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EDITOR-IN-CHIEF

Dr. Bebe Gish Shaw

EDITOR

Jordan Eagles

ASSISTANT EDITOR

Noah Walker



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The Editors
Founders Hall Room 350
300 N. Beaty Street
Athens, AL 35611

Athenas.Web@athens.edu

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News and Announcements

Now Accepting Submissions

Submissions are currently open for the Fall 2019 issue, and will be accepted through the Friday before Summer semester finals. Submissions received after the deadline will be considered for the following semester's issue.

Athena's Web welcomes a wide range of submissions including research and analysis papers, case studies, short stories, essays, poems, photographs and photo essays, artwork, novel excerpts, short plays, and more.

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Special Thanks

Athena's Web would like to thank **Dr. Dupre** for recommending the most work for publication in the Spring/Summer 2019 issue. His efforts and continued support are greatly appreciated!



Show Your True Colors

Show

your

true

Colors

Noah Walker

Flying Colors



Jordan Eagles

Show Your True Colors



Art by Anonymous
Photo by Noah Walker

The Songbird



Jordan Duncan

If I were to call you a Nothing
Would you shake your head and tell me Something
Or close your eyes and whisper Always

I never know when you're looking at Nothing
If you're perhaps seeing Something
Or simply trying to get Away

Sometimes, I feel you there
A warm comfort at the back of my mind
Other times, you disappear
But there's a cold ache you leave behind

The tempestuous, selfish creature in the mirror
Shreds life between her fingers as she begs for her own
The vibrant songbird on her shoulder
Sits in its cage with eyes closed

Sing me a tune
That'll pick at heartstrings
So, I'll know mine are not cut
Once, you flew
On those tattered wings
Now I rarely see you get up

Ocean Current



Jordan Eagles

Salty tears of the ocean
Push her into motion
For so long she had floated
Living life on the shallow side
Never fully devoted
Drifiting along the high tide
Until the current changed course
And forced
Her to hear the seagulls' cries
And open her eyes

Melville's Warning



Noah Walker

Herman Melville's short story "Bartleby, the Scrivener" has elements that encapsulate the disillusionment surrounding the increasingly capitalistic and industrialized American society of the nineteenth century. In writing this story, Melville did not necessarily take a position either for or against the rise of capitalism and industry, but instead uses the story as a vessel for an interpretation of the downfall of antebellum America. Firsthand experience and observation by Melville, living in New York at the time of the story's publication, of the class differences and poor living and working conditions that industrialization brought along with it is most likely the inspiration behind the strange tale of Bartleby. Melville strategically utilizes his characters and their relationships to convey the realities of industrializing America and to capture the overall fear of people as to what change means for their nation.

The characters in the story are symbols of the class division that occurred with the advent of capitalism and industrialization. The lawyer represents the middle or upper class while his employees represent the lower class. This division is represented distinctly with the screen that separates the lawyer and Bartleby, and deeper analysis reveals even more evidence. For instance, the working conditions of the law office in which the story mostly takes place are dismal, and, according to David Kuebrich, "mirror the rapid pace, hierarchal division of labor, and impersonality characteristic of the larger shop and factory that were replacing the traditional artisanal shop..." (385). The resources that the scriveners were given were not sufficient and did not function properly. The most evident example is Nipper's writing desk, which he detested due to its insufficient comfort for working at all day. However, the lawyer, being a representation of the upper class, views Nipper's discontent as stemming from "ambition and indigestion" (532). The lawyer cannot imagine that Nipper is unhappy with his working conditions because he cannot possibly relate to Nipper's situation. As poor as the working conditions are, the wages that the scriveners earn are even poorer. The lawyer describes Turkey's clothes as "apt to look oily and smell of eating-houses" and "loose and baggy..." (533). He then comments, "As Nippers once observed, Turkey's money went chiefly

for red ink" (533). Hence, the scriveners were presumably expected to buy supplies with their own wages. This meant that in order to keep their jobs, the scriveners could not spend money on their personal needs such as clothing. As with Nipper's writing desk, the lawyer does not understand that Turkey dresses sloppily due to his low income. Being from a different economic class, the lawyer cannot relate to Turkey's situation.

Melville sought to emulate, through the relationships between the lawyer and his employees, the anxiety that he and other Americans felt surrounding industrialization and capitalism during the nineteenth century: "It is important to recall, however, that antebellum America was struggling not only to address these paradoxes of democratic representation but also to discover how to pursue democracy's promises amid capitalism's predatory practices..." (Hartnett 171). As the lawyer's employees deal with the aforementioned poor working conditions, they are also trying to find their place in an office run by a representative of capitalistic society. For example, Turkey, the oldest employee, appeals to the lawyer's singular focus on productivity by saying to him, "In the morning I but marshal and deploy my columns; but in the afternoon I put myself at their head, and gallantly charge the foe!" (532). Bartleby, on the other hand, has not yet learned the ways of the oppressive office, and he refuses to work for such little pay under such poor conditions. Therefore, it can be inferred that Bartleby is a representation of freedom of choice, something that capitalism did not advocate or encourage. The lawyer himself fears that his thinking has been corrupted by Bartleby: "And I trembled to think that my contact with the scrivener had already and seriously affected me in a mental way" (543). The scriveners' needs and struggles to conform to the capitalistic workplace, and the lawyer's fear of having his capitalistic ideals diminished, exemplify the fear and anxiety that permeated America in the nineteenth century.

The story is an allegory for the shift to automated, machinery production from the earlier emphasis on personal, handmade goods. This is first made evident when the lawyer introduces his employees. The fact that he uses nicknames, like "Nippers" and "Ginger-Nut," when referring to them implies that he has no interest

in seeing his employees as anything other than tools to be used for his monetary gain, and it further conveys the lawyer's lack of sympathy toward his employees. The only attempts by the lawyer to show his employees any form of human kindness and companionship are in the hopes of gaining something that will benefit him and his business in return. In the case of Turkey's baggy clothing, the lawyer offers him a coat only to improve the image of his law office, not out of sympathy. Concerning Bartleby's indifference toward everything, the lawyer continues Bartleby's employment only because it will result in a feeling of charity for him: "Here I can cheaply purchase a delicious self-approval" (538). Just beforehand, the lawyer states that Bartleby is "...useful to me. I can get along with him" (538). It is clear that the lawyer sees Bartleby and Turkey only as an advantage for his business. Bartleby only wants an employer that will see him as more than that, and Turkey declines the lawyer's offer in order to defy his intentions. The lawyer can neither stop himself from trying to use Turkey as advertising nor meet Bartleby's expectations of a boss; therefore, he misses a chance to see an employee as a human being and not as a machine for production (Goldfarb 247).

The short story effectively offers a glimpse into nineteenth century capitalistic and industrializing America. The characters and their relationships mimic the resulting effects caused by these changes. The lawyer is characteristic of the attitudes of business men and upper-class citizens during the time. The scriveners, Turkey and Nippers, represent the lower class, and they parallel the sense of anxiety and unhappiness that many Americans experienced. Bartleby is a representation of the opposition to capitalism and industrialization as well as democracy itself. By refusing to conform to the demands of a capitalistic society, Bartleby meets his demise. Perhaps Melville was warning his audience to the possibility of a loss of choice and democratic representation as a result of capitalism and industrialization.

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The New Silk Roads: The Present and Future of the World



William Smith

The New Silk Roads is the successor to *The Silk Roads* by Peter Frankopan. It discusses the rising influence in the east on the world as a whole. Through advancing technology, trade wars, and arms races, Frankopan sheds light on the rising tide that is China, Russia, and Iran. This book picks up right where its predecessor left off in 2015, and it covers international events up to the end of 2018. This modern book gives a thorough history of the past three years that educates its readers on the severity of what unfolds along the silk roads before our eyes. It is a quick read in comparison to *The Silk Roads*, but it is packed with information regarding the world of trade we live in today. It comes to conclusions and makes predictions about what is to come, or what may come in the near future. It points out flaws and relevancies in trade deals worldwide, and it narrows down those countries who are progressing and those countries who are doing exactly the opposite.

Frankopan uses evidence that we can all see even if we turn on the news just a few times per day. He points out specific deals that have impacted the world and make relations with countries better or worse. His most common reference is to the Belt and Road initiative that links China with many of its neighbors in the east. He discusses how this convergence in the east is an economic step forward for China and its new allies; however, he does not stop short of pointing out its potential credit bubble. Nevertheless, it comes in direct contrast to how President Trump is conducting the US foreign policy. The US is distancing itself more and more from its allies in the East. Frankopan points out its rigid relationship with Iran after President Trump cut ties with the JCPOA agreement with Iran (commonly referred to as the Iran nuclear deal made by the Obama administration). Actions like these by the US provide windows for Russia and China to soften their relations in the Middle East. In doing so, the two superpowers are on a path to create a major economic bloc united in the East. Frankopan, however, is not limited to discussing the deteriorating relationships with the US in the East. He also discusses Brexit (the UK leaving the European Union) and its benefits to those major powers in the east. The fallout of Brexit could likely lead to Chinese and Russian opportunities in Europe. As the eastern

countries use their vast mineral wealth to influence the world around them (Africa and Europe), they threaten to dominate the world economically.

Frankopan does not fall short of discussing the arms race and technological advances that unfold before us either. He references Chinese ambitions in space, and how they have influenced the US's position on space travel. He discusses drones and other military technology that has sparked a new arms race and how that has put economic pressure on Europe and the US. Military advances from all sides, which also causes doubts in Russian alliances. Their dominance over Crimea has caused friction in the Middle East that can be promising to the western countries if they capitalize on it properly.

This book is easily compared to its mother, *The Silk Roads*. Aside from being shorter, it is very compressed as well. Where the first covered the Silk Roads for over two thousand years, the second only covers three years. It is packed with references and direct quotes from leaders today that paint an accurate picture of exactly what is going on. Frankopan spent no time omitting details to save pages. He covers three years of international economy as it unfolded. Many deals have been made and broken in the time frame that is covered by this book, and he leaves none untouched. Although both are covering the past, this work feels eerily present.

The author uses reliable sources in both works, but *The New Silk Roads* is packed with current events. Direct quotes from presidents and leaders across the globe pinpoint a perspective that is sometimes harder to grasp in ancient history. Because leaders in this book are still currently in office, it is easy to picture what is going on. Their faces are common among our televisions and social media. Tweets referenced are tweets we have read. Using what has happened around us, Frankopan has made it comprehensible.

The New Silk Roads was written to help us understand what is taking place in international trade. Unequivocally, it does so. Frankopan points out in the predecessor that China and the *Silk Roads* are the center of the economic world today, and their dominance is on the horizon. He further elaborates this in this new work. In fact, he likely proves it, but only time can tell. This Oxford Professor proved himself a worthy historian

with the Silk Roads, and in this book, he proves himself as a worthy observer. The attention to detail in this book paves a clear path for understanding worldwide economy and what hangs in the balance as the great powers shift in international significance. As the US and European countries begin to isolate themselves, the Eastern countries are spreading their roots far and wide. It appears that the Silk Roads will dominate world economics once more.

Reviewed by William Smith



Transformational Leadership in Paul's "Letter to Philemon"



Geneva Blackmer

The life of the apostle Paul can be used as a powerful example of how to lead change through conflict and build bridges across cultural chasms. Transformational leaders are often those who bridge social boundaries, addressing issues such as race, gender, and socioeconomic status. They are the leaders who break through structural and systematic divisions. While only a mere three hundred and thirty-five words, the apostle Paul's "Letter to Philemon" raises very important questions surrounding the role of a transformational leader in Christian ethics, racism, and social justice.¹

One of Paul's writings which seems to relate directly to social equality, is Paul's letter to the Galatians, chapter three, verse twenty-eight. It reads, "There is neither Jew nor Greek, there is neither slave nor free, there is no male and female, for you are all one in Christ Jesus." The world of the New Testament in which Paul resided was, even more than society today, overcome by structural and systematic divisions. The Roman world enforced a rigid class system, creating an overwhelming economic divide. It was a society that was intensely focused on wealth, power, honor, and dominance, and racism was very evident. The social boundary between the slave and the free was clearly visible. In fact, 20-50% of inhabitants of cities were slaves. In this context, it is clear that what Paul was saying, particularly in passages such as Galatians 3:28, would have been very controversial during his time.²

Perhaps even more controversial is Paul's "Letter to Philemon." The letter speaks to the relationship between three people: Philemon, Onesimus, and Paul. It tells the story of a man named Onesimus, who was a slave in Philemon's household.³ Philemon was a wealthy, well-respected Christian, who lived in a small Phry-

gian town located in the Lycus Valley of Asia Minor. It appears that Onesimus was an educated slave, since Paul's letter suggests he will be valuable to his mission.⁴ Onesimus ran away and traveled to Rome to find the imprisoned apostle Paul. Despite the fact Philemon's entire household is said to have converted to Christianity, it seems Onesimus originally resisted this conversion until his later encounter with the apostle Paul. It is likely that Onesimus sought Paul out deliberately in order to secure him as an advocate.⁵

Onesimus was essentially a fugitive and a runaway. It is unclear the exact events which occurred between him and Philemon. There could have been a quarrel between them or another conflict resulting in significant damage to Philemon. The only event made clear by Paul's letter is that Onesimus likely stole money or goods to finance his escape.⁶ Upon meeting Onesimus, Paul wrote a letter to Philemon, attempting to reconcile the situation between them. Paul's world still upheld a patronage system, one in which social classes were bound together in exchange for loyalty and status. It is possible that Paul's letter to Philemon be viewed in the context of this tradition of patronage. In line with social conventions, Paul writes on behalf of his client, Onesimus, in hopes of restoring and elevating his social status.⁷

At the very beginning of the letter, Paul informs Philemon there are two Christian communities listening to what he's about to write. So, while the letter may read as a personal family matter, it becomes a matter of the household church. The inclusion of the house church clearly places social pressure on Philemon as the congre-

1 Bird, Michael F. 2009. *Colossians and Philemon*. Eugene, OR: Cascade Books, 133.

2 Lokkesmoe, Ryan. 2017. *Paul and His Team*. Chicago: Moody Publishers, 117-130.

3 Lokkesmoe, Ryan. 2017. *Paul and His Team*. Chicago: Moody Publishers, 117-130.

4 Fitzmyer, Joseph. 2000. *The Letter to Philemon*. New York: The Anchor Bible, 12-14.

5 Ascough, Richard, and Charles Cotton. 2005. *Passionate Visionary: Leadership Lessons from the Apostle Paul*. Peabody, MA: Hendrickson Publishers, 127-129.

6 Fitzmyer, Joseph. 2000. *The Letter to Philemon*. New York: The Anchor Bible, 12-14.

7 Wall, Robert W. 1993. *Colossians and Philemon*. Downers Grove, IL: Inter-Varsity Press, 180-182.

gation would anticipate his response to Paul's letter.⁸

Paul expands this seemingly private request to a much wider audience. While this request is addressed to Philemon, specifically, Paul is instilling these ideas among a broader congregation. Therefore, the message of this letter, and its influence, surely spread wherever its audience journeyed.⁹

As Paul continues, he praises Philemon for his spiritual maturity, softening the tone for what is to follow. Rather than ordering Philemon to comply with his request, Paul's tactic is to appeal to Philemon's character. Paul asserts that Onesimus is a child of God, and requests that he stay in Rome to continue his valuable work in the ministry if Philemon freely allows it. Paul asks Philemon to do the Christ-like thing and willingly lay down his rights as a slave holder. Furthermore, he asks Philemon to cease viewing Onesimus as a slave, but rather as a brother in Christ and to treat Onesimus as the apostle himself.¹⁰ Paul tactfully informs Philemon of his responsibility as a Christian without directly making demands. Philemon is left to choose freely, yet his autonomy is weighted by Paul's implications. Philemon's character, and his ability to perform his Christian duties, will be judged by his response to Paul.¹¹

By instructing Philemon to view Onesimus as a "brother," Paul proposes a new type of kinship through the bond of Christianity; because of this, brotherly love can extend among those who would never otherwise have eternal bonds. Philemon and Onesimus are united by faith in Jesus.¹² Knowing the hierarchal nature of

the society, and the relationships between the three men, there are further implications to Paul's message. Since Paul would rank above Philemon, as his spiritual teacher, equating Onesimus to himself inevitably moves him from the bottom to the top of this social hierarchy. In this sense he becomes Philemon's senior and equal to him in merit.¹³

During this time, brotherly bonds between masters and slaves would have been viewed as incredibly scandalous. There was much concern that regarding a slave as "brother" would inevitably compromise the order of the household and make it impossible to enforce discipline. It is possible that Paul might have personally denounced slave ownership, as it was a means for creating enmity between those he would consider "brothers." By suggesting that Philemon treat Onesimus as he would treat Paul himself, the apostle implies that if Philemon refuses to receive Onesimus, then it calls to question whether he truly has a fellowship with Paul.¹⁴

Paul recognizes the futility in attempting to directly deconstruct the social system of his time. Slavery was an intrinsic component to the world in which he existed and would continue to persist. Instead of directly attacking the system of slavery, Paul offers mild criticism stressing its incompatibility with Christian teachings.¹⁵ In effect, Paul is suggesting that if one undergoes a spiritual awakening, this transforms their social relations as all are equal in Christ Jesus. This principle is affirmed by some of his other writings in Colossians. Since Jesus reigns above all things, there is no room for any other hierarchal systems. Social hierarchies become irrelevant, as believers are not permitted to exert power over others in favor of their own self-interest. Faith in Christ requires believers to be subservient to God and to one another. Human relationships should reflect the theological truth that all people are

8 Ascough, Richard, and Charles Cotton. 2005. *Passionate Visionary: Leadership Lessons from the Apostle Paul*. Peabody, MA: Hendrickson Publishers, 127-129.

9 Lucas, R. C. 1980. *The Message of Colossians and Philemon*. Downers Grove, IL: Inter-Varsity Press, 189.

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14 Bird, Michael F. 2009. *Colossians and Philemon*. Eugene, OR: Cascade Books, 137-143.

15 Fitzmyer, Joseph. 2000. *The Letter to Philemon*. New York: The Anchor Bible, 35.

equal before God.¹⁶

In closing, Paul even offers to personally repay the debt that Onesimus owes to Philemon. It is likely Paul anticipated the debt of Onesimus to be a potential stipulation for rendering Paul's wishes, so he settles this financial obligation in advance. Since Paul's letter was handwritten, this would have constituted as a *de facto* I owe you.¹⁷ This action has dual implications, however, as it implies that Philemon is also in Paul's debt for granting him eternal life through Christ. Paul also states he will check up on Philemon once he is released from incarceration.¹⁸

Paul instructed Onesimus to willingly return and deliver the letter to Philemon. While there is no way to actually know how Philemon responded to Paul's letter, the fact it survived suggests the response was positive. All that can be known is what he hoped to achieve from the letter.¹⁹ Paul chose to advocate for Onesimus without any motivation of personal gain. His actions showed selfless leadership, placing others ahead of his own personal mission. Relationships are at the core of Paul's approach to leadership. Paul seeks deep, long lasting relationships with others rooted in transparency and dialogue. From Paul, one can understand the idea of servant leadership, in which the leader prioritizes the needs and growth of others while ensuring human equality. This service must always be done without a sense of pride or the expectation of reward. Paul also applies empowerment leadership skills by presenting Philemon with information and by ultimately giving him the freedom and power to make the right decision.²⁰

16 Wall, Robert W. 1993. *Colossians and Philemon*. Downers Grove, IL: Inter-Varsity Press, 179-180.

17 Lokkesmoe, Ryan. 2017. *Paul and His Team*. Chicago: Moody Publishers, 126-127.

18 Ascough, Richard, and Charles Cotton. 2005. *Passionate Visionary: Leadership Lessons from the Apostle Paul*. Peabody, MA: Hendrickson Publishers, 130.

19 Lokkesmoe, Ryan. 2017. *Paul and His Team*. Chicago: Moody Publishers, 126-127.

20 Ascough, Richard, and Charles Cotton. 2005. *Passionate Visionary: Leadership Lessons from the*

Paul's struggle between the slave and the free speaks to the greater theme of "oppressed vs. oppressor" that dominates throughout history and still infiltrates society today.²¹ The slave-master relationship as described in Paul's letter to Philemon also speaks to similar social strains created in current boss-employee relationships. In modern terms, Paul can be considered the leader, Philemon the manager, and Onesimus the employee.²² This letter is one profound example of how Paul uses his leadership role to bridge sensitive social divides. Regardless of the outcome, Paul offers a perfect example for how Christian leaders should approach divisive issues. Paul's approach was thoughtful, nuanced, and disarming, yet it upheld accountability. Paul evoked Christ-like empathy and focused on a shared identity in Christ. Most importantly, Paul demonstrated how to put his teachings into practice.²³

Ultimately, Paul presents a model for how Christians should respond when social constructs do not reflect the theological truth that all people are equal in Christ. Leaders must accept the challenge to set aside social differences and deconstruct societal hierarchies which distort truth.²⁴ Paul demonstrates great courage when he chooses to make the issue between Philemon and Onesimus public. In today's society, delicate matters are often tended to in private and remain covered up and confidential; however, these strategies do not support Paul's message of transparency. Paul saw the connection between individual relationships and their impact on the whole of the community.²⁵

Apostle Paul. Peabody, MA: Hendrickson Publishers, 131-133.

21 Lokkesmoe, Ryan. 2017. *Paul and His Team*. Chicago: Moody Publishers, 117-130.

22 Ascough, Richard, and Charles Cotton. 2005. *Passionate Visionary: Leadership Lessons from the Apostle Paul*. Peabody, MA: Hendrickson Publishers, 126-127.

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25 Ascough, Richard, and Charles Cotton. 2005. *Passionate Visionary: Leadership Lessons from the*

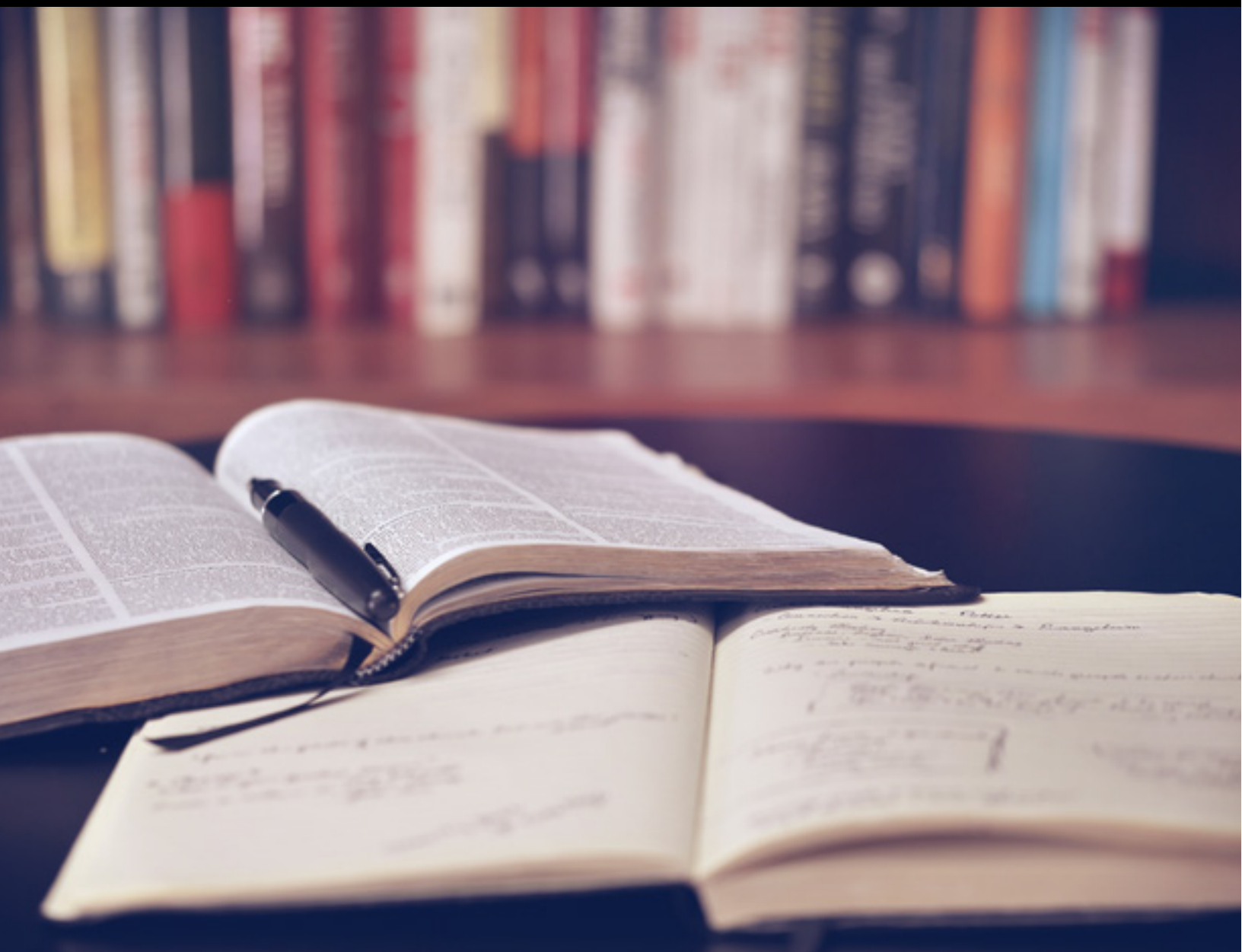
By way of Paul's example, transformational leaders must understand that not all barriers are physical walls. What Paul discusses in this letter, and what is often faced today, are barriers in the form of social norms or cultural barricades. Modern leaders need to avoid black and white thinking, as it only reaffirms divisions. Through the Letter to Philemon, Paul demonstrates how transformational leaders can respond appropriately to issues of racism and social injustice; furthermore, he makes a compelling argument that it is the moral obligations of all Christians to respond accordingly.²⁶

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Apostle Paul. Peabody, MA: Hendrickson Publishers, 132-133.

²⁶ Lokkesmoe, Ryan. 2017. *Paul and His Team*. Chicago: Moody Publishers, 117-130.



Black Supremacy: The Nature of the Eschatology of the Nation of Islam in America



Sarah Jason

The Nation of Islam, largely quiet today, was a wildly popular religious and political movement during the time of segregation and “separate but equal.” It was described as a militant theocracy which would lead to “positive identity building” for black Americans.¹ This movement was a reaction to the surge of white supremacy, which forced black Americans into tight spaces with limited opportunity and suppressed voices. The Nation of Islam began and served for the purpose of being a vehicle for the black community and as a method of raising spirits against a racist backdrop.

This racism served as the groundwork for the theology and eschatology of the Nation of Islam. Under the leadership of Wallace Fard Muhammad to Elijah Muhammad, the black community had nothing to fear under the watchful eye of Allah and were told they would be rewarded in several fashions in death or in the end of days scenario. This eschatology was created for and motivated by the notion of the superiority of the black race and the belief in their inevitable rescue from white oppression. Without this component, the Nation’s theological beliefs have little grounding.

The Nation’s Inception

The Nation of Islam can be separated into two categories: the “first” Nation, which was founded by W. Fard Muhammad and lasted from 1930 to 1975, and the “second” which refers to the current Nation lead by minister Louis Farrakhan.² This paper focuses more on the first but touches on the second in terms of the evolution of their eschatology.

The founder of the Nation was Wallace Fard Muhammad, who claimed the world began by means of polygenesis. Specifically, he believed the black race belonged to a Middle Eastern tribe called Shabazz, while the white man descended from a scientist by the name of Yakub.³ He attributed the oppression and violence the black people in history have suffered to the white

people who were deemed inferior and flawed. The original doctrine of the Nation of Islam that came from Fard, but was later adopted and heavily altered by Elijah Muhammad, describes a cosmology of the black man living in the twentieth century. It is accurately described as a millenarianism movement, which at its core stated the belief of an imminent and absolute salvation from the clutches of the white race, leaving the black race as superior.⁴

After establishing a basic theological foundation and extensively training his assistant, Elijah Muhammad, Fard disappeared. Perplexed by his mysterious exit, questions emerged regarding who the next leader would be. Elijah Muhammad claimed that not only was Fard God incarnate, but that he had told him this himself. Having been named a minister of Islam in 1931, E. Muhammad used this claim to triumph over potential frontrunners and became the next leader of the Nation.⁵ This paper focuses on the eschatology as edited by Elijah Muhammad in his many texts.

Theological Beliefs

What constituted as “black” was broadened for the Nation of Islam. In their eyes, anyone of “Asiatic” ethnicity was considered black, even someone of mixed white and black ethnicities. Elijah Muhammad would preach this to members in regard to who the original man was, and in response followers would chant, “The original man is the Asiatic black man, the maker, the owner, cream of the planet earth, and God of the universe.”⁶ This included Native Americans, Pacific Islanders, and any group that was not of European origin. This entire race of people were thought to be from Mecca, which was thought to be the only holy location on Earth.⁷

Elijah Muhammad wrote extensively regarding the specificities of belief, conduct, education, and the view of the apocalypse. In his depiction of the origin of man, he states that the tribe of Shabazz was the first on Earth, which was 66 trillion years old. The first members of this tribe as well as God are described as “scientists,”

1 Austin, Algernon. “Rethinking Race and the Nation of Islam, 1930-1975.” *Ethnic and Racial Studies* 26, no. 1 (2003), 55

2 Austin, Algernon (2003), 55

3 Lee, Martha Frances. *The Nation of Islam: An American Millenarian Movement*. Syracuse, NY: Syracuse University Press (1996), 33

4 Lee, Martha Frances (1996), 1-2

5 Lee, Martha Frances (1996), 33

6 Austin, Algernon (2003), 56

7 Austin, Algernon (2003), 57

and there is even a claim that God attempted to annihilate the tribe but failed. He also attributes the black man's dark skin and rough kinky hair to these scientists.⁸ The black man is also considered the better of the two creations, despite Muhammad's steadfast denial of teaching supremacy.⁹ Muhammad also asserts that the black race's "fall from immortality" as being captive in the white man's grasp. It is the white race that he blames for introducing Christianity and skewing their belief from the true religion of Islam. The result of this was "genetic engineering" of the black people by the white scientists and loss of their once smooth hair.

Another reason Muhammad cites for black oppression is the lack of love for the self. He believes the white race has taught the black race to project their hate for them onto themselves. He claims that the Mahdi, or God in human form (namely himself), would "pour knowledge of the self and others" into the heads of blacks in America.¹⁰

Life in the Nation

By 1950, The Nation of Islam had begun to take on the rituals and traditions of orthodox Islam. Members were instructed to pray five times daily, to abstain from pork and other unclean foods, and were taught the Qur'an during meetings. E. Muhammad began calling the NOI temples "mosques" and believed the Nation to be legitimate in the eyes of orthodox Islam due to him being permitted to make the *hajj*, or pilgrimage to Mecca.¹¹ E. Muhammad encouraged members to face Mecca during prayer not only because it was done in authentic Islam, but because he felt that it would also motivate members toward "the restoration of black greatness."¹² The Nation also adopted its own flag, which was the inverse of the Turkish flag. It was known as "the national," and was used on all accoutrements for both adults and children.

8 Muhammad, Elijah. *Message to the Blackman in America*. Chicago: Muhammad Mosque of Islam (1965), 31

9 Muhammad, Elijah (1965), 317

10 Muhammad, Elijah (1965), 33

11 Austin, Algernon (2003), 59

12 Curtis, Edward. "Islamizing the Black Body: Ritual and Power in Elijah Muhammad's Nation of Islam." *Religion & American Culture*, 12, no. 2 (2002), 184

The Nation also established their own parochial schools which taught theology and proper conduct to children of members of the Nation as well as converts. Children were taught that all people of color were one race. Likewise, they were taught to believe "Caucasians gave us different names to try to divide us." English was taught as well as Arabic. The information learned in class was to be memorized and never questioned to neither teacher nor parent.¹³ Just as children learned in their classes, all members that successfully converted were expected to discard their birth, or slave names, and adopt a new Arabic name.

Under E. Muhammad's direction, a newspaper was distributed to members called "Muhammad Speaks." All adult men were required to sell newspapers and carried expectations of high quotas. It was considered "African-Asian news of significance" and was the only permitted reading for teachers in NOI schools. Such content included articles regarding Africa, relationships with Middle Eastern countries and China, and depicted cartoons that mocked the black Christians who did not identify with the Nation of Islam.¹⁴

However, despite adopting lifestyles reminiscent of orthodox Muslims, there was a strain between the two groups. Asians or Middle Eastern Muslims were not allowed in the NOI mosques, and the message of comradery clearly had its limits. This was due to the Nation's services being specifically designed for those who are ignorant of orthodox Islam, and they intended to keep the façade. Malcom X used the analogy of animals, stating that "lions love lions, they hate leopards...this is why you couldn't get in our temple."¹⁵

Lastly, E. Muhammad had strong opinions regarding marriage between members and non-members. He declared it was irresponsible for inter-marriage between members and non-members, specifically between blacks and whites. Elijah Muhammad stated there was no need to integrate, posing the question of "why should they be thrown [like] bones or birds into a pot to make soup out of?"¹⁶

13 Austin, Algernon (2003), 58

14 Austin, Algernon (2003), 61

15 Austin, Algernon (2003), 62

16 Muhammad, Elijah (1965), 319

Eschatology According to Muhammad

The Nation of Islam believed strongly in an imminent end to the world, ending with the black people being rescued from the oppressive whites; however, this rescue would also be to save them from a literally exploding planet, which would occur at the direction of Allah. For E. Muhammad, the apocalypse would occur in either 1965 or 1966 and would include the final judgement, the physical destruction of the world, and the physical removal of all black Americans. Black people of other nations were not addressed.¹⁷

In terms of the final judgement, Allah had predetermined, along with the “council of scientists” of the tribe of Shabazz, the future and end of the black race. It is understood that the black race is aware of “what is to come” around the year 25,000, as this recurs in 25,000 year increments. The signs of the times are similar to those of other such movements: political unrest, natural catastrophes, etc. E. Muhammad specifically cited events like the threat of atomic war, the drought experienced in Kansas and Texas in the early ‘60s, and the decline in value of the American dollar. It was predicted that the white race would be oblivious to these signs, as well as to the coming of the “ultimate weapon.”¹⁸

This weapon is described as the “Mother Ship” or “Mother Wheel” and is based on the Christian depiction of Ezekiel’s wheel in the coming judgement of Israel.¹⁹ While this basic eschatology was developed by Fard Muhammad, Elijah expanded on it extensively. According to E. Muhammad, this ship will “destroy Babylon and its former slave masters.” This destroying of “Yakub’s devils” was, to him clearly prophesied in the Book of Revelation.

The Mother Ship measures one half mile by one half mile and moves “so wisely around space that the devil’s...will never catch it.”²⁰ It looks similar to a

flying saucer and will carry fifteen hundred bombs, and one will create damage within a fifty mile radius. These bombs will be dropped in the Earth’s final moments after the black Americans have been collected. E. Muhammad says that when the Mother Ship arrives on Earth, it will look like an angel illuminated in the sky. He also states three of the fifteen hundred bombs will be designated for England. It is paramount that the black race be vigilant and ready, for the Devil is looking for the Mother Ship and will send his scientists to fire rockets toward it if spotted.²¹

After the Mother Ship’s arrival, but before the Nations members are collected, a great battle will take place in the sky between the Mother Ship and America’s military. According to Malcom X, this battle will be Armageddon, but other details are not to be known. Only after this battle can black Americans “rise to their rightful position in a perfect world.”²² In Malcom X’s words, this perfect world would mean that the “black man’s heaven would be the white man’s hell.”²³

It is worth noting that Malcom X had not only a strong influence on the Nation of Islam in general, but on the expansion of Nation’s eschatology by explaining it during speeches. For example, X portrays E. Muhammad as a “modern Moses,” and likens the Nation’s version of Armageddon to the Jewish exodus from Egypt. He describes the damage done by the Mother Plane as that it “would destroy America and that it would burn for years.”²⁴

It is understood by the eschatology laid out by Elijah Muhammad that after the black race is rescued by the Mother Ship, the earth would be destroyed; however, some of his writings do not confirm its physical destruction. Instead, he speaks of a spiritual destruction in which another god assumes rule and that the black Americans “have to get out.” He encourages members to spread their views to other black Americans as “God cannot wait on us forever to decide on whether or not

17 Gibson, Dawn-Marie., Berg, Herbert. *New Perspectives on the Nation of Islam*. Florence: Taylor and Francis (2017), 223

18 Gibson, Dawn-Marie., Berg, Herbert (2017), 222

19 Lee, Martha Frances (1996), 33

20 Muhammad, Elijah. *The Theology of Time: The Secret of the Time*. Phoenix: Secretarius MEMPS Publications (2002), 511

21 Muhammad, Elijah (2002), 509-510

22 Lee, Martha Frances (1996), 34-35

23 Taylor, Wayne. “Premillennium Tension Malcom X and the Eschatology of the Nation of Islam.” *A Critical Journal of Black Politics, Culture, and Society* 7, no. 1 (2005)

24 Taylor, Wayne (2005)

we want to...sit in heaven with him.”²⁵

Failed Prophecy

When both 1965 and 1966 passed and inevitably did not bring about the aforementioned end-of-world scenarios, members began to express doubt. Elijah Muhammad’s son, Wallace, took it upon himself to “de-eschatologize” the Nation of Islam. There was little public activity among the Nation until 1969, where Wallace stated that the doctrine was not for the end of days, but for a “new birth into the total light of the divine.” He asserted that his father’s view of Ezekiel’s Wheel was less of an apocalyptic vision and more of confirmation of a “divinely revealed community.”²⁶

This change in eschatology led to a change in behavior from the Nation of Islam. As typical of millennialism movements, the members of the Nation exhibited obvious cognitive dissonance that did not waver after the disappointment of the failed prophecy. Author Robert Carroll writes that such dissonance, when maintained for decades, can be perceived as “normal” or functional. When faced with the uncomfortable reality of the falsehood of the end of the world and rescues from white oppression, the feeling of this dissonance becomes a comforting and safe place. The scrambling to find explanations to the failure of the prophesy shows this break from cognitive dissonance as causing tension and a desperate attempt to return to it.²⁷

Despite this change in eschatology, the Nation’s activity and attendance underwent a steady decline. To combat this, Wallace allowed white men and women to join the movement, and the first female minister was also appointed. The security forces of the Nation ceased, and holidays like “Savior’s Day” were no longer acknowledged. The Nation leaned even more on orthodox Islam, and it was announced that the Nation would acknowledge the Five Pillars of Islam as Middle Eastern countries did.²⁸ The Nation slowly dwindled until Minister Louis Farrakhan began his leadership.

Farrakhan’s Eschatology

When Elijah Muhammad died in 1975, there was

much concern over who would resume leadership over the Nation. While Farrakhan claimed Muhammad had endorsed his leadership, this could not be confirmed. Farrakhan revealed to the Nation in 1989 that he had recalled a revelation he had received four years prior while in Mexico. His vision entailed being inside the Mother Ship itself where E. Muhammad spoke to him via a loudspeaker. While nothing was mentioned exactly regarding Farrakhan leading the Nation, Muhammad warned him of America waging a future war on Libya. This was deemed as a divine sign and can still be found on the Nation of Islam’s most recent pamphlets.²⁹

While Farrakhan maintained much of Muhammad’s existing eschatology, he made some changes and additions. He maintained that Muhammad was indeed the last Prophet and that he held his spirit within him, therefore, fulfilling his prophecy. He maintained that a Mother Ship was coming to liberate the black Americans, but voiced links between it and then President Ronald Reagan’s attitude toward the Nation. He warned again that “the time for the end of this world is at hand” and believed he would be in his eighties when this divine rescue would occur.³⁰

Farrakhan also maintained the polygenesis origin of the black people, although he claimed that they aligned with orthodox Islamic beliefs as well as Christian. However, the doctrines of both religions state the exact opposite, claiming a monogenesis and a singularity of God, albeit the trinity served as an obstacle for the Nation.

Farrakhan was also, despite denial, a fervent anti-Semite. He named the Jewish people as the enemy of all Africa-Americans, citing typical false stereotypes such as being greedy moneylenders and landlords. Muhammad never addressed the subject of the Jews openly, and most likely would not have found them a threat.³¹

Lastly, Farrakhan came to work closely with Reverend Alfreddie Johnson, a Scientology minister. He found their beliefs to be similar on many fronts,

²⁹ Allen, Ernest. “Religious Heterodoxy and Nationalist Tradition: The Continuing Evolution of the Nation of Islam.” *The Black Scholar* 26, no. 3-4 (1996), 20

³⁰ Lee, Martha Frances (1996), 90

³¹ Allen, Ernest (1996)

²⁵ Muhammad, Elijah (2002), 544

²⁶ Lee, Martha Frances (1996), 62

²⁷ Lee, Martha Frances (1996), 99

²⁸ Allen, Ernest (1996), 16

including their apocalyptic thinking. Both men found it affirmed in the Nation of Islam's doctrine to adopt the practice of Dianetics auditing, where a person acquires a supposed "self-knowledge" from their past lives. Acquiring this knowledge is believed to help the person deal with physical and spiritual distress, aligning with the Nation's "knowledge of the self." Farrakhan stated the black Americans had become "prone to the wickedness under the reactive mine of our sociopathic slave master."³²

Conclusion

W. Fard Muhammad never saw the end result of his creation in the Nation, and it is uncertain whether or not it was his initial vision. In a movement described by Martin Luther King Jr. as "bitter and an expression of hatred," perhaps it is for the best.³³ Through the expansion of both E. Muhammad and Louis Farrakhan, the Nation of Islam provided a safe haven for black Americans under distress from the oppression they experienced. However, even when the United States progressed into a more equal country and "separate but equal" was abolished, the Nation retained a hatred for the white man and sought his destruction by their higher power, Allah. This hatred is palpable in their eschatological vision of a violent destruction of the planet while the black community is whisked away to safety by a plane in the sky.

This study brings forth evidence that this eschatology, however edited, can only stand when grounded with anti-white views and the belief in black superiority. This set of beliefs holds no water if not placed on this framework, and the Nation of Islam succeeded if only in its presentation. And while the Nation of Islam is viewed as a negative movement, it can be stated that Fard Muhammad did instill a much-needed sense of pride among his followers when morale was at its lowest.³⁴

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32 Gibson, Dawn-Marie., Berg, Herbert (2017), 225

33 Curtis, Edward (2002), 182

34 Allen, Ernest (1996), 11

Mysteries of “The Yellow Wallpaper”



Sara Gladney

"The Yellow Wallpaper" is a short story about a woman going mad. The clearest interpretation of the cause of her madness is that it is the yellow wallpaper itself. From the narrator's point of view, the wallpaper starts to move on its own. However, she could be called an unreliable narrator because of her unfit state of mind. The narrator is clearly depressed by modern standards and is made out to be hysterical by her physician husband who locks her away in a desolate room. Therefore, causes of the narrator's madness could be her depression, something supernatural in the house, or a murder plot by her husband.

The most accepted interpretation of "The Yellow Wallpaper" by feminist scholars is that the narrator is depressed. She feels a duty to be helpful but does not have the energy to do anything. Her husband tells her that it is a slight nervous depression or hysteria. He only believes in and knows how to treat physical ailments, so he prescribes rest. This is, of course, the worst thing for her if she is depressed. Basic knowledge about mental illness is common knowledge in modern American society, but every nervous disposition in the nineteenth century was labeled under hysteria and not taken seriously. Gilman was in a similar position in her life. She suffered from post-partum depression and took notes about her own symptoms to show her doctor. He made her stop doing this and only rest. In an article by Martha Cutter, it is stated:

"However, when she [Gilman] sent a letter describing her symptoms to the famous Victorian nerve specialist S. Weir Mitchell, he claimed it 'only proved self-conceit' and promptly condemned her to the rest cure, which expressly prohibited women from reading and writing about anything, including themselves or their illness. Gilman followed this prescription and, as she explains in her autobiography, 'came perilously near to losing my mind. The mental agony grew so unbearable that I would sit blankly moving my head from side to side - to get out from under the pain.'" (151)

Mysteries of "The Yellow Wallpaper"

She ignored him and wrote one of the most read American masterpieces. Therefore, the interpretation of the depressed narrator is widely accepted because it relates to Gilman's life, and because feminist scholars take women more seriously today than they were taken in the early 1900s. Hysteria was a condition mainly given to women because women were seen as irrational. However, women also had more reason to be depressed given that they were not allowed to actively participate in their lives. "The Yellow Wallpaper" is taken to be a commentary on the lives of women in Gilman's society.

Another interpretation of the circumstances in "The Yellow Wallpaper" is that the house is haunted. At the beginning of the story the narrator actually thinks the house is haunted. The first audience to have read "The Yellow Wallpaper" understood the story as a ghost story. It is a simpler explanation of the textual evidence. An article by Beverly Hume states:

"Gilman's narrator early suggests that her tale may be gothic, since its setting is in 'a colonial mansion, a hereditary estate,' but immediately dismisses this notion as one that would be asking 'too much of fate.' If only this house had been 'haunted,' if only the yellow wallpaper had been a supernatural horror, she implies, perhaps she could explain her nervous condition, her 'sick' state of mind." (4)

If the house is haunted, it gives a more definite reason for her to be nervous. It is easier to comprehend, but it is also a valid interpretation. The narrator is stuck in a room with wallpaper that she can see a figure in. The children that last lived in the house tore at the wallpaper and bit the bedpost and scratched the walls. This could be evidence of a paranormal incident. The narrator believes she sees people walking along the paths outside when she looks out her window. Her husband tells her this is silly, but she catches him looking at the wallpaper too. Perhaps the wallpaper has some ghost in it that influences people's actions. At the end of the story she believes she has become the woman that was stuck in the wall. Perhaps this is the author's way of conveying possession. In this version of events, everyone is credible. The doctor husband would still have his merits and

the narrator would not be mentally ill. If you believe the narrator to be a reliable narrator, then the ghost story is the version that makes sense. We have more psychological and scientific knowledge than past generations; therefore, we want to believe her, but the problem cannot be ghosts, so it has to be depression. What is ironic is that in our feminist society, we think the physician husband is wrong and that the wife is sick. However, we do not find her reliable because everything is obviously in her imagination.

One more interpretation is that the husband is trying to murder his wife. It is said that the husband is a doctor; however, he is very unhelpful to his sick wife. He does not appear to care for her much at all. He thinks she is being silly, and he is basically unconcerned. He is also never at the house they are staying at. He says he is working, but he could be having an affair. If so, he would want his wife to be gone. Even though his wife protests the treatment he prescribes her, he is very apathetic toward her. He does not care about her feelings. He never even has a real conversation with her. Being a doctor, he knows there is nothing physically wrong with her. At least, this is the information that he conveys to his wife. However, perhaps he knows that there is something wrong with her and he wants her to think that she is crazy. Another possibility is that he is drugging her. He planned the trip, so, theoretically, he would know exactly how long he would have to be poisoning her until she lost her mind. Also, he keeps her imprisoned so that she cannot tell anyone about this treatment. An article by John Bak states, “she is further confronted by objects of restraint: the ‘rings and things in the walls,’ which she assures us were used by the children in their ‘playroom and gymnasium’ but we later realize were used instead to secure her; the pinioned bedstead; and the windows, ‘barred for little children.’ John calls her, after all, his ‘little girl’” (Bak). Even though he is a nineteenth century doctor, he should be able to tell when she is feeling worse. She progressively gets worse throughout the story and he continues to prescribe the same treatment of rest. He has to know that he is not helping her, so perhaps he is harming her on purpose.

Therefore, there are several valid interpretations of “The Yellow Wallpaper.” I believe Gilman intended

for her story to show that depression is real and to show a better way of treating it than with rest. She discovered that creating something was a great way to combat depression. She also knew that nineteenth century doctors did not quite understand depression. She probably also knew that had she been a man, she would have been taken more seriously. Therefore, the modern feminist approach is probably the closest version of what Gilman wanted people to take from her story. However, all fiction is open to any interpretations independent of what the author intended. Therefore, “The Yellow Wallpaper” is a feminist reading, a ghost story, and a murder mystery.

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Is It Really Just a Dream?



Meaghan Fricks

In John Keats' "Ode to a Nightingale," the speaker describes a dream that involves the fantasy of following a nightingale into a perfect world. Meanwhile, in Samuel Taylor Coleridge's "Kubla Khan," the speaker describes an experience in a paradisaal land which took place within a dream. When the dream aspect of these poems is analyzed through a psychoanalytic lens, the speakers' dreams seem to be more than simply dreams. In the case of "Ode to a Nightingale," the dream reveals aspects of the speaker's reality and communication between the speaker's conscious and unconscious mind. In the case of "Kubla Khan," the speaker undergoes specific dream formation and recollection processes in experiencing and retelling the events of the dream. The explicit description of the dreams within the poems present implicit information about the speakers themselves.

When viewed through a psychoanalytic perspective, the speaker's dream in Keats' "Ode to a Nightingale" reveals aspects of the speaker's reality. As Sigmund Freud suggests, dreams serve the sole purpose of "guarding...sleep from interruption" (qtd. in Schneider 524). As a result, sleep "takes no interest in reality, or only so far as abandoning the state of sleep – waking up – is concerned" (qtd. in Schneider 524). Therefore, a dreamer exits much of reality during sleep, but once reality enters a dream or sleep becomes "overwhelmed by disturbing thoughts" (524), the dreamer will wake. In applying this theory to the dream which the speaker describes in "Ode to a Nightingale," the dream first serves as an escape from reality which allows the speaker to transition into a state of sleep. This transition is illustrated within the dramatic shift of mood that occurs as the "drugged, dull pain in lines 1-4" transitions into the feelings of "*hope of happiness*" (Fogle 211 and Fruit 194). As Fruit explains in his analysis of the poem, once the speaker hears the nightingale's song in the dream, "eagerness of hope" is expressed through the speaker's exclamations "O, for a draught of vintage!" and "O for a beaker full of the warm South" (Fruit 194 and Keats line 11 and 15). The speaker then drifts even further from reality by imagining that following the nightingale will lead to a world in which "a certain class of facts" such as "the fever, and fretting, and groaning, and

palsied age, and spectre-thin dying youth" will be forgotten. Shortly afterwards, however, a shift of mood occurs once again as reality intrudes on the dream (Fruit 194). The speaker's statement "No hungry generations tread thee down" as according to Fruit, suggests the speaker's realization that the "mortality of man" (196) creates a separation between mankind and the "immortal Bird" (Keats line 62 and 61). With this realization, the speaker bids farewell to the bird and is "[f]orlorn" (line 71). The end of the poem then contains the "same tone of feeling as in the beginning" (Fruit line 196) as the speaker wakes:

Forlorn! the very word is like a bell
To toll me back from thee to my sole
self!

Adieu! the fancy cannot cheat so well

...

Was it a vision, or a waking dream?

Fled is that music: — Do I wake or sleep? (Keats
71-73, 79-80)

Feelings of loneliness and despair enter the dream as the fantasy of escaping with the nightingale diminishes. Therefore, in reconsidering Freud's idea that the "state of sleep does not wish to know anything of the external world," it is evident that those same feelings of loneliness and despair must exist in the speaker's reality (qtd. in Schneider 524). Moreover, this idea is further suggested through the speaker's confusion regarding whether he or she is still asleep or awake as the speaker implies the absence of "music" occurs in reality as it occurs in the dream (Keats line 80). Overall, when the speaker's dream is analyzed through a psychoanalytic lens, the idea that depressive feelings felt within the dream cause the speaker to wake reveals that depressive feelings exist in the speaker's reality.

In addition to revealing information regarding the speaker's reality, viewing the dream described in Keats' "Ode to a Nightingale" in terms of psychoanalytical theory also reveals aspects of the communication that is taking place between the speaker's conscious and unconscious mind during the dream. As Bersani explains in his article included in *Critical Inquiry*, Freud's psychoanalytical concept of the "divided self" holds that a division exists between the conscious mind or "what [individuals]

know” and the unconscious mind or “mental contents, or impulses, or pulsations whose entrance into the field of conscious knowledge is strenuously, and for the most part successfully, resisted by an ego that can itself unconsciously mount the resistance” (27). Bersani also notes, however, that “there is a great deal of communication between the divisions of the divided self. Not only are there numerous occasions, early in our lives, of conscious material being pushed into the unconscious; contents of the latter are also constantly striving to make their way into consciousness” (27). When unconscious or repressed material enters consciousness, it is often in a “[derivative]” form (Schneider 525). Therefore, when viewed in terms of unconscious material entering consciousness in a disguised form, communication between the speaker’s “divided self” (Bersani 27) takes place in the third stanza of “Ode to a Nightingale” as the speaker describes detailed features that will be absent from the perfect world to which he plans to fade away with the nightingale:

Fade far away, dissolve, and quite forget
What thou among the leaves hast never
known,
The weariness, the fever, and the fret
Here, where men sit and hear each
other groan;
Where palsy shakes a few, sad, last gray hairs,
Where youth grows pale, and specter-
thin, and dies,
Where but to think is to be full
of sorrow
And leaden-eyed de-
spairs,
Where Beauty cannot keep her lustrous
eyes,
Or new Love pine at them be-
yond tomorrow. (Keats 21-30)

As Fogle notes in his analysis of the poem, the speaker’s desire to escape with the nightingale implicitly reflects a desire to avoid the “melancholy dissolutions of change and physical decay” (213). Therefore, the speaker’s desire to avoid sickness and aging could have been stored in the unconscious in the past and is now attempting to enter back into consciousness via the

dream in the disguised form of a characteristic of the nightingale’s world (Bersani 27 and Schneider 525). Another example of disguised unconscious material attempting to enter consciousness through the dream is illustrated within the following observation by Fogle concerning the “visual metaphor” contained within the poem’s forest scenes: the metaphor’s “unity is a matter of blending, with objects softened and distanced by the veil of darkness, which itself shades off into moonlight filtered through forest leaves” (215). In other words, the description of the nightingale’s utopia contains hints of darkness. For example, as illustrated in the third stanza, the perfect world of the nightingale is characterized by the darker realities which it does not contain, and in the fourth stanza, it is said to contain “no light, / Save what from heaven is with the breezes blown / Through verdurous glooms and winding mossy ways” (Keats 21-30, 38-40). Communication between the speaker’s conscious and unconscious could be occurring in that the darker undertones which linger within the description of the nightingale’s world could represent unspecified “repressed representations, memories, and fantasies” that are attempting to enter the speaker’s conscious (qtd. in Bersani 27). However, only “just enough tension from unconscious impulses” is communicated as to allow the speaker to continue dreaming for a while longer (Schneider 525). Overall, analysis of the speaker’s dream in terms of psychoanalytical theory reveals that communication is occurring between the speaker’s conscious and unconscious mind in that the dream is acting as a medium through which material from the speaker’s unconscious mind such as the desire to avoid sickness and aging are subtly attempting to enter the conscious mind.

When interpreted through a psychoanalytical lens, the dream described by the speaker in Coleridge’s “Kubla Khan” displays the process that dreams undergo in order to defend an individual’s sleep. This process is known as “[d]ream-work [and] translates the unconscious (latent) content (such as childhood fears, conflicts, and wishes that are ‘unacceptable to consciousness’) into the manifest content” (Schneider 525). According to Schneider, Freud claimed that dream-work consisted of three processes: “(1) *condensation*,...

(2) *displacement*... and (3) *representation*” (525). Condensation involves the combining of “several concepts into one for purposes of disguise,” while displacement involves “replacing something by an allusion” (qtd. in Schneider 525). Both condensation and displacement occur within the second stanza of “Kubla Khan”:

As if this earth in fast thick pants were breathing,
A mighty fountain momentarily was forced:
Amid whose swift half-intermitted burst
Huge fragments vaulted like rebounding hail,
Or chaffy grain beneath the thresher’s flail:
And ‘mid these dancing rocks at once and ever
It flung up momentarily the sacred river
...
The shadow of the dome of pleasure
Floated midway on the waves (Coleridge 18-24,
31-32)

According to O’Connell’s analysis of “Kubla Khan” included in *Studies in the Literary Imagination*, this scene in the second stanza represents a “burst of creative energy and fountain of inspiration [that] runs through the landscape of the mind, leaving behind... only a shadow of the dome” (40). In addition, she claims that an allusion to “sexual generation and child birth” is contained within the phrase “fast thick pants” (O’Connell 40 and Coleridge 18). Therefore, according to O’Connell’s interpretation of the poem, the manifest concept of the burst from the chasm in Xanadu alludes to and is combined with the concepts of bursts of creative energy as well as human reproduction. Representation, however, involves the “transforming of thoughts into visual images” and is evident within the speaker’s description of the setting of the dream (qtd. in Schneider 525). In the first stanza, the speaker describes the land of “Xanadu” where “Alph, the sacred river” is surrounded by “twice five miles of fertile ground” (Coleridge 1, 3, and 6). The speaker’s full description depicts a vivid image that resembles the land of Eden (Raiger 642). For example, as Raiger states in his analysis of the poem, the “walls and towers” described by the speaker “imitate God’s raising of the mountain on which the garden of Eden is placed” (Coleridge 7 and Raiger 642). Therefore, in considering this observation by Raiger, displacement

also takes place within the first stanza in that the description of Xanadu contains an allusion to the land of Eden. Overall, when the speaker’s dream is interpreted in terms of the psychoanalytical concept of dream-work, the idea that the speaker is not only dreaming but experiencing a specific process in order to fall asleep is revealed.

A psychoanalytical approach to interpreting the dream included in “Kubla Khan” also reveals that the distinct form of the poem matches the process of dream recollection. In her article included in *The Journal of the Royal Anthropological Institute*, Glaskin claims that while Freud suggests repression is often “responsible for people forgetting their dreams,” Koulack claims that “in relating the dream to another person, the dreamer is often trying to translate a primarily visual, sometimes emotional, often disjointed experience into a form intelligible to the listener” (qtd. in Glaskin 50). Furthermore, Glaskin quotes Lohmann’s claim that as a result, “certain features are stressed while others are ignored or forgotten” during recollection of a dream (qtd. in Glaskin 50). Both Koulack’s and Lohmann’s claims featured in Glaskin’s article are evident in “Kubla Khan” through the fragmentary yet logical form of the poem throughout which select aspects of the speaker’s dream are emphasized. For example, as indicated by the complete title of the poem, the speaker is recalling only a “[v]ision” within a dream, and thus only a portion of the dream is being emphasized throughout the poem’s entirety (Coleridge 84). This vision which the speaker recalls is “clearly divided into three stages of setting, eventful narrative, and retrospect together with a wishful prospect” (Bahti 1039). Each of the three stages, or larger fragments of information, are also constructed in series of smaller fragments of information. For example, the first stanza contains two distinct parts:

[T]he setting of Xanadu is first described as the infinite, where there is neither spatial (“caverns measureless to man”) nor temporal (“a sunless sea”) measure, then on the other hand the “pleasure-dome” is the place of the finite, with spatial boundaries (“twice five miles... were girdled round”) and temporal categories (“blossomed” means seasons, and

“forests ancient as the hills” introduces history).
(Bahti 1039)

Meanwhile, the second stanza contains a fragmented narrative. First, the “chasm becomes the locus of an outburst” from which “[a] mighty fountain momentarily was forced” (Bahti 1039 and Coleridge 19). As a result, “[h]uge fragments vaulted like rebounding hail” within “this bursting-forth of the fountain” (Coleridge 21 and Bahti 1039). Although the second stanza is fragmented, it retains cohesion in that “[l]ike the fountain appearing as a part of the whole of the chasm, this relation between whole and part repeats itself... through the word ‘Amid’”: for example, “Amid whose swift half-intermitted burst” and “And ‘mid these dancing rocks at once and ever” (Bahti 1039 and Coleridge 20 and 23). The third stanza then represents fragments from the previous two stanzas once again as the speaker takes part in a self-reflection in that “to recollect, revive, and represent an image as a thing means to bring a previous image to consciousness” (Bahti 1042). As Bahti notes in his analysis, the “narrator appears in this ‘I’ as a self-reader; the ‘I’ that has once seen a maid, and wants to revive and represent her song of the pleasure-dome, here names the poet who has ‘seen’ (read) his own words in the first two strophes of his poem, and would now re-present them once again” (1042). Therefore, the third stanza also illustrates Lohmann’s claim that certain aspects of dreams are emphasized more than others during dream recall (qtd. in Glaskin 50). In essence, when analyzed through a psychoanalytical lens, the seemingly disordered yet coherent form of “Kubla Khan” illustrates the process of dream recall as the speaker is recalling a fragment of a complex dream experience in an authentic yet comprehensible way.

On the surface, the dreams described in Keats’ “Ode to a Nightingale” and Coleridge’s “Kubla Khan” seem to be only dreams. However, if viewed through a psychoanalytical perspective, both dreams hold deeper meaning. The dream included in “Ode to a Nightingale” reveals details concerning the speaker’s reality as well as the communication that is occurring between the speaker’s conscious and unconscious mind. Meanwhile, the dream included in “Kubla Khan” reveals that the speaker is experiencing specific dream processes.

As a result, a psychoanalytical approach to interpreting the dreams in both poems suggests that the dreams are much more than simply dreams.

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**“The Yellow Wallpaper”:
An Influential Metaphor for Feminist
Discourse**



Taylor Brown

“The Yellow Wallpaper” is a powerful story, both for its content and for its influence on feminist discourse. Charlotte Perkins Gillman’s “The Yellow Wallpaper” was published in 1892 as the story of a woman suffering from depression. She was locked in a room, as was common at the time, and slowly went insane with no other contact but briefly with her husband and housekeeper. It was written as a story of post-partum depression and the treatment of it at the time, which Gillman experienced. It became an influential work in both the medical field and in feminism, and is regarded as one of the most important American works of the early nineteenth century.

“The Yellow Wallpaper” is presented in the form of a diary written by the narrator, who is the wife of a respected physician. Her husband, John, has diagnosed her as having a “slight hysterical tendency” after the birth of her child. He instructs her to remain in a room without mental stress or work and take a vitamin regimen. The room chosen is a nursery on the second floor of their house, which is covered in ugly yellow wallpaper and barred on the windows. The narrator is disgusted by the wallpaper and disturbed by the windows. Her husband is absent most of her stay, and she begins to feel that she is a failure for not being well yet. She is tired and nervous, leading her to see figures in the wallpaper. Her mental health deteriorates from this point on, shown mainly through her fixation on the wallpaper. She sees a woman creeping around in the wallpaper, behind bars, and often feels the woman is trying to escape the wall. She believes that both her husband and sister-in-law are attempting to figure out the mystery of the wallpaper as well, evidenced by yellow smudges. This leads her to strip the paper from the walls and creep about the room until her husband sees her mental state. Upon this discovery, her husband faints and she continues to creep over John. It is shown that the smudges are from her own movement around the room and fixation on the wallpaper.

“The Yellow Wallpaper” is a story heavily inspired by Gilman’s own life and to fully understand this, one must know her background. Gilman married an artist, one Charles Walter Stetson, in 1884. She gave birth to her daughter Katharine the following year and

began to suffer from post-partum depression. She was prescribed the “rest cure” by Dr. S. Weir Mitchell, a common “cure” at that time for hysteria. This cure involved being isolated to a room with little to no outside contact and no stimulation as to not “stress” the mind of the woman. The journey of the narrator of “The Yellow Wallpaper” was directly inspired by Gilman’s own experience with post-partum depression and treatment by Dr. Mitchell. She was forbidden to write, draw, or paint while in the rest cure but after three months forsook her treatment and wrote “The Yellow Wallpaper.” As Gilman later stated, she wrote “The Yellow Wallpaper” mostly to reach Dr. Mitchell and “to save people from being driven crazy” (Gilman, 1913). Despite these initial intentions, it also became a powerful story in the feminist world of that time.

“The Yellow Wallpaper” has been often described as a powerful example of feminist literature. The story itself is a metaphor for the book, with the yellow wallpaper of the room disguising it as something acceptable for women: interior decoration. At the end of the novel, the narrator rips away the wallpaper to show that underneath it is a metaphor for women’s discourse (Treichler, 1984). The wallpaper can have many other metaphors. As noted by Treichler, it has been called the “pattern of society that reduces women to domestic slavery” and the woman in the wallpaper representing all women (64). It can also represent the narrator herself and her own mental anguish of being trapped in her own mind. The narrator’s husband, John, metaphorically represents men of that time period. He imprisons the narrator within the nursery, a perfect place for a woman to be in at the time, much in the same manner as men of that time imprisoned women within their domestic roles as housekeeper and mother. John also represents Dr. Mitchell, who treated Gilman for post-partum depression following the birth of her daughter. John is described as being a well-respected physician much like Dr. Mitchell was at the time. John (Mitchell) prescribes the rest cure for the narrator (Gilman) due to her hysteria (Post-Partum depression). The story ends with the narrator going insane and ripping the wallpaper away, symbolically tearing down the imaginary confines of women. This can be seen as an

allegory to Gilman's break from her rest cure treatment. Gilman broke free from the treatment and instead began to write "The Yellow Wallpaper," much like the narrator breaks and tears the paper down.

Gilman has been described by Rula Quawas as the first to begin a tradition of women struggling against their domestic roles and realizing the potential of womanhood. She paved the way for later female writers such as Sylvia Plath and Margaret Atwood, to name a few. Gilman was an influential feminist writer, changing attitudes toward both women and medicine. She challenged women's traditional roles of that time period, their lack of autonomy and the general view that women were "hysterical" and "nervous." As stated above, Gilman said that this story was "not intended to drive people crazy, but to save people from being driven crazy, and it worked" (Gilman, 1913). "The Yellow Wallpaper" did fail in one aspect, however. Gilman initially stated that Dr. Mitchell, who had treated her, had changed his treatment methods for post-partum depression but this proved to be false. Dr. Mitchell unfortunately continued the rest treatment well into the early 1900s.

"The Yellow Wallpaper" remains an important work in literature and still relevant today. It is a powerful piece of not-quite-fiction that was directly about Gilman's own treatment as a woman of that time period. Gilman wrote it to show the ill effects of the view of women as hysterical beings and the domestic slavery that they experienced at the time. The entire work is heavily metaphorical, not only for Gilman's experiences but also for the female role in the society of 1885. It may not have changed Dr. Mitchell's mind, but it certainly paved the way for prominent female authors and discourse on feminism to enter the public zeitgeist.

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Adolescent Bibliotherapy: Young Adult Titles as Healing Tools



Noah Walker

Bibliotherapy can be broadly defined as the intentional reading of literature, including novels, poetry, short stories, and nonfiction, for therapeutic purposes. The term *bibliotherapy*, first used in 1916 by Samuel Crothers, derives from the Greek *biblion*, meaning book, and *therapeia*, meaning healing (Detrixhe 58 and De Vries et al. 49). The practice of bibliotherapy, however, can be dated to the early nineteenth century when Dr. Benjamin Rush first employed it as a psychiatric therapy technique (De Vries et al. 51). More recently, bibliotherapy has seen an increase in implementation within adolescent therapy settings to treat an array of psychological and social development issues. This paper will explore these contemporary bibliotherapy settings and describe its methods, uses, and effects, as well as provide connections between bibliotherapy and widely acclaimed young adult literature.

The most popular form of literature used in the process of bibliotherapy is nonfiction (Detrixhe 58). Self-help books, memoirs, and biographies are used extensively, and recent nonfiction titles have been written with the intent for therapeutic programs, containing exercises and activities for readers (Bilich et al. 61). However, one cannot ignore the potential of reading fiction to serve as an insightful and healing activity. As Detrixhe points out:

Kundera defined a novelist as one who pursues truth by seeking to unite reality and fantasy. A therapist could be similarly defined. Thus, using fiction books of almost any type is likely to aid the therapeutic endeavor, as long as the content in some way catches the client's interest. As the material is discussed, the therapist can encourage the client to associate to the material or fantasize, perhaps about what she or he would have done in the character's circumstances. Such reflections of unconscious material can then be explored in order to hypothesize about the hidden meaning of the client's thoughts, feelings, and behavior. (68)

An argument can also be made that nonfiction titles are limited in their ability to evoke unique interpretations, therefore diminishing the aesthetic experience that bib-

liotherapy strives for.

Therapists that make use of bibliotherapy in their practices tend to follow a stepped method in which clients progress through identified stages. Caroline Shrodes first proposed a four stage model in 1950 that is still accepted and used today, with modifications and redactions as deemed appropriate by the therapist (De Vries et al. 51). These stages are: identification, in which readers identify with and relate to characters and situations found in books; catharsis, in which readers experience a relief of dormant emotions; insight, in which readers see that their situations and/or actions can improve; and universalism, in which readers realize that others share their experiences (De Vries et al. 51-52). Therapists monitor client progression through stages by prompting and having discussions (Schechtman 53-55). Readers that do not receive assistance from a therapist can follow Shrodes's stages as well, and many often do so without prior knowledge of the method.

Proponents of bibliotherapy argue that its versatility and ease of integration into a multitude of settings result in it being a more efficient and less expensive method of therapy than more traditional methods (De Vries et al. 54). In their article "Promoting Mental Health Literacy Through Bibliotherapy in School-Based Settings," Mumbauer and Kelchner discuss the need for a society that is literate in the issues surrounding mental health. They propose that "bibliotherapy is an evidence-based approach school counselors and educators can use to incorporate mental health education into pre-existing school curricula" (86). Empirical studies on the effects of bibliotherapy on mental health literacy is lacking; however, the potential benefits are enticing to many school leaders, as the number of students in America with mental health disorders, like anxiety and depression, continues to steadily rise (Mumbauer and Kelchner 85). These potential benefits to adolescents include an increased awareness of mental health, increased recognition of common symptoms of depression and other disorders, and a decrease in the negative stigma surrounding mental health (Mumbauer and Kelchner 91). A small number of schools across America have adopted some form of bibliotherapy,

due in part to its inexpensive nature, to promote mental health awareness, and that number is steadily increasing as more research becomes available.

Mental health literacy through bibliotherapy can be integrated into school-based settings in two ways. The simplest method would be to provide a collection of literature that discusses mental health, in a culturally and developmentally appropriate way, in the school library. A more involved method can consist of school counselors or teachers using literature to explicitly communicate aspects of mental illness and mental health awareness. This method, according to Mumbauer and Kelchner, “may decrease the stigma of mental illness and increase the likelihood of help-seeking behavior in struggling children” (90). One young adult title that could potentially service these methods is *Looking for Alaska* by John Green, in which Alaska Young, a troubled teen who shows signs of depression and bipolar disorder, struggles to cope with the stresses of young adulthood and her tormented past. Green’s novel, and others containing similar themes, “can provide children with relatable characters and realistic situations surrounding mental illness” (Mumbauer and Kelchner 90).

Bibliotherapeutic practices are used by some clinical therapists as adjuncts to more intensive therapy, and often times, therapists opt to use this method to work with groups of patients with similar therapeutic needs (De Vries et al. 68). This method has been used with children and adolescents who have behavioral problems and who display aggressive tendencies (Shechtman 47). Zipora Shechtman, a professor of counseling and human development at Haifa University, argues that utilizing bibliotherapy to address aggression problems in youth “helps clients and therapists alike to engage in a therapeutic process of change within a relatively short time” (62). Her research on this matter is extensive, and she finds that group bibliotherapy increases empathy, develops self-control, and inspires changes of behavior (53-55).

Shechtman also notes that “using books [in group therapy]... offers an indirect way of treatment, in which children can identify with the literary characters and learn from their mistakes without being directly involved” (52). Rowdy, a character from Sherman

Alexie’s *The Absolutely True Diary of a Part-Time Indian*, is a teenager that displays aggression through fighting and name-calling. Bibliotherapy patients who struggle with aggression may find that this character’s behavior is redolent of their own, and, through prompting from the therapist, may develop an understanding of how to improve their behavior.

Group bibliotherapy has also been shown to be effective when treating traumatized children and adolescents (De Vries et al. 48). According to De Vries et al., traumatic events can include “witnessing a school shooting, living through a natural disaster, or experiencing the death of a close family member” (50). Abuse, illness, and disability can also traumatize young people (50). Reading, and performing activities that relate to reading, can help traumatized children and adolescents to overcome their difficult situations and move toward healing. In order for bibliotherapy to be successful in these areas, participants must identify with the characters and situations found in the books they are reading, and, by so doing, see that they too can overcome adverse challenges and realize that their trauma does not define who they are (54). Therefore, the selection of literature is key to facilitating identification among readers.

A young adult struggling to overcome trauma from witnessing a shooting may benefit from reading *How It Went Down* by Kekla Magoon, which tells the story of a community struggling to grasp the shooting death of a young man. This young adult novel is unique in that it offers the perspectives of eighteen different characters, making it ideal for use with diverse groups of therapy patients. Of course, consideration must be given to “the child’s readiness to face the trauma,” as there is a risk of further traumatizing the participant (De Vries et al. 53).

Successes with group bibliotherapy have led to a rising interest of its usage within family therapy settings. L. Marinn Pierce, a member of the Department of Counselor Rehabilitation at California State University, acknowledges this interest and proposes potential benefits in her article “The Use of Bibliotherapy With Adolescents and Their Families.” She discusses how family members can use literature to better connect

with one another, and she argues that bibliotherapy can be used “to support increased empathic understanding and problem solving with adolescents and their families” (327-28). Bibliotherapy within this setting could follow Shrodes’ four-stage model; however, the focus of progress shifts from the individual, as is the case with adolescent group therapy, to the family unit as a whole (325). Through a bibliotherapeutic experience, families may find that progress or healing occurs not so much as a result of the choice of literature, but from the act of reading and discussing together.

Adolescents quite often feel misunderstood by their parents and other family members, and a great number of young adult titles exists that reflect this (Pierce 323). *The Giver* by Lois Lowry, for example, heavily connects to this theme, for the main protagonist, twelve-year old Jonas, is destined to become the keeper of memories in the utopian/dystopian society he lives in. This responsibility isolates Jonas, as he is prohibited from discussing his duties with anyone, even his family. Adolescents are likely to connect with Jonas’s struggle to make sense of his place in the family and society, and families reading this novel together may experience therapeutic benefits by discussing the character’s decisions, actions, and thoughts.

Some research suggests that self-administered bibliotherapy can benefit individuals battling depression and anxiety. A 2008 study, which involved participants unable to receive mental health services from physicians, examined the effects of reading on mental health (Bilich et al. 62). All participants had been previously diagnosed with mild depression and/or anxiety, and they were placed into either a control or experimental group at random. The control group did not participate in self-administered bibliotherapy, while the experimental group did. Participants in the experimental group read and followed the activities in a bibliotherapy workbook, *The Good Mood Guide*, for a period of eight weeks (66). The results made evident that self-administered bibliotherapy reduced the symptoms of depression and anxiety in participants within the experimental group, while symptoms in the control group showed no change (68-70).

Bilich et al. notes “that it will be increasingly

important for medical as well as mental health providers to recognize the community’s desire for non-medical and alternative treatments” (63). This consideration, summed with the fact that adolescents are legally unable to make their own medical decisions, makes self-administered bibliotherapy an even more viable approach to self-treatment of mental health issues. Jack Canfield’s *Chicken Soup for the Teenage Soul* collection could be useful for adolescents who are unable to receive medical help for depression and anxiety or whose parent(s)/guardian(s) feel uneasy about medications or traditional therapy. Each of the fourteen books includes poetry, short stories, and nonfiction essays that discuss issues relevant to adolescents and provide suggestions for overcoming challenges that adolescents may be going through. Some provide writing prompts and other activities for readers to complete, further adding to the bibliotherapeutic possibilities.

Another use for bibliotherapy develops in the form of empowering adolescents who are uncomfortable with their racial, ethnic, and/or national identities. Ford et al. provide that “literature... guides readers in learning more about their individual identities,” and that bibliotherapy “can and does increase racial identity, self-pride, and acceptance” (55). This bibliotherapy practice can be used by teachers with their students, counselors with their patients, and/or parents with their children. In this method of bibliotherapy, as in others discussed previously, the choice of literature is key, for “one cannot be what she/he cannot see” (Ford et al. 55). Titles that reflect diversity and the lives of minorities are often called “multicultural books” (Ford et al. 54). One multicultural, young adult title that could be used with the intentions of this method of bibliotherapy is *The House on Mango Street* by Sandra Cisneros. This novel contains a series of vignettes that describe the coming-of-age story of Esperanza, a young Mexican-American girl. It tackles stereotypes and discusses real issues that Latinx readers may relate to, creating the potential for self-affirmation.

It is undeniable that bibliotherapy can be used in a multitude of settings and has potential to address a number of adolescent issues. The uses discussed in this paper, from promoting mental health awareness, to

preventing adverse behaviors, to addressing symptoms of depression and anxiety, along with the mentioned young adult titles, show the versatility and adaptability of bibliotherapy with adolescents while only scratching the surface. More research is needed to further understand the effects of bibliotherapy on all of its proposed uses and potential settings.

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Human Existence in Dramatic Form



Hannah Gardner

One of the main components of any theatrical production is for the audience to adhere to the willing suspension of disbelief, which is when audience members accept the characters and story as real and do not question the sequence of events or design choices too much. Theatre of the Absurd is one such component of theatre that audience members must accept and appreciate for its relatability and powerful messages produced, but it is also easier to accept than some forms of theatrical style because of its poignant similarities to real human nature and existence. In this type of theatre, conventional drama forms are abandoned and the production attempts to explore the futility of the human struggle in a senseless world. Samuel Beckett's *Waiting for Godot* is one of the forefront and most well-known productions when it comes to discussion of works relating to the Theatre of the Absurd. *Rosencrantz and Guildenstern are Dead* by Tom Stoppard is also a notable, if somewhat less acknowledged, Theatre of the Absurd production. Stoppard and Beckett each present stories with similar themes in order to explore what being a human and the human condition means. By exploring the similar themes, tactics, and messages about life in general in Beckett's and Stoppard's respective plays, readers can further understand the beauty and magnificence that is the Theatre of the Absurd.

Theatre of the Absurd has its foundational beginnings in the beliefs of Existentialist philosopher Albert Camus and his work "The Myth of Sisyphus," which purports to convey that the human condition is essentially pointless and without purpose (Britannica). Both Beckett's *Waiting for Godot* and Stoppard's *Rosencrantz and Guildenstern Are Dead* exhibit traits and characters that adhere to the Theatre of the Absurd model proposed in Camus's work. Furthering Camus's proposed definition, Tazir Hussain attempts to explain what exactly is absurd in Theatre of the Absurd: "By 'Absurd', Camus meant a life lived solely for its sake in a universe which no longer made sense because there was no God to resolve the contradictions" (Hussain 1479). These similarities can first be seen through the comparison of the overall theme of each play. *Rosencrantz and Guildenstern Are Dead* is primarily a play about two minor characters in Shakespeare's *Hamlet* who attempt

to understand why—why they are there, why their lives seem to be written for them (a brilliant pun since they really are already characters written by another playwright, which in itself is a characteristic of Theatre of the Absurd), and why they do what they do. The main character's existential crisis presented throughout the play is the central theme of the entire work. Guildenstern (Guil) questions their free will when he realizes that they are trapped on the boat headed for England: "Free to move, speak, extemporize, and yet we have not been cut loose. Our truancy is defined by one fixed star, and our drift represents merely a slight change of angle to it: we may seize the moment, toss it around while the moments pass, a short dash here, an exploration there, but we are brought round full circle to face again the single immutable fact that we—Rosencrantz and Guildenstern... are taking Hamlet to England..." (Stoppard 93). This revelation of Guil's serves as the turning point where the characters realize they are living a fixed life; they are merely characters in someone else's story, serving to support and move along the overall sequence of events. In fact, Stoppard's choice of characters, minor characters from a major Shakespeare work, further strengthens the existentialist theme and the exploration of life's meaning.

Waiting for Godot similarly explores themes of life, purpose, and attempts to converge them in a discussion of the futility of existence. The namesake of the play even supports the pointless nature of the characters' lives: "Here is a play without a plot in the conventional sense of the term, with two tramps on a country road that could be anywhere, waiting for someone who the audience, from the start, has a fairly good idea will never show up" (A Desperate Comedy 449). The title *Waiting for Godot* suggests, and outright states, the main idea of the entire play—the characters are waiting for a mysterious figure named Godot. The mysterious figure never appears at the conclusion of the play, so it is inferred that the characters will continue to wait for Godot. Therefore, the mysterious Godot can be interpreted as a representation of life passing one by, waiting for a central moment or event that never comes; the work as a whole supports the Theatre of the Absurd schema because of the basic plot, characters,

and theme. The two main characters in Beckett's play, Vladimir and Estragon, are similar to Rosencrantz and Guildenstern because their lengthy, back-and-forth conversations are essentially about nothing of importance.

In each play, the characters talk about death in detail and seriously contemplate their own deaths, whether by their own volition or at someone else's hand. The worlds of each play can be examined as differing levels of an expected world in Theatre of the Absurd. The respective characters of Beckett's and Stoppard's works are placed in different worlds that serve to define the level of absurdity present: "Stoppard has filled the Beckettian void in part by placing his own Vladimir and Estragon in recognizable surroundings, the Renaissance context of *Hamlet*" (Freeman 20). *Waiting for Godot* has a plot centered in a nameless location, while *Rosencrantz and Guildenstern are Dead* presents the audience with a world that is somewhat known from *Hamlet*, but is also completely altered to fit the lives of the two little known characters. Although the craft of each playwright differs slightly in its details like setting, characters, and dialogue, the eventual products are similar in that each play questions human existence as a whole and an individual's role in the world.

The seeming lack of plot structure in each play is a significant characteristic of Theatre of the Absurd. The dialogue is often the main event of each scene in *Rosencrantz and Guildenstern are Dead*—long, sometimes rambling conversations between Rosencrantz and Guildenstern are the highlight of Stoppard's play. These conversations often provide comic relief, even when the topic is less than humorous, as it is so often throughout the play. There is a lot of short, back-and-forth dialogue between Rosencrantz and Guildenstern, in which the characters are often speaking only a few words per line. This strange dialogue is contrasted with the traditional Shakespearean verse form, which is not only used as a way for the audience to center this unknown world with that of the more familiar *Hamlet*: "The insertion of Shakespeare's formal verse at these selected moments conveys the sense that these moments are scripted or predetermined" (Johnsson 3). The essential theme throughout *Rosencrantz and Guildenstern are Dead* is that Rosencrantz and Guildenstern's lives are not their

own; they are constantly being forced into situations that they cannot even remember being involved with in the first place. The characters are minor people who ultimately serve the greater purpose of making the plot run smoothly and aiding the events of *Hamlet*, which is perhaps one of the reasons that Stoppard chose to base his Theatre of the Absurd play around them. They are the perfect catalysts for presenting a story that explores the vanity of existence. Similarly, the dialogue between Vladimir and Estragon in *Waiting for Godot* is seemingly pointless small talk meant to fill the space until the mysterious stranger arrives. Every conversation that the characters have is always related to their current situation: waiting for Godot. When Estragon grows tired of waiting, he suggests that they leave: "Estragon:- I'm tired! Let's go. Vladimir:- We can't Estragon:- why not Vladimir:- We are waiting for Godot. (Act 1)" (qtd. in Hussain). Vladimir resolves to continue waiting for a person that appears is not going to show up, and when Estragon questions this, Vladimir does not provide any evidence as to why they should wait, just that they are "waiting for Godot." Estragon accepts this explanation with hardly any questions and the two continue the cycle of living a life waiting for something that they are not even sure is ever coming. The breaking away from traditional dramatic verse is a central characteristic in Theatre of the Absurd because it separates plays in which the characters understand their purpose and role in their society with plays like *Rosencrantz and Guildenstern are Dead* and *Waiting for Godot*, which at first glance seem to be plays about nothing, but upon further exploration prove to be social commentaries about deep, important topics experienced by people in real-life situations.

Ultimately, Theatre of the Absurd provides a striking observation of the inner workings of the human mind and the role of relationships in navigating the waters of human existence. Many playwrights throughout the centuries have attempted to accurately convey the human condition and present a story in which audience members can relate to. Beckett and Stoppard each understand the importance of drawing attention to the kinds of issues presented in Theatre of the Absurd, and their respective works have been

analyzed and enjoyed by many throughout the years not only for their interesting form, dialogue, and characters, but also for the shocking relatability of human struggle that is revealed throughout. Guildenstern encompasses this idea when he states, "...we move idly towards eternity, without possibility of reprieve or hope of explanation" (Stoppard 120). The characters in each play do not necessarily meet a happy ending, but their journeys are used as a warning to all who read or watch the plays. Essentially, life and the world is not ours to control, but it can be made easier with companionship and finding a purpose in the overwhelming event that is life.

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The Effectiveness of Group Bibliotherapy for the Treatment of Depression Among College Students



Misty L. Yates

Increased levels of stress have been linked to many negative outcomes for college-aged individuals. Although small levels of stress are an expected part of the college experience, high levels or prolonged periods of stress are detrimental to students' physical and psychological well-being. Several studies have shown anxiety and psychological stress to be directly related to poor academic performance in college students (Klein & Boals, 2001). According to a recent annual survey of university and college counseling centers, the top three reasons students sought counseling in 2017 were anxiety, stress, and depression (LeViness, Bershad, & Gorman, 2017). However, while the college student population is one of the most at-risk categories for major depression and anxiety, they are one of the least represented in the clinician's office. As reported by the U.S. Department of Health and Human Services, young adults ages 16-25 are not only at high risk for mental illness, this age group is among the least likely to receive help (Lynsen, 2014).

In an attempt to help ameliorate the stress and anxiety associated with life as a college student, several methods of intervention and outreach have been employed. From marketing and out-reach aimed at reducing stigma, to increasing the number of mental health professionals on campus, college campuses around the nation are ramping up efforts to produce change. However, simply reducing stigma and increasing counseling resources have not necessarily solved the problem. Many universities do not offer a full-time campus counselor and many that do charge a fee to utilize these services. In addition to difficulties accessing mental health services on campus, many also face challenges when looking for help off campus. Long wait-lists, lack of finances, and the need to involve parents prevent many students from receiving the therapy they need. In light of the growing need for affordable and accessible treatment options for this population, this present research proposal intends to explore how student-led group bibliotherapy could fill this gap.

Bibliotherapy, which is an evidence-based form of therapeutic intervention, uses literature in the treatment of mental or psychological disorders. It can take many forms and be used as a stand-alone therapeutic

approach or in conjunction with other modalities of treatment. The type of literature utilized in bibliotherapy can range from simple brochures and therapeutic self-help books to fiction or non-fiction books. In addition to being highly flexible, bibliotherapy is also a very cost-effective form of therapy as many of the books used can be checked out from the local library or ordered on-line at a minimal cost. Furthermore, this form of therapy could be especially beneficial in areas with limited or no access to licensed mental health workers as it requires no professional oversight and can be self-administered. Therefore, bibliotherapy is an ideal intervention for individual or student led groups.

Although there is a dearth of information on bibliotherapy for college students, much research has been done showing the effectiveness of bibliotherapy when implemented among other populations. For instance, Jamison and Scogin (1995) at the University of Alabama conducted a study which looked at the effectiveness of bibliotherapy in treating depression among adults aged 18-60 years old. The authors found that cognitive bibliotherapy as a form of treatment for depression among adults produced both statistically and clinically significant change. Additionally, researchers at the Isfahan University of Medical Sciences found bibliotherapy to have positive and significant effects on the self-esteem of thirty-two female students living in the university's dormitory (Salimi, Zare-Farashbandi, Papi, Samouei, & Hassanzadeh, 2014). As the research from these two studies shows, bibliotherapy can provide an effective method for the delivery of psychological intervention.

As the purpose of this proposed research project is to examine bibliotherapy delivered in a group format, it should be noted that group therapy is also a highly effective form of treatment. In a study done comparing individual and group therapy in the treatment of obesity, the evidence supported group therapy as producing more significant and longer lasting results than individual therapy alone (Renjilian et al., 2001). Also, compared to one-on-one sessions with a therapist, group treatment is much more time and cost-efficient and provides an additional benefit of social support. The design of this present study employs

the benefits of both bibliotherapy and group therapy. In the experimental condition, participants will attend student-led group therapy sessions to discuss and review weekly reading assignments of David Burns' book, *Feeling Good* (Burns, 2008). Burns' book takes a cognitive behavioral approach to therapy and focuses on topics such as recognizing mood swings, negative thoughts, guilt, criticism, and overcoming the need for approval.

In research and preparation for the following proposal, multiple studies which utilized Burns' book in the treatment of depression have been reviewed (Jamison & Scogin, 1995; Pardini et al., 2014). In particular, one study that compared individual psychotherapy with bibliotherapy, found reading *Feeling Good* (Burns, 2008) to be as effective as individual therapy in reducing depression (Floyd, Scogin, McKendree-Smith, Floyd, & Rokke, 2004). However, it appears this method has never been tested among college students in a group therapy intervention. In the proposed study, the primary hypothesis is that a course of group bibliotherapy will reduce depressive symptoms as evidenced by lower post-treatment scores on the Beck Depression Inventory (BDI; Beck & Steer, 1993) when compared to a non-treatment wait-list control group. The secondary hypothesis is that a statistically significant reduction in hopelessness and maladaptive schemas will occur in the treatment condition when compared to the control condition and measured by the Dysfunctional Attitudes Scale (DAS; Weissman & Beck, 1978). Thus, when the results of the proposed study are measured, it is expected that group bibliotherapy will prove to be an effective treatment method for reducing depression among college students.

Methods

Participants

Approximately 30 participants will be recruited from a sample of undergraduate students. Study participants will be invited to participate through campus flyers, Blackboard postings, and in-class announcements. Participants will be eligible for participation if they score 10 or higher on the 21 item Beck Depression Inventory and are not currently under the care of a licensed therapist for the treatment of depression (BDI;

Beck & Steer, 1993). If participants are taking mood altering medication or psychotropic medications, they will have had to be stabilized on them for a minimum of three months. The initial contact will consist of a brief meeting with all interested participants briefly explaining a description of the study. In order to maintain the internal validity of this study, participants will be informed that they will be assigned to a group reading one of many different genres of book to determine the effects of reading different types of material. After this initial, informal interview, the participants will be presented with informed consent forms. After signing informed consent, the participants will complete both the BDI and the DAS as pretest measures.

Treatment

The treatment will involve reading a book which emphasizes a self-guided approach to reducing depression. In addition to reading the book, the participants will also be required to meet for one-hour, weekly discussions of the material covered for a total of eight weeks. This method also requires minimal involvement of professional and research staff as the weekly meetings will be participant lead and guided. As an incentive to continue through the eight-week course and selected readings, the research staff will provide a minimal, but free lunch to participants who attend the weekly group meetings as well as one additional entry into a gift card raffle with each consecutive meeting attended. The book that will be used is *Feeling Good* (Burns, 2008). This book has been successful in previous studies and is written on a sixth-grade reading level. Burns' book provides instruction for depression treatment and maintenance. It covers many important topics related to goal setting, the relationship between thoughts and feelings, searching for alternate solutions, and teaching how to identify assumptions.

Procedure

After signing the informed consent, participants who respond to this study will be randomly assigned to one of two treatment conditions: Group Bibliotherapy (GBT) or Waitlist Control (WC). If they are assigned to GBT condition they will receive the book by mail along with a list of the assigned readings and the eight-week group meeting dates and times.

In the WC condition participants will receive a letter in the mail informing them that their book and forthcoming meetings will begin in eight weeks, at which time they will report for a second set of questionnaires and receive their assigned reading material. Also, in their mailed packet, researchers will include a pamphlet on the history of the university which may be read at their leisure. This second return visit will be when they are administered the post-test measures, debriefing, and are fully informed of the study in which they have been participating.

Results

After the study is completed, it is anticipated that the researchers will have 15 participants in the WC condition and 15 who completed the GBT condition. The experimental and control group will then be compared to determine whether there are any differences between the groups on reported measures. A statistical evaluation will be conducted to evaluate treatment effectiveness. A time-by-therapy analysis of variance will be performed on the dependent variables. The dependent variables will be the BDI and the DAS administered before and after treatment. The researchers anticipate participants in the GBT condition will report a reduction in depressive symptoms and dysfunctional attitudes, indicating that group bibliotherapy is effective as a self-guided treatment for depression among college students. It is also expected that these differences will reach clinical significance and be statistically significant compared to the post-test scores of participants in the WC condition.

Discussion

This proposed study appears to be the first randomized controlled trial of its kind. However, from researching similar studies, bibliotherapy delivered in a group format is highly likely to produce significant reductions in depression without the cost and time barriers associated with traditional therapy sessions. In addition to creating ease of access, bibliotherapy for the treatment of depression also holds promise for many populations beyond college students. The substantial need among veterans, trauma victims, immigrants, and the poor are just a few of the areas where a group-led bibliotherapy program could be useful. Nevertheless,

the anticipated results of this proposal must be weighed with caution. Anytime deep emotional wounds or past traumas are uncovered, it is useful to also have access to a professional for guidance and additional support. In the case of bibliotherapy as described in this proposal, this professional support was not available. In future studies, it would be useful to evaluate the ways a licensed therapist could utilize bibliotherapy within the office. In this setting, one could make use of the time and cost benefits by seeing many clients at one time while still having the knowledge and insight to carefully treat any unforeseen issues that may arise. In short, it is anticipated that group bibliotherapy would provide an effective means for reducing depression among college students, but exploration in its usefulness in other areas would be worthwhile.

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Spore Dispersal Mechanisms of the Typical Agaricale and How They Overcome Environmental Challenges



Taylor Brown

Fungi are extremely complex organisms in many aspects, spore dispersal being only one of them. While there are several classifications of fungi based on their spore dispersal mechanisms, this paper will focus only on the order of Agaricales, a type of Basidiomycete. Basidiomycete is a term for individuals belonging to Basidiomycota, a division of the sub-kingdom Dikarya, or “Higher Fungi” within the kingdom Fungi. These fungi have several dispersal mechanisms that assist the spore in its journey from the fruiting body to a new location. These include the creation and spread of air currents around the basidiocarp among others. Dispersal is an important part of the lifecycle of all sexually-reproducing fungi and the entire reason for a mushroom to grow from its mycelia. On the surface, a mushroom seems simple but is an intricate reproductive structure of an organism highly adapted to its environment.

There are many types of fungi, classified by their reproductive methods. This paper covers the agaricales, or gilled mushrooms, an order of basidiomycetes that are the most widely seen type of fungi. A typical agaricale have a stipe, a cap, and gills underneath the cap. The gills are made of a layer of tissue called the hymenium that produce structures for creating and launching spores. These structures are known as basidia in the plural and basidium, singularly. Basidia are single-celled structures in most basidiomycetes, called holobasidia, though orders such as *Tremellales* and *Pucciniales* have multi-cellular basidia called phragmobasidia. Each basidia is club-shaped and can be narrow at the base (obovoid) or wider at the base (barrel-shaped). At the tip of the basidia, called the sterigma, a spore is produced and attached by a protrusion of the basidia called the hilar appendage to the spore’s pointed tip or hilum. From its position on the hilar appendage, the spore will then eventually be launched out of the gills of the fruiting body. The mechanism by which this operates uses two drops of water, called the adaxial drop and Buller’s drop. Buller’s Drop is a large drop of water that forms on one side of the sterigma, while the adaxial drop forms on the spore itself. Both Buller’s Drop and the adaxial drop form at certain loci due to the presence of sugars within the cell wall of the ba-

sidia that develop after the spore matures. Buller’s drop grows larger and larger until it merges with the adaxial drop, launching the spore away from the sterigma and out of the gill itself.

The mechanism by which this works is simple kinetic force. The Buller’s drop exerts a downward force on the spore while it is expanding, then transfers that force into the adaxial drop upon merging. This force shifts to an upwards pull, launching the ballistospore off the sterigma. Typical Agaricales have adapted to launch their spores at high speeds via complex physics-based mechanisms, reaching an estimated 25,000G initially (Money, 1998). This mechanism is unique to Basidiomycetes, as other divisions and sub-kingdoms of fungi utilize other spore-dispersal mechanisms. Not all basidiomycetes use the Buller’s Drop mechanism to forcibly launch their spores, though all species do create the ballistospore and basidium. In particular, four orders of Basidiomycota have evolved to use other vectors for spore dispersal than the Buller’s Drop mechanism. *Phalles*, or stinkhorns, use insects to disperse ballistospores suspended in mucus. *Nidulariales*, the bird’s nest fungi, use the force of rainwater to propel spore. Lastly, both *Lycoperdales* and *Sclerodermataceae* (Puffballs and Earth Stars respectively) release spores whenever the fruiting body is disturbed by an outside force such as wind or animals. While all four of these orders have ballistospores, they lack the hilar appendage attaching the spore to the basidium.

Fungi rely on airflow to disperse their spores, and the lack of wind would be a large detriment to their reproduction. Fungi get around this by creating their own airflow through evaporation. Mushrooms are approximately 92% water and cold to the touch, which is the key to their airflow creation. The basidiocarp is heated by the surrounding air, causing the constant evaporation of its water content and eventual desiccation. As the water content of the fungi evaporates, it creates cool air that in turn creates airflow around the basidiocarp. This cold air is much denser than warm air and this density allows the air to spread as a gravity current, carrying spores with it (Dressaire, 2016). For the spores to effectively be dispersed, the airflow must be asymmetrical to create more airflow between the

cold air and surrounding warm air. To achieve this, the basidiocarp's evaporation is asymmetrical itself, creating an asymmetric temperature gradient surrounding it. This is not a completely passive process, since in the presence of a barrier surrounding the basidiocarp the airflow will change to carry the spores above the barrier and overcome it, and the fruiting body will even orient its gills for optimal performance.

The fungi can create air currents, but it still heavily relies on its own aerodynamics to enable these currents to spread its spores. The form of the mushroom is no coincidence, but is an adaption to protect the spores from the environment. The shape of the cap breaks the air current at its edge, much like the wing of an aircraft, allowing spores to clear the fruiting body without being blown back into the gills by the air. In a study by Deering (2001), wooden models and live mushroom caps were placed in a wind tunnel to visualize these air currents. The models were introduced to incense smoke to better visualize the currents. The umbrella shape of the cap also protects the spores from being washed away by precipitation while underneath the basidiocarp as well as protection of the delicate mechanism of Buller's Drop. After the spores are ejected from the gills, the airflow created by the edge of the cap causes a slight acceleration underneath the cap to blow the spore cloud away from the fruiting body (Deering, 2001). This airflow is created by pressure differentials because of the shape of the cap; the air pressure underneath the cap is much greater than the pressure above to produce lift. In addition, Money (2004) notes that the spores must escape the boundary of still air that is at ground level, which is only a few centimeters in some cases, so that the spores can catch the air currents. If they were to fall below this boundary, they would not spread far from the fruiting body. This challenge is the reason that the stipe, or stalk, of the fruiting body has developed for ground-dwelling fungal bodies.

After dispersing from the cap, the spores can also be affected by environmental factors such as nearby vegetation and their proximity and height, aspect of slopes, elevation, and even what mycorrhizal relationships the fungus has formed with nearby plants. In one

study by Peay, the spore richness in a 30-day period was directly correlated with the amount of precipitation received in the area (Liu, 2017; Peay, 2014). For example, in the case of the matsutake (*T. Matsutake*), more spores were measured in the highest and lowest elevations than in the middle elevation. The spores ejected will decrease over time (Park, 2010), with the highest density being on the first day of their release, decreasing drastically each following day.

Even with all the adaptations a fungus has for spore dispersal, there is a typical limit to how far they can spread. In fact, 95% of all spores fall within one meter of the fruiting body as seen in several studies involving basidiomycetes (Park, 2016; Lewandowski, 2011). Spores are still produced in such numbers that the remaining 5% can still number 50 million spores, but this is not as significant as the typical five billion spores produced by the average basidiocarp. However, several studies have shown that spores can distribute quite far given the correct conditions. In a study at the Botanical Institute of Göteborg, Sweden, spores from *Peniophora aurantiaca* were observed despite the closest population of *P. aurantiaca* being 1,000 kilometers south of Göteborg (Hallenberg, 2008). This spore distribution is also affected by several factors, both environmental and the basidiocarp itself. As discussed previously, the basidiocarp grows and produces air currents asymmetrically, which already affects the spore distribution.

All these mechanisms and their results come together to show that fungi have highly adapted to reproduce in the manner they do. To aid in the spore cloud spreading from the cap the fungi utilizes and even creates its own airflow patterns via evaporative cooling of the fruiting body itself. Through this, the majority of the ballistospores will spread up to one meter from the fruiting body itself, and its life cycle begins anew. While typically the spores will only spread one meter, they can spread to as-of-yet uncalculated distances, with some reaching 1,000 kilometers away from their fruiting body. As shown through various research, none of this is a simple, passive process, but a complex dispersal of spores that is carefully planned and executed by millennia of evolution.

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**A Postcolonial Reading and Study of
Race in *The Island of Dr. Moreau***



Nicole Christian

In 1896, Herbert George Wells published one of his best-known novels, *The Island of Dr. Moreau*, on the eve of the African-American civil rights movement. A classic of the early science fiction genre, the book's underlying structure and thematic representation nonetheless possesses a strong parallel of the unique struggles that many African-American men and women were experiencing at the time of its publishing. It is at this point in the United States' history that the Supreme Court decided to uphold the "separate but equal" doctrine that allowed for state-mandated discrimination in public areas. H. G. Wells draws on this racial discord by reflecting similar encounters of discrimination and intolerance throughout his novel occurring between two different groups of perceived race. In his novel, the Beast People represent a hegemonized group consistently being tyrannized and abused by callous white chauvinists. Marginalizing the Beast People are Dr. Moreau and his followers, who see The Beast People as lesser beings and so deny them the inviolability of personal autonomy. The behavior that each group exhibits during moments of social activity emulates similar experiences of racism that were typical of the time period in which the book was published. As one aspect of this essay, I will be focusing on a closer examination of the existence of racial discord within Wells' novel and the various forms of expression such tension generates between the two aforementioned groups.

In addition to the existing strife between races, *The Island of Dr. Moreau* also traverses avenues of colonialism and the after-effects such practices have upon communal spaces. Wells' novel presents an advanced race aggressively intervening upon a lesser race in the attempt to force the latter to conform to an unfamiliar set of cultural norms. European colonization implemented variations of this practice in an effort to exploit resources and capitalize on indigenous populations. This normally resulted in the practice of labor exploitation, an overt abuse of a country's native citizens, and led to instances of extreme misconduct from the side of the colonizers. Racism became paramount as a consequence of colonization, culminating toward dehumanization, loss of ethnic identity, and an inflated sense of superiority, all of which this essay will explore

as aspects of postcolonialism. In the novel *The Island of Dr. Moreau*, the Beast People exist under the nefarious rule of their authoritarian leader, Dr. Moreau. Through his cruel and inhumane practices of specialized grafting and vivisection, Dr. Moreau is capable of destroying the social organizations of the Beast People in order to exert a near-absolute control over their behavior. His demeanor and powerful influence gives the illusion of perceived superiority. This allows for his position as the oppressor to become recognizable as a form of colonial domination and the Beast People a society of natives that are becoming separated, by force, from their ethnic identities. By observing the novel through a postcolonial lens, it is possible to perceive these happenings as a form of marginalization and to study the effects such an event has upon existing social institutions. Braided throughout this examination, and providing the framework for this analysis, is also the racial discord evident between the humans and Beast People. By utilizing various elements of race studies theory and viewing the work through a postcolonial lens, my goal in this essay is to critically analyze H. G. Wells' novel, *The Island of Dr. Moreau*.

CRITICAL PERSPECTIVE

Cultural theorists Vijay Mishra and Bob Hodge work in tandem to approach the hermeneutic aspect of postcolonialism, referring to such as "a slippery term" in their critical article "What Was Postcolonialism?*" (377). The two go on to explain the concept as "a neologism that grew out of older elements to capture a seemingly unique moment in world history, a configuration of experiences and insights, hopes and dreams arising from a hitherto silenced part of the world, taking advantage of new conditions to 'search for alternatives to the discourses of the colonial era,' creating an altogether different vantage point from which to review the past and the future" (qtd. 378). This "vantage point" became known as "postcolonial," and thus, "postcolonialism."

In order to better grasp the theory, it becomes necessary to explore the literal root of its conceptualization – the definitions lurking in the theory's root words. Mishra and Hodge do so by referring to Webster's 1905 dictionary and drawing attention to the root

word “colony,” which is defined as being “A company of people transplanted from their mother country to a remote province or country, remaining subject to the jurisdiction of the parent state.” Exploring even further, Mishra and Hodge explain that for a “premodern world...there is an intrinsic connection between living in a place, working the land, and honoring its gods, the spirits of the land” (378). Out of the word “colony” stemmed the necessary reference to the individual, or the foreigner “transplanted from their mother country,” which became known as the “colonist.” Mishra and Hodge evidence how a particular shift in meaning “underwent over the course of fifteen hundred years” a different understanding, a change of connotation, in which the term evolved from “a neutral dwelling” to “primarily...invasive settlements” (379).

It becomes imperative at this point for one to recognize the main difference between “colonist” and “colonialist,” the former being one who “make[s] a colony happen by what they do” and the latter being an individual who “reflect[s] the qualities of a colony, the attributes and attitudes associated with one” (380). By adding the prefix “post,” and without going into unnecessary semantics, it is understood that the affix is designed to indicate a period of time occurring after an increasingly outdated event – in this case, that event is the practice of colonialism. The etymology of colonialism and postcolonialism can, of course, be explored in even greater detail, but for the purposes of this essay, I would like to now turn attention to the *interpretations* of the theory, rather than further inspection of its linguistic origins.

A professor at the Polish Academy of Sciences in the Institute of Literary Research, Włodzimierz Bolecki, presents a close analysis of postcolonialism in relation to modernism in his article covering the topic. He writes that “Postcolonialism is – in the most general of terms –supposed to explain the mechanisms that drove colonialism” (57). Though, he admits, “Postcolonial scholars are still debating whether the field is supposed to investigate contemporary forms of colonialism or an era generally considered to be concluded.” A heated debate also surrounds colonialism’s beginnings, some arguing it began “with the establishment of the

United States of America in the late eighteenth century and the Haitian Revolution of 1803” and others leaning more toward “the European perspective” suggesting it began “300 years earlier,” as Bolecki explains. It is generally accepted that the conclusion of colonialism came around the end of the twentieth century.

Aspects of postcolonial theory, Bolecki states, “were heavily influenced by Hegel’s idea of history (and his master-slave dialectic) as well as Marx’s concepts of revolution,” and that the studies primarily focus on interpretations falling within “categories like state and nation, on racial differences, the rise of nationalism in (post) colonial states as a form of expression of national identity and consciousness, [and] social stratification of (post)colonial states (the bourgeois elites versus people from the province and the countryside)” (58). These interpretations shape the arguments of which this essay intends to study, and provide the foundation of which obvious discourse can be analyzed. “Postcolonial discourse,” Bolecki states, “embodie[s] the inevitable decline and annihilation of the diversity of the (third) world” and the “confrontational division into ‘us’ and ‘them’ remains the ironclad rule” of its total framework (61-62). Such distinction is considered a mere facet existent within postcolonial themes, of which can be found in many examples of literature. Bolecki draws especial attention to its being specifically apparent in “modernist literature.”

It is discourse and its various interpretations that shape the theology behind postcolonialism. “Regardless of its political and ideological connotations and its own inherent simplifications, patterns, taboos, and interpretative deviations,” Bolecki addresses how the theory provides a window through which one can witness the “revision of historical events” (65). By applying it thus, Bolecki draws especial attention to European influence and Westernization. Bolecki concludes his analysis by reiterating the importance that lies within “interpreting literature within [postcolonial] theory,” as doing so provides an opportunity to “link literature with its social and historical context” (66). Alongside such historical connotations and viable opportunity is also the implementation of race theory, the next critical perspective of which I will be applying within my essay.

In an article discussing the consequences of Critical Race Theory (CRT) involved with public health conventions, the theory is described as being “grounded in social justice” and is utilized for “elucidate[ing] contemporary racial phenomena, expand[ing] the vocabulary with which to discuss complex racial concepts, and challeng[ing] racial hierarchies” (Ford and Collins S30). The article pars this down to what will be considered the key characteristics of critical race theory in this essay: “race consciousness, emphases on contemporary societal dynamics, and socially marginalized groups.” In addition, this section of the essay will explore how such characteristics are crucial in defining the merit of CRT, as well as its faults and causations.

In yet another journal exploring the theory, one article explains that its beginnings are a form of legal scholarship that emerged in the 1970s, in which the concept “challenges the experience of whites as the normative standard and ground its conceptual framework in the distinctive experiences of people of color” (Taylor 122). Specifically, the theory made a name for itself coming from the dissonance between black and white Americans. Its ideology, Edward Taylor states, stems from a sense of deep dissatisfaction “with traditional civil rights litigation and liberal reforms” (123). Its original intent was to address topics encompassing “affirmative action, race-conscious districting, campus speech codes, and disproportionate sentencing of racial minorities in the criminal justice system” (122). Taylor describes the theory as an “abstract set of ideas or rules” studying the apparent normalcy of racism in American society, and how such a theme of oppression is no longer seen as oppression to perpetrators (122-123).

By drawing a stronger focus toward “social and experiential context of racial oppression” one can begin to explore the complicated processes that lead to “racial dynamics” and perhaps then understand how such dynamics are irrevocably connected to earlier – postcolonial – instances of “racial exclusion.” To further explore this concept, Edward Taylor offers forth the example of Derrick Bell’s fable *The Space Traders*. Taylor explains that the parable “describes an invasion of space aliens that offers to solve the planet’s fiscal,

environmental, and energy needs in exchange for all persons of African descent” (123). In the story, many whites are against this trade; however, such protest is quickly overruled by the majority, and “like their colonial forebears” these individuals were more than willing “to exchange the lives, liberty, and happiness of Africans for their own economic, educational, and social needs.” Taylor points out here that the literature expounds on one of CRT’s most crucial tenets: interest convergence. This tenet, he explains, is defined as reflecting “the interests of blacks in achieving racial equality [as having been] accommodated only when they have converged with the interests of powerful whites.” By recognizing this important distinction, Taylor discusses the significant barriers that surround CRT – mainly, how its contributions are severely limited when the idea of racial equity is lost behind adopting a color-blind perspective and resisting the acceptance that racism is considered normal in American society. He argues, however, that while CRT “may be criticized as too cynical, nihilistic, or hopeless” and may represent an excessively negative view, the theory does provide unique perspective. The constructs of CRT rely heavily upon personal experiences and therefore provide a structure of common ground. As Taylor states, it is firmly rooted in centuries of resistance and allows for a more informed, oftentimes realistically gritty, application.

Literature Review. By applying the elements of CRT with elements of postcolonial theory, I intend to show a “bigger picture,” or rather, a more informed “new whole,” of H. G. Wells’ novel, *The Island of Dr. Moreau*. As previously mentioned, Wells published his novel at a time in which segregation was being mandated by state, allowing for instances of extreme and unfair treatment dictated by one’s race. This included separate educational institutions, enforced separate entrances to buildings, and even designated water fountains. Acts of violence were occurring at an alarming rate, creating an environment of fear and discord. Wells utilizes such racial aspects within his novel in order to reflect an obvious distinction between two groups. He also draws heavily upon certain social and economical phenomena evident within postcolonial theory, showing an obvious

marginalization as a result of perceived race.

One particular element which Wells explores within his novel is a questionable narrative of identity. It is an intrapsychic struggle that has roots embedded within the deeper recesses of postcolonial theory, and it discusses the vestigial sense of self being oppressed by a more dominant group. Gert Oostindie, author of the book *Postcolonial Netherlands: Sixty-Five Years of Forgetting, Commemorating, Silencing*, discusses the topic of a multicultural society's effect upon individual space. He writes that "in a multicultural society, the scope to define oneself as different on grounds of ethnicity or culture has become more a matter of individual choice than it used to be" (101). This is due in large part to the "alien" influence of a foreign invading force projecting itself over time onto a nation's image, reshaping that nation's identity into a mixture of languages and cultures. However, Oostindie points out that there remains in a postcolonial community "a deeply held sense of a shared, unique identity, often accompanied by the realization that this identity and therefore also the cohesion, sense of security and continued existence of the community is under pressure" (102). He properates this by further discussing the importance of a collective identity, specifically "the sense of nationhood." It is an ever-changing space, adapting and rearranging as a result of influences projected upon its cultural heritage. Wells is able to present this contrasting nature by opposing groups, each struggling with the influence of the other upon their sense of self.

An element of CRT that Wells also projects within his novel is a mirroring of oppression and segregation. Specifically, moments of extreme racism based upon an individual's outward appearance, namely their physical traits. This behavior in the novel stems from a theme of race actively occurring within the time period it was published. Closely examining the concept of race, sociologist and race theorist Howard Winant states that "although the concept of race appeals to biologically based human characteristics (phenotypes), selection of these particular human features for purposes of racial signification is always and necessarily a social and historical process" (172). The idea of race, Winant goes on to say, took its shape with the rise of a world

political economy; effectively such events as the "onset of global economic integration, the dawn of seaborne empire, the conquest of the Americas, and the rise of the Atlantic slave trade were all key elements in the genealogy of race." The concept of race is indisputably a social construction. In more modern times, specifically the late 1800s and early 1900s, segregation based upon race worked to keep whites and blacks separate. It created a caste system, in which white people viewed themselves as "pure" and therefore the dominant race. As Winant stated, this behavior also stemmed from historical roots of conquest. It also facilitated a socio-political world, creating a volatile environment on both sides of the equation. Wells projects this friction within his novel, reflecting the hostility and disputes of white and black Americans through the characters of Dr. Moreau and his followers, and the Beast People.

To review, postcolonial theory and the study of race provides an acute reading of sociopolitical elements within H. G. Wells' writing. This unique perspective gives an enlightened assessment, at times almost reading as a satire of American history, from the point of view of an Englishman. Wells is in a sense on the outskirts of these issues, and yet fully involved in their deeper connotations and the effects they have upon the individual. He achieves this by utilizing the outlook of a white oppressor with belligerent followers, a white sympathizer who finds himself torn between two conflicting groups, and, finally, representatives of the oppressed race suffering under cruel and callous dominion. Within the story is an aggressive dissonance with the question of identity. Also present is the practice of exclusion borne from racism. In the next section of this essay, these elements will be closely examined within the text itself.

Literary Analysis. To briefly summarize, the novel begins with a shipwreck that leaves the narrator and two men adrift in the ocean. Edward Prendick, the narrator, is the only one of his companions to survive this endeavor, and is seemingly rescued by a passing schooner transporting animals to a mysterious island. It is during his time aboard the schooner that Prendick meets Montgomery, an assistant of Dr. Moreau's and who later makes it possible for Prendick to stay on the island.

Prendick also sees for the first time strange and ugly humanoid creatures aboard, one in particular named M'ling who is utterly controlled by Montgomery. Once on the island, horrific animal cries can be heard. Prendick discovers later that the cries are coming from the animals Dr. Moreau is performing grotesque surgeries upon through methods of vivisection and grafting. Prendick confronts Moreau, and is told the experiments are meant to alter animals into looking and acting like humans. These Beast People follow the Law; a methodology that worships Moreau as the Father and is comprised of firm precepts that dictate their behavior. The Law is meant to control predatory instincts and animal behavior; however, some revert back to their animalistic nature and break the law. Eventually, these law breakers turn on Moreau and kill him.

In order to better grasp the fundamentals of the sociocultural implications present among the Beast People, and to also comprehend the structure of class both within and without that particular group, one must first tackle the question of race. Unquestionably, Wells intended for the novel, particularly for Moreau himself, to address what was at the time considered to be the hottest topic of debate: evolution. Being a man of scientific knowledge and explicitly interested in its progressive development, Wells was considered to be a social visionary. His romantic conceptions of the scientific world quickly brought him recognition as a pioneer of the science fiction genre. By utilizing the theme of power outstripping moral control, *The Island of Dr. Moreau* engages in the ethical discussion raging between the veracity of religion versus evolution.

However, race provides, as Timothy Christensen states, “different stages of evolution of mankind” and works as a “structured series of reference points regarding the evolution of society” (583). In regard to the novel, one such “reference point” occurs early on at the moment of Prendick’s first encounter with the Beast People. At the time, he describes a feeling of nightmarish horror at catching the glance of Montgomery’s attendant, M'ling. Watching from a distance, he says: “That black figure, with its eyes of fire, struck down through all my adult thoughts and feelings, and for a moment the forgotten horrors of

childhood came back to my mind” (Wells 12). Stricken, and yet unable to define precisely what has frightened him so terribly, Prendick remains rooted in place until the “effect passed as it had come.” Christensen closely examines this unnamed fear, stating “there is a sense that some profoundly physical quality marks the creature as nightmarishly inhuman and human at the same time, yet this physical quality cannot be named or ascribed to any particular feature or gesture” (584). Christensen attributes such a paradoxical statement to the understanding that there exists “a limit to signification in the body,” that some unseen thing separates the beast man from the rest of humanity. This is very much the opposite of the more modern understanding of race and racism in the sense that individuals base the root of their fear and violence explicitly on appearance – more often than not, on skin color. Here, however, Wells indicates such racialization is not so simple, that some unidentifiable thing separates the beast people from humankind, an elusive feature that extends far past mere physical traits. Christensen proposes that this “uncanny quality requires the vocabulary of race if it is to be inscribed within a human subject,” since frequently throughout the novel the Beast People are referred to in a derogative manner reminiscent of racial discrimination. One such instance occurs soon after Prendick recovers from his time lost at sea, and witnesses an attack by the sailors upon M'ling.

Prendick and Montgomery are talking on the deck when they hear a commotion. M'ling appears, described as “the black” as he falls beneath the blows of the ship’s captain (Wells 7). The beast man is beaten and jeered, even set upon by the captain’s pack of vicious dogs, all without being given any sort of reason for the abuse other than because he is “a devil, an ugly devil” (9). It is commonly believed that if one is considered beautiful on the outside the individual possesses moral goodness; if said individual is ugly, however, then the individual is considered morally corrupt. Racial discourse is represented here by the idea that the white men represent the civilized, and the “ugly devil” the dangerous and savage non-human. Over Montgomery’s protests – notably having not attempted to put a stop to the assault or offer any aid during the attack – the

ship's captain declares, "I'm the law here." The behavior of the captain and his crew bares strong similarity to contemporary segregation. Moreso when one takes into account the scene just before this altercation, in which Montgomery and Prendick confront M'Ling outside the ship's cabin on their way to the top deck. The beast man cowers and tells Montgomery, "They... won't have [him] forward" (Wells 6). Much like the discrimination aimed toward those of color and access to public services, because of M'ling's appearance – or, rather, the "unknown" feature that Christensen proposes – the crew denies him access to the "front" and subsequently beats him when they discover his presence nearby, though it is likely he never had any intention of going "forward" in the first place. The narrative provides a strong parallel to Jim Crow laws, which at the time of the novel's publishing had recently been legislated. It is in the consistent descriptive reference of M'ling being "the black" and the unfair treatment that the Beast People endure as a whole that the suggestion of racism becomes evident.

A theme of racial hierarchy is perceptible in examining "the Law," a method of enforcement by which the Beast People adhere in order to experience some form of humanity. Simultaneously working to implement the precepts of this Law is Moreau. Christensen asserts him to be "the creative force...behind the Law" and describes its principles as "a series of prohibitions that incorporate...foundational uncertainty of what it means to occupy the space of subjectivity" (581). The Law is recited in the twelfth chapter in the following chant:

Not to go on all-Fours ; that is the Law. Are we not men?
 Not to suck up Drink; that is the Law. Are we not men?
 Not to eat Flesh or Fish; that is the Law. Are we not men?
 Not to claw Bark of Trees; that is the Law. Are we not men?
 Not to chase other Men; that is the Law. Are we not men? (Wells 43)

The Law itself functions as a list of performative utterances. Each declaration describes the reality by which

the beast people exist, followed by a subsequent question that reflects "the uncertainty of whether or not the statement of the Law is sufficient to make men" (Christensen 581). By having such a question follow after each prohibition conjectures a sense of worry and doubt growing within the Beast People. Christensen suggests this is because reciting the Law is in itself an act of interpellation. The Beast People have internalized the Law as their own values by force, having suffered torture and pain should those tenets be broken. This disjunction, or worry, that is evident within the recitation of the Law, becomes even more pronounced when the Beast People follow the Law with yet another chant:

His is the House of Pain.
 His is the Hand that makes
 His is the Hand that wounds.
 His is the hand that heals (Wells 43).

Moreau stands as a physical threat toward the Beast People's livelihood, and possesses the power to enforce the Law. In having witnessed the tribal-like swaying and chanting of the Beast People, Prendick concludes that "Moreau, after animalizing these men, had infected their dwarfed brains with a kind of deification of himself". Furthering the idea of this phylogenetic structure is an examination of the Beast People as a community. Prendick, after having fearfully participated in the recitations, describes the group as "grotesque caricatures of humanity" (44). He is approached by one in particular, the Ape Man, who declares "[Prendick] is a five-man, a five-man...*like me*" (emphasis added). The Ape Man attempts to break the racial hierarchy that has been established on the island by comparing himself to Prendick. The creature recognizes Prendick and the other scientists as superior because of their physical traits, and wishes to project himself as an equal. Thus, the unmistakable presence of a racial hierarchy and class system existent between the scientists and the Beast People is acknowledged.

In order to have a more in-depth discussion on the racial discord between the characters, it becomes necessary to examine postcolonial themes throughout the novel. In her research covering the topic of human-animal representations in British literature, Payal

Taneja expresses the view that “the first-person narrator [Prendick], the scientist [Moreau], and his assistant [Montgomery] are all figured as decadent Englishmen, struggling to maintain their masculinity and imperial authority in a tropical outpost” (140). The animals bound for Moreau’s island and doomed to undergo horrific acts of vivisection are “presented as trade goods,” Taneja states, which is proven “in the portrayal of the representatives of British commerce and imperialism.” Furthering this analysis of imperialism, in their article “THE EMPIRE OF THE FUTURE: IMPERIALISM AND MODERNISM IN H. G. WELLS” Paul Cantor and Peter Hufnagel describe the Beast People as “correspond[ing] to natives in the British colonial imagination” and describe Moreau as fearing “his creations will be unable to abide by the laws he has laid down for them...reflect[ing] the central concern of British colonial rule” (52). By examining the “British colonial imagination” prominent within Moreau and his followers, this reflection of colonial rule and its subsequent effects upon the individual post colonizing become blatantly pronounced.

Cantor and Hufnagel describe the British colonial rule in a brief summation of “European exploration, invasion, and conquest of non-European territories [leading] to a situation in which both Europeans and non-Europeans [are] constantly forced to negotiate between fundamentally different cultures” (48). Furthering this synopsis, the article goes on to detail how an individual “locked within the horizons of [their] own culture” will inevitably begin to accept that such conventions are natural and “simply the way of the world”; however, it is in the event that one “sees how other people live...under different customs, one begins to realize the conventionality of one’s own way of life.” Cantor and Hufnagel discuss in their study how Wells believed this suggestion to be “a two-way street.”

In the novel, it is clear the Beast People look upon mankind with a sense of fearful awe. The Law that they hold themselves (mostly) accountable to is built upon a reverence of man in the hope that such humanity is somehow imitable. Curiously, the question of imitation becomes similarly apparent for Prendick during his brief stint of escape hidden among the

creatures. Cantor and Hufnagel state that “even though the Europeans may have dominated politically and economically in their encounters with non-Europeans, they often yielded...to the cultural influence of people they had seemed to conquer” (48-49). In having immersed himself within the culture of the Beast People, Prendick reflects, “so relative is our idea of grace – my eye became habituated to their forms, and at last I even fell in with their persuasion that my own long thighs were ungainly” (Wells 62). He finds himself culturally decentered in his experience, unnerved by the absorption of the Beast People’s ideals. He goes on to contemplate how “the human mark” is clearly distorted in the creatures, yet nevertheless, he is still taken aback “by their unexpected humanity” (63). Much later in the novel, this immersion becomes even stronger to the point that Prendick expresses surprise with “how soon [he] fell in with these monsters’ ways” and realizing “[he], too, must have undergone strange changes” (95, 98). The shift that occurs within Prendick alters his perception of the Beast People, and is a consequence of his existing within a multispecies environment that reshapes his culture of imperialism. Neel Ahuja describes this process as a form of *animalization*.

Focusing primarily on the concept of species, Ahuja explains that “animalization involves contextual comparisons between animals (as laborers, food, ‘pests,’ or ‘wildlife’) and the bodies or behaviors of racialized subjects” (557). While this is obvious in terms of the Beast People, it is less obvious in characters such as Prendick and Montgomery. As described above, Prendick finds himself becoming increasingly immersed within the culture of the Beast People. Montgomery, however, has already experienced (perhaps subconsciously, as readers are never given the same “emotional” account as with Prendick) such conversion, which Ahuja describes as “an ironic stance provisionally embracing animality...a common strategy for disentangling race and species” (558). Ahuja states this strategy should be labeled as adopting “the animal mask,” by which he explains as “ironically appropriating an animal guise, the performer unveils a historical logic of animalization inherent in processes of racial subjection.” To clarify further, having Montgomery assume this animal

mask “does not necessarily entail identification with nonhuman species,” Ahuja continues, “but...points to the historical conjunctions of social difference and species discourse. It may also, on occasion, envision alternative multispecies relationships.” These alternative relationships can be observed in the interactions of Montgomery and M’ling, and toward the end of the novel, between Prendick and his faithful Dogman.

Montgomery is often harshly abusive, physically and emotionally, toward his attendant. When he is not striking the creature for allegedly failing some sort of assigned task, Montgomery often resorts to derogatory language and cruel insults. Initially, one is given the impression that M’ling is little more than a simple-minded slave and Montgomery the cynical, oppressive master. However, the relationship between the two becomes much more evident as the novel progresses, perpetuating on the “multispecies relationships” previously proposed by Ahuja. Soon after Prendick’s arrival to the island, the two lunch together while Moreau attends to his experiments. Prendick describes M’ling as Montgomery’s “grotesque attendant” and how the creature appears “unnatural...[with] a touch...of the diabolical,” to which Montgomery responds “I can’t see it” (Wells 24, 25). Flippant and dismissive with his responses, he also enthuses the Beast People to be “Excellent fellows” after Prendick demands to know “what race are they?” (25). At once racially subjective, the statement also hints strongly at Montgomery’s cultural emersion and becomes even more evident in chapter nineteen, “Montgomery’s ‘Bank Holiday.’”

At this point in the novel, the Beast People’s lawbreakers have risen up in violent rebellion against Moreau’s dominion (81). In response to Prendick’s declarations that they must escape the island, Montgomery hesitates, asking “what will become of the decent part of the Beast Folk?” (82). He opposes massacring them, accusing Prendick that “that’s what your humanity would suggest...But they’ll change. They are sure to change” (83). Further, he confesses that “M’ling... was the only thing that had ever really cared for him” and refers to the creature as “old friend.” In light of such a confession, Prendick declares Montgomery has “made a beast of [him]self. To the beasts [he] may go,”

grimly acknowledging that “for Montgomery there was no help...he was in truth half akin to these Beast Folk, unfitted for human kindred” (83, 85). The colonial rhetoric suggests a blurring and merging of cultures, resulting in the loss of identity – a loss of self – as a symptom of postcolonial ideology.

While at once denouncing Montgomery’s behavior, Prendick quickly finds himself in a similar situation, admitting to himself that “[he] became one among the Beast People” (92). A creature presents itself to him, stating, “I am your slave, Master,” to which Prendick “extend[s]...[his] hand for another licking kiss” (93). He describes the creature as “faithful enough” and how his “confidence grew rapidly” with the companionship (93, 94). He refers to the Dogman as his, stating ownership, and yet also suggests a mutual relationship of support during his sojourn on the island. Prendick describes how the Dogman’s “loyalty was of infinite service to [him]” and that the creature was “human enough” (95, 96). Though Prendick does not become as intimate with his companion as Montgomery had with M’ling, he nonetheless becomes involved in a multispecies relationship. Such an event, as Samir Elbarbary states in an article on the ideology of late-Victorian novels, a moment in which “all creatures are united in the primitive natural state, and the highest/lowest hierarchy is blurred” (113). Montgomery and Prendick are united in the sense that they both experience a “duality of human nature” in which the “anarchy” of the Beast People works to expose the “corruption of others as well as [the] self” (126). This form of decolonization is also represented by taking into account the scale and symbolic properties of Moreau’s island.

In a postcolonial reading of *The Island of Dr. Moreau*, Cameron Turner proposes that the novel “sees the end result of a colonial experiment as a hybrid creature that fits neither into the speechless jungle, nor into the rarified arena of reason” (21). The “fleshly kinship between animal and human” and the “suppression and control of ‘bestly’ traits” merge into what can be considered “architectural discourse of colonial and anthropocentric identities” (21-22). Dr. Moreau is the indisputable root cause of this discord of identities. Turner

describes Moreau as “a scientific patriarch who refuses to bear any degree of responsibility for the creatures churned out by – and turned out of – his laboratory” (24). Indeed, Moreau is concerned only with the success or failure of his experiments, regardless of the effects such cruelty might have upon his subjects. The environment thus influenced by Moreau creates a space of instability hovering just on the edge of total chaos, and is reflected both in the unstable nature of the Beast People, and also within the untamed wildness of the island’s jungle.

Furthering this analysis, Turner puts forth the suggestion that Moreau’s island is symbolic of “British forests [which] became increasingly regulated, confined, contained, and appropriated via both scientific method and the laws of forestry economics” during the eighteenth and nineteenth centuries (29). It was during this time period, Turner states, that “French and English conceptions of islands oscillated between an Edenic paradise in need of preservation and an empty wasteland crying out for European development.” However, one’s “Edenic” view of the island becomes “increasingly complicated” when challenged by the undeniable reality of “native inhabitation and the unfamiliar nature of tropical and subtropical ecospheres” (29-30). By applying – usually by unrelenting force – foreign influence upon the native population, the result usually fell into the realm of violence and the destruction of perceived paradise. Therefore, the jungle island became “alternately, even simultaneously, a heart of darkness, a hide-out, a preserve, a recuperative locus for the self, and a rich source for the growth of capitalism” (30). It is largely through Moreau’s island that “a dramatic example of British colonial anxieties surrounding homogeneity and cultural assimilation policies in the empire’s foreign territories” is offered (32). The same can also be representative of Moreau’s actions.

By pulling attention inward from the symbolic nature of Moreau’s island and attending sharper focus to the man himself, the existence of postcolonial elements and racial discord becomes strikingly apparent. To further narrow the examination, by studying Dr. Moreau within the barrier of this particular analysis, the overwhelming presence of oppressive and discordant

identity takes precedence. Indisputably, Dr. Moreau is a mad scientist, a popular character trope of nineteenth century literature, and an individual who becomes decidedly demonic in comparison to other popular mad scientists. For instance, there is Mary Shelley’s mad scientist, Victor Frankenstein. In relation to Dr. Frankenstein, who feels a sense of regret in playing the role of God, Dr. Moreau expresses no such remorse in regard to his “scientific curiosity...” (Wells 53). He is obsessively driven to create “...the ideal of humanity” (58). This single-mindedness is expressed fully in the chapter of Moreau’s confession, in which he heatedly explains to Prendick how the creatures “seem to be indisputable human beings” in his eyes. However, he continues:

It’s afterwards as I observe them that the persuasion fades. First one animal trait, then another, creeps to the surface and stares at me... *But I will conquer yet.* Each time I dip a living creature into the bath of burning pain, I say: this time I will burn out all the animal, this time I will make a rational creature of my own. After all, what is ten years? Man has been a hundred thousand in the making. (emphasis mine 58-59)

While Shelley’s Frankenstein expressed a desire to eliminate death, Moreau proves himself to be wholly concerned with testing the limits of human power. His attempts to socially condition his creatures into obeying “The Law” are driven by an insatiable thirst for knowledge. He cares not for the creatures’ wellbeing, expressing that the very sight of them “sicken(s) [him] with a sense of failure” (59). Moreau is possessed of a neurotic obsession to obtain knowledge and power. It is this state of mind that fuels his tyrannical dictatorship of the island.

Also imposed by Moreau’s tyranny is the deeper understanding that harmony is emphatically out of reach for his experiments and the island’s other inhabitants. Taneja furthers this by stating that “by associating creatureliness within and without the human with brutality, intractability, and stupidity, Moreau falls short of enacting an affirmative revaluation of the animal” (156). Moreau himself recognizes that despite his exhaustive efforts and ruthless tenacity, failure is all he

has to show for his life's work. In his explanation to Prendick, Moreau confesses "there is still something in everything I do that defeats me, makes me dissatisfied, challenges me to further effort. Sometimes I rise above my level, sometimes I fall below it, but always I fall short of the things I dream" (Wells 58). Such utter defeat is further compacted with the final insult: reversion and rebellion. The Beast People's lawbreakers lash out to drag Moreau down from his throne and into the dirt with their "lesser kind," attesting to "the pessimistic vision of the novel [that] animals and humans, especially imperialist Englishmen, cannot coexist in a state of equilibrium. Instead, the two are inescapably pitted against one another in a cross-species struggle for survival" (Taneja 157). Despite the godlike power Moreau seemed to have possessed in the beginning, he proves disappointingly human as he dies like a man.

Evident in the aftermath of Moreau's viciousness is the destruction of personal autonomy. Bearing witness to "the unspeakable aimlessness of things upon the island," and the crumbling of Moreau's imperial reign, Prendick portends that "A strange persuasion came upon [him] that, save for the grossness of the line, the grotesqueness of the forms, [he] had...before [him] the whole balance of human life in miniature, the whole interplay of instinct, reason, and fate, in its simplest form" (Wells 73-74). However, the sight before Prendick was more of a farcical representation of humanity than any sort of reflection of balance and interplay. Wells emulates the menagerial vision by continuing with Prendick's stream of consciousness epiphany by having him admit to himself that he "had not thought before of the pain and trouble that came to these poor victims," and how it was now possible to perceive "the viler aspect of Moreau's cruelty" (74). Because Moreau proved to be "so irresponsible, so utterly careless" in his "mad, aimless investigations... the things were thrown out to live...to struggle and blunder and suffer [only to] at last...die painfully." Prendick is forced to stand as the sole observer of the plight of the Beast People. He confesses that in doing so he "lost faith in the sanity of the world when [he] saw it suffering the painful disorder of the island." He then describes and acknowledges the robbing of

bodily autonomy as a result of colonial appropriation by professing "the Beast people, with their instincts and mental restrictions, were torn and crushed, ruthlessly, inevitably, amid the infinite complexity of [fate's] incessant wheels." It is only after Moreau's and Montgomery's deaths that Prendick, now stranded on the island with the reverting Beast People, realizes how pointless the aims of civilizing a perceived Other had been from the very start.

CONCLUSION

By adhering to certain considerations of postcolonial literary theory and the discussions of racial discrimination, one can derive a deeper understanding of the unique perspectives of the novel and its characters, specifically, the effect that colonization can inflict upon a community and the individual based upon opinions of perceived race. Roger Bozzetto states that Wells' represents in his novel "a metaphor for civil society and its hierarchization" (35). This can be seen in how Moreau treats the Beast people "as sub-human beings whom he brought into submission by force and would keep submissive by making them obey the laws that he arbitrarily imposes on them." Wells depicts Moreau as a tyrannical dictator who utilizes propaganda – such as the tenets of the Law – to establish his godlike superiority over the community of Beast People. His behavior, as well as Montgomery's and the captain and sailors' from the ship toward the start of the novel, represent an allegory for the corruption of white colonialist.

Bozzetto goes on to describe that on the island the Law "is supposed to be that of civilization – i.e., it is the whole collection of rules and customs that allows the White Man to distinguish himself from the animal...but also from other peoples." The island itself is a colony, Bozzetto states, and is appropriated and populated as the "White Man" wishes (34). The novel draws upon parallels consistent with European colonization in which they would utterly decimate or drive away native populations in order to populate the country at will. Bozzetto also states that "it is possible to identify the satiric aspect of a Law inculcated through fear (the House of Pain), hypnotism, and repetition." This is made obvious by having the Beast People utterly compelled to obey and remain submissive through fear

of Moreau's ire and retribution.

Also in line with elements of European colonization is in Moreau's methods of obtaining "The animals," creatures that "no longer follow their instincts or their habits: they have been...transformed...transported...to be subjected to a life which is foreign to them and which runs contrary to all of their natural inclinations" (37). By purchasing animals, transporting them across the ocean to the island, and finally forcing them to undergo cruel transformations, Moreau's actions are likened to that of a slaver having purchased slaves and inducted them to fit a society founded on brutality and arbitrariness. This imagery is furthered when Moreau and Montgomery attempt to keep the Beast People in line with "cracking whips" during their rebellion and being referred to as "Master" by the Beast People (Wells 69). As a result, the Beast People lose all sense of individuality and sense of community.

As discussed earlier, it is not only the Beast People that represent certain aspects of postcolonial criticism. At the end of the novel, Prendick expresses how he feels torn between his humanity and the influence of undeniable animalistic behavior. He at times admits how the Beast People seem more human, and that he feels himself reflecting more and more of their behavior the longer he stays on the island. So strongly influenced is he by the Beast People that, even after his rescue and return to London, he is unable to escape the creaturely appearance of the men and women on the streets of what can only be adequately described as the urban jungle. He describes his reinstatement into society as tinged with "a faint distrust," marred by how he sees "faces keen and bright, others dull or dangerous, others unsteady, insincere; none that have the calm authority of a reasonable soul...as though the animal was surging up through them" (103). Finally, he claims his own self to be "an animal tormented with some strange disorder in its brain, that sent it to wander alone." It is with this self-identifier that Prendick tackles the question Penelope Quade proposes in her article on religious molding of whether or not humanity consists of what nature has shaped it to be, or rather the various cut apart and sewn together parts "we once were" (301). So saturated has Prendick become, that he no

longer recognizes who his true self is any longer.

To conclude this analysis, Wells' intentions behind *The Island of Dr. Moreau* initially delved into the science fiction genre of the ideological grotesque. However, by attending to certain elements of postcolonial criticism and race study, it is possible to shed some light to allow for an even deeper perspective of the novel's moral code. As Taneja states, "*Moreau* presents a critique of useless pollution behaviors" (157). It is undoubtedly a novel steeped in racial ideologies, emphasized by the labeling of the Beast People as a racial Other. Wells' exploration of evolutionary biology is at the crux of pseudo-scientific ideas of racial difference, ideas that in turn validated racist colonial discourse. Therefore, the novel presents the opportunity "for all educated human beings to speak up and decide on a code of ethics that will be based on humanity rather than the acquisition of power" (Quade 303). In short, Wells introduces to his readers in *The Island of Dr. Moreau* a chance to contemplate their own bestial origins and the destabilization of a racial hierarchy in which colonialism functioned.

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Contributor Notes

Geneva Blackmer graduated from Athens State University in May of 2019 with her master's degree in religious studies. She now serves as the program director for the Interfaith Center at Miami University in Oxford, Ohio.

Taylor Brown is a recent Athens State graduate from the Biology program. He is pursuing a career in ecology and mycology with hopes of earning a doctorate. He enjoys hiking and farming mushrooms in his spare time.

Nicole Christian is a recent graduate of Athens State University with a Bachelor's degree in English. While she intends to further her education in the English literary field, she is more than happy to enjoy her accomplishment of being a first generation grad and grow in her career field. She is also stupidly relieved to find that there are no more essay deadlines looming on the horizon.

Jordan Duncan is pursuing a degree in English/Language Arts and minoring in Marketing at Athens State University. When not working or churning out research papers, she's either reading a book, engaging her imagination with fiction writing, or wandering the great outdoors. Her other pastimes include video gaming, sketching, watching geeky TV shows, and drinking way more coffee than should be sustainable. Jordan's ultimate goal is to publish her novels and travel the world.

Jordan Eagles is a recent graduate from Athens State University with a Bachelor's in English.

Meaghan Fricks is a senior at Athens State University who is majoring in English/Language Arts and minoring in secondary education. Upon graduation, she plans to teach in the northeast Alabama region, sharing and passing down her love of literature and writing to all her future students. When not

studying, Meaghan enjoys reading and spending time with her friends and family.

Hannah Gardner is a senior at Athens State pursuing a degree in English/ Language Arts with a minor in Education. She is from Hayden, Alabama, where she graduated from Hayden High School in May 2017 as class valedictorian. She is currently an Athenian Ambassador, a member of Sigma Tau Delta, Kappa Delta Pi, Student Alabama Education Association (SAEA), and Phi Theta Kappa, and has had the honor of being on the President's List for Summer 2018, Fall 2018, and Spring 2019. In her free time, she loves to read, write, and spend time with her family and boyfriend.

Sara Gladney is a senior at Athens State University. She previously attended Wallace State Community College in Hanceville. Sara changed her major from English to Criminal Justice while deciding if she wanted to be a writer or a crime scene investigator. She has since decided to major in English and be a journalist to combine her love of writing and investigating.

Sarah Jason is a licensed art teacher and enjoys photography, painting, and writing. She is currently a graduate student pursuing her passion for religion and seeking inter-religious dialogue in an effort to destigmatize the "other" in religious thinking.

William Smith is a junior at Athens State University. He majors in history and plans to teach high school. He hopes to encourage the next generation to take a closer look at history and how it impacts their future. In his spare time, William is the lead singer and guitar player in the local band, Free Range, who plays various venues across North Alabama. He loves spending time with family and friends watching *Game of Thrones*!

Noah Walker is a senior at Athens State University majoring in English/ Language Arts and minoring in Education. After completing his bachelor's degree, he hopes to teach English courses at the secondary level while obtaining his master's degree in Secondary Education with a concentration in English/Language Arts instruction. Outside of school, he enjoys playing golf, going on hikes, and spending time with his fiancée.

Misty Yates graduated from Athens State University in April 2019 with a B.S. in Psychology and minor in Human Development. She has recently been accepted into the graduate program at the University of Alabama at Birmingham where she will pursue her Master's in Clinical Mental Health. Misty's passion is helping others. After school, she plans to open a private practice as a licensed counselor in her hometown of Decatur, AL.



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Geneva Blackmer

Taylor Brown

Nicole Christian Jordan Duncan

Jordan Duncan

Jordan Eagles

Meaghan Fricks

Hannah Gardener

Sarah Gladney

Sarah Jason

William Smith

Noah Walker

Misty Yares

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