, especially for the many low-income victims affected by Katrina. It is a well-researched finding that some—though not all—disaster victims with PTSD symptoms benefit greatly from ongoing counseling and treatment (National Center for PTSD). Although it is impossible to test statistically the efficacy of expanded federal funding through the Stafford Act without actually implementing it, other evidence suggests that the effect on mental health treatment for victims would be favorable. Making long-term treatment affordable to populations affected by storms like Katrina allows those who do benefit from such treatment but could not otherwise afford it to undergo complete treatment regimens. This would help lead to more favorable mental health outcomes for the region overall.

RECOMMENDATIONS

In the realm of mental health policy, disaster mental health is a relatively new and rapidly evolving field. Each new unfortunate disaster sheds light on shortcomings of current disaster mental health policy, and the only real way to test new policy measures is to employ them in the field following disasters. In the aftermath of a catastrophe like Hurricane Katrina, it is tremendously difficult to study systematically the efficacy of such policy alternatives. Representative samples are difficult to obtain, variables are tough to measure accurately, and funding is not amply available. However, more research must be done. Studies that help identify those most vulnerable to adverse mental health consequences following disasters would help guide professionals in determining who to target during treatment. Testing which methods of victim education on mental health are most effective could improve the timeliness of treatment after disasters. Research on how to get local mental health professionals to return to devastated regions and use their cultural expertise during treatment can show how to revitalize a deficit of professionals.

> "The benefits of using local professionals and expertise are twofold. First, evidence suggests that cultural consciousness is beneficial to patients during treatment. Second, and more practically, encouraging local professionals to return to evacuated areas helps to revitalize the mental health community in the region and helps pave a better road to recovery."

With that said, there is already enough evidence to implement or expand the three specific policy proposals presented earlier. Each would be a cost-effective strategy to improve the current model of disaster mental health policy. Victim education to help friends and family identify at-risk individuals is a basic preventative measure that could spare many more negative outcomes in the long run. By being able to identify more quickly those with disaster-related symptoms, early intervention would reduce the effects of severe disorder prevalence in the population and reduce the stress on mental health resources in the future. The benefits of using local professionals and expertise are twofold. First, evidence suggests that cultural consciousness is beneficial to patients during treatment. Second, and more practically, encouraging local professionals to return to evacuated areas helps to revitalize the mental health community in the region and helps pave a better road to recovery. The extension of Stafford Act federal funding to continuing mental health treatment, although perhaps the most difficult policy change to impose of the three, is needed to help eliminate the financial barriers standing between victims and the adequate long-term treatment they need. After the immediate response to disasters like Katrina, the funding focus of the federal government is understandably on rebuilding the physical infrastructure of the ravaged region. Not to be forgotten, however, is the psychological infrastructure that needs rebuilding as well. It is important for lawmakers to recognize that repairing the damaged psyche of a disaster-torn region is of great importance to that region's recovery, and that investing in extended funding would provide significant, long-term public health benefits.

There is still much to be learned about mental health following disasters, and research must be continued to widen our understanding of the effects of events like Hurricane Katrina on a community's mental well-being. The mental health problems associated with disasters are myriad and these are problems that must be tackled with informed public policy. Implementing wise policy measures like those proposed in this paper are solid steps in improving the response to mental health issues in the aftermath of disasters. Future disasters, although maybe not on Katrina's scale, are inevitable. However, the shortcomings of the system exposed by the storm can be corrected so that the mental health needs of disaster victims in future events may be better served.

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EXPRESSING THE AGE:

HOW THE PAINTING OF JACKSON POLLOCK DISPLAYED THE POLITICAL CULTURE OF ABSTRACT EXPRESSIONISM

Kyle Fisher

ABSTRACT

This paper examines how the work of the artist Jackson Pollock (1912-1956) displayed the political culture of Abstract Expressionism, a predominantly American art movement that flourished from the mid-1940s to late 1950s. Using primary sources such as interviews and essays, the author makes an argument for the ways in which Pollock's work displays the movement's heritage and aims.

The paper concludes by arguing that Pollock's technique embodied the autonomous attitude of Abstract Expressionism, and worked with the painting of contemporaries to make an antipolitical comment on modern times by suggesting a return to man's primal past. Specifically, Pollock's art displayed the political culture of Abstract Expressionism through the creation of art as a unifying factor of humanity, the use of negation to make a personal statement, and the belief that art was its own referent.

This research is certainly relevant to studies of art history, but also to social, cultural, and intellectual history, and the humanities. More work needs to be done on exploring the politics of Pollock's work in light of World War II-era America.

Abstract Expressionism was a brief yet extremely influential art movement, lasting from the early to mid-1940s to the late 1950s. It was America's first original art form. As such, it drew many European artists to major American cities. Very soon after World War II, New York City replaced Paris as the locus of modern development in the visual arts. Up-and-coming artists such as Adolph Gottlieb, Mark Rothko, and Willem de Kooning immigrated to the United States to help form what was later termed the "New York School" of abstract action painters. These artists began their careers between the two World Wars, and nearly all of them experienced the economic hardship of the Great Depression by the time they reached prominence, moving them to conclude that "only that subject matter is valid which is tragic and timeless."[1] Their personal yet very common trials served as a powerful ingredient in the art of the mid-twentieth century.

Perhaps the most revolutionary and well-known American-born painter of the New York School was Jackson Pollock. Raised in the Southwestern United States, Pollock grew up one of five sons of a poor sheep rancher. In 1930, while still in his late teens, he traveled to New York, where he studied art at the Art Students League under the American Regionalist painter Thomas Hart Benton. From 1938 to 1943 he worked periodically for the Works Progress Administration's Federal Art Project. In 1945 he married abstract painter Lee Krasner, and in November of that year the two moved to a farm in Springs, Long Island, New York. Pollock turned an old barn into his studio, where he worked intermittently while under the patronage of Peggy Guggenheim until his death in a car accident in August 1956.

Art connoisseur John Graham, who befriended Pollock and profoundly influenced Abstract Expressionism,[2] summarized the goals of modern art with their political implications quite well. "Art is essentially a process," he wrote, "the business of [which] is not to portray life or nature or their aspects… but by using nature as a point of departure draw pertinent conclusions [and] create new values which will eventually enlighten people on the subject of pure truth."[3] This pure truth transcended politics and mundane experiences to grab hold of the things humans most needed—particularly spiritual, relational, and moral understanding. During a 1950 interview on his farm,

Jackson Pollock commented about his revolutionary "drip" painting style, itself rooted in process:

My opinion is that new needs need new techniques. And the modern artists have found new ways and new means of making their statements. It seems to me that the modern painter cannot express this age, the airplane, the atom bomb, the radio, in…old forms.[4]

Here Pollock speaks in broad terms about the role of the artist in meeting the needs of modern society. This role naturally interfaced with other means of meeting human needs, including politics.

Of all the well-known Abstract Expressionists, Jackson Pollock's work was perhaps the least politically expressive.[5] Moreover, there exists very little documentation of his political beliefs. Robert Motherwell, one of the foremost leaders and theoreticians of the New York School, wrote of the irony that "Pollock in fact had very Leftist political views… [but they] seemingly had little to do with his art."[6] Although personally a strong socialist, Pollock was never active in political dissent movements, unlike several other prominent Abstract Expressionists. On a practical level, part of this may be because he died in 1956 at the age of forty-four, prior to the height of the Cold War and the tumultuous days of Vietnam. In fact, we cannot say what relationship Pollock intended for liberal politics and his art; however, the debate on Pollock's personal political beliefs is not of significant concern here, because they were never explicit in writing or in his work.[7] More importantly, the fact that his expressed artistic aims were not chiefly political, or even moderately political, does not mean that his work makes no political statement.

As art historian Stephen Polcari argues, Pollock and others deliberately shunned a narrow civic dialogue to address wider themes taken especially from anthropology, philosophy, and

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1 *The New York Times*, June 13, 1943.
2 David Anfam. "Abstract Expressionism," *Grove Art Online*, Oxford Art Online, http://www.oxfordartonline.com.ezproxy.lib.vt.edu:8080/subscriber/article/grove/art/T000252?q=%22abstract+expressionism%22&article_section=headwords&search=article&pos=1&_start=1#firsthit.
3 Marcia Epstein Allentuck, ed., *John Graham's System and Dialectics of Art* (Baltimore: The Johns Hopkins University Press, 1971), 93, 95.

4 Jackson Pollock, interview by William Wright, The Springs, Long Island, New York, late 1950, broadcast on radio station WERI, Westerly, R.I., 1951, in Pepe Karmel, ed., *Jackson Pollock: Interviews, Articles, and Reviews* (New York: Museum of Modern Art, 1999), 20.
5 See, for example, Claude Cernuschi, *Jackson Pollock: Meaning and Significance,* (New York: Harper Collins, 1992), 32.
6 Robert Motherwell, "Jackson Pollock: An Artists' Symposium, Part I," Art News 66, no. 2 (April 1967): 65, in Dore Ashton and Joan Banach, eds., *The Writings of Robert Motherwell,* (Berkeley: University of California Press, 2007), 226.
7 Clement Greenberg, interview with author, 1981, quoted in T.J. Clark, "In Defense of Abstract Expressionism," *October 69* (Summer, 1994): 45; See, for example, Matthew Rampley, "Identity and Difference: Jackson Pollock and the Ideology of the Drip," *Oxford Art Journal* 19, no. 2 (1996): 84, 87, 92. Pollock's political ambiguity has led many art critics and scholars to suggest that he was everything from a "Goddamn Stalinist" (Greenberg) to an implicit supporter of capitalist ideals.

psychology.[8] Because political theory examines how to govern humanity, and therefore involves the question of who we are as human beings, the fact that Pollock and the Abstract Expressionists explored this question means they *did* express at least basic political beliefs through their art. That is, their seemingly apolitical artwork had powerful political consequences. Both Abstract Expressionism as an art movement and Jackson Pollock's art as part of that movement had political significance, even if neither made overt political statements. Although the Abstract Expressionists did not always necessarily agree on all ideas about their art,[9] Nancy Jachec has concluded that "it is safe to consider them as a distinct artistic and intellectual unit."[10] That is, they were in enough agreement to provide a specific set of foundational ideas. Anna Chave, for example, despite classifying the New York School painters as essentially highly different individuals, provides some common themes in their work that are useful when thinking about the movement of Abstract Expressionism. These include art as an expression of profound, riveting feeling, an anti-bourgeois or "high art" aesthetic, and an intentionally physical technique executed on large space.[11] I thus discuss Pollock's work as unique but presuppose that it has been influenced by the ideas of others in this "unit," using other artists' words often. To understand Pollock in the context of Abstract Expressionism, we must examine the ideological relationship between his work and that of the other Abstract Expressionists. I attempt to do this by showing how Pollock's work displays influences from the movement as a whole within the arena of politics. I do not seek to lump all the Abstract Expressionists together as if their work makes a uniform statement about politics. However, Abstract Expressionism was an art birthed during the very tragic and searching time around World War II. As such, it explored what sociopolitical relationship the individual had to him- (or her-) self and others, what Michael Leja, in his influential book *Reframing Abstract Expressionism*, terms "Modern Man discourse".[12] Furthermore, the artists, appalled by the implications of totalitarian political regimes, emphasized that their work was unconfined by humanity but could provide direction for humanity. Thus, painting's autonomous nature gave it a social benefit. Herein lies the political culture of Abstract Expressionism: art

as a free force for human understanding.[13] I will argue that Pollock's work displays these ideological underpinnings. At least three areas stand out at which we may see political links between Pollock's work and that of Abstract Expressionism as a modern art movement. Specifically, my thesis is that Pollock's painting displays the political culture of Abstract Expressionism through the creation of art as a unifying factor of humanity, the use of negation to make a personal statement, and the idea that art was its own referent. One caveat is that my argument is primarily subjective and theoretical, especially since Pollock's work has been open to much debate, given that he made few statements about the meaning of his work and even fewer about its political significance.

Jackson Pollock drew much of his anthropological approach to painting from the ideas of psychologist Carl Gustav Jung, particularly that of the Collective Unconscious. Jungian depth psychology was a process of healing in which an individual examined his or her inner "psyche" to confront and defeat trials and problems from his or her past. Only through the examination of the history of one's unconscious, Jung argued, could we hope to find genuine solutions to a person's problems. Jung's "archetypes", images and myths from humanity's primal past, supposedly reconnected modern people to their historical and multi-cultural roots for purposes of healing. The Collective Unconscious, humanity's inevitable connection with its archaic past, transcended individual personality and served as a means to historical and contemporary self-discovery. Jung maintained that modern man had lost contact with himself because he was removed from his primitive roots. Through awareness of ancient rituals, narratives, spirituality, and arts, rather than application of reason and the scientific method, he maintained that contemporary society could successfully cleanse itself of many problems that led to war, poverty, and crime.[14]

Jung's ideas gained enormous popularity among the artists in New York. By advocating art as one of the primary means to activate the unconscious, he gave it a very prominent role in

human experience. Art could reconnect the artist with cultural elements in man's past and help him or her in the process of self-discovery and re-creation. Art, however, was not merely an instrument in the service of the individual. Jung believed that art played a profound social role as well, helping society understand itself.[15] Stephen Polcari discusses the responsibility of the artist in using his creations for the public good:

The artists' use of their psychology is at least as much a social and public act as a primarily private and personal one. In other words, the quest for the representation of inner life was not merely, if at all, a quest to represent the artists' own unique psyches and lives …Rather their quest was to represent the collective inner life and needs of modern humanity and the body politic. (emphasis added)[16]

This psychological basis for the expression of humanity's identity and history coincided with the politics of Abstract Expressionism. Jung's depth psychology argued objectively that neither government nor material commodities nor technological advancement could provide an adequate foundation for the liberation of mankind from social evils. The artist had a justification for advocating the birth of a society in which creative expression could be released from the stranglehold of science and reason. Art acted as a tool for shaping social harmony. The argument is not that Pollock and others deliberately sought to find such a justification for preconceived ideas, but that these developments greatly contributed to their worldview as artists.

Fig. 1

Jackson Pollock frequently depicted abstract primitive themes in his early work. This may be directly attributed to the time he spent in Jungian therapy following one of his several bouts with alcoholism. In fact, he was the only Abstract Expressionist treated with this approach, and afterword he remained a dedicated follower of Jung.[17] While it is true that ancient Hispanic and Native American religious culture influenced many elements within his work, depth psychology provided the intellectual spark. For example, *Male and Female* (ca. 1942) explores themes of primitive sexual identities. *Circle* (ca. 1938-41), on the other hand, portrays fertility, symbolized by Native Amer-

ican-like representations of snakes, as well as water, which is often used by Jung as a metaphor for the unconscious.[18] The circular shape may also represent continuity (see Fig.1[19]).

Similar themes carried into the period beginning around 1946, in which his painting took a more abstract and uniform composition. *Shimmering Substance* (1946) and *Eyes in the Heat* (1946) show the first trace of freedom from direct natural depictions, a characteristic element within Abstract Expressionism. In his most mature "drip" or "pour" phase, he spread out large canvases, some up to 9 by 18 feet, directly on the floor, and used a collection of brushes, sticks, and trowels to pour various kinds of paint directly on the canvas, working rapidly and never touching the surface. By moving totally away from illustration, the physical properties of the paint and the importance of the individual mark achieved greater significance as the elements that gave the painting its life. During this period, as art scholar David Anfam points out, Pollock discovered the convergence of a disordered, "primitive" technique with a joined, harmonious composition, undergirding themes of social unity amidst chaos.[20] There is no disconnection from his earlier work with the beginning of this period, but rather a more mature representation of subconscious energies and the primal spirit of archaic man.[21]

The physical process of creation that Pollock employed had tremendous significance within a Jungian context. Through his fast movements, which utilized not just the wrist but the entire arm, Pollock produced a rhythmic network of lines and spots that echoed physical ritual acts, battle maneuvers, hunting tactics, and natural sources of energy such as fire, integral parts of early human living. This "all-over" look led to a painting style that had no real beginning or end, creating consonance with man's continuous narrative.[22]

8 Stephen Polcari, *Abstract Expressionism and the Modern Experience* (Cambridge: Cambridge University Press, 1991), 31, 33.

9 Anna C. Chave, *Mark Rothko: Subjects in Abstraction,* (New Haven: Yale University Press, 1989), 3-6. Chave believes the homogeneity of the New York School artists has been overestimated.

10 Nancy Jachec, "'The Space between Art and Political Action,' Abstract Expressionism and Ethical Choice in Postwar America, 1945-1950," *Oxford Art Journal* 14, no. 2 (1991): 19.

11 Chave, *Mark Rothko*, 6-8.

12 Michael Leja, *Reframing Abstract Expressionism: Subjectivity and Painting in the 1940s,* (New Haven: Yale University Press, 1993). Leja uses the term "man" intentionally, arguing that the all-male New York School was primarily focused on male or masculine understanding.

13 Jachec, "Art and Political Action": 22-23: Jachec describes the "root" of Abstract Expressionism as *action* (which was clearly an element of Pollock's technique) that was inspired by the existentialist conception of individual feeling. This feeling was generated by contact with society but expressed a form of personal knowledge that contrasted sharply with 'restrictive,' objective knowledge such as that derived from science, the method upon which modern society was built; Robert Motherwell, "The Modern Painter's World," DYN 1, no. 6 (August 1944): 10, in Stephanie Terenzio, ed., *The Collected Writings of Robert Motherwell,* (New York: Oxford University Press, 1992), 29: As Robert Motherwell expressed this idea in 1944, "The function of the *modern* artist is by definition the felt expression of modern reality…. The social condition of the modern world … is [seen in] the spiritual breakdown which followed the collapse of religion…. Science is not a view, but a method…. [I]t is [now] the artists who guard the spiritual in the modern world."

14 Polcari, *Abstract Expressionism*, 43-44.

15 Ibid., 44.

16 Ibid., 45.

17 Ibid., 43.

18 Ibid., 240.

19 Jackson Pollock, *Circle*, ca. 1938-41. Oil on composition board, 12 ¾ x 12 inches. Collection, The Museum of Modern Art, New York. Gift of Lee Krasner in memory of Jackson Pollock. http://moma.org/collection/object.php?object_id=79675.

20 Anfam, "Abstract Expressionism," 5.

21 Ibid., 250.

22 Jackson Pollock, "My Painting", *Possibilities*, 1 (Winter 1947-48): 78-83; Berton Roueché, "Unframed Space", *The New Yorker* 26, no. 24 (August 5, 1950): 16, in Karmel, *Jackson Pollock*, pp. 17-19. Pollock told his friend and
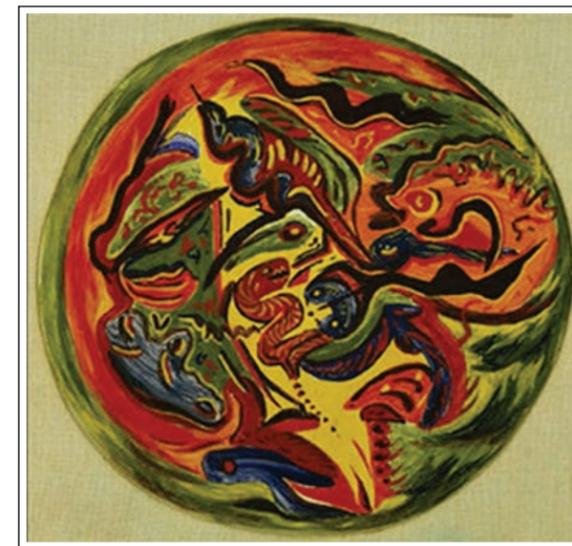
Pollock thus entered into the creative process through the role of "mythmaker," a descriptive term popular among art critics.[23] Through the act of mythmaking, Pollock established art as truly autonomous: not the instrument of social institutions, nor a way of depicting contemporary objects, but the force that could set new paradigms in motion or reconnect to old ones. These creative processes believed to join humanity therefore replaced the dialectical clashes advocated by Marx and the free market, technology-driven capitalist structure as the impetus of social life and unity.

Pollock even spoke of his art as leading him:

I have no fears about making changes, destroying the image, etc., because the painting has a life of its own. I try to let it come through. It is only when I lose contact with the painting that the result is a mess. Otherwise there is pure harmony, an easy give and take, and the painting comes out well. (emphasis added)[24]

Thus art was a thing in itself, a thing to which the artist could join himself. From a Jungian viewpoint, as Pollock painted, part of him became the painting and part of the painting echoed those subconscious aspects of himself as a human being. Furthermore, he did not use drawing to generate ideas for his painting, but instead went straight to the canvas. The result was the absence of a barrier between him and the original creative act. He was thus free to express truly the raw states of humanity outside of a political framework. These significant concepts led to an art that was highly critical of seemingly repressive systems of government.

Pollock's work also manifested the conclusions of the idea of "negation," which as a philosophy of art implicitly criticized social flaws to create a more humane approach to living. In his published 1952 essay, "Abstract Art Refuses," Ad Reinhardt advocated an approach to painting that reflected the Abstract Expressionists' understanding of the relationship between modern art and politics.[25] Centered around the idea of "negation," as he elsewhere termed this approach,[26] he affirmed aesthetic detachment from the impurities of modern life. Influenced by Buddhist philosophy, Reinhardt's concept of negation entailed the belief that artistic expression could only find expression in negative, mystical language. One of his journal entries simply describes art as

Nonsensuous, formless, shapeless, colorless, soundless, odorless... No images, mental copies of sensations, imagings, imaginings No concepts, thinking, ideas, meaning, content...[27]

By extension, negation meant that art's proper role in social criticism was not through its use as a tool for propaganda or the support of established political, religious, or cultural criterion; negation was about the absence of artistic definition and would be lost if art was given the role of propaganda.[28] Furthermore, it implied that art should not directly support a particular set of policies but rather indirectly criticize existing ones. As Robert Motherwell stated, modern art was about "*remoteness* from the symbols and values of the majority." Modern artists rejected "almost *in toto*...the values of the bourgeois world."[29] In a paper delivered to the College Art Association on "The School of New York," which actually preceded Reinhardt's definition, Motherwell spoke of the critical nature of their art: "[Our] art …has social implications. These might be summarized under the general notion of protest…[i]n many respects a negative position."[30] The Abstract Expressionists did individually possess strong political beliefs, including Pollock. Some were orthodox Marxists, others favored social democracy, and several, such as Barnett Newman and Mark Rothko, embraced anarchism. The fascinating thing, however, is that despite their convictions, they refused to place their art in the service of a higher political ideal. All of them agreed that society needed to be remade, but they continued to discuss how, if at all, their art should be involved in that struggle. Although there is no strong evidence to suggest that Pollock embraced Reinhardt's level of extremism, Reinhardt's system of thought, which had similarities to much Abstract Expressionist thinking, was evident in Pollock's avoidance of political themes in exchange for mystical, "transformative" ones.[31] Although we may not know much about his personal political ideas, his art exemplified autonomy. Motherwell, reflecting on Pollock's legacy, said that "[Pollock's] power lay in the force of negation that was part of his character. What Pollock stands for…[is] that only when a man really asserts his identity…does his medium rise to the character of style."[32] It is because of this independence that Pollock was one of the most powerful examples of the use of negation among the Abstract Expressionists.

The Jungian mythical archetypes and the expression of the unconscious evident in virtually all of Pollock's paintings made them pieces that denied their use as mere decoration or propaganda. As we have seen, Pollock believed his paintings formed a life of their own, as his inner energies, linked with the Collective Unconscious, came out in visual form. His radically spontaneous method ensured a highly personal and unique result on each canvas, especially during the "allover" phase at the height of his career. Thus, by its nature, his painting did not have the possibility of adaptation to any message, political or otherwise, beyond itself. As many have noted, the allover effect de-centered the image and drew the viewer into a flat, all-encompassing space.[33] Every painting was a single episode, a pure, solitary frame of the Unconscious. In these ways, it at least theoretically negated any individual or force that may attempt to dominate it as a malleable artifact, rather than yield to it as a gateway of enlightenment.

Pollock's artwork therefore espoused a visual reaction against the totalitarianism of Hitler's Third Reich and Stalin's communist megalomania, systems of power scorned by the Abstract Expressionists. These governments symbolized liberal politics gone horribly wrong. Before and during the Second World War, many in the New York School championed the Communist ideal of a utopian society while condemning what they saw as Stalin's attack on that ideal. With the 1939 German-Soviet Non-Aggression Pact (also known as the Molotov-Ribbentrop Pact), Pollock and the other leftist artists who were at that time working for Roosevelt's WPA opposed Stalin's shift from the politics that had led to the Russian Revolution of 1917.[34] The making of peace with a tyrant was surely a signal that the mother country of socialism could no longer support the endeavors of Soviet-inspired artists to paint for the masses. As Stalin grew more and more radical, murdering the members of his own party and driving socialism further and further into the depths of inhumanity, these artists grew increasingly disgusted with his politics. When the American Artists' Congress, comprised of several painters of the New York School, implicitly supported Stalinist and Fascist actions,[35] seventeen of its members seceded, some going on to form the democratically-focused Federation of Modern Painters and Sculptors in the Spring of 1940. In the Federation's constitution, Mark Rothko and Adolph Gottlieb stated that there was an enmity between their work and Soviet communism, a system which now symbolized a "totalitarianism of thought and action."[36]

Pollock's painting was more in keeping with Leon Trotsky's views on art and the state. In a move seen as heroic by many modern artists, Trotsky gave his support for these artist's expressions by stating that art must have a distinct, independent role in society. Trotsky was expelled from the Soviet Union in 1929 after bitter disputes with Stalin over the way communism should be achieved.[37] He later settled in Mexico, where he befriended Hispanic artist Diego Rivera, who influenced Pollock and André Breton, a dedicated Marxist and the theoretical founder of Surrealism (from which Abstract Expressionism borrowed its emphasis on psychology). In 1938, two years before Trotsky's assassination by a Stalinist sympathizer, these three joined to publish a document entitled, "Manifesto: Towards a Free Revolutionary Art." They condemned the tightly controlled socialist realist style in which Stalin had had portraits painted to publicize his dictatorial rule as "Generalissimo."[38] Proclaiming "the liberty of art itself," they advocated the formation of a stateless society that ensured art would have freedom from politics.[39] Trotsky's beliefs regarding a free art were much nearer Marx's views and even Lenin's than anything Stalin espoused. Stalin's stifling of individual expression served as an example to Pollock and his contemporaries. Pollock made it clear that he believed art and government should be divorced from one another. In a November 9, 1943 interview, when asked if there could be such a thing as a distinct American, democratic art, he responded:

The idea of an isolated American painting…seems absurd to me, just as the idea of creating a purely American mathematics or physics would seem absurd…[T]he basic problems of contemporary painting are independent of [any one country.[40]

Pollock's statement that there is no such thing as a purely American art reflected a general trend among the Abstract Expressionists to shun any form of nationalism. Nationalism pitted state against state and subverted the goal of unity through common human experiences, the artistic expressions of which were quite possibly the "problems of contemporary painting" of

critic Berton Roueché that an interviewer once criticized his paintings for having no beginning or end. Instead of taking offense, Pollock was quite pleased by his detractor's comment.
23 Edward Lucie-Smith, *Visual Arts in the Twentieth Century* (New York: Henry N. Abrams, 1996), 191.
24 Pollock, "My Painting," in Karmel, *Jackson Pollock,* 18.
25 Ad Reinhardt, "Abstract Art Refuses," (1952), in Barbara Rose, *Art-as-Art: The Selected Writings of Ad Reinhardt* (New York: Viking Press, 1975), 50-51.
26 Ad Reinhardt, "On Negation," (Unpublished, undated notes), in Ibid., 102. Reinhardt was perhaps the most extreme spokesman for the idea of negation.

27 Ad Reinhardt, "End," (Unpublished, undated notes), in Ibid., 113.
28 See Donald Kuspit, "Concerning the Spiritual in Contemporary Art," in *The Spiritual in Art: Abstract Painting,* 1890-1985, ed., Maurice Tuchman (New York: Abbeville Press, 1986), 317-319.
29 Robert Motherwell, "Modern Painter's World": 10, in Terenzio, *Collected Writings*, 29.
30 Robert Motherwell, "The New York School," Delivered 27 October, 1950, Mid-Western Conference of the College Art Association, University of Louisville, KY, in Terenzio, *The Collected Writings,* 78.
31 Stephen Polcari, "Siqueiros and Pollock, Düsseldorf," *The Burlington Magazine* 138, no. 1117 (April 1996): 273.

32 Robert Motherwell, "Jackson Pollock," in Ashton, *Writings of Robert Motherwell,* 228.
33 Rampley, "Identity and Difference": 88.
34 Cernuschi, *Jackson Pollock,* 39.
35 See *The New York Times,* April 17, 1940.

36 M. Rothko, A. Gottlieb, and B. Newman, "Statement of Principles," (June 1940), quoted in Dore Ashton, "[T]he Federation in Retrospect," The Federation of Modern Painters and Sculptors, http://www.fedart.org/about.htm.
37 John M. Thompson, *A Vision Unfulfilled: Russia and the Soviet Union in the Twentieth Century* (Lexington, MA: D.C. Heath and Co., 1996), 254-55.
38 Ibid., 281; Craven, *Abstract Expressionism,* 46.
39 Craven, *Abstract Expressionism,* 46.
40 Anon, "Jackson Pollock: A Questionnaire," Arts and Architecture 61, no. 2 (February 1944): 14, in Karmel, *Jackson Pollock,* 16.

concern to Pollock. It also fit hand-in-hand with an American capitalist mindset that emerged after the First World War (and especially after World War II) that the United States was the dominant world power and the international cultural center. Pollock refused to acknowledge New York City as more artistically prestigious than Amsterdam or Moscow or the pueblos of New Mexico. Many times in the few interviews he agreed to do he referenced his painting methods in light of other cultures' artistic practices: "All cultures have had means and techniques of expressing their immediate aims," he said, "Each age finds its own technique."[41] Catherine Soussloff has also observed that "Pollock sought through his practice, particularly in those crucial years just after World War II, a form of expression that allowed him to transcend the growing political constraints of 'art' and the artists who imposed themselves upon the [bourgeois] New York "high" art scene…"[42]

Although Pollock and many of the Abstract Expressionists favored communism, they rebelled against the pursuit of industrialization and technology that Marx believed would establish the communist utopia. They also disliked the bureaucratic nature that characterized the Soviet Union, and they viewed Marx's idea of a determinist history as too restrictive. Most importantly, these artists did not pin the blame for all social evils on the capitalist system nor champion socialism as humanity's savior. Instead, they favored the value of the common person, the use of creativity to address the suffering in the world, and the reality that man simply existed, apart from any political or economic system that sought to define him. Pollock in fact "suggest[ed] a wished-for, primal, non-industrial alternative to the modern world."[43] Through his use of the "drip," Pollock offered a new form of artistic freedom, which by its mere existence as an expression of man's Unconscious attacked any form of ethnocentrism or inhumanity. Even prior to the "drip," violent images such as *Naked Man with a Knife* (ca.1938-41) or *Burning Landscape* (1943), inspired by the War, reveal a search for life amidst death,[44] especially when viewed alongside the regenerative aspects of his other work. We may thus view Pollock's painting, as a leading force in Abstract Expressionism, not as passively apolitical but as actively antipolitical. For Pollock and others, the insistence that humans were autonomous individuals led them to embrace the idea that art was free from social bonds. For them, art was a thing in itself.

Pollock's art represented the political aims—or, more precisely, non-aims—of Abstract Expressionism by helping to establish

art as its own referent. That is, his art, in keeping with much Abstract Expressionist thinking, reflected the idea of independence from society and even from the artist himself. Ultimately, such a paradigm signaled a major shift in the history of Western art: art was no longer about the portrayal of life but a source of life itself, as Hans Hofmann declared.[45] The popularity of existentialist philosophy during the mid-twentieth century drew all aspects of culture, including art, into a worldview that embraced the relativity of truth claims and asserted in the words of Jean-Paul Sartre, one of its leaders, the reality that man first of all exists, but the individual aspects of reality are uncertain and meaningless. The Abstract Expressionists came to advocate a return to a humane, utopian society that looked after "man's real needs, basic wants, and desires," as Robert Motherwell wrote in 1949.[46] Modern politics, they believed, failed to uphold the dignity of the individual and the traditional artistic craft.

The time that members of the soon-to-be-called New York School spent working for Franklin D. Roosevelt's Works Progress Administration's Federal Art Project (WPAFAP) was crucial for the formation of their ideas about art and politics, both as individuals and as a group of loosely-allied artists. Before the Project was shut down in 1943, Pollock and others made a decisive split with many of the other painters involved. Lee Krasner, Pollock's wife, said in an interview after her husband's death that she and many of the artists working on the WPA project left in part because of the strong Communist influence that many of the artists were embracing. Art became more about illustration of political dogma rather than a self-sustaining discipline.[47]

The type of art commissioned by the WPA also spurred a negative reaction by the artists, who eventually viewed it as not dissimilar to Nazi or Soviet realism. Through an art confined to the depiction of contemporary American scenes and activities so that "everyone could understand it," the artists reasoned their talent abused for nothing but the visual representation of the ruling class's ideals. The Abstract Expressionists also believed the realistic depiction of nature was a reinforcement of the materialist consumer culture supported by Roosevelt in his New Deal rhetoric. Art critic and close friend of many of the artists Meyer Schapiro expressed this idea in a 1957 essay, "The Liberating Quality of Avant-Garde Art":

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41 Jackson Pollock, interview by William Wright, in Ibid., 20.
42 Catherine M. Soussloff, "Jackson Pollock's Post-Ritual Performance: Memories Arrested in Space," TDR 48, no. 1 (Spring 2004): 70.
43 Polcari, "Siqueiros and Pollock": 274.
44 Ibid.

45 William Fleming, *Arts and Ideas, 9th Ed.* (New York: Harcourt Brace, 1995), 632.
46 Robert Motherwell, "New York School," in *Terenzio*, Collected Writings, 79.
47 Lee Krasner, interviewed by Bruce Glaser, "Jackson Pollock: An Interview with Lee Krasner," *Arts Magazine* 41, no. 6 (April 1967): 36-39, in Karmel, *Jackson Pollock*, 27.

[T]he personality is hardly present even in the operations of industrial planning or in management and trade. Standardized objects produced impersonally and in quantity establish no bond between user and maker…[The] qualities of painting may be regarded as a means of affirming the individual in opposition to the contrary qualities of the ordinary experience of working and doing.[48]

Pollock later reacted very strongly against the style of Regionalist scene painting in which he was trained during his early years under Thomas Hart Benton.[49] Benton's American West portrayals, such as the early 1930s *The Arts of Life in America* mural series, were clearly absent in Pollock's universal, non-geographic abstractions. Only stylistic influences from Regionalism remained with Pollock, most importantly his use of the curved line and a violent (although abstract) depiction of natural elements seen in his early paintings.[50]

Fig. 2a

It is necessary to address why, if Pollock did not favor placing his art in service of politics, he worked for the WPA for nearly five years. Nancy Jachec has pointed out that by 1950 the Abstract Expressionists were forced to regard many of their liberal political hopes as unattainable. In practice, it was either totalitarianism or American democracy. Although democracy was accompanied by the mass-production of capitalism, it at least maintained, in the words of a contributor to the Abstract Expressionist publications the *Partisan Review* and the *Commentary*, the 'passion for human freedom and equality' of concern

Fig. 2b

to the artists.[51] In what Jachec calls "tactics of despair," the Abstract Expressionists, along with other former leftists, began to reform their ideas of Marxism to argue that democracy underpinned both socialism and capitalism. Ultimately, "Arguments for a socialist transformation of the relations of production were…eclipsed by a larger fear of being free to produce at

all."[52] Although Pollock himself gave no comment on why he chose to continue working for the WPA, perhaps his connection to these changes as an Abstract Expressionist explains his decision to do so.

Three major elements of Abstract Expressionism emerged during the years between 1938 and 1943. Most importantly, Pollock and his friends came to disapprove of any kind of label, classification, or concrete description of their work. Reinhardt's desire to keep art "free of all meaning" shows this logic pushed to the extreme.[53] Not even the artist could characterize his or her work to mean exactly this or that in order to prevent the application of an external label to a particular painting. When critics asked Pollock about his painting The *She-Wolf* (see Fig. 2a[54] and Fig. 2b[55]), containing subject matter clearly inspired by an ancient Roman sculpture of the same title, he replied that he could not know how the painting came about. To attempt to explain the image "could only destroy it," he explained.[56] This thinking tied to a second important aspect of Abstract Expressionism, that is, its function as an anti-definitional art. As the artists applied negation and autonomy to their art, they isolated it from other fields of knowledge. Finally, they were forced to arrive at "art-for-art's-sake," as Reinhardt's popular phrase went. According to David Craven, none of the Abstract Expressionists ever accepted this idea of art-for-art's-sake, but

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48 Meyer Schapiro, "The Liberating Quality of Avant-Garde Art," *Art News* 56, no. 4 (Summer 1957): 36-42, accessed at http://www.artnews.com/issues/article.asp?art_id=2403.
49 Cernuschi, *Jackson Pollock*, 20.
50 Ibid., 27.
51 Sidney Hook, "The Future of Socialism," *Partisan Review* 14, no. 1 (January-February 1947): 25, quoted in Jachec, 'Art and Political Action': 24.

52 Jachec, 'Art and Political Action': 24, 26-27.
53 Cernushi, *Jackson Pollock*, 75.
54 Jackson Pollock, *The She-Wolf*, 1943. Oil, gouache, and plaster on canvas, 41 7/8 x 67 inches. The Museum of Modern Art, New York. Purchase. http://www.moma.org/collection/object.php?object_id=78719.
55 *She-Wolf*, Etruscan, 500-480 BC. Hollow-cast bronze, about 33 ½ inches. Capitoline Museum. http://www.bluffton.edu/~sullivanm/italy/rome/capitolinemuseumone/shewolf.html.
56 Jackson Pollock, Untitled Statement, in Francis V. O'Connor and Eugene Victor Thaw, eds., *Jackson Pollock: A Catalogue Raisonné of Paintings, Drawings, and Other Works*, Vol. 4, (London: Yale University Press, 1978), 234.
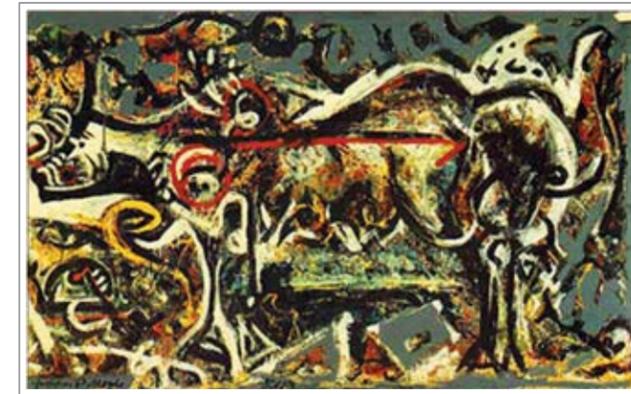
he fails to point out that their rejection of labels caused them to get dangerously close to such a concept.[57]

Jackson Pollock said of his art when asked how the average person should examine it, "I think they should not look for, but look passively—and try to receive what the painting has to offer [as a thing in itself] and not bring a subject matter or preconceived idea [i.e. a label] of what they are to be looking for."[58] Pollock's painting style represented a self-referential art that defied categorization perhaps more than any other Abstract Expressionist work. The chief reason contributing to this was Pollock's use of the revolutionary "drip" style of painting at the height of his career (see Fig. 3[59]). By allowing the paint to fall freely on the canvas without his conscious and deliberate stroking of the brush on its surface, he gave it the ability to drop as it may in the most independent way conceivable, short of using some kind of mechanical device. There still exists much controversy over how well Pollock could actually control his technique; here we are only concerned with his stylistic approach to painting, in which the paint had the *possibility* of total unrestraint. Through his painting technique he linked the concepts of autonomy and self-referentialism with the physical action so prominent among the Abstract Expressionists. As David Anfam observes, Pollock produced a style of art that could not be taken any further theoretically.[60] It represented the ultimate in undefined, unbound expression.

The main success of Jackson Pollock's political communication of Abstract Expressionist ideals can be seen in his creation of art as a unifying factor of humanity, use of negation to make a personal statement, and belief that art was its own referent. Pollock typified Abstract Expressionism's antipolitic by creating an art that broke from social labels or political uses. This enabled him to explore themes of basic human nature and exemplify a political philosophy in

which individuals were autonomous, and creative expression, rather than government-led industry or economics, served as the glue for social bonds. Jung's depth psychology and American radical leftist politics provided much of the intellectual framework in which Pollock evolved his craft.

Additionally, through their art, Pollock and the Abstract Expressionists critiqued Franklin Roosevelt's promotion of government-funded initiatives exhibited in his New Deal programs heralded as America's greatest boon. The collapse of orthodox Marxism under Josef Stalin helped give Abstract Expressionism an actively antipolitical stance, which Pollock embodied, even if he was unaware of it, through the development of an unrestricted "drip" painting form divorced from illustrative purposes. Pollock pioneered solutions to "the problems of contemporary painting" through using his art to frame the movements of humanity through time. His was an original and revolutionary creative form that introduced new ways of protesting existing political and social contexts to rediscover what it meant to be human.

Fig. 3

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57 Craven, *Abstract Expressionism*, 42.
58 Jackson Pollock, interview by William Wright, in Karmel, *Jackson Pollock*, 20.
59 Jackson Pollock, *Cathedral*, 1947. Enamel and aluminum paint on canvas, 71 ½ x 35 1/16 inches. Collection, Dallas Museum of Art. Gift of Mr. and Mrs. Bernard J. Reis. http://dallasmuseumofart.org:8080/emuseum/media/view/Objects/4216833/577?t:state:flow=279b453e-4e42-4856-9881-d4d178c76f16.
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IDENTITY POLITICS AS A SITE OF WOMEN'S HISTORICAL AND MIGRATORY STRUGGLES:

THE CASE OF CUBA, PUERTO RICO, AND MEXICO

Kristin White

ABSTRACT

Women's Studies programs critique systems of power and how such systems define identities based on gender, race, and nationality globally. Although we may claim to live in a contemporary period that has superceded past histories of colonization, the histories of struggle over territories and nations of the Americas still influence the identity constructions of people across the hemisphere. Feminist theory examines how such intertwined histories have shaped and continue to reshape women's patterns of interconnection and alienation across borders, as well as their identities across races, spaces, and nations. I examine how the transnational historical contexts of Cuba, Puerto Rico, and Mexico fuel the centrality that women from these nations give to identity as they find themselves and their communities migrating to the United States as a result of economic and political interdependencies. This becomes important when considering the implications of immigration in the United States and the complexities individuals experience when constructing their identities in a new nation. While debated more broadly within the field of women's studies, I argue that a politics of identity gives strength to marginalized women's groups by using common experiences as a resource for creating political agency.

Historical forces unleashed by colonization and imperialism within the modern period have not been eradicated by postmodern democratic impulses as Americans are commonly led to believe; rather, these forces continue to shape the ways in which people across the globe experience their nationality, gender, race, and class. In the United States, the debates surrounding immigration reflect how identities and hierarchies are shaped and contested not just across national boundaries, but, rather, within them. In 1997, the U.S. Census Bureau estimated that 9.7% of the population was born outside of the United States, with Latin America being the highest recorded place of birth, representing 4.9% of the United States population (U.S. Bureau of the Census 1998). In 2000, 10.4% of the United States population was born outside of the country, and Latin American-born peoples represented 5.3% of the total population (U.S. Bureau of the Census 2002). The Pew Hispanic Center estimates that "[a] record 12.7 million Mexican immigrants lived in the United States in 2008, a 17-fold increase since 1970. Mexicans now account for 32% of all immigrants living in this country" (Pew Hispanic Center 2009, 1). These dramatic demographic changes complicate the dominant vision of who is considered an American. They expose the overtly racist stereotypes in the United States immigration debate—such as images of immigrants as migrant workers refusing to learn English—as well as reflect the ubiquity of imperialist and colonizing historical processes. Dominant discourses on immigration often represent immigrants negatively, thereby reinforcing Anglo-American historical versions of United States/Latina/o relations that justify their dominance within the Western hemisphere.

However, while the media and dominant culture attempt to reinforce these negative images, Latinas/os—those that they are characterizing—can and do develop resistance strategies. More specifically, the theories of Cuban American, Puerto Rican American, and Chicana feminists are rooted in their respective nation's unique cultural and political history. Feminist theorists from these three nations seek to recuperate those histories by exploring how they have been affected or suppressed by colonization and imperialism. Although the theories produced by feminist scholars pertaining to each of these groups are based in a unique experience, they all seek to deconstruct and then reconstruct their people's history to create a theory based on a lived experience. While gender is one focus in Latina feminists' theories, it is not always the primary focus—rather, Latina feminists also address forms of social injustice that all members of their community face, such as racism and Euro-centrism.

In this paper I will examine how historical events have shaped the transnational identity politics of feminist theorists and cultural workers who have crossed borders, or who find that the borders have crossed them. I define cultural workers as those who employ their artistic expressions—paintings, novels, or other forms—to critique political and social systems. For my analysis, I will explore the knowledge and experiences of cultural workers and feminist theorists with ongoing ties to their respective countries in the Western hemisphere: María de los Angeles Torres, Cristina García, and Achy Obejas on Cuba; Maritza Quiñones Rivera, Bibiana Suárez, and Miriam Jiménez Román on Puerto Rico; and Gloria Anzaldúa, Alicia Gaspar de Alba, and Aída Hurtado on Mexico. While these theorists, writers, and cultural workers do not pretend to present a monolithic version of national history, their personal experiences and constructed theories are salient examples of the importance of identity politics. Significantly, these authors develop a politics of identity in order to show how they experience their identities trans-nationally, as well as how they use their developed politics as a resource for self and group affirmation.

I define identity politics here, following Monika Gagnon, as "the self-naming and self-identification of individuals and communities around a common identity category in order to make a political intervention" (Gagnon 2000, 22). For communities that have experienced discrimination and dislocation, constructing an identity politics is a way to speak truth to power, thereby resisting dehumanizing, racist, and patriarchal representations. Identity politics also facilitates the creation of more equitable social conditions by exposing dominant representations of oppressed groups, and allowing those members to construct an identity that is coherent with how marginalized groups see themselves.

Identity politics continue to be important, even gaining more

> "For communities that have experienced discrimination and dislocation, constructing an identity politics is a way to speak truth to power, thereby resisting dehumanizing, racist, and patriarchal representations."

importance, when considering how transnational communities experience their social categories after migrating to the United States. In her article "Latina/o Identity Politics," Linda Martín Alcoff states that "the aim of Latina/o identity politics is not simply greater visibility . . . but rather to make visible those processes that perpetuate our marginalization and disempowerment (Alcoff 1999, 100). For marginalized groups, these processes occur not just between their group and the dominant group, but also within their home culture. Processes of colonization and imperialism have, in effect, changed how others perceive these groups, by creating distortive representations of their identities. Colonizing and imperialist processes have also changed how transnational communities perceive themselves. Identity politics provide a resistance strategy that aids in combating these dehumanizing processes.

While it is still an often-contested debate within the field of women's studies today, I contend in this paper that identity politics empowers marginalized groups by providing an opportunity and context to create a common identity, verbalize grievances against the dominant culture, and facilitate their collective agency. For marginalized persons, being an 'Other' in another country, such as the United States, creates a feeling of displacement. Arturo Madrid describes 'Otherness' as "feeling excluded, closed out, precluded, even disdained and scorned" (Madrid 1988, 19). As Madrid points out, being an 'Other' produces "a sense of isolation, or apartness, of disconnectedness, of alienation" (Madrid 1988, 19). Identity politics is an important mechanism disenfranchised groups can use not only to survive as 'Other' but also to fight actively the hegemonic forces at work in their lives. Antonio Gramsci defines these contested positions as integral to 'hegemony.' Hegemony refers to the social processes through which a particular group constitutes itself as the 'one' or 'majority' in relation to 'minorities' who are defined and know themselves to be 'Other' (Gramsci 1971, 52-60). It also extends to include the processes by which those who are constituted as 'Other' may come together to create a 'counter hegemony,' that is, a movement to resist dominance (Gramsci 1971, 52-60). Identity politics thus serves as a counter hegemonic critique of hegemons for supporting the existence of social injustices like racism, classism, and sexism.

The intertwined histories and global connections between the U.S. and the aforementioned nations, as well as other nations in Latin America, have created, as Latina theorist Edna Acosta-Belén affirms, "relations and structures that influence the nature of social and political movements and the construction and reconfiguration of cultures and identities in the Western hemisphere" (Acosta-Belén 2001, 241). Through the following comparative analysis of their scholarly articles, stories, and nar-

ratives, I will highlight common concerns among these writers as well as the unique historical exigencies that the feminist theorists from each of the three nations seek to explain. I will also explore how their unique histories and relationships to the U.S. have influenced these theories.

In the national-based theories I will explore here, the authors and theorists bridge the categories of gender, class, race, and nationality in order to articulate their complex identities. In the case of Cuba, I will discuss the complications of identity that emerge as a result of the separation of the exiled community from its home country, as well as the struggles of Cuban exiles with their host community. Gender is articulated with race and class in both García and Obejas' fiction because they focus on what it means to be Cuban and female in a diasporan community. Within the context of Puerto Rican feminism, Puerto Rican scholars and artists note that racialization processes not only conceal an important part of their nation's history, but these processes also create stereotypes that are raced and sexed. Chicana feminists, as I will show below, note the processes of colonization that have created cultural stereotypes and that have forced Mexican and Chicana women into the virgin (and light-skinned) or whore (dark-skinned) dichotomy; I will examine this conflict through the cultural figure of the *malinche*, a woman who left her family and lived outside of their protection. I now turn to the nation of Cuba.

CUBA: A DIASPORA DIVIDED

Cuban-American theories of diasporan identity have a unique basis in their history—a history that is different from the histories of Puerto Rican Americans and the Chicanas. In addition, these theories are elaborated intergenerationally, coinciding with different waves of emigration from Cuba to the United States. Cuba once had positive relations with the U.S.; however, because of the Cuban Revolution, the U.S. and Cuban governments restricted communication beginning in 1959, separating families and creating a diasporan community. The first group of immigrants to leave Cuba did so when Fidel Castro came to power in the 1959 revolution and is known as the "bridge generation." In her article "Homeland *Encuentros* y *Encontronazos*: Homeland in the Politics and Identity of the Cuban Diaspora," de los Angeles Torres examines the history of Cuba's relationship with the United States. She emphasizes the emergence of a diasporan Cuban community that results as a byproduct of that relationship:

> The interaction of Cuban exiles with United State foreign policy objectives and domestic security policies in

Cuba fueled the creation of a community in exile. The close interaction of national security agencies within Cuba and the United States with the émigrés left a mark on the community's politics and identity. In this context, the relationship of Cuban exiles to their host and home countries acquired a political significance not normally ascribed to imigrant communities. (de los Angeles Torres 1998, 44)

She further notes that "whether or not one stayed or left, and whether one supported or condemned those who left, became a litmus test of support for the revolution" (de los Angeles Torres 1998, 44). Often, political alliances fell along class lines, as middle-class Cubans frequently supported the Revolution. Middle class Cubans "played a significant role not only in legitimating the rebellion, but also by participating in the underground" (de los Angeles Torres 1998, 44). Meanwhile, the "bridge generation" dreamed of returning to Cuba, and saw their exile status as transitory. They were mostly wealthy and privileged, characteristics necessary to escape the country during a revolution, at least in this first phase. De los Angeles Torres also states that the exile generation's perspective on Cuba became reified, or "frozen," because they remembered Cuba as it was before Castro (de los Angeles Torres 1998, 45).

During this time, groups in each nation became ideologically entrenched (de los Angeles Torres 1998, 45). Because of the separation from their homeland, the "bridge generation" tended to remember the positive aspects of Cuba. The relationship of the exile community evolved, nonetheless, intergenerationally. The children of members of the bridge generation had a vastly different set of experiences in the United States, causing a shift of identities as well as creating intergenerational conflict within the Cuban community. While the "bridge generation" was a transnational and diasporan identity, it saw itself as part of a Cuban national identity; their children, born in the United States, saw themselves as having a primarily transnational identity, identifying both with Cuban and U.S. cultures.

In her renowned novel *The Agüero Sisters*, Cuban-American novelist Cristina García creates characters that examine how Cubans who left the island as part of the "bridge generation" remember Cuba in a nostalgic way. One character, Constancia,

is shocked by how much things have changed when she returns to Cuba. Her sister, Reina, who remained in Cuba, describes how "in Miami, the Cuban Spanish is so different, florid with self-pity and longing and obstinate revenge . . . her sister sounds like the past. A flash-frozen language, replete with outmoded words and fifties expressions. For Constancia, time has stood linguistically still" (Garcia 1997, 236). This passage highlights the tensions that different generations of Cuban immigrants endured, not just because of the political relationship between the United States and Cuba and the ensuing status changes the migrants experienced in their new nation, but also intergenerationally, between family members across the national boundaries of Cuba and the United States.

> **"Middle class Cubans 'played a significant role not only in legitimating the rebellion, but also by participating in the underground.'**
>
> **—de los Angeles Torres"**

In García's novel, Constancia's nostalgia for Cuba leads her to exploit other Cuban women. Constancia represents internalized sexism; she tries to preserve her Cuban-ness in the way she remembers it—by staying thin and young-looking, and maintaining the traditional heteronormative (assumption that heterosexuality is the "normal" sexual orientation), patriarchal Cuban family structure. Although there is no financial need for her to work, she develops her own line of beauty products to sell in department stores:

> Constancia intends to launch a full complement of face and body products for every glorious inch of Cuban womanhood: Cuello de Cuba, Senos de Cuba, Codos de Cuba, Muslos de Cuba, and so on. Each item in her Cuerpo de Cuba line will embody the exalted image Cuban women have of themselves: as passionate, self-sacrificing, and deserving of every luxury (García 1197, 131).

Constancia capitalizes on Cuban women's nostalgia and keeps them reified in hyper-feminized roles that had been established for middle-class women in pre-Revolutionary times—a role that mandated that they work obsessively on beautifying themselves. She is caught in the old Cuba and, at the same time, has internalized contemporary U.S. systems, such as valuing capitalism and whiteness.

The second generation of Cuban immigrants to the United States, referred to as the "one-and-a-halfers," came to the United States as children or teenagers. This generation had a

different view of identity than their parents. Although they experienced racism in the United States as their parents did, the "one-and-a-halfers" accepted it less; they had experienced the efforts of the civil rights movement and feminist struggles, and had transnational identities. Some members of the second generation also had an interest in going back to Cuba to discover their cultural history. Political regulations between Cuba and the United States, however, did not allow it, and their parents expressed great opposition to their return.

The third generation, composed of children of Cuban families that were born in the United States, generates even greater complexities with regards to their identity than the previous two; their identity was based not on identity processes in Cuba, but on those encountered in the United States, which created intergenerational conflict. The renowned journalist and novelist Achy Obejas, part of the "one-and-a-halfer" generation, illustrates some of the struggles of this generation in her 1994 piece, "We Came All the Way From Cuba So You Could Dress Like This?" In this short story, from the collection by the same name, Obejas examines the conflict that arises between those who remember Cuba because they were born and raised there and those who were born in the United States. She expresses this conflict in the following description of her life, set in future tense: "In 1971, I'll come home for Thanksgiving from Indiana University …. It'll be the first time in months I'll be without an antiwar demonstration to go to, a consciousness-raising group to attend, or a Gay Liberation meeting to lead" (Obejas 1994, 121). In this section of the narrative, she represents the second generation from Cuba, forming her identity based on the struggles occurring in the United States, not Cuba. Her parents, however, especially her father, are still very connected to the ideals of the Cuba they remember, and her narrative explores this tension through their dissonance and opposition to these activities.

As the above theorists and novelists indicate, feminist theories about the Cuban-American experience are rooted in a sense of displacement, of a vision of a homeland that has become reified,

and sometimes of a longing to go back to recuperate a lost history. De los Angeles Torres notes that for the Cuban community, theory centers around recuperation, the idea of home and host countries, the need of the exile to affirm her Cuban identity, as well as the exile's acknowledgement that those on the island are also constructing their post-revolution identities. She states: "A new vision of identity requires a new vision of power and organization across the borders of states. Such a vision inevitably leads to an expansion of the boundaries of citizenship beyond any one single nation-state... For now, the critical perspective and the opportunities needed to construct a more inclusive vision of Cuban-ness are more visible in the exile community" (de los Angeles Torres 1998, 60). For Cuban American feminist theorists, reconciliation between those on the island and those in the United States—as well as wrestling with the lack of communication between the two communities—is of utmost importance in recuperating history and reconnecting as a nation; it is also an underlying component of their identity politics.

> "'A new vision of identity requires a new vision of power and organization across the borders of states. Such a vision inevitably leads to an expansion of the boundaries of citizenship beyond any one single nation-state . . .'"
>
> —De los Angeles Torres

PUERTO RICO: COLONIZATION AND CONQUEST

Puerto Rican Americans, like Cuban Americans, experience a connection to their home nation as well as the United States; however, unlike Cuba, Puerto Rico is a colony of the United States. Bibiana Suárez, a Puerto Rican artist and professor who currently teaches at DePaul University, defines the legal status of Puerto Rico as that of "Commonwealth," or free associated state (Suárez 2010, 3). However, many scholars would define the island's subordination to the U.S. as colonial. For example, Puerto Rican scholar, Juan Flores, in his influential work, *From Bomba to Hip-Hop: Puerto Rican Culture and Latino Identity*, characterizes the island's status as "lite colonial," signifying that subordination in a transnational context shifts from state to commercial control (Flores 2000, 38). For their part, Edwin and Edgardo Meléndez affirm that because the island continues to be a territory belonging to but not fully a part of the U.S., it has a 'neocolonial' status (Meléndez 1995, 1).

Puerto Rico's racialization processes, as well as its connection to the United States, provide a unique historical basis for present theory. Although Puerto Rico's racialization processes are unique, they have similarities with those in the United States; migration between these two nations makes salient these differences. Racialization processes are those by which "groups become defined as having racial characteristics that are also the basis for their mistreatment . . . In the context of migration, immigrant communities have been redefined within the context of racial, social, and class hierarchies in the United States" (Andersen and Collins 2007, 85).

In her article "From *Trigueñita* to Afro-Puerto Rican: Intersections of the Racialized, Gendered, and Sexualized Body in Puerto Rico and the U.S. Mainland," Maritza Quiñones Rivera compares racialization processes in the United States and Puerto Rico by highlighting the particularity of *mestizaje*. *Mestizaje* not only refers literally to the racial identities of Latin America that resulted from the mixing of peoples of Spanish, African, and indigenous ancestries; it has also culminated in an ideology that claims an absence of racial discrimination in Puerto Rican society: it "serves as a mechanism to reinforce Euro-centrism and thus limit the participation of underrepresented groups in politics, law, media, education and other fields" (Rivera 2006, 164). She notes that in Puerto Rico, due to *mestizaje*, there are designations for every gradation in the spectrum of skin color, yet the island denies that it has a problem with race. While the differentiations in

skin color are effects of the racial mixing of indigenous, African, and Spanish peoples, *mestizaje* silences these particularities. In Puerto Rico, Rivera states that the "politics of difference are subdued" because "the ideology of mestizaje tends to omit African or indigenous ethnicity" (Rivera 2006, 163-4). In the United States, the stereotypes of dark-skinned peoples are made visible in public discourse and in cultural references, while in Puerto Rico the history of the slave trade is ignored and buried.

Yet, similarly to the United States, being black in Puerto Rico has triggered the deployment of negative stereotypes such as "the servant, the drug dealer, the impoverished" (Rivera 2006, 166), and is a marker of class and gender (Rivera 2006, 169). When discussing the raced and gendered consequences of colonialism, Rivera notes: "In a colonial and patriarchal society, class, race, gender, sexuality, and social responsibility intersect, particularly for racialized, dark-skinned women, who are seen as sexed bodies, visibly invisible, inherently unworthy, tainted, and therefore not decent" (Rivera 2006, 168). She gives examples in which women are presented in dehumanizing ways, including how black women are stereotyped in both the media and cultural representations as folkloric figures of African ancestry. One example is Mama Inés, a dark woman characterized as a "mammy," or caretaker, usually with fabric over her hair and wearing an apron; for Puerto Ricans, she is a nostalgic figure of the past (Rivera 2006, 166).
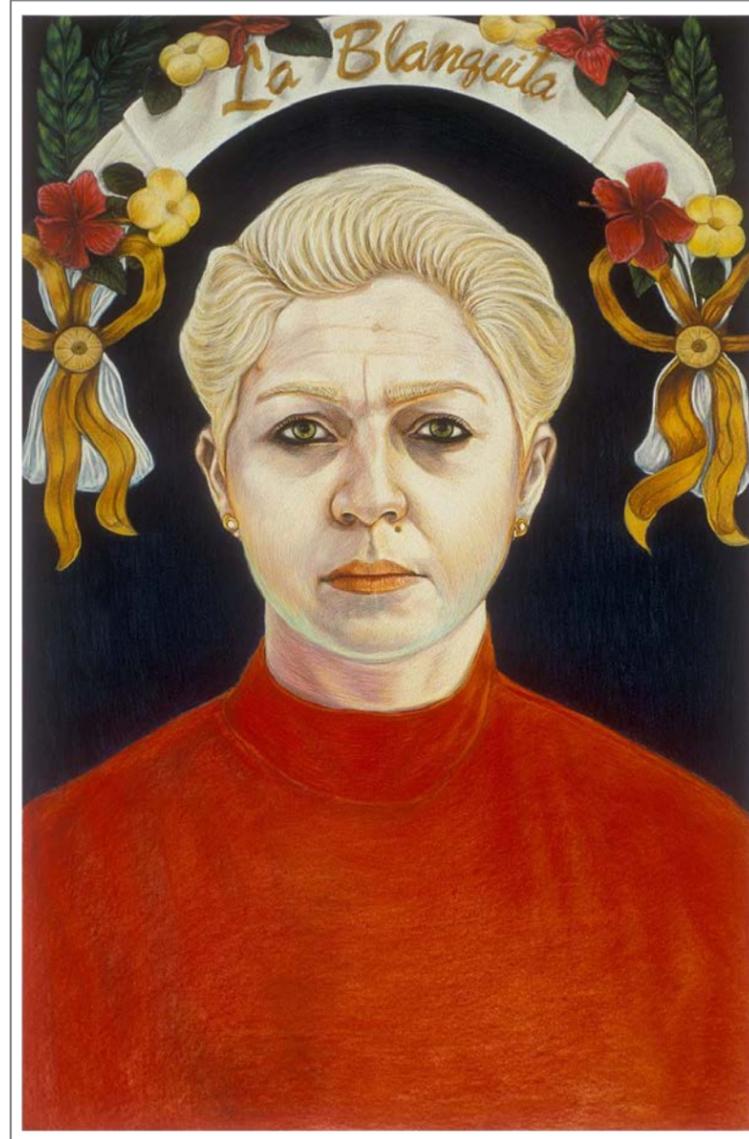

Fig. I. Bibiana Suárez, *La Blanquita*, pastel on paper, 84 x 54 in., Chicago Public Library, Chicago, 1992. Reproduced by permission of artist.

These stereotypes create dissonance for Rivera because she argues that to reclaim this history, Puerto Ricans need to examine how part of their culture is African and how an invisibilized African ancestry becomes gendered in contemporary Puerto Rican society; however, this history is constantly denied in contemporary Puerto Rican culture. Rivera explains how "a great majority of the population on the island does not see the iconic and folklorized figures of Mama Inés as problematic, but rather as a cute doll representative of the island's past… Blackness is seldom acknowledged, praised, or used as a concept to empower people on the island" (Rivera 2006, 167). Because processes of *mestizaje* serve to invisibilize Puerto Rico's African history by limiting critique, dehumanizing and racist stereotypes, such as Mama Inés, are ever-present in Puerto Rican culture.

A review of census data provides a glimpse into racialization processes on the island. In Puerto Rico, 84% identified as white and 10.9% identified as Black or African American on a 2000 United States Census (Rivera 2006, 171). While 84% of Puerto Ricans could in fact be white, this information on racial identification could also indicate how Puerto Ricans are denying that they are of color, as well as denying their African history. The ideology of blanqueamiento, or whitening, explains this data. *Blanqueamiento* "refers to the process of becoming 'increasingly acceptable to those classified and self-identified [as] 'White''" (Rivera 2006, 164). Rivera notes how the ideology of *blanqueamiento* is present on the island when

she describes how "as children, the educational system deprived us of knowledge about our African heritage and failed to provide an encouraging environment in which we could build a positive and strong identity that embraced our African past and present" (Rivera 2006, 171).

In addition, the ideology of *blanqueamiento* promotes the "improvement" of the race whereby "Black individuals are enjoined to improve the race by marrying and reproducing with lighter-skinned partners" (Rivera 2006, 164). Rivera notes how "the implicit message is that phenotypically, the dark-skinned body is defective, unattractive, undesirable, but sexually enticing, and, therefore, a social embarrassment" (Rivera 2006, 164). In addition to *mestizaje*, Rivera states that racial identities of Puerto Ricans are obscured by the lack of reliable data regarding their racial identification. She argues that "we need to problematize the Hispanic check box found on governmental and other forms and become conscious that Puerto Ricans are racially diverse" (Rivera 2006, 170). The Hispanic check box is problematic because it does not present racial identity as a complex process; assessing this issue requires a thorough examination of how culture and history affect racial identities.

Bibiana Suárez, a Puerto Rican artist and professor who currently teaches at DePaul University, critiques this denial of racism in Puerto Rican culture through her art. She depicts what her grandmothers look like in two of her drawings. The first is entitled *La Blanquita*

Fig II. Bibiana Suárez, *¿Y Tu Aguela A'onde Ehtá?,* pastel on paper, 84 x 54 in., Chicago Public Library, Chicago, 1991. Reproduced by permission of artist.

(The White One) (1992) depicting a white woman, and the second, *¿Y Tu Aguela A'onde Ehtá?* (What Color is Your Grandmother?) (1991) depicting an African woman (See Fig. I and Fig. II). Her theory, manifested in her art, is one of reclaiming and highlighting a part of her history her nation would rather she forget. In an e-mail exchange with the artist, Suárez revealed the following:

> My drawings are self-portraits inspired by my experience as a Puerto Rican of light skin, green eyes and blonde (and therefore one that in the eyes of most people does not look Puerto Rican) and on a poem by Puerto Rican poet Fortunato Vizcarrondo (of the Afro-Antillian poetry tradition—that is why such spelling) which he titled "Y Tu aguela a'onde ehtá?" ("What Color is Your Grandmother?") (1952). Much like the poem, these portraits confront viewers with their racial biases. This is an ongoing theme in my work" (Suárez 2009, 2).

Additionally, she explains that she employed the grandmother metaphor from Vizcarrondo's poem because in Puerto Rico, asking where one's grandmother is doubles as a colloquial way of asking what color one's grandmother is. This question "is [a] euphemism for racial bias—meaning that when someone on the Island tries to make himself passed by a "Blanquito," or white one, she/he is reminded that we all have a black "*abuela*" or grandmother in our family's history" (Suárez 2010, 4). I consider her art feminist in nature, because she critiques the hegemonic ideologies that obscure racial difference as a result of historical processes, and seeks to claim greater social visibility for Puerto Rican women.

In her article "Allá y Acá: Locating Puerto Ricans in the Diaspora(s)," Latina feminist scholar Miriam Jimenéz Román brings Puerto Rico's African history to the forefront of her analysis, and calls for inclusivity regarding Puerto Ricans' African ancestry. She notes: "Whether or not we are identifiable carriers of the *continentis genes*, Africa is part of us – individually and as a nation. This is documented fact, an incontrovertible truth. Africa is as much a part of us as is our legacy of colonialism and racism" (Román 2004, 5). Her theory foregrounds the need to stop denying the African influence, and shows how Puerto Ricans can benefit from choosing to identify with it. Her rhetoric seems to shame her audience when she asks, "How do a colonized people who insist on their *latinidad, mestizaje*, and racial tolerance dare to cast aspersions on a similarly oppressed nation with the same ideological constructs?" (Román 2004, 5). Like Suárez, Román seeks to reclaim a lost history and problematize racial differences that hegemonic forces have

attempted to obscure.

MEXICO: COLONIZATION AND THE BORDER EXPERIENCE

Like the Cubans and Puerto Ricans, Chicanas/os have experienced the harmful effects of territory disputes, colonizing powers, and racialization processes. In addition, Mexican cultural views on femininity were changed by the Conquest. The *malinche* is a cultural myth and stereotype based on the indigenous female translator for Cortés, a Spanish colonizer responsible for the genocide of the Aztec people; she stands for traitorous behavior. She is considered a sellout, a liar, and a 'whore dark woman' (Hurtado 2000, 134). She represents the essence of Mexican culture – she stands in for mestizaje (the blending of the Spaniard and the Aztec), but she is also the mythic explanation of the Aztecs' fall and the Spaniards' victory. Because of her central importance in Mexican cultural mythology, she is one figure that Chicana feminists seek to recuperate.

The border experience is unique to the Chicana in that unlike Cuba and Puerto Rico, Mexico is physically connected to the United States. While Cuban Americans and Puerto Rican Americans identify with the United States as well as their home nation, Chicanas physically experience the border. Thus, Chicana feminist theory seeks to dismantle the notion of the border as a critique of the *mestiza* (mixed race) woman on the 'outside' or on the 'border.' Chicana theory also seeks to create a community of Mexican and Mexican-American women, recognizing that they are all negatively affected by hegemonic powers that create borders and decide who is included and who is excluded. In addition to critiquing hegemons such as the United States, Chicana feminists also critique the hegemony within women's studies, a field that, as Chicana feminist Aída Hurtado states, "places gender as a variable separate from that of race and class (Hurtado 2000, 129). Hurtado further notes that "Chicanas write in opposition to academics, whether mainstream or postmodern, who have never fully recognized them as subjects, as active agents'" (Hurtado 2000, 129). Chicanas, finally, also critique their own culture. They focus particularly on the deconstruction and reconstruction of the *malinche* figure, making their reconstruction the focus of their identity politics.

One type of Chicana feminist identity politics is that of *mestiza* consciousness. *Mestiza* consciousness theorizes Chicanas' border experience. Enacted across the spaces of national identities (U.S. and Mexican), *mestiza* consciousness acknowledges the ways in which political powers created mixed races and ethnicities, often through violence and conquest, and seeks to

> '' 'The U.S.-Mexican border *es una herida abierta* (is an open wound) where the Third World grates against the First World and bleeds. And before a scab forms it hemorrhages again, the lifeblood of two worlds merging to form a third country—a border culture' ''
>
> —Anzaldúa

reclaim that history through theories of identity that are empowering to dark, mixed-race women on both sides of the border. A *mestiza* consciousness, as defined by Gloria Anzaldúa in her highly influential book *Borderlands, La Frontera: The New Mestiza*, means to be "cradled in one culture, sandwiched between two cultures, straddling all three cultures and their value systems" (Anzaldúa 2007, 100). She describes how "[t]he coming together of two self-consistent but habitually incompatible frames of reference causes *un choque*, a cultural collision" (Anzaldúa 2007, 100).

The physical, unnatural U.S./Mexican border Anzaldúa theorizes about was created when the United States annexed Texas in the Mexican-American War (spanning 1846 to 1848) culminating in the signing of the Treaty of Guadalupe. Although Mexico won its independence from Spain earlier in the century, by 1823 the Monroe Doctrine had established the United States as an ongoing protective force over Mexico. Meizhu Lui, Director of Closing the Racial Wealth Gap Initiative for The Insight Center for Community Economic Development and co-author of *The Color of Wealth: The Story Behind the US Racial Wealth Divide,* states:

> The marriage of the Monroe Doctrine to manifest destiny provided the "Providential" rationale for the United States to maintain a policy of economic and political dominance in the Western Hemisphere. This dominance was to delay economic development and impede natural resource sovereignty in Mexico and Central and South America, creating conditions for a continuing flow northward of Latino immigrants in search of economic opportunity (Lui, et al. 2006, 142).

Thus, Mexicans living in "Texas" were suddenly in the wrong nation, yet they themselves had not physically moved; they were not migrants but, instead, a deterritorialized people. After the United States' institution of the Monroe Doctrine coerced Latino immigrants to enter the United States to work, the

United States Immigration and Naturalization Service (INS) began Operation Wetback in 1954. During this time, "INS officials and local officers stopped Mexican-looking individuals and asked for identification papers. This occurred throughout the Southeast and Southwest United States. Many families with native-born children were deported" (Lui, et al. 2006, 146).

For Anzaldúa, the border is a literal imposition because of the Mexican-American War, but it is also a set of experiences constituting the identity of Chicanas/os—those whose lives have been shaped by its presence. She examines the bordered experience as a collision between two cultures, one that results in violence to the more powerless culture: "The U.S.-Mexican border *es una herida abierta* (is an open wound) where the Third World grates against the First World and bleeds. And before a scab forms it hemorrhages again, the lifeblood of two worlds merging to form a third country—a border culture" (Anzaldúa 2007, 25). She notes that the border serves to separate, to further divide groups of people, as well as to create an uneasy feeling amongst its inhabitants. She further notes that "a borderland is a vague and undetermined place created by the emotional residue of an unnatural boundary" (Anzaldúa 2007, 25).

To some, the North American Free Trade Agreement (NAFTA) stands as one example of the larger structures of domination in the history of Mexico and the United States. NAFTA, indeed, is one way in which the U.S. continues to exploit Mexicans economically and politically, and, in particular, Mexican women, along and across the border. The United States government frames NAFTA as a mutually beneficial economic agreement (http://www.export.gov). However, Chicana feminists critique this policy as exploitative and imperialistic. Chicana novelist and theorist Alicia Gaspar de Alba critiques this system of exploitation in her book *Desert Blood*. A fictional story based on the true femicides of the Juárez-El Paso border, Gaspar de Alba critiques the United States and Mexican governments for ignoring the deaths of young *mestiza* women. These murders are especially gruesome in that the victims had been beaten, raped, and set on fire. As of 2003, over three hundred and

fifty women had been murdered (Gaspar de Alba 2005, vi). She employs various hypotheses of the causes of the murders, such as conflict over drugs/narcotics, or possibly an American perpetrator crossing over the border.

Through her fictionalized account, Gaspar de Alba critiques the corruption of the Mexican government bred by its dependence on the United States for economic sustenance. She notes that most of the women murdered worked at U.S.-operated factories in Mexico, yet neither government has been able to find the killer(s). Alba critiques this exploitation when describing the murders as "a cost-effective way of disposing of non-productive/reproductive surplus labor while simultaneously protecting the border from infiltration by brown breeding female bodies" (Gaspar de Alba 2005, 333). Her book examines the modern-day manifestation of United States imperialism in the guise of transnational alliances and global democracies, and how young women are paying the price by having to work outside the home to support their poor families.

The cultural myth of the *malinche* is also important regarding why Gaspar de Alba focuses on the stories of young, dark, Mexican and Chicana women as victims of mass murder. While these young women needed to leave home to earn money for their families for practical reasons, the cultural myth of the *malinche* endures as a negative stereotype. Anzaldúa relates the effects of this patriarchal myth to her personal experience of being the first one to leave the Valley in Texas when she describes how Mexican culture views women: "Culture forms our beliefs. We perceive the version of reality that it communicates. Dominant paradigms, predefined concepts that exist as unquestionable, unchallengeable, are transmitted to us through the culture. Culture is made by those in power – men" (Anzaldúa 2007, 38). Anzaldúa goes on to state that Chicana culture expects women to show greater acceptance of, and commitment to, the value systems of their culture than men; "The culture and the church insist that women are subservient to males . . . For a woman of my culture there used to be only three directions she could turn: to the Church as a nun, to the streets as a prostitute, or to the home as a mother" (Anzaldúa 2007, 39). Anzaldúa thus captures the gendered expectations for women as either chaste or a whore.

Like Cuban and Puerto Rican theory, Chicana feminist theory seeks to recuperate a colonized history and indigenous culture from a perspective that is empowering to Latina women. For example, *mestiza* feminism seeks to lift up and reclaim the *malinche* figure, a cultural stereotype. In Mexican-American culture, the *malinche* is juxtaposed with *marianismo*, a gendered system produced by patriarchy that provides idealized feminine roles patterned after the Virgin Mary. *La Virgen de Guadalupe* is the brown version of the Virgin Mary, and is chaste, asexual, and disembodied (Hurtado 2000, 137). Chicana feminists critique this dichotomy, because *malinchismo* and *marianismo* are racial and gender ideologies that place women and their lives in two distinctly separate categories, casting them as absolutely virtuous (asexual, disembodied and obedient) or as dark and threatening (sexually devouring). These stereotypes are racialized as well. They reinforce dominant beliefs that light-skinned is good and dark is evil. Additionally, such categories reinforce the virgin/whore dichotomy.

Within a transnational economic and political context, these race, class, and gender ideologies are recast around border ideologies. Chicana feminist theory focuses on the border experience, and on what being of mixed race (colonizer and colonized, European and Indian) means. Anzaldúa notes: "Within us and *la cultura chicana*, commonly held beliefs of the white culture attack commonly held beliefs of the Mexican culture, and both attack commonly held beliefs of the indigenous culture. Subconsciously, we see an attack on ourselves and our beliefs as a threat and we attempt to block with a counter stance" (Anzaldúa

> '' Like Cuban and Puerto Rican theory, Chicana feminist theory seeks to recuperate a colonized history and indigenous culture from a perspective that is empowering to Latina women. ''

2007, 100). She also notes that in order to combat the dominant border ideologies that give advantage to the powerful on both sides of the border, it is necessary for Chicanas and Mexican women to unite: "It is imperative that *mestizas* support each other in changing the sexist elements in Mexican-Indian culture" (Anzaldúa 2007, 106). Thus, Chicana feminism acknowledges the history of colonization that shapes its identity, and forms a resistance against the United States as a hegemonic power. In addition, Chicana feminism critiques the male hegemony within its own culture that arose as a response to the Conquest, and seeks to reconcile conflicting identities, and hold its own communities accountable for their -isms.

CONCLUSION

Although emerging from three distinct nations, Cuban, Puerto Rican, and Chicana feminist theories are connected to the U.S. in that they respond to the ideologies, as well as cultural and social practices, encountered in the United States. All seek to recuperate an oppressed/colonized history so that they can locate and define themselves and their communities within them in a way that more accurately depicts who they are, outside of denigrating stereotypes in their own nation and in the United States.

For Cuban-American women, U.S. politics created a split within their nation. Their theories seek to foster an understanding between the island and its exiles in the United States, and to reconstruct a shared history and recognition of the different lived histories, along with an acknowledgment of identification. Support for, or against, the Revolution often depended on class, and Cuban women became responsible for maintaining Cuban culture, as they remembered it, in their host country.

Puerto Rican women create a politics of identity that seeks to dismantle racial ideologies—which are promoted both in Latin America and the U.S.—and invisibilize their African ancestry. In addition, they aim to change the negative perception of racial difference and identify as mixed. For Puerto Rican women, negative racial stereotypes are also gendered. They develop an identity politics that will aid them in acknowledging their racial diversity, but also in their critique of stereotypes of dark-skinned female bodies as sexually available.

Chicanas develop an identity politics in which the border is central in defining their embodied history. Just as for the Puerto Ricans, dealing with a mixed race identity is central to Chicana identity politics. Chicana feminist theories are important to understand when considering how our modern context was formed out of the processes of colonialism and border creation, and how these forces continue to shape our raced, gendered and classed experiences today as we navigate the complexities of a postmodern, global society.

United States imperialist practices have not only affected the identity politics of Latina women and feminist theorists; they have also created a context in which U.S. feminism and Latina feminisms are split. Because of the history of colonization and imperialism, U.S. feminists often belong to the "oppressor" group, regardless of their racial identity. Understanding the histories of different identity politics, as well as their methodologies, is crucial to mending this divide. Feminist theory should

work to help feminists and other people who care to realize that not all are the same. Difference matters and it is this difference in histories and experiences that has led to the divide in feminist theories. Identity politics should be built on experiences of groups and individuals, and the collective knowledge of these experiences should lead our society toward greater social justice, awareness, and acceptance. The race, class, gender, and nationality divisions in our society naturally produce different theories regarding social inequalities; it is the responsibility of white U.S. feminists to educate themselves about theories that speak to experiences different from their own. In this way, diverse groups of women can maintain their differences, and white U.S. feminists can reject or at least acknowledge the power they have inherited because of imperialism and colonialism.

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DISCOURSE AND SOLILOQUY:

COMPOSITIONAL TECHNIQUES OF OLIVIER MESSIAEN EXHIBITED IN HIS WORK FOR CHAMBER ENSEMBLE AND SOLO PIANO,

OISEAUX EXOTIQUES

Elizabeth McLain

ABSTRACT

During the twentieth century there were countless innovations and revolutions in music composition and the very definition of music. During World War II, Olivier Messiaen pioneered new conceptions of musical time in his *Quartet for the End of Time*. Filled with reverence for God and meditations on the book of Revelation, Messiaen found it fit to include birdsong and explorations in color, two ideas that would permeate his compositional career. In *Oiseaux exotiques*, Messiaen replaced traditional scales and harmonies with the colors, rhythms, and shapes of birdsong. As a result of rejecting traditional limitations, Messiaen adapted natural patterns, such as those found in human speech, and traditional musical structures to bind his new material together in an understandable, relatable way. Likewise, he achieves communication in solo piano sections through the juxtaposition of musical events that convey information through their function within phrase architecture and those elements which communicate sensation and establish a point of repose and meditation within the work. Musicology, history, linguistics, and biology collectively illuminate Messiaen's compositional techniques and make the work more accessible to the average listener.

In 1955, at the request of conductor Pierre Boulez, Olivier Messiaen used birdsongs, contrasted with strict Greek and Hindu rhythms, to compose *Oiseaux exotiques*, or *Exotic Birds*. Incorporating orchestral sections and keyboard cadenzas, the work resembles a piano concerto and was appropriately dedicated to and premiered by virtuoso pianist Yvonne Loriod. In *Oiseaux exotiques*, Messiaen "established that it was possible to create a successful musical work using birdsong."[1] Within both the orchestral sections and piano cadenzas, Messiaen constructs traditional phrase structures using transcriptions of forty-eight non-European birdsongs. I shall concentrate on his use of just four of these songs in that portion of *Exotic Birds* defined by rehearsal marks 4-5.

According to Christopher Dingle, in Messiaen's compositions, "Birds and their songs are used as soloists, as decoration, as malleable musical material, as dramatic protagonists, and as symbols of divine purpose."[2] To Messiaen, birds held the secrets of heaven, and, through birdsong, man could learn the mysteries of God. Messiaen once said, "Like Saint Paul, I see in nature [a] manifestation of one of the aspects of divinity."[3] The Apostle Paul voiced the doctrine of exemplarism in his epistle to the Christians in Rome: "For since the creation of the world [God's] invisible attributes, His eternal power and divine nature, have been clearly seen, being understood through what has been made, so that [those who do not believe] are without excuse."[4] From Messiaen's exemplarist statements, Robert Fallon concluded that Messiaen endeavored to illuminate the soul in its quest to fathom the nature of God through instrumental adaptations of birdsong.[5]

In order to communicate spiritual truths through birdsong, however, one must first comprehend the structures and patterns within birdsong. In recent years, scholars from many disciplines have begun unraveling the problem of animal songs and a new academic field—zoomusicology—has emerged. Zoomusicologists attempt to understand the role animal-made sound plays in non-human societies as well as the structures behind acquisition and construction of animal calls and "songs." In his playfully titled book *Of Birds, Whales, and Other Musicians*, Dario Martinelli summarizes the work and premises of zoomusicologists while introducing the reader to the idea that art may be created independent of humanity. Martinelli includes the research of Olavi Sotavalta, who has identified six divisions of the Sprosser Nightingale's songs: Introductory, Antecedent, Characteristic, Postcedent, Finale, and Cadence. The Introductory sound is a repeated call, often at multiple pitches. The Antecedent consists of a low repeated pitch but is an optional category that an individual bird may skip entirely. The Characteristic section is the most song-like and varied. Like the Antecedent, the Postcedent is a repeated, lower-pitched sound. The Finale is often uniform and filled with repeated chords, while the Cadence is more percussive.[6]

From Sotavalta's study, one may conclude that birdsongs consist of specific sounds that function at specific times. However, these units do not necessarily begin at the same pitch every time. Rather, individual birds recognize each unit by its melodic *contour*, and the overall contour or shape of the unit becomes the primary feature of Messiaen's transcriptions.[7] This focus on melodic contour enables Messiaen to accommodate orchestral instruments by augmenting the rhythm of the birdsongs, transposing octaves, and proportionally widening the pitch spectrum to eliminate quartertones and smaller divisions of pitch.[8] Additionally, Messiaen characteristically emphasizes *visual* colors (i.e., the actual hues of birds) and their relationships to tone colors or timbres. In the preface to *Oiseaux exotiques,* he writes, "[The musicians] should not forget that this work is highly coloured; it contains all the colours of the rainbow, including red, the colour especially associated with hot countries—the colour of the American bird known as the 'Cardinal.'"[9] In *Oiseaux exotiques,* Messiaen tries for the first time to capture the timbres rather than simply the shapes of birdsongs by using his new "harmony whose 'function' is to realize the upper partials of the fundamental note of a song."[10] In terms of timbral intensities, he also attempts at least to suggest the hues of living birds. In Example 1 the spectrogram of a Cardinal is paired with Messiaen's transcriptions in a piano cadenza of *Oiseaux exotiques*. Thus, rather than simply representing the shape of the Cardinal's song, Messiaen uses abstract musical note clusters to portray simultaneously the timbre of the Cardinal's song and suggest the vivid red of its plumage.

1 Christopher Dingle, *Musical Lives: The Life of Messiaen,* (New York: Cambridge University Press, 2007), 145-46.
2 Christopher Dingle, review of *Traité de Rythme, de Couleur, et d'Ornithologie* (1949-1992) – *Tome V, volumes 1 & 2, Tome VI & Tome VII,* by Olivier Messiaen. *Tempo: A Quarterly Review of Modern Music 58,* no. 227 (2004): 43.
3 Olivier Messiaen and Claude Samuel, *Music and Color: Conversations with Claude Samuel* (Portland, OR: Amadeus, 1994), 32.
4 Romans 1:20 (New American Standard Bible).
5 Robert Fallon, "The Record of Realism in Messiaen's Bird Style," in *Olivier Messiaen: Music, Art, and Literature*, eds. Christopher Dingle and Nigel Simeone, 136 (Burlington, UK: Ashgate, 2007).

6 Dario Martinelli, *Of Birds, Whales, and Other Musicians* (Scranton, PA: Scranton University Press, 2009), 142-43.
7 Rob Schultz, "Melodic Contour and Nonretrogradable Structure in the Birdsong of Olivier Messiaen," *Music Theory Spectrum 30*, no. 1 (2008): 89.
8 Robert Sherlaw Johnson, *Messiaen* (Berkeley: University of California Press, 1975), 117.
9 Olivier Messiaen, *Oiseaux exotiques* (Vienna: Universal Edition, 1985), X.
10 Peter Hill, ed., *The Messiaen Companion* (Boston: Faber & Faber, 1995), 409.

Example 1:

Cardinal, spectrogram and *Oiseaux exotiques*, pp. 8–9
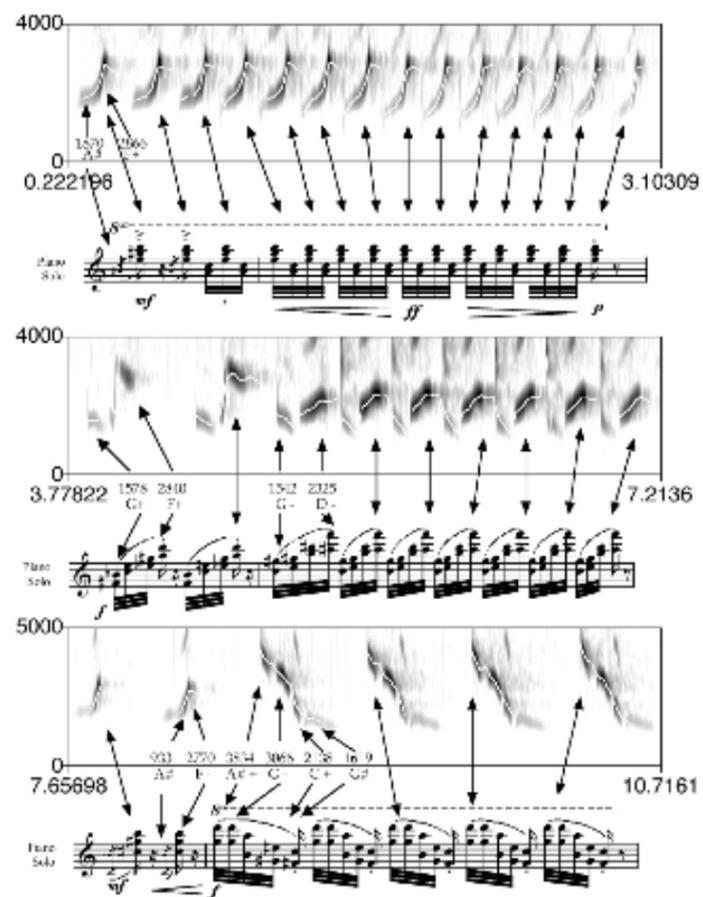
Robert Fallon, "The Record of Realism in Messiaen's Bird Style," in Olivier Messiaen: Music, Art, and Literature, eds. Christopher Dingle and Nigel Simeone, 136 (Burlington, UK: Ashgate, 2007), http://www.oliviermessiaen.org/birdsongs.

At rehearsal mark 4 (see Example 2), Messiaen divides the orchestra into four groups, each presenting and developing a different birdsong. The piccolo plays the song of the Lesser Green Leaf Bird, the glockenspiel represents the Red-billed Mesia, the xylophone portrays the California Thrasher, and the flute, oboe, clarinets, bass clarinet, and bassoon share the vocabulary of the Baltimore Oriole. These groups converse with each other as the birds they represent might. In the first measure after rehearsal mark 4, the piccolo and glockenspiel introduce a grace note figure that is common to all four birds' songs. The Oriole and California Thrasher instrumental groups imitate the figure and continue their respective songs, which gradually become a single, more rhythmically dense motive. The Lesser Green Leaf Bird's song moves faster, bringing the other three birds' songs with it, and then has a brief solo statement. The conversation, layered in a way that allows each song to be heard

clearly, continues. Eventually, the birds interrupt each other more frequently, increasing the sound density and energy until the final fortissimo leading into the piano cadenza at rehearsal mark 5. By layering the birdsongs to increase rhythmic density and the overall dynamic, Messiaen creates energy that propels the music forward.

Messiaen also creates and releases tension through the layering of birdsongs and the interaction between the birdsong motives to create traditional and non-traditional musical structures. "Individual birdsongs co-operate as never before to project an overall textural or melodic shape."[11] In Example 2 from rehearsal mark 4 of *Oiseaux exotiques,* dynamic and orchestral density increases for the first two measures, relaxes for one, grows for two measures, then relaxes and builds steadily into

11 Ibid., 404.

Example 2:

the piano cadenza.

This musical structure permeates Western music from the works of Bach to Mozart piano concertos to modern big-band compositions. Messiaen's layering also provides textural shifts and interest in the form of non-traditional musical structures. "The interweaving of various birdsongs … forms a complex network of rhythmic and melodic material…. Messiaen avoids potential monotony in these works, which depend heavily on birdsong, but contrasts timbre and texture."[12] An extension of the impressionist works of Debussy and Schoenberg's *Klangfarbenmelodie*, or tone-color melody, Messiaen's birdsong motives weave in and out of their compositional framework, resulting to a considerable extent in development through timbral changes. In Example 1, measure 3, the clarinets, oboe, and flute drop out, and the remaining instruments, the piccolo, glockenspiel, and xylophone establish a brighter sound. This tone color is enriched and darkened with the entrance of the clarinets, oboe, and flute in the next measure; it is further

12 Robert Sherlaw Johnson, *Messiaen* (Berkeley: University of California Press, 1975), 123.

darkened when the timbres of the flute and oboe are replaced by those of the bassoon and bass clarinet. Messiaen uses the birdsongs to create musical phrases and larger structures while manipulating the instrumentation and harmonic content to create a rainbow of actual and suggested (or symbolic) colors.

If the orchestral section discussed above can be considered a conversation, then the brief piano cadenza following it can be considered a soliloquy presented by the brilliant red Virginia Cardinal. In this passage, the Cardinal's song is non-syntactical, but Messiaen communicates meaning through the blending of discursive and non-discursive elements. According to Edward

Pearsall in his essay "Anti-Teleological Art: Articulating Meaning Through Silence," "Discursive elements in music are those that manifest themselves primarily as functional or purposeful transactions, whereas non-discursive events are those whose aesthetic impression is their prominent feature."[13] Pearsall adds that musical elements can only be defined as discursive or non-discursive by their function and interaction with each other.[14] In the piano cadenza that follows (see Example 3), Messiaen manipulates the song of the Cardinal, dividing it into three sec-

13 Byron Almén and Edward Pearsall, eds., *Approaches to Meaning in Music* (Bloomington: Indiana University Press, 2006), 44.
14 Ibid., 45-46.

Example 3:

(Cardinal rouge de Virginie)

*non-discursive elements, the tremolo figures, are highlighted.

> "The idea of color is central to the compositional technique and aesthetic of Messiaen, and the intense symbolic color of the Cardinal is central to this work. In addition to providing color, the non-discursive tremolos '[have] the effect of making room for the listener by opening up a broad indeterminate space for creative contemplation . . .'"

tions: a tremolo, a series of rising figures, and a series of falling figures. The rising and falling figures constitute fundamental antecedent and consequent phrases that establish an overall periodic shape or structure. These phrases and the period they establish can therefore be classified as discursive when compared with the non-discursive tremolos (highlighted in Example 3), which function as points of repose and provide color rather than structure.

The discursive elements, the rising and falling figures, not only create a periodic statement but function semantically by providing affective information. The rising figure is itself repetitious and persistent. The intervals between repetitions become increasingly small, and the sounds more clustered, creating a sense of and communicating urgency. This event functions as an antecedent phrase to the consequent falling figures, which function as a consequent phrase. The event overall conveys balance and symmetry, a common feature of Messiaen's music.[15] In this example, Messiaen uses a structure his audience can understand, because his listeners recognize its familiar shape.[16]

The non-discursive tremolos, however, are not devoid of significance. They do not communicate specifically recognizable musical ideas or provide structural coherence, referencing traditional phrasing like the rising and falling figures. Instead, the tremolos exist as sound itself, as timbral color; they communicate sensation more than information. The idea of color is central to the compositional technique and aesthetic of Messiaen, and the intense symbolic color of the Cardinal is central to this work. In addition to providing color, the non-discursive tremolos "[have] the effect of making room for the listener by opening up a broad indeterminate space for creative contemplation … inviting the listener to participate more fully in the creative process."[17] The tremolos in the piano cadenza engage the audience emotionally, connecting them to the music and creating an affective environment in which structural information is

15 Peter Hill, ed., *The Messiaen Companion* (Boston: Faber & Faber, 1995), 406.
16 Almén and Pearsall, *Approaches to Meaning in Music,* 79.
17 Ibid., 43.

more effectively communicated. This non-discursive material aids in the understanding of the discursive elements, further demonstrating how both must necessarily coexist in order to communicate meaning.

Messiaen once said, "I do not believe one can find in any human music, however inspired, melodies and rhythms which have the sovereign liberty of birdsong."[18] The primary musical material of *Oiseaux exotiques* is transcribed birdsong, but Messiaen also uses several human compositional techniques to organize these free melodies and rhythms for his audience's benefit. He begins by transcribing birdsong to reflect two forms of reality—actual imitation of birdsongs and representation of spiritual truths[19]—resulting in musical material that is purely Messiaen's.[20] By crafting harmonies designed to capture the timbre of the birdsong and layering those songs, Messiaen creates orchestral energy and motion. In the piano cadenzas, he juxtaposes discursive and non-discursive elements to achieve structure, suggest symbolic color, and establish timbral color. And, more importantly to Messiaen, his use of birdsong allowed him to communicate purer and nobler feelings than he thought a man-made melody could. In *Oiseaux exotiques,* Messiaen explored the songs of nature, and sang with the birds in their own language:

> In dark hours, when all musical languages seem to me reduced to the meritorious product of patient studies, what is there left but to rediscover the true, forgotten face of music among the birds? There for me is the home of all music. Free music, anonymous, improvised for pleasure, for greeting the rising sun, for luring a mate, for ending all dispute, dissension, rivalry, for using the surplus energy that bubbles up with love and joy.[21]

18 Olivier Messiaen, quoted in Orrin Howard, http://www.laphil.com/philpedia/piece-detail.cfm?id=947.
19 Fallon, "Realism in Messiaen's Bird Style", 136.
20 Schultz, "Melodic Contour," 135.
21 Messiaen, quoted in Orrin Howard, *Oiseaux exotiques,* http://www.laphil.com/music/piece_detail.cfm?id=947.

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About the Author

Elizabeth McLain's background is in music performance and musicology. Previously, Ms. McLain has studied performance interpretations of Shostakoich's Lady Macbeth of the Mtsensk District, namely how a conductor's musical, stylistic, and tempi choices can affect the audience's perception of the morality and message of the opera, a project for which she received a VT CLAHS URI grant and about which she presented at the Virginia Tech Undergraduate Research Conference in the spring of 2007. Additionally, McLain received a research grant for her contributions to a forthcoming article on the James MacDowell-Templeton Strong letters. Ongoing projects include editing a biography of James MacDowell, formatting an English language collection of Liszt-d'Agoult letters, and writing an article on the music of Andrei Tarkovsky's films. In addition to her musical interests, McLain studies Russian and religious history, and has acquired a working knowledge of linguistic terminology and theory through her study of Russian, French, Italian, and Spanish. She will receive a B.A. in Music Performance and a B.A. in History from Virginia Polytechnic Institute and State University in May 2010.

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DOCUMENTARY FILM: EXPLORING ITS UTILITY AS A CATALYST FOR SOCIAL CHANGE

RESEARCHER :
Frank Waddell

AUTHOR:
Carol Davis

THE INSPIRATION AND THE QUESTION

In pursuit of a minor in sociology, communication student Frank Waddell took a course titled "Social Organization and Social Problems" with Dr. Dale Wimberley. Of the many issues touched on during the course, the topic of white-collar crime made a particularly strong impression on Waddell—he came to realize that he, along with most Americans, possessed a set of beliefs and attitudes toward criminal behavior that in many ways reflected a much distorted image of reality. He learned that so-called "white collar" crime costs U.S. citizens and consumers nearly $360 billion annually, eclipsing the economic losses from robbery and burglary combined. Further research into the issue revealed that deaths attributable to corporate misdeeds "such as serious industrial air and water pollution, defective products, and unsafe food and drug products far exceed the number of homicides each year" (Feagin, 1982). Most Americans hold erroneous beliefs that white-collar crime is much less prevalent and is more benign in its impacts than common street crime. In his research, Waddell also learned that white-collar criminals consistently receive much lighter sentences than those who commit common street crimes with comparable levels of harm or economic damage (Holtfreter, 2008; Ruggiero & Welch, 2009).

As a communication major interested in pursuing graduate work in filmmaking, Waddell increasingly found that his sociology studies were shaping his ideas for using film as a medium for social change. The process of applying to graduate programs gave him an opportunity to reflect on his personal goals for his academic and professional future, and one idea began to crystallize for him: he wanted to be able to use film to "make a difference" on the social issues that mattered to him. Once that idea formed in his mind, a question popped up: was there any evidence out there to support the idea that film is a measurably effective means of changing the public's attitudes? It was this question that gave Waddell the push he needed to embark on his own independent undergraduate research project.

LEARNING BY DOING: THE "PILOT EPISODE"

For many undergraduates, the research process seems overwhelming. It has its own particular vocabulary and seemingly mysterious processes, which can intimidate even the brightest of students. Most benefit greatly from step-by-step instruction and mentoring as they embark into this new academic arena. An invitation to take Dr. Diana Ridgwell's Research Methods class gave Waddell the structure and guidance he needed to take his idea and shape it into a workable research project. Emily Cheshire, the graduate assistant for the Undergraduate Research Institute, also served as an invaluable resource for Waddell as he learned important skills such as writing his research proposal, gaining approval from the Institutional Review Board to perform research with human subjects, selecting an appropriate research methodology, employing an appropriate sampling technique, and creating a well-designed survey. In addition, Waddell was also able to take advantage of the university's technological support services through the Innovation Space to create an online interface for his research participants.

Once engaged in his project, Waddell soon found that the research process was more iterative than linear, with new information sending him back to re-think his original assumptions. A review of literature exploring the ability of film to generate changes in people's beliefs and attitudes, revealed a consistent finding: previously held beliefs could be strengthened through watching films whose message the viewer is already sympathetic to, referred to by media scholars as a "reinforcement ef-

> " Basing his research on the documentary, "Enron: The Smartest Guys in the Room, " Waddell wanted to examine if viewers' attitudes toward white-collar crime substantially changed after exposure to select portions of the documentary, which details the unethical and illegal actions of the company's executives that led to its dramatic collapse in 2001 and presaged the recent spate of corporate collapses on Wall Street. "

fect." However, little evidence existed that film (documentary or otherwise) had much power to change people's thinking in substantial ways, which is known as a "conversion effect." To Waddell, it was unclear whether the relative scarcity of "conversion effect" findings was the result of selective exposure bias: the tendency for individuals to seek out media messages that are already consistent with their beliefs and attitudes. This new awareness caused Waddell to consider whether he could design his own research project to try to control for selective exposure bias, thus gaining fresh insight into whether a measurable "conversion effect" could be observed. With the guidance of his research mentor, Cheshire, he was able to design his study and employ a sampling technique that would allow him to avert the selective exposure bias that makes it difficult to discern reinforcement from conversion effect.

Basing his research on the documentary, "Enron: The Smartest Guys in the Room," Waddell wanted to examine if viewers' attitudes toward white-collar crime substantially changed after exposure to select portions of the documentary, which details the unethical and illegal actions of the company's executives that led to its dramatic collapse in 2001 and presaged the recent spate of corporate collapses on Wall Street. With technical support from the Innovation Space, Waddell created a Scholar site as a platform for his research. On the site, participants could log on and take a survey about their understanding and attitudes related to white-collar crime and then watch a series of short clips from the movie. After watching these clips, the participants completed a follow-up survey. With data from these pre- and post-surveys, Waddell hopes to measure the degree to which viewers experienced a change in their beliefs about corporate crime in relation to common street crime—in relative terms of prevalence and societal impacts.

Dr. Wimberley, the instructor whose class had inspired Waddell to pursue this research, commented on the potential role of documentary film as a vehicle for social change:

"In my Social Problems course I try to cultivate students' abilities to recognize problems' roots in such power inequalities . . . when people in powerful positions profit by creating social problems for others, they're often quite good at deterring government officials from 'interfering.' So, ordinary citizens—people like the students themselves—need to get involved . . . Often a key part of grassroots solutions is simply to publicize the problem. Documentary films, now potentially easier to produce than ever before, can be great publicizers."

Waddell's research is still in process, and as his data collection portion is only just completed, there are no findings yet to report. The process itself however, has been highly instructive for this promising new researcher. He described his feelings about completing this project as launching his "pilot episode" as a researcher: where the characters are revealed and the plot is just beginning to unfold. We expectantly look forward to his next episode in the series.

Ken Lay, former CEO of Enron, rowing away in his 'golden lifeboat' while the employees and investors are left with no way to recoup their losses stemming from his criminally fraudulent accounting practices. Reprinted with permission from the artist, Russ Donegan.
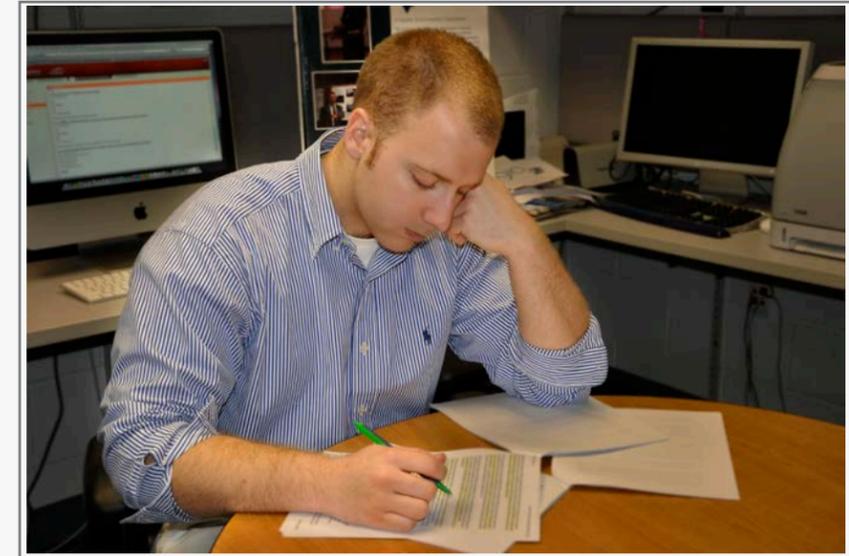
About the Researcher

Frank Waddell is a senior communication major from Mount Jackson, Virginia. He will be graduating in the spring and plans to continue his academic studies with the graduate communication program at Virginia Tech. While Waddell is thankful for the contributions of many professors during his study at Virginia Tech, he would specifically like to highlight the assistance of Dr. Anthony Kwame Harrison (sociology), Mr. Dale Jenkins (communication), and Dr. James Ivory (communication) for their continued guidance and support. Additionally, the project would not have been possible without the invaluable extended mentorship provided by Dr. Diana Ridgwell (URI) and Emily Cheshire (URI), who navigated Waddell through the entire research process.

DYNAMIC STORY-TELLING IN "NOVEMBER"

RESEARCHER :
Paul Hinson

AUTHORS:
Katie Collins and Alex Orchard-Hays

"What does it mean to say 'I love you'?" asks Paul Hinson, a senior communication major at Virginia Tech, in his director's statement for the short film he wrote and directed. The film, simply titled "November," is a blend of his endeavors for his creative fiction and advanced cinema production courses.

Having written the story in Creative Fiction, Hinson was able to use the script as the basis for his film. Hinson created the film as the main project in his cinema production course, and the process allowed him to expand his skills in lighting, editing, and sound. Further, perfecting the film involved almost a year's worth of practice in directing.

Largely influenced by the themes and visual style of *The Graduate*, "November" is a short relationship drama that follows Zach and Elsa, two college freshmen who have been dating since high school and who struggle to maintain their long distance relationship from separate colleges. Hinson stresses that it was important for him to examine both sides of the relationship and, in the parallel structure of the film, acknowledge the similarities of the characters' situations.

The film portrays both characters' loneliness and feelings of distance from each other on several levels. "[November] mainly focuses on the characters," says Hinson. "I think a lot of the drama in the story comes from [Zach and Elsa's] relationships to other characters and the kind of power other characters have over them." This is conveyed both through the script and the actors' performances. "I also wanted to use lighting … and visual design to … explore the relationship between the characters … within their environment," Hinson says. His inspiration for lighting and composition came when hearing the commentary on the complex lighting of a scene in *The Graduate* where "all the plants are in the background and it's kind of shadowy,

like a jungle, and [the character is] overpowered ... [the lighting and composition] is an extension of the character's power or emotional situation." Hinson also drew upon the work of Hitchcock "because the way [Hitchcock] planned out all the shots … always worked toward the story actively."

When approaching the design of "November," Hinson aimed to "think about how the camera can actively tell the story." He and the production crew put together several different lighting designs, applying the techniques they studied in class, but quickly learned to adapt their plans in order to meet their artistic goals. Hinson admits that the planning and filming processes combined both formal and trial-and-error approaches. Hinson first learned how to use lighting in his production classes and used a basic three-point lighting setup that provided a springboard for further experimentation on set. His work as cinematographer on a

Eric James Park (Zach) and Jackie Kinsella (Cynthia) shoot a scene from "November" together on a foggy night. Director Paul Hinson posted "behind the scenes" images like this one as well as "making of" videos on the film's blog (http://novemberfilm.wordpress.com) throughout production.

film the previous semester as well as his study of the American Society of Cinematographers magazine gave him other resources on which to base his research for the production of "November."

Class deadlines, budget, and location were the controlling factors of production. For most scenes, the crew was forced to pare down their original plans for the visual design; usually in order to speed up production, and sometimes in order to work effectively in challenging spaces. In one scene, the crew was working on a very small back porch, and had to adjust their lighting design accordingly. For another scene, the location was a long stretch of road, and the crew had to run approximately 300 feet of extension cord from a nearby apartment, forcing them to alter their original plans for the scene's setup.

Because the final project for the class was a final cut of the film,

Hinson and the production crew got a very real sense of working toward a deadline. After wrapping shooting at the end of April, the crew scrambled to put together a sound design for the final exam with the intention of returning to the editing process. "It helped to take a step back from it and … come back to it and reevaluate the pacing of the scenes," says Hinson. Hinson completely altered some of the scenes from their original plans. Although the class ended in May 2009, Hinson finished his editing midway through summer, and then added visual effects and background mattes. Throughout the fall, Hinson color corrected shot by shot, matching the shots to each other and enhancing skin tones. Finally, Hinson spent until December developing a sound mix, thus completing the final version of the film.

Hinson first started making films in high school using video games and a form of filmmaking called "Machinima," which allowed him to send characters and settings from his imagination to the screen in a way that cannot be done with live action film. Around that time, Hinson became involved with Virginia Tech's film production club, AMP, with whom he helped shoot several shorts. Once he began attending Virginia Tech, he directed his own shorts, and now, with a solid understanding of the basics of the language of film, he aspires to attend an MFA

film production program, create a solid short thesis film, and build a network with other filmmakers that will enable him to take on his first feature after graduate school. "Ultimately," Hinson says, "I want to be writing and directing films somewhere with a strong film community, probably somewhere other than L.A."

The pre-production and filming of "November" was featured on a blog maintained by the film's crew, where anyone interested in learning about the extensive process behind the film's creation can view "Behind the Scenes," "Pre-Production," and "Making of" video shorts. Hinson plans on premiering the film on the Virginia Tech campus in March 2010 and submitting it to the Progeny Film Festival as well as to short and student film festivals around the nation—thanks to a grant from the Undergraduate Research Institute.

From the process of creating the film, Hinson gained experience in directing and all that the job entails. But he says that his primary gain was practice with lighting. "The more different situations … that I can light, the more knowledge I get about what light's going to do what and how to set up a situation more quickly without having to go, 'oh, does this light work here, does this light work here?'" he says. "I know, now."
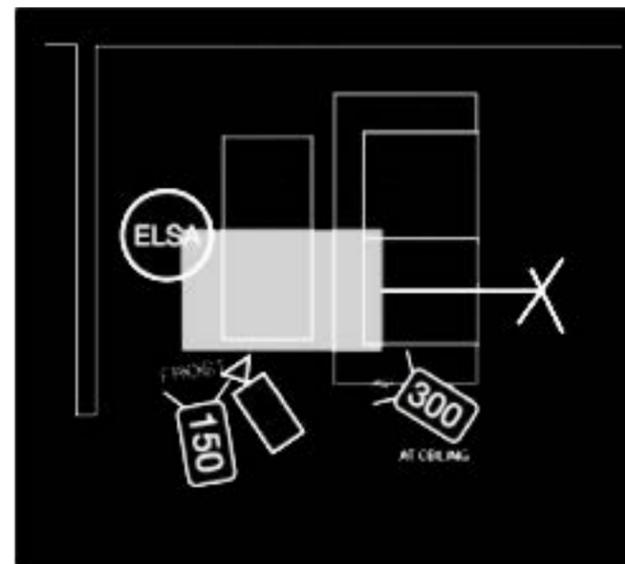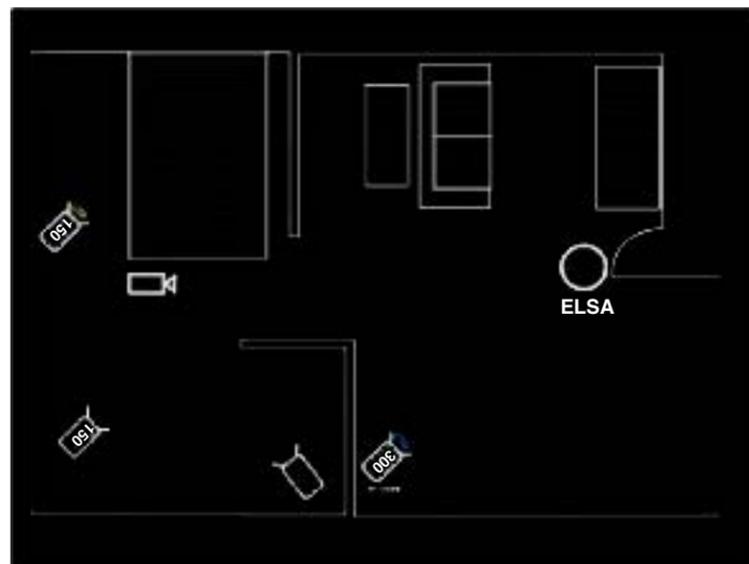
After examining lighting and scene setup options on location, Hinson and his crew created lighting diagrams over the sets' floorplans. The plan for the first establishing shot (left) is intended to introduce the main character and set a contemplative mood. The plan for one of the ending scenes (right) aims to bring out the actress's skintones in contrast with a blue background.

About the Researcher

Paul Hinson has been making films since high school and is currently a senior communication major with a focus in cinema. Paul is the senior lab assistant at the InnovationSpace, Virginia Tech's new media center, and is the primary video instructor for the SpaceCamp student workshops. In addition, he works closely with the Association of Movie Productions, Tech's student filmmaking club, and Progeny Film Festival, an annual competitive screening in Blacksburg. He has written and directed a number of short documentary and narrative fiction films.

A behind the scenes documentary of "November" can be viewed at Philologia's website.

SPAIN:
THE RENEWABLE
ENERGY FRONTIER

RESEARCHER :

Olivia Gilmore

AUTHORS:

Keri Butterfield and Logan Vidal

Study abroad—traveling to hot exotic landscapes, mingling with the locals, and perhaps squeezing in a few classes before an afternoon siesta. While Olivia Gilmore's trip to Spain included all of these typical activities, she also managed to add in something quite different from the norm: undergraduate research.

Gilmore, a December 2009 graduate in international studies with a concentration in environmental affairs and minors in Spanish and environmental science, decided to further benefit from her summer study abroad by doing research on aspects of Spain that directly related to her collegiate focus. "I've always had an interest in clean, renewable energy, especially after taking numerous environmental courses for my minor in environmental science and my major concentration in environmental affairs, but I didn't know a lot about the technical aspects or logistics of these kinds of projects and wanted to further my understanding," said Gilmore.

From windmills to inexhaustible solar panels, her research focused on Spain's renewable energy; she then compared these results to what is occurring in the United States. "Doing research in Spain made sense because they have gotten quite a bit of attention lately for their renewable energy capabilities in solar and wind. I thought it would be interesting to see exactly what they have accomplished, especially since European nations are generally considered to be more environmentally conscious than the US," Gilmore explained. Like many other countries, Spain is interested in decreasing its reliance on fossil fuels and looking for more environmentally stable solutions to meet the country's needs. It is currently the world's third largest producer of wind power and fourth largest manufacturer of solar energy technology. By 2010, Spain hopes to generate twelve percent of its primary energy from renewable sources.

Although this research was a tremendous task to accomplish over a summer semester, Gilmore used her resources from a previous study abroad experience in Spain to facilitate the process. "Since it wasn't my first time studying in Spain, I was able to devote more time to research than I would have otherwise. I already knew Madrid very well and had contacts at the university there to help get me started," Gilmore explained. In addition to using class time to practice her language skills, she worked with her professors to find useful information and people to further her research, such as contacts at Acciona, one of Spain's largest solar and wind energy providers.

Gilmore used her skills in Spanish to research companies, then called them on the phone or interviewed them in person—all in a foreign language. "It was daunting at times to walk into a huge corporate building such as Acciona and be nervous about making grammatical errors in Spanish while asking them about their wind farms or solar projects. I guess I overcame it by just not getting discouraged and not worrying about making mistakes." By taking notes ahead of time and not being afraid to go outside of her comfort area, she was able to accumulate a great deal of primary, up-to-date research.

Original windmill design in the Castilla de la Mancha countryside.

Gilmore's interviews provided her a unique perspective on international studies concerning both the business and social sector's thoughts on renewable energy production. Unlike much of America, Spain has a more progressive outlook on the need for renewable energy. Much of the nation's public funding goes into renewable energy research, and the government is creating economic incentives for clean energy production. Spain and America have very contrasting approaches toward renewables – where America takes a market-based approach,

Spain's government is more heavily involved.

Gilmore's elaborate study, initiated by her strong passion for the environment, archives the history of renewable energy and shows the advancements engineering has made in the last 20 years, as well as the remaining potential. Gilmore's countless hours in the library provided her with knowledge about renewable energy programs and the governments that support them—a research experience that will last her a lifetime.

Her study abroad was not just a cultural experience in the environmental politics of Spain but also an academic endeavor in the technological aspects of renewable energy. Using research

Acciona's corporate headquarters in Madrid, Spain.

databases both in Spain and in the United States, Gilmore's research delves into the physics and regionalized climate patterns of wind turbines that make them the most energy productive. Wind Turbines' efficiency is dependent upon air density, instantaneous wind velocity, and air intercepting the wind. Air temperature affects density; meaning colder air is denser and thus creates more energy. Her study even delves into "avian mortality" from wind turbines that are in bird migration pathways and examines how people can avoid avian deaths.

Gilmore's work further explores the engineering behind the photovoltaic solar panels that Spain is so fervently developing to secure its energy future. Basic photovoltaic cells are made from silicon with new technologies using gallium arsenide, amorphous silicon, and copper indium diselenide. A thin sheet of the material is used to form an electric field. When light strikes the sheet electrons are transferred and their energy is collected in an electric current. Considering Gilmore's background in international studies, her research into the more technical fields of renewable energy is impressive.

By the end of her trip, Gilmore had the information necessary to form a successful research manuscript with the guidance of

political science professor, Richard Rich. She explains, "The overall conclusion I came to after all of my research was that the potential for utilizing renewable energy sources is much greater than what is actually realized. It seems that regardless of which nation one studies, there is a combination of economic, political, and social barriers that are keeping many renewable energy projects from reaching their full potential."

Her faculty advisor, Dr. Rich, was extremely proud of her work in Spain. "I was enormously impressed with the access she got to both government and private sector officials, for the information she received and the initiative it took to speak with such prominent individuals," said Dr. Rich. "The way she was able to put the Spanish experience into an international experience was the best part of her research." He is confident that we will see Olivia playing a prominent role in renewable energy policy in the near future and feels that there is a great need for committed individuals like her.

Gilmore hopes that her research and the research of others will help bring a sense of urgency to the need for renewable energy projects, and that in the very near future, there will be a world powered by clean, limitless energy.

Olivia Gilmore at the ancient capital of Toledo, Spain.

About the Researcher

Olivia Gilmore graduated from Virginia Tech in December 2009 with a major in international studies and minors in environmental science and Spanish. Her strong interests in renewable energy, international environmental policy, and the Spanish language prompted her to pursue an independent research project while studying abroad for the second time in Spain during the summer of 2009. What began as simply a study of Spain's recent progress in the solar and wind industry grew to an expansive research project spanning the history, mechanics, politics, and environmental science behind the growing solar and wind energy movement. She sought the advice and support of Professor Richard Rich of the Political Science Department throughout the independent study, whose courses in global environmental issues and international affairs heightened her interest in the subject.

Other activities while at Virginia Tech included participating in an international forum in Berlin, Germany for the Institute for Cultural Diplomacy, membership in the Phi Beta Delta Honor Society, and playing lacrosse for the national championship winning Virginia Tech women's club team. Olivia currently resides in Pittsburgh, Pennsylvania and plans to attend graduate school to pursue a Master's in Environmental Science and Policy in the fall.

CHILDREN'S EMOTIONS LAB:

EXAMINING EMOTIONS AND COPING STRATEGIES

RESEARCHERS :

Allison Arroyo, Margaret Bradley, Kelsey Culbertson, Lauren Edwards, Kelsey Jeffreys, Mary Moussa, Rebecca Ullrich

AUTHOR:

Lauren Ruiz

Every day students hustle along Virginia Tech's West Campus Drive, disappearing into buildings as they tug at book bag straps slipping off their shoulders.

A toddler and his mother, making their way down this same path, seem out of place until she sees the sign that reads "Wallace Hall." A Virginia Tech student awaits and leads them through the doors to classrooms and echoing hallways.

The creaking elevator stops at the third floor and the pair shuffles down the hallway, hand in hand behind the student, to a room with a camera resting quietly in the corner.

Only about two years of age, the boy squats beside a whirring bubble machine, popping the perfect little soap circles shooting haphazardly out of it, a wide smile set on his face. Later, in another room, while watching a DVD recording of the session, a student checks off a box on a coding sheet, giving the young boy a two for activity level. Welcome to the Children's Emotions Lab.

Eventually, Dr. Cynthia Smith, who has a degree in developmental psychology and is an Assistant Professor of Human Development for Virginia Tech, will sift through mounds of data collection on about 140 toddlers with the undergraduate and graduate students involved in her research.

Although she has been doing research within the same vein as the Children's Emotions Lab since her own undergraduate career at Penn State, Dr. Smith did not begin the project until her arrival in Blacksburg in August of 2004.

There are currently seven undergraduate and three graduate students working with the project to perform various types of duties. Over the course of their time working on the research, students may carry out observational coding, transcribing, assembling references for future studies, interacting with the children and their families, filming sessions, or recording responses from questionnaires.

Rebecca Ullrich, a senior honors student in human development currently working in the Children's Emotions Lab, describes the goal of the research as "investigating the children's emotional development and their ability to regulate their emotions and how parental qualities play a role in the quality and frequency of regulatory strategies."

She goes on to explain that "a child's ability to express emotions appropriately is a key factor in his or her success in interpersonal situations and can have a significant impact on his or her social skills . . . data can be analyzed to determine what might be typical in terms of the display of certain emotions and the range of intensity of the emotional experience."

Dr. Smith is especially interested in the effects that anger has on children, as well as the effects of parents on a child's emotional development.

Mother teaches child how to complete a puzzle, a teaching task used to look at mother-child interaction.

In order to investigate these emotions, the researchers place the children in situations where they are required to perform different tasks that may potentially frustrate the child, such as being shown a box of toys and told to wait to play with them.

Other methods to elicit emotion are to present the child with a novel stimulus that is unexpected, like a student entering the room wearing a mask, or a toy spider jumping across a table toward the child.

According to Dr. Smith, these methods are part of a standardized procedure developed by researchers interested in seeing children's emotions. These and similar methods have been used in many different research projects to try to improve the understanding of child development, specifically children's emotions.

"Looking at a child's reactions to these situations and how they are able to compose themselves as well as looking at influences from the type of parenting has several potential benefits," said Smith.

"The Lab promotes an understanding of how children develop and how different areas of development (such as emotion regulation) affect children in many domains. Understanding these things is very important and can benefit how children are taught, friendships are formed, and parents interact with their children," said Lauren Robinson, a Virginia Tech graduate who worked with Dr. Smith for several years.

The research can lead to early intervention for children at risk for problems associated with the inability to control emotions (such as anger management issues later in life), as well as contributing to the understanding of which factors influence stable development in children.

"This knowledge can be further applied to developmental psychopathology, as early difficulties regulating emotions and a lack of effortful control may be typical of a number of different developmental disorders, including ADHD and autism," notes Ullrich.

"I'm inquisitive," said Dr. Smith. "I like to know what is going on and why it's happening, so seeing the parents and their children, I'm able to figure things out and the research is challenging work."

The work is challenging, according to Smith, due to the longitudinal nature of the study. Children have been seen at two different periods of their development, first when they were toddlers (30–36 months) and again when they were in early childhood (4.5–5.5 years).

Lauren Edwards, a senior in human development, explains the data collection process. After observing the children engaged in various activities, the person scoring the child's behavior will "quantify a child's emotions via a numbers scale." In the coding project that Edwards works on, "each observation receives

Becca Ullrich coding data.

a score reflecting the child's level of positive affect," Edwards explained. "The categories—duration of smiling, activity level, presence of laughter, and intensity of smile—are quantified on a scale from 0-3, where a child who, for instance, pays no attention to the bubbles in the bubble activity would receive a 0 while a child who runs around actively and intensely popping bubbles would qualify as a 3."

Participants are all volunteers, found through notices at local daycare centers and moms' groups, as well as records of previous university studies.

"A lot of the participants are just people who are interested in the research and want to help out," said Dr. Smith.

Funding thus far for the Children's Emotions Lab has come from several awards from the Virginia Tech AS-PIRES program, the College of Liberal Arts and Human Sciences, and the Institute for Society, Culture and Environment, but Dr. Smith is constantly searching for additional funding from other sources.

"I would like to expand the research and develop different projects within the Children's Emotions Lab," Smith said. "Ideally, I'd like to get a new sample of first-time mothers recruited during pregnancy."

Also, the project is hoping to expand to the surrounding areas of Blacksburg. "It would be nice if we could get samples from Roanoke, because we want as much diversity as possible so that the results generalize to as many people as possible," Smith said.

Regardless of future aspirations, the Children's Emotions Lab has a lot to be proud of in its research so far. Findings from the research have been presented locally at Virginia Tech and also nationally and internationally, with graduate and undergraduate students often included as authors.

Every student involved in the project expresses their gratitude for the opportunity to be involved, citing that the experience

has given them the skills and knowledge to conduct research studies and has motivated them to pursue research possibilities in the future.

Ullrich has even used her experience to develop her own undergraduate honors thesis project, which connects the work done with the Children's Emotions Lab to her personal interest in autism spectrum disorders.

Data collection will continue as Dr. Smith and her students work to expand their knowledge of child development. Whether they must don masks or ask children to wait to eat M&M's, they will continue to contribute to the understanding of children's emotions, encourage and allow students to become involved in research, and help not only those families involved in the project, but all families, to better relate to their child's emotions and ability to control them.

First row: Becca Ullrich, Dr. Cindy Smith, Margaret Bradley
Second row: Allie Arroyo, Mary Moussa, Kelsey Jeffreys, Lauren Edwards, Kelsey Culbertson

About the Researchers

Allison Arroyo is a senior human development major, with an emphasis on child and adolescent development. After graduation in May, Allie plans to pursue an occupation related to helping others while also exploring options for graduate school. **Margaret Bradley** is a senior human development major, who is planning to attend graduate school for social work after graduation in May. She plans to work with foster children in the child welfare program. **Kelsey Culbertson** is a senior interdisciplinary studies major, who has been with the project for three years. Next year, Kelsey plans to attend graduate school in an early childhood special education program. **Lauren Edwards** is a senior human development major, with an emphasis in professional helping skills. After graduation, Lauren plans to begin a master's program in public health. She will focus on research in epidemiol-

ogy. **Kelsey Jeffreys** is a junior human development major, completing the child and adolescent development track as well as the professional helping skills track. Kelsey plans to continue with undergraduate research during her senior year and then will pursue graduate training with a focus on relationships between mothers and children. **Mary Moussa** is a junior human development major, with a minor in psychology. In the future, Mary plans to pursue graduate education in marriage and family therapy. **Rebecca Ullrich** is a senior honors human development major, with a psychology minor. Becca has completed three semesters with the project and was also selected to participate in an interdisciplinary undergraduate research program last summer. Becca is interested in pursuing a doctoral degree in clinical psychology.

OXYCONTIN IN APPALACHIA:
AN UNDERGRADUATE'S EXPERIENCE WITH RESEARCH

RESEARCHER :
Michelle Klassen
AUTHOR:
Audra Vasiliauskas

It all began with a conversation.

When international studies minor Michelle Klassen, currently a sophomore, of Ellicott City, Maryland took Critical Issues in United States History with Dr. Peter Wallenstein, she knew she would have to produce a critical research paper. What she did not know was that this research would eventually make her the youngest student presenting at the April 2009 ACC Meeting of the Minds conference at North Carolina State University alongside some of the most talented and accomplished undergraduate researchers from eleven different top universities.

Klassen's research began, as most research projects do, with an initial face-to-face conference with her professor, Dr. Wallenstein, during which Klassen "began with an interest in rural health in Southwest Virginia" and after which she "kept hearing about widespread abuse and personal devastation associated with Oxycontin through preliminary research and [conversations with] friends that live in the area." As she continued to discuss and refine her topic with Dr. Wallenstein, Klassen—only a freshman at the time—came to view her topic as one that would allow her to enter into the world of undergraduate research in an interdisciplinary way, "During my conversations with Dr. Wallenstein, it became clear that this topic would provide me with both an opportunity to engage in introductory level of research and interdisciplinary and dynamic exploration." Here, it becomes clear that not only was Klassen's young age unusual for such a large and ambitious undertaking, but her enthusiasm and maturity were also key aspects to her success, as she approached her research in a particularly methodical way, collecting more and more information, organizing that information, and eventually forming a story.

The best way to describe Klassen's academic and research interests is, as she puts it, "interdisciplinary." With a major in agricultural and applied economics and minors in international studies and mathematics, Klassen is seeking out a truly liberal education. In addition to engaging in undergraduate research as a freshman at Virginia Tech, Klassen has also conducted climate research for a lobbying firm and is currently conducting research in Virginia Tech's Department of Agricultural and Applied Economics. She plans to attend graduate school in economics or agricultural economics, and is also "interested in land and labor economics as well as food policy and security"—topics she hopes to research in the continuing years of her undergraduate education, graduate school, and, eventually, "in academia." For Klassen, conducting undergraduate research as early in her college career as she did provided her with a great deal of direction and drive and eventually led her to realize her interest in pursuing a graduate education and an eventual career at the college level. Although Klassen has some time before entering graduate school, she will have the competitive edge of having conducted original research beginning in her freshman year.

Klassen's research project started with a few, simple research questions concerning "the devastation of the prescription drug Oxycontin in Appalachia": "Why Oxycontin? Why Appalachia? What can be done to curb the outbreak of abuse in this instance and in others [in Appalachia]? With no prior experience in undergraduate research, Klassen began with the basics and then progressed to more complicated methods, "I took some very introductory-level skills and refined them into tools that have helped me to get paid positions researching and writing."

Like many students approaching research for the first time, Klassen felt a bit overwhelmed as she began to delve deeply into her topic, but eventually channeled this into a rewarding research experience. "I learned how to do the basics like mastering databases and microfilm but also how to combine seemingly infinite perspectives (law, media, medical, anecdotal,

" Even after legal suits both large and small against Purdue Pharmaceuticals in which the company admitted to "misbranding" Oxycontin as less addictive than it truly is, Klassen found that 'rural America continues to be devastated by the abused prescription drug . . . '

statistical, etc.) into a clear and concise story-line that I could then analyze. It was a journey of putting pieces together until [the story] made sense enough that I could go look for more pieces," she said. After spending a month diligently focused on this research project, Klassen reflects on how the paper came together—almost instantly, "After a month or so of preliminary research, I had a pretty good picture; paragraphs of my paper came together, and, suddenly, I had a story." She credits Dr. Wallenstein, numerous librarians, and her fellow students for helping and challenging her to create and follow-through with the sometimes daunting project.

According to Klassen's findings, Purdue Pharmaceutical "aggressively marketed this time-released solution to pain management," an effort that caused "the devastating effects of addiction to blast through Appalachia" almost as soon as the drug became available to consumers in 1995. In Appalachia—an area of coal miners and rural towns—there have been "staggering rates of crime, abuse, and death" related to Oxycontin. Because the individuals in these areas are so poor, they do not have access to adequate health care solutions for addiction to the drug. Klassen's research findings indicate that "more government intervention is needed" in order to stop this "significant, illegal market [that] has become almost a secondary economy in the poorest, most rural parts of the United States." This "government intervention" would provide the necessary resources—ranging from medical to economic to political policy changes—to allow this economically depressed area to begin rebuilding itself after the devastation wrought by Oxycontin.

Even after legal suits, both large and small, against Purdue Pharmaceuticals, in which the company admitted to "misbranding" Oxycontin as less addictive than it truly is, Klassen found that "rural America continues to be devastated by the abused prescription drug while congressional committees, state governments, the Drug Enforcement Agency, the Food and Drug Administration, and several other institutions grapple with the future of the drug and of those areas struggling with [its effects]." Klassen believes in more effective monitoring of illegal use and distribution of the drug, while still respecting the needs of those individuals in need of "this powerful, pain-management drug." Maintaining a balance between the dichotomies of the effects of and necessity for this drug is the key finding of Klassen's research: while a complete eradication of the drug would prevent abuse, it would also prevent individuals who need the drug for legitimate, medical reasons from obtaining it.

At the ACC Meeting of the Minds Conference, Klassen learned a great deal about research and how that research could fit into her undergraduate career, not just her graduate career. Klassen acknowledged that "Learning about research from eleven different [colleges and universities] allowed me to see what can be done in four, pointed years in undergrad and where you can go from there." From her overall research experience, Klassen notes the confidence she has gained in her own abilities and how the process "engaged [her] drive for learning and exploring."

Reflecting on the process, Klassen noted the devotion and enthusiasm of the faculty members who engaged in her project, "The passion for students that the faculty I worked with had is so evident in their [genuine] care for my work and success—whether through emails or meetings." Klassen's experience was, in a sense, unique due to her young age, but her enthusiasm is what carried her through even the most difficult parts of the process. When asked what she would say to undergraduates considering research, Klassen answered, "Do it! Get to know faculty. Approach faculty with interesting research or talk to your more engaging professors about forming an independent study. Persevere and take your time enjoying the process of researching so that your work can be excellent. You can do more than you think."

Michelle Klassen (far left) stands with other ACC Meeting of the Minds researchers by the Virginia Tech pylons.

Michelle Klassen presents her research on Oxycontin in Appalachia at the ACC Meeting of the Minds Conference at North Carolina State University.

About the Researcher

Michelle Klassen is a sophomore from Ellicott City, Maryland. She studies agriculture and applied economics, concentrating in international development and trade with minors in math and international studies. While she is serious about preparing herself for graduate school and a career in economic or policy research, she takes joy in the day-to-day process of learning in her classes. She serves as chaplain in Sigma Alpha, the professional agriculture sorority. Currently, she works for the Agricultural Economics Department doing agricultural law research under Dr. Geyer and tutors at the CAEE Tutoring Center. She is actively involved in Campus Crusade for Christ, plays intramural inner tube water polo, and loves exploring all of the trails and caves around the New River Valley.

POST-SOVIET RACISM:
RESEARCH CONFRONTS ELUSIVE RUSSIAN CRIMES AND HATE REALITIES

RESEARCHER :
   Aimee Fausser
AUTHOR:
   Philipp Kotlaba

The fortifications of Moscow's Kremlin walls have weathered a turbulent history through the centuries, from headquarters of the tsars to a backdrop for Soviet military parades. Today, the signature red bricks represent a mixed legacy for a country struggling to interpret its past while facing a resurgent sense of nationalism. Virginia Tech graduate and International Studies major Aimee Fausser made it her goal as a senior to investigate the trend toward ethnically-motivated crime in Russia's post-Cold War environment.

Fausser, now attending law school at the University of Virginia, is interested in exposing a particularly troubling trend in post-Soviet Russia: hate crimes. Are these crimes rising in modern Russia? If so, how is the government addressing the problem? However, even compiling the basic numbers on Russian hate crimes—a vital step in understanding the full extent of the problem in the Eurasian giant—is extremely difficult in a society that continues to suffer from rampant corruption and, in fact, does not officially identify hate crimes as such in its records. Fausser's research aims to document these crimes and gain an insight into a subject many in the government and, increasingly, the Russian press would rather ignore.

Fausser, who minored in Russian at Virginia Tech, harnessed the knowledge of two independent NGOs, the Moscow Bureau of Human Rights and the SOVA Center for Information and Analysis, in her effort. This research strategy is not ideal, but although it is limited by incomplete or deliberately misleading official records, it may have yielded a clearer picture of hate crime trends. Because the government does not classify hate crimes in a separate category, both institutions must determine which crimes were ethnically motivated as well as using reports in the Russian media to double-check the statistics and victim counts across the country. "They'll sometimes report it as a crime, but they'll never report it as a hate crime. You'll have to dig through the records and decipher which ones you think might have been racially motivated and check them with the newspapers," she said. With decreased media coverage of ethnic violence, this task becomes even more difficult. Additionally, the NGOs themselves admit their estimates are conservative

by ignoring mass brawls, crimes in the volatile North Caucasus region, and most crimes involving firearms. Fausser obtained the data first through the organizations' websites and through personal contact for older datasets, many of which required considerable translation from the original Russian.

Despite the numerous barriers to the information, Fausser discovered some significant trends. From 2004—when numbers first began to be tracked by the two NGOs—to 2008, SOVA and the MBHR recorded a 74% and 352% rise in hate crimes, respectively. Despite using varying strategies to collect data and disparities between the two organizations, the general patterns across both datasets are remarkably similar. In every year since 2005, numbers of hate crimes, beatings, and murders as a result of hate crimes have risen. At the same time, the proportion of hate crimes with subsequent conviction in the courts has also increased.

> " In every year since 2005, numbers of hate crimes, beatings, and murders as a result of hate crimes have risen. At the same time, the proportion of hate crimes with subsequent conviction in the courts has also increased. "

Still, there are inconsistencies in the findings, Fausser readily admits. Both NGOs found either no change or a decrease in crime in their first year of collecting data, from 2004-2005, even though in the subsequent interval the numbers shot up. Fausser postulates the organizations may have found it more difficult to collect accurate data that year, although Amnesty International estimates the rate of violent hate crimes had been occurring at a similar rate to that of 2004. The second anomaly is in 2007: this year marks a decrease in number of convictions despite a continual rise in crime frequencies and consistent data collecting at this time. Fausser cites Human Rights Watch and Radio Free Europe in noting that 2007, being an election year, may have been a convenient time for the government to use xenophobia as a means of marginalizing political rivals. In fact, much of Fausser's research found that through certain official actions—such as opting not to add racial hatred charges in existing cases where ethnic motives have been proven, and classifying other violent acts as simple 'hooliganism'—the problem of combating hate crime is complicated by the possibility that the Russian government tolerates some crime to serve its own interests. "I think they have a fear of too much of a shift either way," Fausser says, referring to unrest fueled by either an uncontrollable swell in racist violence or unpopular crackdowns against perpetrators.

Fausser attributes political science professor Edward Weisband—her eventual honors thesis mentor—and his "Nations and Nationalities" course in sparking the beginnings of her interest in crimes against certain ethnic groups. She recalls Weisband using the Holocaust as an example to illustrate the concept of "othering" and creating fear to illustrate the concept of forging and demonizing a certain group to create fear.

However, the idea to examine ethnic crime in Russia came only after Fausser participated in a study abroad trip to the country with Associate Professor Nyusya Milman-Miller in the summer of 2008. Milman-Miller, who grew up in the USSR, casually brought the issue to her attention: several of her friends' children, she said, looked like ethnic Georgians; they would likely be bullied in school and beaten up, she said. In her interactions with Russians while abroad, Fausser says she also encountered similar conversations regarding non-ethnic Russians, such as avoiding a market at night because there were "a lot of Georgians there." On the other hand, a fellow group of ethnic Chinese students that were in Russia at the same time avoided going out. "They were scared to go out at night, even in groups," Fausser said.

The statistics may seem even more confusing given some historical context. For example, African students studying in Russia, who are also routinely targeted, were actively recruited during the Cold War to enroll in Russian universities free of charge—and, of course, minorities from Georgia and Central Asia were fellow citizens in Soviet times. (In fact, Soviet dictator Joseph Stalin was a native of Georgia, although the leader's policies did his birthplace no favors.)

"After the fall of the Soviet Union, there was a lot more openness, and there were a lot of people from the former Soviet territories moving in. A lot of people from the Caucasus—from Georgia, from Azerbaijan—came in," Fausser says. "It's really a problem because they think they're just taking away from the Russian life. It's basically a scapegoat."
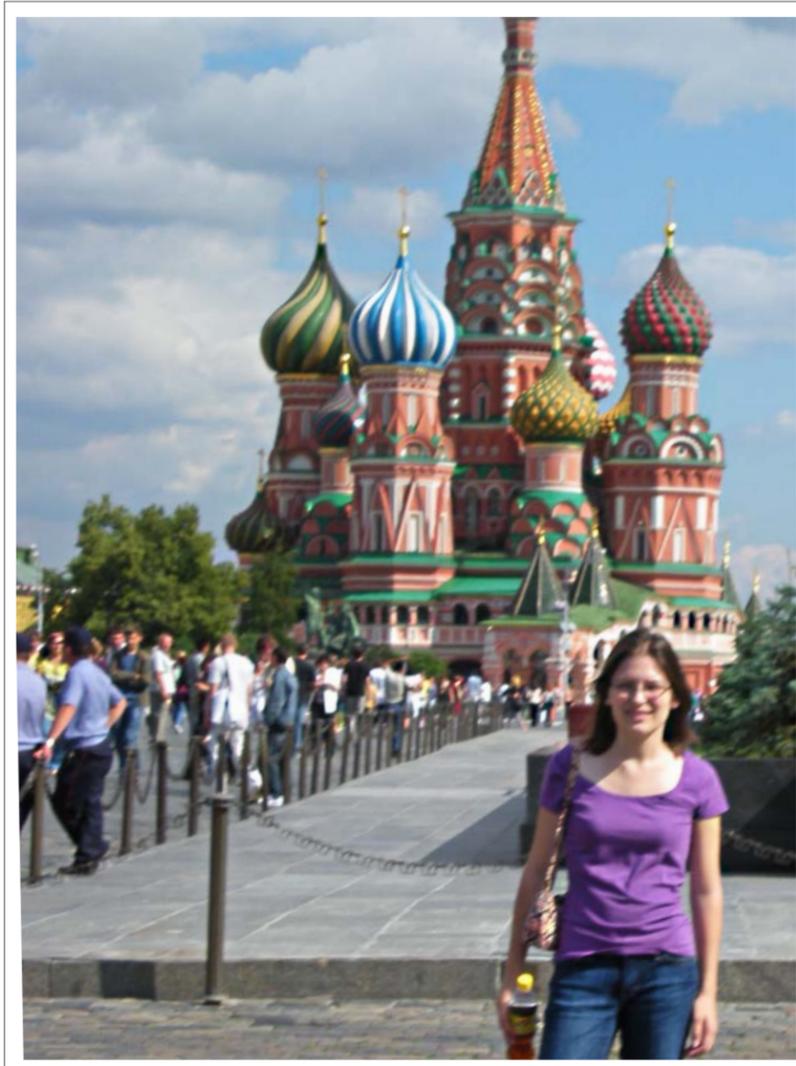
Aimee Fausser stands over Moscow's Red Square, overshadowed by the towering icon of St. Basil's Cathedral.

Although she encountered difficulties in pursuing her research project, Fausser welcomes the experience that came with conducting original research that independently contributed to the larger body of work on the subject. "I think it helped me develop a lot," she says, noting that regardless of its direction, students should not hesitate to pursue their own research opportunities: "It's a matter of finding a professor that you work well with … Going from there, it's a great experience to have as an undergraduate."
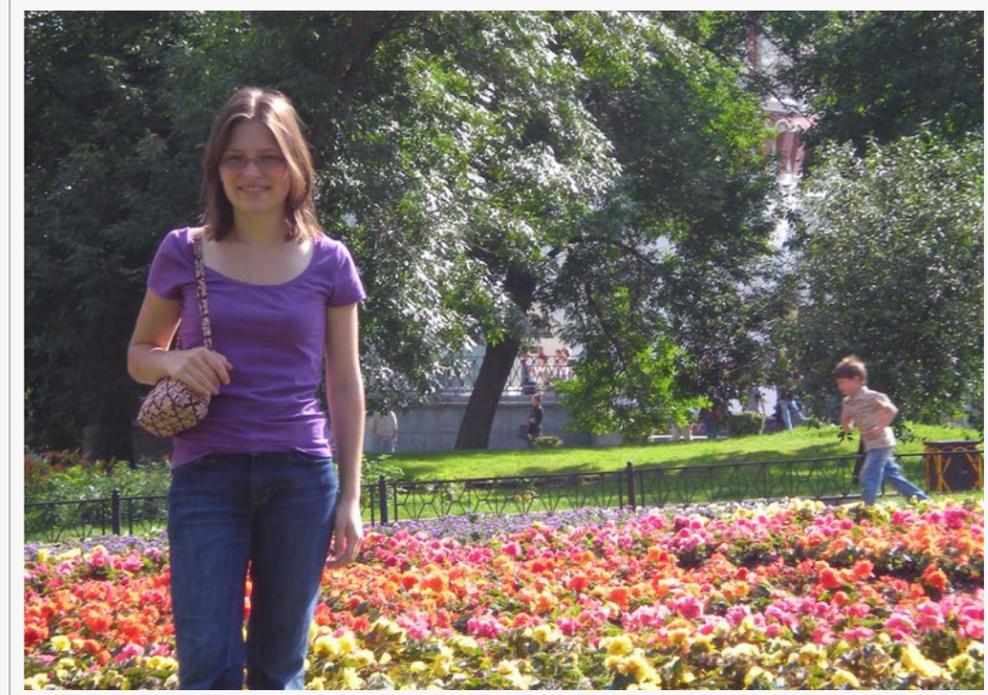
Aimee Fausser in Moscow's flower gardens outside the Kremlin.

About the Researcher

Aimee L. Fausser is a native of Springfield, Virginia and graduated from Virginia Tech in 2009. She received her Bachelor of Arts diploma in Honors in international studies with a minor in Russian language and culture, as well as a minor in music. Aimee is currently a law student at the University of Virginia.

Aimee is a member of Phi Beta Kappa, Phi Kappa Phi, and Phi Beta Delta national honor societies. During her time at Virginia Tech she was a college ambassador for the College of Liberal Arts and Human Sciences and was also active in the Young Democrats, Residence Hall Federation, Environmental Coalition, Student Advisory Council, Russian Language Club, Early Music Ensemble, and Tae Kwon Do Club. She is also a member of the National Fraternity of Student Musicians and the Japan American Society.

Always interested in politics, Aimee has worked on a variety of political campaigns, interned for Congressman Reyes, Chairman of the U.S. House of Representatives Intelligence Committee, and studied abroad at the RGGU (the Russian State Institute for the Humanities) in Moscow. For her senior research she worked with Dr. Edward Weisband (political science) studying Ethnic Violence in Russia.

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