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A CHARM By David Ferry

I have a twin who bears my name; Bears it about with him in shame;

Who goes a way I would not go; Has knowledge of things I would not know;

When I was brave he was afraid; He told the truth, I lied;

What's sweet to me tastes bitter to him; My friends, my friends, he doesn't love them;

I walk the daylight in his dream; He breathes the air of my nightmare.



The Editors dedicate this issue to David Ferry in appreciation for his contributions to the Core Community.

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"I declare after all there is no enjoyment like reading! How much sooner one tires of any thing than of a book!
-- When I have a house of my own,
I shall be miserable if I have not an excellent library."

Pride and Prejudice

EDITOR'S NOTE

Everyone has considered the question of good and evil at least once in their lives, however, life is never that black and white – there is always duality. In truth, the answer to the question of evil and good lies only in the differential relationship between the two terms. One is always the opposite of the other. In daily life, we mostly encounter the gray area surrounding the two, instead of clearly defined "goods" and "evils." The XXXIII issue is all about the ambiguity and duality surrounding us in all aspects of our lives.

Have you ever tried to define day or night? What is night if not the opposite of day and what is day if not the absence of the night? In this issue we tried to delve in what might be considered Day, as associated with goodness and light, Dawn-to-Dusk as the gray area of in-betweens and ambivalences, and finally Night associated with mystery, danger, and oftentimes evil. We strive to question "universal truths," starting with something as simple as Day and Night...

On behalf of the editorial team, I'd like to thank people who have been crucial in publishing this issue:

- thanks to George Vahamikos, our faculty advisor and Hub instructor, for his constant support and attention, for his invaluable contribution to the weekly editorial discussions
- thanks to Administrative Coordinator C Vega for providing their help with all of our technical issues and questions;
- thanks to Core Director Kyna Hamill and Core Interim Director Brian Walsh for their sponsorship and support;
- thanks to our donors in the CAS alumni community;
- and thanks to all of our contributors, for giving us the opportunity to showcase their talent.

I would also like to personally thank the student editors for their dedication and hard work they put into this issue. This year especially, despite our small numbers, the team pushed harder than ever to present this issue to you – to show you Core's spirit of discovery, exploration, and continuous neverending curiosity.

As you dive into this issue, my hope is that you can appreciate the meticulous work of our submitters and editors. The Journal is the direct extension of what you consider intrinsically Core: whether it is the Analects, the Core Crossword, or most importantly the pieces of our contributors, everything is filled with interest of exploration and contemplation.

Never stop asking questions, Polina Silkina

THE CORE TRAVELS



"Study the brickwork, study the fortification; Climb the great ancient staircase to the terrace;

Study how it is made; from the terrace see the planted and fallow fields. The ponds and orchards.

One league is the inner city, another league is orchards; still another the fields beyond;

Over there is the precinct of the temple.

Three leagues and the temple precinct of Ishtar

Measure Uruk. The city of Gilgamesh"

Gilgamesh

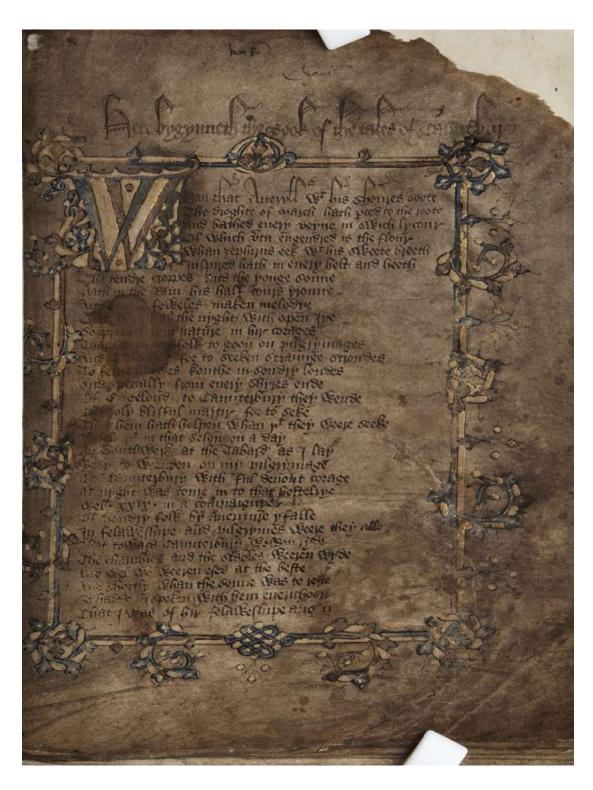
Besides having a chance at visiting an incredible city with your peers, the Core trip show-cases much more than another metropolis: we get a glimpse into thousands of years of history spanning all across the world that makes their home in the grand halls of The Metropolitan Museum of Art. From Ancient Greek statues staring at you with regality, to actual limestone blocks from Egypt, there is a plethora of artifacts that Core students will enjoy in relation to the texts in the syllabus. Also, we were each allowed to pick one piece on display to analyze together as a group, with in-detail expertise from the professors on the trip, to learn much more about ancient civilizations than we would have from simply doing the course readings.

P.S. If not for the stories awaiting to be discovered in the museum, I encourage you to go for the free meal that is charged on the Core's dime :)

- Adiyaan Ahamad



Prologue



Geoffrey Chaucer's Canterbury Tales

THE JUDICIARY TALES: GENERAL PROLOGUE

Here bygynneth the book of the tales of the judiciary

By Isabella Ketchen

When that Alito with his opinions pierced The laws of privacy ingrained so fierce, And bathed each state in such contention That our country sank to deeper division; When Thomas suggests with his sharp quill, A conservative agenda the court shall fulfill, The nation's citizens, from young to old Observe the chaos increase tenfold, As militias maken extremist melody, So the Right rejoices in unsightly revelryw (The racket incites them all the more), So folks embark on journeys grand, And journey for to seek strange lands, To distant cities, known for their democracy; While outwitting the judicial theocracy. From East to West and back again, The laws afore they seek to switch, That they may succeed is a dearest wish.

ICARUS

By Jaala'Nnette Crenshaw

I'd fall forever to feel his warmth I'd die again for just a touch I'd drown once more for just a kiss I'd burn for eternity to have him in my clutch

I was young when I fell in love I didn't know what I was doing He was so perfect, he understood it all But I didn't know what I'd be losing

I fell in love with who he was
Everyone else saw him for his light and
glory
But he was so much more than just the s

But he was so much more than just the sun I know that he loved and adored me

It was never going to work
Our love was always doomed
But he chose me over all the rest
Maybe it would've been easier if he loved
the moon

But he chose me for reasons I'll never know And even though I lost it all I'd choose this love in any life Until eternity ends I'll throw myself into his thrall His destiny was set in stone
Mine was still in the making
But our love was so strong
I didn't care if it was my life he'd be taking

I flew for him
And he burned for me
And though it was just a moment
The story of our love will last for eternity

I felt his flame, I knew his embrace And the moment we touched I fell from above

But my fate was sealed, and I was satisfied As long as he knew what it was like to be loved

And though I am gone
My love for him still burns
But we both once loved each other And
for each other we'll forever yearn



From the Boboli Gardens, Florence Italy, 2014 Kyna Hamill

FEBRUARY'S PROMISE

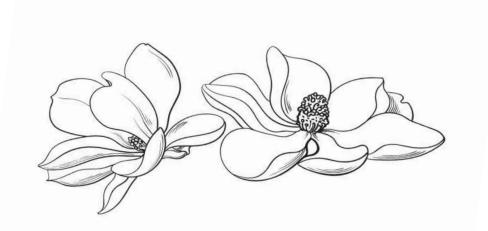
By Cate Rosa

cross the street, Athere is a snowman that has lost its head, maybe it has fallen, or maybe it was kicked, but now, for whatever reason, the snowman has no head, and I think I should help, I want to help, to place its head back on its mounds, and there are tears in my eyes that I blame on the wind and even I don't believe myself, but my hands are too cold, and the seasons will take care of it, all of it, on their own,

all of this

will go on, with me, without me, so I trudge on, shuffling in the careful sort of way, as to make sure not to slip, not to fall on the wintry sidewalk that grows whiter and whiter, my shoes printing a story of where I've been, where I'm to go, but slowly, it is erased as the snow falls, landing on my coat, dampening my scarf that wraps up my face, and makes my glasses fog up, but not so much

that I do not get stopped in my tracks by the sight of the square ahead with Magnolias in full bloom. Oh! the Magnolias, their roots run deep, they've been here for years, and now, it is February and they are telling the world that again, they made it through, that again, Spring is on its way, their leaves whispering It will be ok, It will be ok, I whisper, too.



EXISTENTIALISM: AN OPTIMISTIC OUTLOOK ON LIVING

By Kana Norton

here's a common misconception about existentialism that the term implies negative feelings about existence, such as hopelessness, meaninglessness, despair. While some philosophers might believe this to be true, there are far more optimistic features about the subject that are often overlooked, yet they provide a much more meaningful way to approach life. Using the writings of Albert Camus and Jean-Paul Sartre, we can find references to the more pragmatic aspects of their philosophical movement. The search for a meaning of life and understanding how humans relate to one another are among the numerous characteristics of existentialism that suggest the existentialist view is one of optimism.

In order to understand the interpretations of the philosophy, it is important above all to provide a definition for existentialism:

"Not only is man what he conceives himself to be, but he is also only what he wills himself to be after this thrust toward existence. Man is nothing else but what he makes of himself" (Marino 345).

This Jean-Paul Sartre quote assists us in defining existentialism, a philosophy that emphasizes individuality and focuses on issues regarding human existence. The list of these topics include, though are not limited to, freedom, conscious-

ness, and the meaning of life. Though many people view existentialism as a broad subject, the actual existentialist perspective can be narrowed down to taking ownership for one's actions and understanding that life is simply what we make of it. Ultimately, the main objective of the existentialist philosophy is to figure out for ourselves what we are and who we want to be, whether or not there is a deeper meaning of life.

In general, attitudes towards life are either positive or negative: people either view life as hopeful and full of joy, or they see it as a constant battle, filled with suffering and meaninglessness. More specifically, a negative philosophical view is one that leaves a person feeling like there is no reason to continue living or that nothing we do in life matters. From a philosophical standpoint, it is a very common misconception that existentialism is on the pessimistic end of the spectrum. The existentialist view is that we need to create our own meaning in life - this is where a sense of hope can be found in the existential approach. It's imperative to recognize that there are numerous ways one can perceive existentialism, as it is entirely subjective, though solely based on its definition, there is no particular favorability towards an optimistic or pessimistic depiction of life.

For anyone who has a limited knowledge on existential writing, or has only ever read Albert Camus' The Stranger, it is easy to make incorrect assumptions of the philosophy. The Stranger tells the story of a man who murders someone after his mother passes away. The main character has an apathetic outlook on life as he goes through hardships, and even moments of joy, with complete emotional detachment. The Stranger is often introduced to high school and college students who tend to have limited knowledge of philosophical views, leading to a negative outlook on existentialism for

to a negative outlook on existentialism for their young, impressionable minds. It's important to note that nihilism is the belief that life is meaningless and that nihilists reject fundamental aspects of life, such as morality and existence. Oftentimes, when one hears that existentialism emphasizes individuality and freedom, it is not uncommon to perceive it as nihilism and expect it to transform people into narcissists who only care about their own wellbeing. Despite being similar to nihilists by a disbelief in a meaning of life, existentialists are far more optimistic in their approach, even Albert Camus who agrees there is no deep truth of human existence.

While Albert Camus' novel, The Stranger, arguably depicts a negative portrayal of existentialist themes, the author had philosophical views of a more positive nature. One of Camus' other literary works, The Myth of Sisyphus, discusses su-

icide and what he refers to as the absurd. The absurd is the idea that humans are eternally searching to uncover a meaning of life, despite the fact that the universe is never able to provide them with one or just simply will never reveal the deep truth. This is where Camus ties in the concept of suicide, as he states "Killing yourself amounts to confessing. It is confessing that life is too much for you or that you do not understand it... Living, naturally, is never easy... Dying voluntarily implies that you have recognized the absence of any profound reason for living, the insane character of that daily agitation, and the uselessness of suffering," (Marino 443). From Camus' perspective, there are two possible ways to address the absurd: suicide or protest. Suicide implies that one is giving up on living because they have discovered there is no real meaning of life, or at the very least, that they will not be able to find the truth. From a more optimistic existentialist approach, for which Camus actually vouches for, protesting the absurd means to continue living life to the fullest.

manner of living:
/-ənt/adj~ing; act
existen-tial-ism
(deriving from
(1813—55), the D
larized by Sartre /

Retaliation of the absurd elicits one of the core values of existentialism in that it pushes forward the notion of people needing to create their own meaning for life and to explore independence from societal norms. "The final conclusion of the absurdist protest is, in fact, the rejection of suicide and persistence in that hopeless encounter between human questioning and the silence of the universe, (Camus, The Rebel)." According to Camus, people must protest the absurd by living as freely as possible. It can be very limiting to follow the crowd, but once a person realizes their individual value apart from the expectations of their community, it makes sense that they should choose their own reason for living. We are responsible for our personal lives, and therefore

should make our own decisions, including the reasons we decide to continue living. Whereas some believe existentialists give up the moment they become aware that there is no deeper universal truth to be revealed, the successful ones protest this absurdity. This is where we find the optimism of existentialism, when this concept gets taken further, to teach that we must figure out what actually makes us happy and pursue that goal in life. Moreover, there are plenty of other optimistic beliefs of existentialism, many of which can be derived from the works of Jean-Paul Sartre, another philosopher who supported the existentialist movement.

In Existentialism is a Humanism, Sartre disputes certain claims that are frequently addressed by critics of existentialism. Sartre's critics of his time included Christians and Communists, whose rejections of the movement were based on its relation to their religious and political beliefs respectively. His Christian opponents claimed that existentialism is too pessimistic and that it neglects the spiritual world, as it focuses solely on the world that exists. Their argument stems from the Christian beliefs that one can redeem themselves in the afterlife and that sinners are just evil people. Sartre addresses these concerns by explaining that existentialism is an optimistic view on reality. He argues that Christianity focuses far too much on imagining a world of the afterlife where everyone lands where they belong based on how God judges their actions on earth. Existentialists believe that humans are responsible for their own moral character, which is what makes them capable of change. Ultimately, this could be regarded as more optimistic than the Christian belief of Heaven and Hell, since it allows for people to grow as moral individuals on earth, rather than waiting until the afterlife to change. Although this can be a negative ideology to follow for existentialists, it poses an optimistic prospect for ones who truly care to become better people; they see everyday as an opportunity to improve themselves. The preconception that existentialists are typically emotionally detached, causing them no obligation to change their life circumstances, is common, regardless of religious background. We can refer back to The Myth of Sisyphus, in which Albert Camus argues that if there is no meaning of life, then we must create our own reasons for living. Based on these ideas, Camus is clearly in support of people taking action and working to improve the quality of their lives. If we are responsible for the way our life goes, then we must be actively aware of this and use this awareness to make changes for the better. The existentialist ideology follows this exact advice, which is what Sartre used as a rebuttal to his Christian critics.

Contrary to religious rejections of existentialism are the political, emerging from the Communists. In Existentialism is a Humanism, Sartre addresses followers of Karl Marx, who laid the foundations of communism, a political theory in which all property is publicly owned and society is classless. Arguments made by Communists of Sartre's era are based on the premises that existentialism prevents people from action and involvement with the rest of society. These claims imply that existentialism is insufficient in the political world because of emphasis on individuality, causing a separation between individual members of a society. Communism is based on ideas of cooperating and working together; everyone doing their share of work in order to keep the community running. In response to existentialism being a philosophy of inaction, Sartre responds with "reality exists only in action." He then writes that while it is possible for an existentialist to not take action, it is actually more difficult for them to do nothing because doing nothing is still a choice; that person is choosing to do nothing, they are choosing not to take action. Choosing to do nothing is a difficult choice for existentialists to make because they are still morally accountable for their decisions, and sometimes there is greater harm in not taking action. In his response that existentialism is a philosophy of inaction, Sartre demonstrates that his beliefs are quite the opposite and provides them with a moral foundation as well.

Though the existentialist philosophy does not directly encourage one to leave society entirely, its vagueness around the dynamics of human

interaction raises questions on how one can be an independent person and still be involved with the rest of their community. This ambiguity sparks an inquiry into how the movement conventionally views the role people should have in their society, if any at all. Having no explicit ideology for how existentialists approach their interpersonal and community relationships, while simultaneously being fundamentally focused on individuality, is what led to the Communists of Sartre's time to perceive existentialism as being a narcissistic philosophy. Sartre addresses the matter of existentialism creating separation between members of society by arguing that existentialists can and should still be involved in their community. He states that shared interests and interdependence are key features of existentialism, which help people stay in touch with the rest of society. Sartre further warns that Communists should be wary of the impossible promises offered by their own political theory. He says that Communists need to be more realistic by having some skepticism in their political beliefs, otherwise they will likely find themselves disappointed when others can't live up to their communal expectations. Since existentialism provides an emphasis on independence, when others inevitably disappoint, it's not as harmful for the individual since they won't be too codependent on their fellow members of society. Sartre concludes his defense against Communist critics by arguing that existentialism is actually a unifying philosophy, but it allows for one to be less reliant on their community when necessary.

Comparing the ideas of Plato and Henry David Thoreau to that of existentialism can present more potentially negative views of the philosophy. For Plato, it's likely that he would view existentialism as an inaccurate or unfavorable philosophy because he believed that there is a meaning of life. One of the key consistent beliefs that Plato espoused was the notion that everything in the universe has reason, including the meaning for why humans were placed on earth to begin with. Therefore, he would completely disagree with the existentialist view that there is no meaning of life; there is a reason for everything. Plato's argu-

ment that everything happens for a reason, even if we don't know what those reasons are, can be somewhat contradictory to existentialist beliefs.

Contrary to Plato, Thoreau believed that conscience is the supreme factor on which to base thoughts and actions. In Civil Disobedience, Thoreau discusses slavery and the obligation for citizens to defy the government in cases of injustice. He introduces the ideas of conscience and civil disobedience, which work in close conjunction. Conscience is what Thoreau describes as our internal moral guide, and we are to use it in all cases, especially those where there is governmental or societal injustice. This is where civil disobedience is necessary and obligatory. Civil disobedience is the refusal to adhere to one's sovereign authority by peacefully protesting the law, typically by not paying taxes, since financial support is what fuels the government. Thoreau's argument claims that our conscience is divine in origin, meaning it was given to mankind by the creator of the universe, and therefore everyone must have a conscience. This assumes that conscience is a universal feature in all humans; everyone has an inner voice that tells us what is objectively right or wrong. Thus, when someone chooses to ignore their conscience, they lose their humanity, according to Thoreau. What he believed is that because our moral intuition is what we all share in common, following this inner guide is what integrates us into society. When ideas of unity and social necessity are emphasized by Thoreau, they can be viewed as contradictory to the existentialist belief that we are individual beings who should focus primarily on our own lives.

Despite the differences between Plato and Thoreau's views from that of the existentialists, their philosophies do actually have some overlapping characteristics. Plato's ideology of living life making decisions based on reason can be compared to the way existentialists view the world in a realistic manner. Existentialism encourages living in reality and indeed our reality is a form of reason. Contrary to certain religious beliefs where fantasies of the afterlife and unrealistic societal expectations abound, existentialists

approach life in a more reasonable, realistic way. Regardless of whether or not an existentialist is religious or strongly politically motivated, they perceive the world as being flawed, but understand that the only person who can change their life is themselves. As individuals, we are solely responsible for ourselves and our actions, which is the perspective of the existentialist. Therefore, this view is far more realistic than that of most other philosophies of life because existentialists don't dwell on other people's actions; only the personal actions of the existentialist are intended to truly matter in life.

Additionally, Thoreau's philosophy involving conscience can also be applicable to existentialists, who are still fully capable of having a moral intuition. Despite the belief of many critics that existentialists don't act on their morals, this is not necessarily true as it has never been explicitly encouraged by an existentialist to distance themselves from their community. Existentialists are often accused by their critics of not caring for other people besides themselves, but this has no particular basis in truth. Because existentialists can be optimistic for change in their lives, it makes more sense that they would encourage others to do the same; existentialists still have morals and personal emotions. These people are fully capable of being in relationships and involved in their communities because they still have their internal moral guide, and there is no reason not to follow it. There are no existentialist beliefs that advocate for isolation from society or for the mistreatment of others, and there is nothing that prevents existentialists from having a conscience or a sense of morality. Additionally, Thoreau's own argument is that everyone has a conscience and is therefore obligated to follow it, which is no different to the existentialist. While neither Thoreau nor Plato were existentialists themselves, analyzing how their philosophical ideologies compare to the existentialist perspective can help us consider how other philosophers might disregard or reject the movement.

Although many people in the world have a preconceived notion that existentialism is a philosophy of doom and despair, it is entirely sub-

jective to the existentialist how they want to view their lives. The more commonly taken route is the one of optimism: if our lives are based on the decisions we make, why would we make bad choices for ourselves? Living has its difficulties and obstacles, but our perspective on life's circumstances and their outcomes is the major factor determining whether or not we will continue living. Existentialism takes this concept and advocates for action, change, and self improvement. Although there may be many other objections to the argument, it is clear that there is an unfair stereotype that surrounds existentialism as a whole, when it truly is based on reality. If reality is all we know, then it's possible that existentialism could actually be the most logical and accurate philosophical ideology by which to live.

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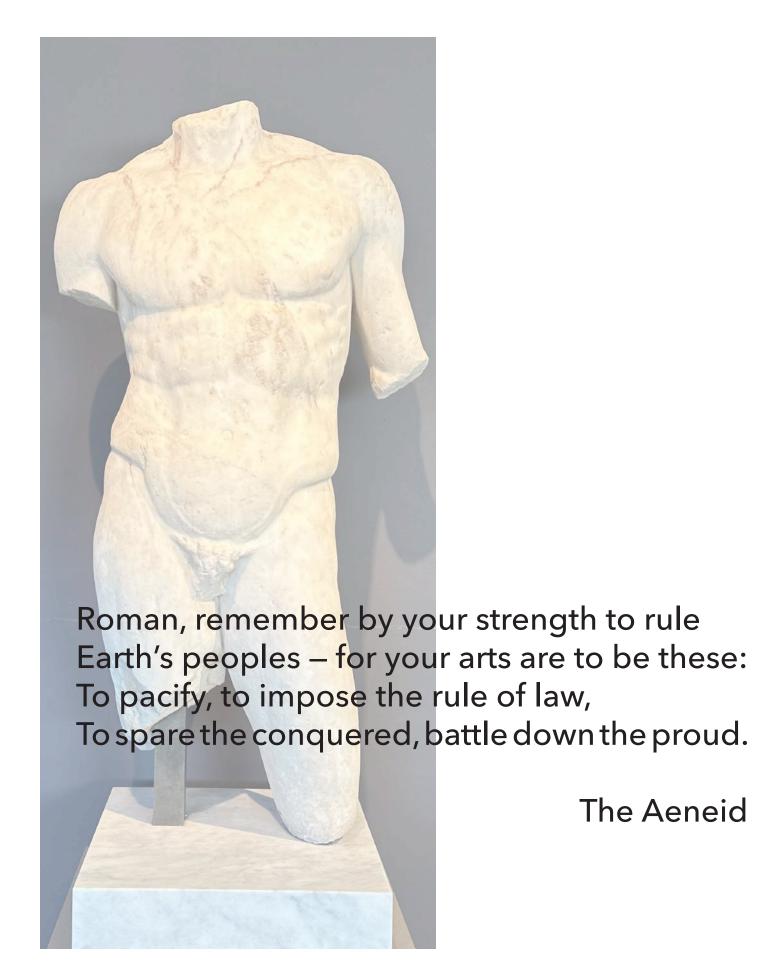
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KEHINDE WILEY

By Iris Ren





John Byron, 1st Baron Byron William Dobson

kevering the



NARRATIVE

His hand gracefully reverses Lord Byron's original partion. The original hand gesture points in arrogant ownership, while wiley's subjects hand flares in a receiving position. The gesture is slightly feminine reflecting wiley's tackling and redefinition of Black masculinity at the intersection of wiley's queer background.



Drawing inspiration

Wiley drew element inspiration from South Asian tapestries
Such as the Stylized peacocks, which symbolizes immortality, truthfulness, and prosperity in India. The floral pattern adds a lushness to the painting comparable to the original painting's layish materialistic lushness.





-KEHINDE WILEY.

NYC PORTRAIT PAINTER KNOWN FOR PAINTING BLACK PORTRAITS IN MASTER PAINTINGS



Eyes are the WINDOWS

What arrests viewers is the unwavering eye contact of the subject. Rounded, warm, eyebrows slightly raised, and unflinching. He looks at the viewer with humility and confidence, seemingly to dare the viewer to wonder what is history had been different.





Presperity.

Wiley's piece challenges the original piece's associations with prasperity:

- 1 Whiteness
- 2. Materialism & excessive lavishness
- The piece's regainess doesn't followeither rule, instead focusing on an everyday individual with ordinary clothes. His air of regainess comes from his security in Who he is.



Thesis:

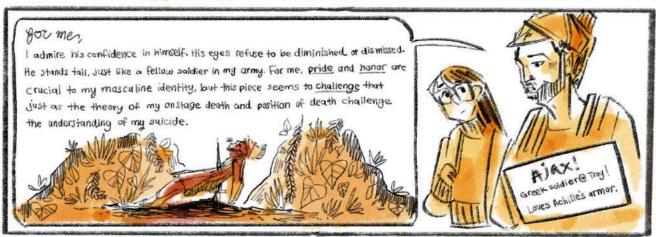
John 1st Baron Byron
represents colois mission
to reexamine past master's
works and reevaluating
their society's themes lvalues
for lessons or warnings.

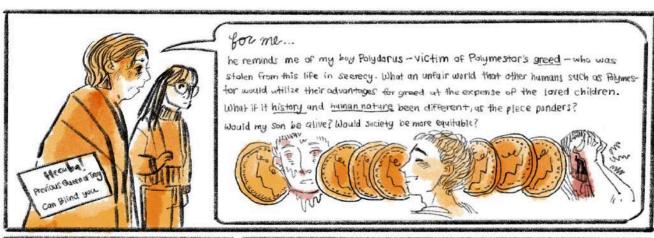
Iris Ren











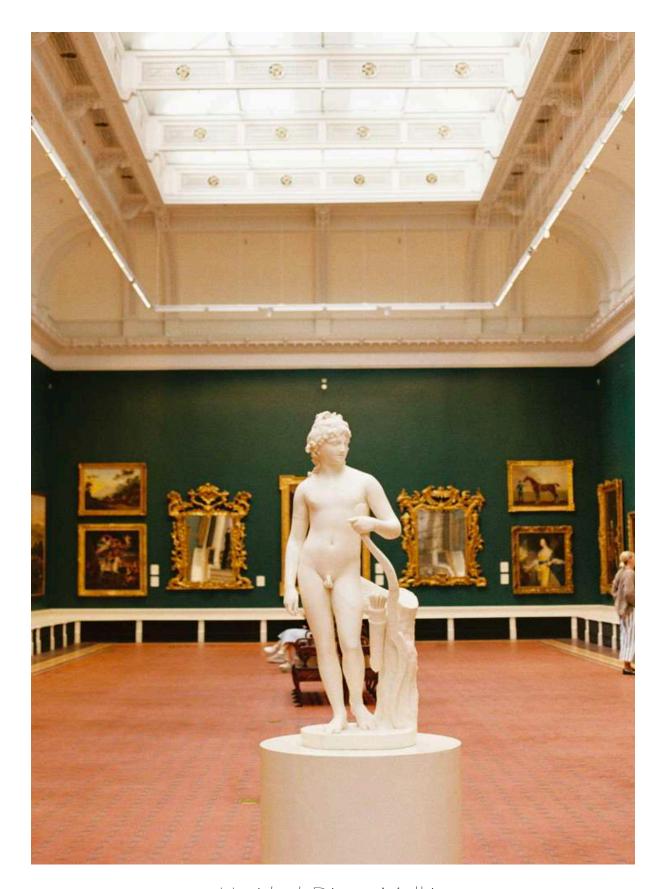


The combination of curtural elements and realistic styles and the collision of the old with the present remind me of my complex Asian American identity and balancing chinese and American culture and stercatypes and finding my own understanding of my intersection of both cultures.









Untitled, Diana Malkin

FEMINISM IN THE ODYSSEY: THE IMPACT OF PENELOPE AND ATHENA

By Kate Johnston

n sharp contrast to the women of the Iliad - portrayed as seductive manipulators and as articles of property – the women of the Odyssey have diverse roles that lend power to their actions. In the Odyssey, prominent • female characters are sorceresses, princesses, and guardians, all making use of their positions in ways that profoundly influence Odysseus's journey. Two women in particular prove to be especially vital to his safe homecoming: the goddess Athena and Lady Penelope. Other than their cunning minds and skill at the craft of weaving though, these women have seemingly nothing in common. The goddess Athena displays fierce independence as a maiden, actively thwarting other characters' plans in order to achieve her goals. Penelope's primary role, on the other hand, is that of being a mother and wife; her subtle yet significant schemes go largely unnoticed. No matter what Odysseus could have done, his safe return was equally dependent on the efforts of these two women as well as his own, as shall be described more in depth later on. Athena and Penelope share a common goal with Odysseus-to bring him safely home. Throughout the epic, both the warrior maiden and the matronly homemaker demonstrate that they don't accomplish their objectives in spite of

not being men, but rather that they can achieve them by *means* of it.

Athena makes clear her support for Odysseus early on in the epic, which opens with a scene of the gods on Olympus discussing the goings-on of mankind. Athena openly reprimands her father, king of the gods, saying "Are you not moved by [Odysseus' suffering], Lord of Olympos? Had you no pleasure from Odysseus' offerings... O Zeus, what do you hold against him now?" (Fitzgerald 3). She later confronts Zeus again, urging him to send Hermes to Odysseus on the island of Kalypso (81). Countless other Greek myths depict Zeus' quick temper and terrible rage at those who disrespect him. Athena not only admonishes the lord of the heavens, but does so in the presence of the other gods. Her forwardness indicates the standing she has made for herself among the other gods in that, unlike most Olympians, she does not fear to rebuke even Lord Zeus. As the story progresses, Athena shows herself to not just be strong in word but also in deed. It is worth noting that Athena doesn't save Odysseus from every hardship, allowing him to be held accountable for his own actions. However, when Odysseus can no longer fend for himself, she remains the only factor between him and his death. Such a time comes when, after finally escaping Ogygia, a storm sent

by the still resentful Poseidon threatens to shipwreck and drown him. At this moment, Athena defies the earthshaker - who, along with Hades, is greater than all gods other than Zeus - and she "countered [Poseidon]: she checked the course of all the winds but one...Then sent a long swell running under a norther to bear the prince Odysseus, back from danger" (92). In this way, and also with the help of a sea nymph, Odysseus makes it safely to shore. Another instance where Athena steps in is when Odysseus arrives at Ithaca, filling him in on the situation with the suitors (242), instructing him on how to proceed (294, 322), and giving him the necessary beggar's disguise to be "contemptible, you shall seem to your enemies, as to the wife and son you left behind" (243); all vital steps he could not have accomplished on his own. In this way, Odysseus' journey, while being for the most part driven by his own actions, still owes its success to the grayeyed goddess.

Without a doubt, Athena orchestrates extensive work behind the scenes to aid Odysseus. Further examples include fostering growth in Telemachus, altering Odysseus's appearance, delivering messages through dreams, and more. However, could not Athena have achieved all of this, her high standing among the other Olympians and help given to Odysseus, were she a god rather than a goddess? Certainly her womanhood doesn't inhibit her, but does it necessarily benefit her in any way? To answer that, it is important to consider why a patriarchal society like the Greeks would depict the embodiment of wisdom, one of the most esteemed virtues at the time, as a goddess and not as a god. Furthermore, Athena embodies not only wisdom, but also strategy in war. War consists of two factors that are necessary for victory-strategic thinking and ferocity on the battlefield. Ares, the god of war and Athena's polar opposite in every way including gender, embodies the latter. The fact that Athena and Ares are so unalike and yet are both necessary in warfare seems contradictory, but this pattern of seemingly conflicting characteristics working together is far from unusual. An effective leader must display self-confidence but also humility. A parent must show their children love while also administering proper discipline. In the same way, to win a battle, aggression and reason – Ares and Athena – must join forces. With this understanding, Ares' and Athena's polarity in everything from their behavior to their gender is only reasonable, and their opposition builds their characters individually. The goddess Athena would not be herself if she were not the antithesis of the god Ares, and only Athena herself bears the qualities to be patron of Odysseus.

Although her work can sometimes be taken for granted, Penelope's role in the Odyssey is just as crucial as that of Athena's. When Odysseus longs for home, what drives him isn't the island itself, but those who make it a home: namely, Penelope. Kalypso herself knows but cannot understand this, as she asks, "Can I be less desirable than [Penelope] is? "Can mortals compare with goddesses in grace and form?" (87). Meanwhile in Ithaca, Penelope tactfully manages the difficult balance of keeping the suitors at bay while also protecting not only herself, but her son. Just as Odysseus holds off the suitors with sword and spear, as a woman in that time period, the only weapon available to Penelope is her craftiness. Penelope, with her mind rather than her body, fights the suitors with equal fervor as her husband. Even the suitor Antinoos gives

her credit when recounting her trick of the funeral shroud when he says, "Talent in handicraft and a clever mind; so cunning - history cannot show the like among the ringleted ladies of Akhaia... Wits like Penelope's never were before" (22). The full extent of her shrewdness remains a matter of debate among audiences to this day when it comes to determining the moment she recognizes Odysseus - that perhaps her test concerning the marital bed was not her moment of realization, but a final confirmation of her intuition. As the tale reaches its climax, Penelope leaves the banquet hall to return with the "tremendous bow in hand, and on her shoulder hung the quiver spiked with coughing death" (392) and proposes the archery contest. The man who has the strength to string Odysseus's giant hunting bow and fire an arrow through

twelve aligned axeheads shall be her husband. For what reason would Penelope present a contest which she knows only one man could win, if not because she suspected that the man himself was present? By proposing the archery contest, Penelope consciously creates the perfect opportunity for Odysseus to begin the slaughter of the suitors, which he does thanks to her cunning. Penelope's inability to fend off her oppressors with force in no way inhibits her, but rather allows full freedom for the powers of her mind, which are just as powerful, albeit having greater subtlety, than those of physical exertion. Her actions more easily go unnoticed because of how they create opportunities for other characters to enact their crucial roles. Being the necessary catalyst demonstrates the importance of Penelope's role in the Odyssey.

Just like Athena, Penelope as the mistress of the house contributes to Odysseus's safe return because of the sway her position holds. By being the lady of the house, Penelope accomplishes what only a woman could in her circumstances. Odysseus's long journey home would all have been for naught if he had no home to return to, so Penelope – being his wife and thus his partner in running the household – becomes the one who must meet that need, which she does to the full extent that her position in society allows. The loyalty of the servants such as Eumaeus means nothing without first the support of their like-minded mistress. Additionally, the invasion of the suitors is not a mark of Penelope's failure, but rather of that society's in how it allows such injustice to occur. With her son's safety in mind as well as her own, Penelope enacts a careful balance of caution and resistance to hold them at bay. Nonetheless, Penelope's bravery might go unrecognized by some because of her outward behavior around Telemachus and the suitors. Even Telemachus himself displays contempt at her behavior. On multiple occasions, Penelope exits the banquet hall in order to confine herself weeping to her room, and she never directly chastises the suitors in spite of their barbaric behavior in her home, outwardly appearing weak, especially in the eyes of her son. In the first place,

for a woman who has been without her loved one for eighteen years and has no knowledge of whether he be alive or dead, only the most hard-hearted could say that her weeping is uncalled for. Second, Penelope's lack of confrontation displays prudence on her part, as she places the safety of her son, who could become a pawn in the suitors' schemes, before her own emotional response.

Athena and Penelope, two women with such contrasting positions in a society that too often overlooks those of their sex, prove to be just as indispensable to Odysseus's return as he himself is. Their roles and characters as women not only do not inhibit, but actually aid them in what they accomplish. This by no means justifies the lower status of women in patriarchal ancient Greece, but demonstrates the strength and resourcefulness of women in unjust circumstances.

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THE WILL KEEPER

By Anaela Gerard

Isit. On the edge of the moon, I sit.

And my legs dangle in the emptiness below,

And I glance at Orion,

And I wait for the next will.

The first will strolls with a human, loving and light.

I tell them, "You must leave now."

And they embrace each other, and they say their goodbyes, and the human leaves. The will stays behind.

"Why must we always part?" it asks.

"Because you would not know love if you never lost it."

And I send it off to the next human.

The second will walks behind a human, severe and silent.

I tell them, "You may go now."

And the human goes, and they do not look back, and they fade into the horizon.

The will turns to me.

"Why must we have evil?" it asks.

"Because you would not know good without it."

And I send it off to the next human.

The third will trudges alone, torn and twisted.

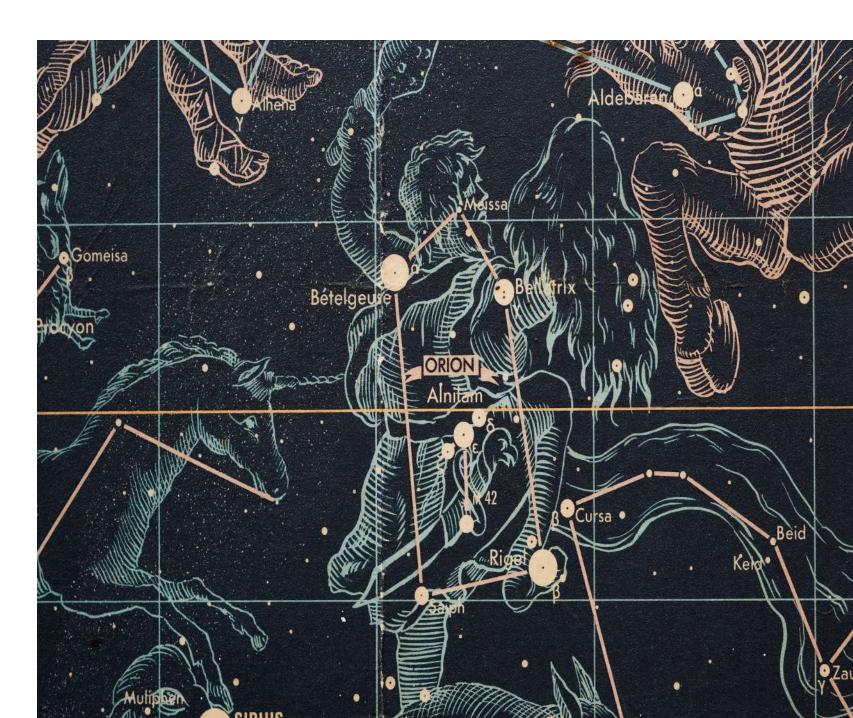
I need not speak.

The will stoops, sobs and sniffles, and the will asks, "Why must bad things happen?" I think. I think and I reply, "To this there is no good answer."

I hold its hand softly.

"But if bad things did not happen, I believe we would not be here to begin with." And we stay like this for a little while.

On the edge of the moon, we sit. And our legs dangle in the emptiness below, And Orion watches over us, And we wait for the next will.



AMPHITRYON: THAT ONE AIN'T ME

By Brian Jorgensen

Performed by the Fish Worship Band To precede a performance of Plautus's Amphitryon. Story: Jupiter, disguised in every respect as Amphitryon, has seduced A.'s wife Alcmene. When Amphitryon returns from war, Alcmene thinks he has already been there, and he starts to doubt his identity.

(Heavy walking blues)

That one ain't me, because this one is
That one ain't me, because me is: This!
I was off winning the war, your sweet *osculum* not mine but his

Fight a war and win it, and this is what I get (x 2) My own slave telling me, "Don't come in your own house just yet"

Wife, you're telling me that was me, there in my own bedroom (x 2) But I'm cogitating right here, and *cogito ergo sum*

I've examined my life, my wife, and I conclude that I am me Just like Socrates said, and I conclude that *I* . am. me. Coming home to be your hero, but it's "*mecum cubuist*i."

(Music shifts: I-VI swing and sway)

(*Tonitruum*, thundering, the King of the Gods, the God of Justice, Jupiter, speaks:)

Yes, *Ego sum*, Jupiter, I gave her an Olympic jolt It's Jupiter *tonitruum*, I gave her an Olympic jolt If you're not feeling grateful, *possum demittere* lightning bolt

OK, my lovely wife, guess I got no cause to whine (x 2) If you can't tell the difference, between a god's and mine

And I guess I saved the world, *per ipsum* second son Guess I kinda saved the world, *per ipsum* second son Without that boy of ours, twelve labors left undone

Here comes the whole story, *mox videbetis*, you'll see
From CL 229, and the professors, led by Allison and Dr. Stephanie
Quis pecuniam? The Department and the DPT, Professor Varheli
Let's give them all a hand, and Plautus, too, bonus auctor
Amphitryon will soon be coming up to his front door
Mox adveniet Amphitruo
Mox adveniet Amphitruo
Mox adveniet Amphitruo

Dawn-to-Dusk

"For sale: baby shoes, never worn."

Ernest Hemingway

By Professor Hamill's CC202 Class

Fashionable people left Boston for France.

The kid went to the store.

Black Panther climbed up the treehouse.

Ready to jump-- ah! It's cold.

I touched and there was nothing.

The boy followed the sneaky fox.

Margo Channing ate Eve Harrington's guts.

I love pickles, no more pickles.

The boy ate the blue fish.

They ate, lusted, drank, and died.

FROM A PAINTBRUSH FLOWS FEMINISM

By Grace Curran

"As long as I live, I will have control over what I do."

Artemisia Gentileschi

Italian Renaissance: rich, lush, intensely elaborate, hailed for its artwork, architecture, literature, philosophy, and exploration. Yet, despite the indubitably lavish contributions to modern society, it is forever tainted by darkness for many groups, including women. Depictions of women in Renaissance texts and works of art were oftentimes unsavory and subtly or downright harmful. When thinking about the Renaissance, many talented artists come to mind such as Davinci, Michelangelo, and Botticelli, but few women are remembered highly from the era, possibly contributing to the nastiness pinned on their likeness. An artist whose impressive accolades, which parallel that of her famous male counterparts, Artemisia Gentileschi, did important work as a feminist figure to combat oppression against women despite the patriarchal society that bogged her down. Through her art, Gentileschi displayed women in a positive light by portraying them as heroines, exposing the harm inflicted upon them, immortalizing women in powerful stances thus revealing hidden symbolism, and rejecting eroticism showcased by male artists. However, Gentileschi's impressive list of artworks sometimes conjures

up doubt about her feminist roots in the modern

Art critics such as Raymond W. Bissell, an art historian at the University of Michigan Ann Arbor, say that Gentileschi's feminism was clouded by her artwork appealing to men. Gentileschi often depicted the nude female figure which could be misconstrued as promiscuity or appealing to the male gaze. Yet, Gentileschi's art was known for highlighting women in uncovered, unsilenced states, which included painting the female body. One of Gentileschi's boldest ways of putting women in the spotlight was by representing them as heroines. Gentileschi was commissioned by the Medici family in Florence, which American art historian and professor of Italian Baroque painting Richard Spear details in his article for the Art Bulletin, Artemisia: Ten Years of Fact and Fiction: "A long summary of [Gentileschi's] Florentine work and its relationship to Florentine taste reveals that probably seven often known commissions were for the Medici, and that all but one of the pictures present either the isolated female figure or narratives in which women are protagonists" (Spear). Gentileschi painted many historical women such as Bathsheba, Susanna, and Judith from the Hebrew Bible, as well as Diana from Roman mythology, and the Greek nymph Galatea. These women were

illustrated in various powerful ways, from being bathed and tended to by servants, to sitting atop large shells resembling mystical sea vessels, to beheading invaders with bad intentions. The simple act of making women the focal point of a storyline is not to be diminished and Gentileschi went a step further by posing her subjects as heroines of these stories.

Gentileschi made victors out of her female subjects at a time when there was little justice for women and too little revenge for harm inflicted by men. Gentileschi materialized this concept with brushstrokes in her painting of Jael and Sisera from the Old Testament. Mieke Bal, and

academy professor at the Royal Netherlands Academy of Arts and Sciences and editor of The Artemisia Files: Artemisia Gentileschi for Feminists and Other meaning tessentially Gentileschian subject...



by highlighting Jael's use of a tent peg, the only weapon available to her as a woman. Jael's act of killing Sisera seems sinister until it is understood that Jael is a hero to Israelites who suffered at the

hands of Sisera's command. The act of one marginalized group sympathizing with another is evident in Gentileschi's Jael and Sisera. Painting a woman as a hero, rather than something delicate and docile, elevates the piece even further.

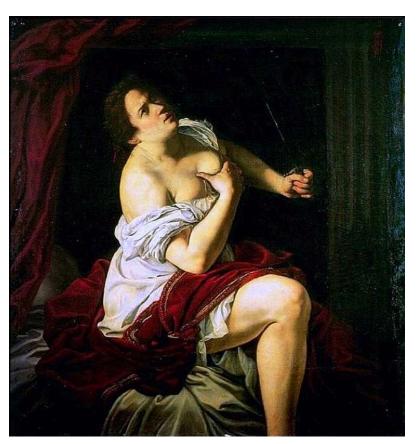
Women in Renaissance art were oftentimes depicted as submissive temptresses; As objects, without any power, yet somehow still distracting to men. Gentileschi broke through gender barriers and uplifted women during the Renaissance by representing heroic figures in her art such as the ancient Roman noblewoman Lucretia, who was the wife of the Roman general Lucius Tarquinius Collatinus, and was raped by one of her

> husband's soldiers, after which she took her own life. Gentileschi's painting of Lucretia shows a woman seated on a throne, perched on the cusp of life and death, contemplatively holding a dagger near her heart, with her head tilted towards the sky in a hesitant pos-

Art history research assistant Grace Ray describes this portrayal of Lucretia during her moment before death 'Trans-Historical Com-

munity of Women' and the Paintings of Artemisia Gentileschi, by contrasting Gentileschi's artwork to that of her peers: "...other Lucretia's of the time... were depicted as solemn and determined, often aiming the dagger at their breast as if there was no need for contemplation or doubt. This expectation for women to suffer or be punished for being a victim of sexual aggression is a concept which Artemisia dealt with herself..." (Ray). Lucretia suffered the ultimate consequence of her rapist's actions: death, despite being the victim of her situation. By putting Lucretia in a pensive spotlight, Gentileschi gives the power back





Lucretia, Artemisia Gentileschi

to women. Rather than portraying the story of a guilt-ridden, blameworthy woman who lured a man into her seductive clutches, Lucretia is presented as a woman who questions the stigma of her time, and as a hero who represents honor and loyalty. Gentileschi took creative liberty in depicting Lucretia as such because of Lucretia's worth oftentimes being based on virtue and chastity. Gentileschi could ultimately relate to Lucretia's anguish because of her own experiences with the violations of men.

When Gentileschi was 17 years old, her father's colleague, Agostino Tassi, who was also her tutor, raped her. Gentileschi's career as an artist eventually prospered after the fact and led her to elevate women by depicting harm inflicted upon them, but her life was riddled with difficult circumstances, and the rape was a pivotal moment. In the journal article Feminist Icon? David Platzer salutes an exhibition that demonstrates the greatness of Artemisia Gentileschi – in both her painting and her life, French freelance writer David Platzer expands on the history of Gentileschi's violation by Tassi, and the ripple effect

it had on her work: "It is well known that Gentileschi was raped on 6 May 1611, two months before her 18th birthday, by Agostino Tassi, a capable painter and villain... Not long afterward, around 1612 to 1614, Gentileschi painted with great skill, power, and sense of colour, the biblical Judith cutting the head of the Assyrian general Holofernes, the blood of the decapitated soldier running down the bed's white sheets" (Platzer). The painting highlights Judith, a Jewish widow, and Abra, her maidservant, serving justice to Holofernes who was on his way to decimate Judith's homeland. It is thought that Gentileschi immortalized herself as Judith and Holofernes is meant to represent Agostino Tassi. Gentileschi's violent portrayal is an act of rebellion against a deeply patriarchal system. Women are meant to find solace in the strength of Judith and Abra from afar, where repression and social norms kept them from actualizing their desire to take revenge on their oppressors. Gentileschi painting blood in vivid detail staining white sheets is symbolic of Tassi taking her virginity by brute force.

Judith Slaying Holofernes, Artemisia Gentileschi



Gentileschi employed this strategy to put women in a more positive light and give them power in many of her works.

The painting Susanna and the Elders by Gentileschi is another example of depicting violence and injustice against women. Susanna was a Jewish woman who was sought after by two depraved men, who blackmailed her by threatening to tell her husband that she was being unfaithful if she didn't have sex with them. Yael Even, a professor of art history at Columbia University who examines Florentine art, reviews the writing of art historians Raymond Bissell and Mary Garrard concerning the topic of Gentileschi, to understand Susanna and the Elders. Even writes that, "...the singular iconography of the painting--of a young woman whose virtue is threatened by two lecherous old men--reflects a feminine viewpoint..." (Even). Gentileschi's recreation of the biblical story of Susanna highlights a broader experience: A woman in distress, who is recoiling from her assailants, who represent an evil duo of lust and malevolence. Gentileschi is also known to be one of the few female artists who painted Susanna noticing the elders and reacting to their appearance. The

story of Susanna from Gentileschi's perspective offers a refuge for women from the blaming nature of society. Susanna's shrunken and uncomfortable posture and the hovering, molesting presence of the elders in the painting asserts that it is not her fault for being victimized, and that a woman's feelings are valid for not appreciating that kind of interaction. Women during the Renaissance generally had little autonomy over their emotions and were oftentimes manipulated into feeling guilty.



Susanna and the Elders, Artemisia Gentileschi

Susanna and the Elders is a strong message because it utilizes symbolism to portray women in a better light. Gentileschi's method of digging under surface-level impressions was clever for her time, where the audience of art was expected to be male. Gentileschi's painting Judith and Holofernes was quite bold, but men would not have received every painting of the artist's if they were all bloody, seeing as violence was considered improper for a woman. Elizabeth Cohen, a history professor at York University in Toronto, and author of the article The Trials of Artemisia



Self-Portrait as the Allegory of Painting, Artemisia Gentileschi

Gentileschi: a Rape as History explores this idea of Gentileschi using symbols to send a feminist message: "Recent art historical interpretation has been struck by the strength of [Gentileschi's] female figures, the forcefulness of her women's resistance to men and, sometimes, the general bodiliness in her painting" (Cohen). In a Gentileschian context, bodiliness refers to moving the body with force and is exhibited in a majority of Gentileschi's paintings, including the well known works of Jael and Sisera, Lucretia, Judith Beheading Holofernes, and Susanna and the Elders. This quality of bodiliness is exhibited through the posing of the hands and positioning of female subjects.

One of Gentileschi's very own self-portraits, titled *Self-Portrait as the Allegory of Painting*, where a woman is pictured as self-assured and steady in her solitudinous work, exemplifies symbolism in the absence of chaos: the moment frozen in time is calm, which directly contrasts with the twisted torsos, outstretched hands, disgusted facial expressions, and overall discomfort present in Gentileschi's renditions of women

being preyed on by men. Aggressive, intense emotions filled with calculation and coldness are characteristic of those Gentileschian paintings, solidifying her rage and that of women in similar circumstances. Gentileschi provided many emotional outlets to women during her career as an artist.

Mary Magdalene in Ecstasy is Gentileschi's portrayal of a woman experiencing freedom, bliss, and pleasure: three things that women were discouraged from expressing during the Renaissance. Through her positioning of Mary Magdalene and hidden symbolism strewn throughout the painting Gentileschi conveys a positive message for women. Mary was a biblical figure who witnessed the crucifixion and resurrection of Jesus and is pictured in a moment of complete solitude by Gentileschi. In the painting, Mary's head is tilted back, while she absorbs light from a source outside the painting, and her face reveals an expression of peace.

Maya Ramirez from the University of California, Merced, writes in the university's undergraduate historical journal about Gentileschi



Mary Magdalene in Ecstasy, Artemisia Gentileschi

and the female gaze: "Similar to Gentileschi, Mary Magdalene is a figure very defined by her sexualized past, making many depictions of her being passive more digestible to viewers... [Gentileschi's] painting instead focuses on her, as a figure in herself, sitting alone in the dark, the



Cleopatra, Artemisia Gentileschi

positioning of her body illuminating a culmination of emotions; sadness, pleasure and bliss" (Ramirez). Gentileschi turns the tables on traditional representations of Mary by creating a moment where a woman's solitude does not reinforce her submissiveness, but rather, allows her to communicate true emotions that might make men in Gentileschi's strict society uncomfortable. Mary's hands are painted in a self-assured, contemplative, interlocked grasp, and her laidback posture reveals an ease of mind, free from the rules and requirements of the world, with space to experience melancholy in her isolation, without being deemed mentally unwell. Mary's blouse slouching off her shoulder is Gentileschi's way of reminding the Renaissance that women are beings who experience pleasure and relaxation just the same as men.

Alongside being unable to convey their emotions, women during Gentileschi's time were eroticized in both art and life. Gentileschi's works served to paint a different picture of traditionally sexualized scenes. The Belvedere Cleopatra, a marble statue of a sleeping woman with erotic

undertones of docility and simplicity, inspired Gentileschi's very own Cleopatra, which almost appears to be a rebuttal of its stone counterpart. Lydia Ferguson at Saint Mary's University in Nova Scotia explores inspiration and influence in Italy during Gentileschi's time, highlighting Cleopatra as a source of creative ingenuity for the artist: "Artemisia has Cleopatra in a position that nearly mirrors the Belvedere Cleopatra, yet Cleopatra is an example of a woman with strength and fortitude. The Belvedere Cleopatra seems to depict Cleopatra during an indeterminant point in her life: she is lounging with no distinctive characteristics to suggest any context. On the other hand, Artemisia painted Cleopatra at the climax of her story, right before Cleopatra's death" (Ferguson). Gentileschi stripped away the sexual undertones that permeated so many works of art during the Renaissance in Cleopatra, by giving her subject emotion in her final moment before death, rather than reiterating the stoic and submissive message behind the Belvedere version. The marble Cleopatra also seductively reveals one of her breasts, and while Gen-



Danaë, Artemisia Gentileschi

tileschi's *Cleopatra* is also painted in the nude, it is not meant to be tantalizing, and is simply meant to showcase the artist's anatomical skills. Painting Cleopatra at the peak of the story also removes eroticism from the art piece, because the subject's facial expression reveals the inner conflict and turmoil a woman, or any person for that matter, would experience before death. In doing so, Gentileschi puts dying women on the same playing field as dying men, and thus equalizes the genders on a deeper level. Women are ultimately humanized through this de-eroticized Cleopatra.

Gentileschi's Danaë echoes her rendition of the Belvedere Cleopatra in terms of style and message. Danaë was a princess from the city of Argos in Greece who was visited by the Greek god Zeus in the form of a golden shower which impregnated Danaë, resulting in the birth of the hero Perseus. Orazio, Gentileschi's father, also painted the story of Danaë, yet his painting tells a different story than Gentileschi's and highlights Gentileschi's stripping of eroticism from works similarly depicted by men. Jeanne Zarucchi, author of the article The Gentileschi "Danaë": A Narrative of Rape, details the variance between Gentileschi and her father: "In Artemisia's [painting] the subject's body language is negative: Her tightly crossed legs, left arm pulled backward, nearly closed eyes, and clenched right fist evidence detachment, if not resistance, to

the event taking place... Orazio's Danaë hails the visitation with an outstretched arm; her pose is more sexually receptive, her legs relaxed and open, and her hand extends to catch the coins" (Zarucchi). Orazio's painting of the Greek princess bypasses the mind frame of a real woman, by jumping straight into fantasizing about the myth. Orazio's subject leans into the unexpected event of Zeus' shower, exhibiting relaxed body language. Gentileschi's Danaë explores a more realistic reaction to a shower of gold raining down on a woman minding her business. An unwelcome intrusion such as that of Zeus' shower is made clear by the posture of Danaë, and speaks to the physical tensing of the body when met with something unpleasant, an experience many women have felt when faced with sexual pressure from men. Gentileschi's art humanizes women and blocks the perspective of women as

Autonomy and respect for women during the Renaissance was a mostly unrecognized concept. Women were repeatedly placed below men on the social hierarchy, violated, and sexualized at every turn. Gentileschi's artwork did far more to uplift women than she wil ever know. Giving the Everywoman a chance to feel heroic was inspirational and wonderful on many levels. Women could turn to Gentileschi's art to feel seen and



Danaë, Orazio Gentileschi

heard when they had endured violence. Her use of symbolism to subvert the male audience and portray messages for women was clever and important for feminism to this day. Women became humanized throughout Gentileschi's career as an artist. While progress has been made since the Renaissance to put women on a level playing field as men some things have not changed, but without Gentileschi's influence perhaps women would not have had the encouragement to make it so far in the world.

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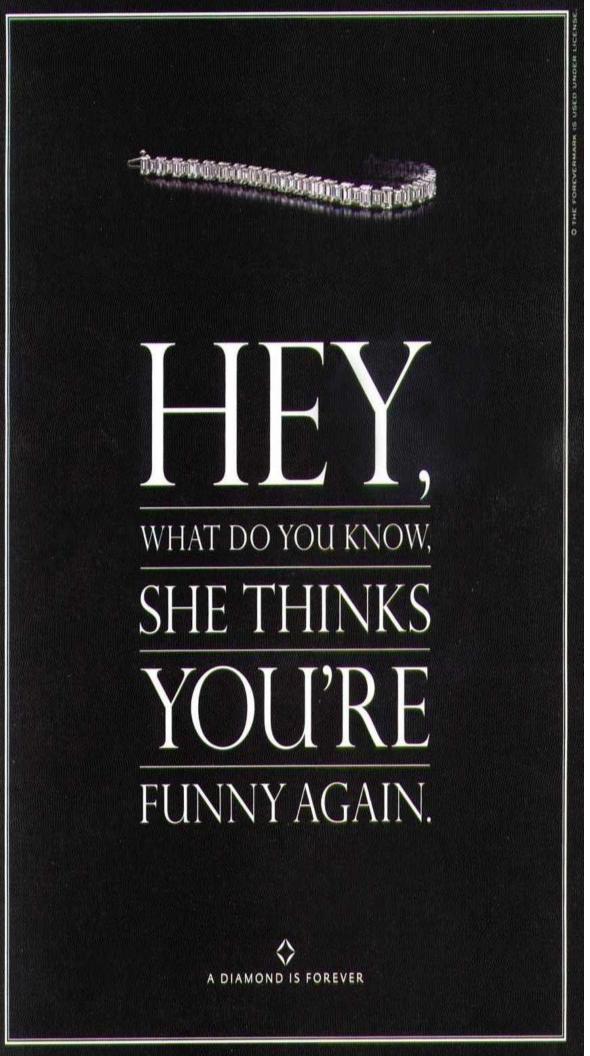
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DIAMONDS ARE A GIRL'S BEST FRIEND, BUT SHOULD THEY BE?

By Polina Silkina

ewelry houses have long commercialized feelings to influence people to buy their products, especially jewelry with diamonds used for bridal rings. It is as if a person does not care about you if the ring is not fancy enough, not expensive enough. Marketing companies try to make people susceptible to jewelry, either by promoting the "meaning" jewelry companies place behind diamonds, or simply by promoting diamonds' sparkly attractive appearance. However, this susceptibility poses a problem of spending too much money on material goods and overlooking the things that are truly important in life: family, friendship, and self-love. Turning to ancient texts gives a deeper insight into the problem of diamonds and diamond jewelry. For example, the partridge from The Conference of the Birds would advocate for all kinds of jewelry, arguing that jewels are a thing that lasts forever and therefore has a definitive value for his life, while Laozi, from The Daodejing, would turn to the Way, advocating that pursuing the purchase of jewelry distracts a person from the Way. I believe that Laozi has a far more eye-opening approach than the partridge, as Laozi shows not only why we should not be influenced by the "trend" of diamonds in jewelry, but also why we would be influenced by the trend in the first place.

Ever since De Beers, a British jewelry compa-

ny mining diamonds in South Africa, launched a campaign to promote diamonds in engagement rings, diamonds in the jewelry industry have become the standard of beauty, wealth, and, as the jewelry companies would argue, love. "A diamond is forever," said the first-ever diamond ad of De Beers in 1947. Diamonds have become a trend and an icon of richness and lavish life. Commercialized by jewelry brands, diamonds have become the prettiest and shiniest of jewels, "a girl's best friend," as Marilyn Monroe sings in the film "Gentlemen Prefer Blonds." The iconic Tiffany&Co blue boxes with a diamond ring, earrings, or necklace inside, Cartier's ad playing Monroe's song as a diamond jaguar runs along the darkened streets - all have contributed to the powerful trend to buy and receive diamonds, as gifts, as wedding rings, as a thing of status. Why? Because nothing shines like a diamond, and nothing will last as long. However, is this obsession with jewels worth it? Does a shining pretty jewel stone cost the love of another or can replace friends or is equal to forgiving someone's

If the partridge, from *The Conference of the Birds*, ever heard the ad of De Beers in 1947, he would most certainly agree with it, advocating for jewels and their meaning in someone's love. As the hoopoe convinces all the birds to join him in his quest to find Simorgh, the great bird king, the birds come up with different non-spiritual

excuses not to come on this journey. The partridge's excuse is the jewels he "sleeps and feeds on" (52). The partridge would claim his love for all precious jewels, including but not limited to diamonds: jewels that don't die and remain forever. He has no interest in "desir[ing] what dies" (52). He thinks it is foolish and impractical because once it dies it will be no more, unlike the precious stones that would be there forever. The partridge has the same idea as De Beers: diamonds do last forever.

However, despite the partridge's claims of his eternal love for jewels and the benefits they bring to "one long turmoil of anxiety" of his days by kindling his heart with "an answering blaze" of their shiny fire, this love looks detrimental to his health (52). No matter how much his eyes "glow with angry blood" for his jewels, they only seem to harden his heart and his feelings (52). He is becoming like his beloved jewels – a jewel lacking character and flair: a mere stone "not worth a straw" (53). The partridge's jewels only have superficial value and provide temporary comfort, helping his anxiety as long as he keeps acquiring more and more of them.

Furthermore, there is danger in such mere stones, as they can distract people from the things that truly have meaning in life. In the narrative of the partridge, King Solomon, and his ring are mentioned as an example of an undesirable power a jewel, a mere stone, can hold over men. King Solomon had a stone, "a mere halfdang in weight," as a seal of his ring (53). Simply by being the stone ring of the king, the stone gained value because of its owner rather than by its natural composition. Although this stone with the credit of a jewel brought king Solomon real power, it also brought a "five hundred years" delay in his ascent to paradise (53). This delay was Solomon's cost for attaching himself to the stone because there should not be a jewel that holds so much power over man. The only jewel to hold such power should be the Simorgh, for he "is the only jewel you need" (53).

While the example of the partridge shows us the undesirable consequences of loving jewels like a diamond, Laozi claims that jewelry and precious stones shouldn't be praised.

Laozi shows the importance of the Way and argues that wearing jewelry or any fine things in the first place would mean recognizing beauty, thus straying from the Way. When diamonds in commercial campaigns try to outshine all other precious stones, it is "the beautiful striv[ing] to be beautiful, [which] is repulsive" (ch. 2). Following the Way means rejecting the distinction between good and bad, beautiful and ugly, because to recognize beauty or goodness would mean the existence of ugliness and badness in the world. Moreover, having the desire to attain diamonds and jewelry in the first place is to stray from the Way. Sages "make sure that people are without knowledge and desires," for if they do not know what is a precious good or what is desirable, they would stay away from stealing, stay "away from chaos" (ch. 3). To reach this the ruling authority itself must not show "reverence to precious goods" and not "make a display of what is desirable," because it would encourage human desire and greed, straying people from the Way (ch. 3). Diamonds would lose some of their value if authoritative figures stopped showing preference for them.

Laozi also argues that "precious goods impede our activities" (ch.12). Things like jewels sway our attention to superfluous values, making us strive for more than we need. Having more than you need is like "when gold and jade fill the hall [and] none can hold them," meaning one would have an excess of things they won't even be able to utilize completely, rendering the things useless (ch. 9). People do not need much to be content and follow the Way. Striving for goods and money will only impede their ability to follow the Way and find contentment and peace. Thus, wearing or buying diamonds would not be practical, as it would only fuel their desires, not giving them anything of real value in return. No matter how much diamonds or jewelry one owns, one will not find contentment unless they are "manifest[ing] plainness [and] embrac[ing] simplicity" (ch. 19).

Both texts present different perspectives on the problem of diamonds as a commercialized precious stone: while the partridge argues in favor of the jewels, Laozi tells us to stay away from all that is precious. In the real world, the partridge would only really benefit the jewelry companies, fueling even more advertising campaigns to promote diamond jewelry, thus only worsening the problem. Jewelry companies cater to people similar to the partridge, who are dependent on material goods. Like the partridge, people could acquire a "hardened heart" and become superficial by revolving their lives around buying jewelry (53). Even though Partridge's mentality is based on sacrificing his life and desire by feeding on the jewels, I believe the marketing companies would only turn it around

into something positive (53). "Become one with the diamond!" – would probably be a fancy marketing version of what the partridge is experiencing, which would sway even more people to buy diamond jewelry.

However, the partridge's love for diamonds and jewels could lead to an argument between superficial and real feelings, as the partridge shows love only to materialistic things like his jewels. This point could be detrimental to the advertising concept of using jewelry as a way to express feelings for loved ones. This way, the partridge's perspective could cause damage to the jewelry industry, ironically, by loving jewels. How-

ever, one might argue that buying expensive jewelry is an act of love itself, showing that a person can spare anything to make the other one happy. I believe there are other ways to do that, like through actions and words. Besides, in part, our desire for diamonds is artificially constructed on an advertising scheme in the first place, convincing us to like diamonds for their "meaning;" but if the desire is artificial what about the feelings

behind it?

On the other hand, Laozi would begin his argument by not needing diamonds to find contentment or happiness. Regardless of diamonds being heavily promoted in advertisements, Laozi would not endorse people's desire for sparkly or pretty jewels. Laozi doesn't see the distinction between people who buy diamonds for their meaning or their attractive appearance; instead, he believes a person's desire for diamonds is problematic either way. I believe Laozi would not just tell people to follow the Way to avoid buying diamonds as a means to express one's feelings: he would be especially effective in stopping the trend of diamonds at its core.



Diamonds Are a Girl's Best Friend, Marilyn Monroe

Most companies not only use slogans and jewelry images to promote their products, but they also involve media people and celebrities. For example, Marilyn Monroe's song "Diamonds Are a Girl's Best Friend," promotes not just one, but five jewelry companies in its lyrics. Likewise, Tiffany&Co had a scandalous campaign with Beyoncé and Jay Z, where she wore a Blood Diamond, but any publicity is good publicity in ad-

vertising. I believe Laozi would start by stopping authoritative figures, like celebrities, from wearing diamonds and casting in the advertisements, thus not showing desire for any specific precious goods. As authoritative figures demonstrate the Way through their actions, if celebrities stopped buying diamonds, deeming them nothing special, why would common people follow the diamond campaigns as eagerly? Diamonds would lose their prestige as a luxurious jewel, attainable only by the highest of society, and become just another precious stone in the eyes of the public, thus turning them to the Way and contentment with what they have.

Despite both texts proposing solutions for the problem, I believe Laozi's approach would be the most effective to implement, at least the one concerning celebrities. It would be easy to convince the public of the uselessness of diamonds if their beloved celebrities would say so, thus eradicating the problem of diamond equality to feelings created by jewelry companies at its root. However, I don't know how hard it would be to convince celebrities in the first place, as well as the people who like diamonds for their attractive features and not for their "meaning" in the world of jewelry. Some people might agree with Laozi's philosophy and find contentment in simpler, plainer things, but others might not budge at all, holding onto the precious stones. I think the second scenario is very probable, because a lot of us, myself included, deep inside are just like the partridge, fascinated by sparkly things. Thus, I believe ancient texts could be applied to contemporary problems. Even though their solutions might work only partially, ancient texts still give us valuable insight into the core of the problems, unraveling the sources from where the problem takes root.

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CAREGIVERS' SPACES, WOMEN'S SPACES: THE TENDER LOVING CARE EXHIBITION

By Alexia Nastasia

n an article titled "The Gender Gap in Caregiving and Why Women Carry It," posted on the University of Missouri Kansas City's website in 2022, author Emma Sauer writes:

When I think of caregivers, I think

When I think of caregivers, I think of my paternal grandma, who's dedicated herself to my grandpa's care for as long as I can remember... I think of my mother, a living reminder that housewives work... just as much as career-women. I think of my best friend, studying rigorously so she can become a nurse.

The *Tender Loving Care* exhibition, on view at the Boston Museum of Fine Arts between 2023 and 2025, evokes the same type of caregiving work often done by women: grandmas, mothers, and friends. It also points to how caregiving can be tedious, excruciating, and often unrewarded.

Based on information from the Centers for Disease Control and Prevention and additional research sources, Sauer states both that caregivers provide to those in need "ongoing assistance with everyday tasks on a regular or daily basis" and that over 80 percent of all caregivers in formal and informal settings or involved in either paid or unpaid labor are women. *Tender Loving Care* at MFA Boston includes artworks created by both men and women and depicting an ar-

ray of subjects from humans to animals to inanimates to abstractions. However, in tune with the idea that women have historically been and continue to be primary and typical caregivers, the exhibition offers deep insights into women's spaces, work, and creativity.

One aspect that appears to be particularly feminine is the presentation of the exhibits: instead of having a clear beginning, middle, and end, like art showcasings usually do, *Tender Loving Care* allows for an experience during which any part can be a new beginning and there is no clear end. Based on such nonlinearity, the viewer seems encouraged to consider how masculine spaces, such as an office or even a museum, have tended to be organized rigidly, whereas feminine spaces, and in particular those in which care is given and received, have been more flexible in organization. The space itself can comfort viewers, similarly to how it can comfort those receiving care.

The thematic approach is another means through which the exhibition invites reflections on how caregiving is overwhelmingly a woman's task. Some of the works displayed are categorized as "threads," which is reminiscent of the activities of sewing and knitting, while some others are grouped as "thresholds," which brings



Celebration, Virginia Jacobs

to mind domestic areas that must be traversed to ensure care and ways in which they are decorated. Other categories are vibrancy and adoration, elements of which care is made and into which it can turn, and there is also rest, which is a need for those cared for and of which caregivers are so many times deprived.

Numerous of the materials and techniques utilized by the artists whose works have been selected for the exhibition are also reminiscent of how care is given prevalently by women and thus of the feminine outlook of care. Many art museums remain focused primarily on exhibiting paintings on canvas or wood and sculptures in stone or metal, namely artworks in mediums that are thought of as masculine as well as everlasting. However, Tender Loving Care contains an abundance of work with textiles, leather, paper, cardboard, or even plastic, all work in mediums that can be considered as transitory but also feminine. Old-timey objects, such as quilts or tablets or boxes, embellished with shells or beads or glitter, come to life as if someone has rummaged through used items of days passed. Such materials and artifacts allow for the exploration of various questions and meanings pertaining to caregiving, for example about the fear, exhaustion, devotion, and passion involved.

Virginia Jacobs' "Celebration," included in the group "Threads," is one artwork from the Tender Loving Care exhibition at MFA Boston which exemplifies the idea that the reflection on caregiving provides opportunities to include women in art and thus also transform art. The quilt, created in 1979, is massive in dimensions and can be imagined as being either an enormous open fan or a pair of wings in addition to providing cover and warmth. The work is made of fabric and decorations, but it is not uniform or leveled, as it integrates appliques and beads in many layers and dimensions. As explained in the online catalog of the exhibition, Jacobs learned to sew in an economics class in high school but then trained under an architect in college to become able to recontextualize textile work and make it seem nearly sculptural. She takes a dynamic approach



to fabric in terms of colors and patterns and she also mixes cultural traditions related to textiles ranging from those originating in Eastern Europe to those found in Southern Asia. Intricate as well as majestic through fabric overlaps and needlework, Jacobs' "Celebration" showcases both the pain and the joy of caregiving, suggesting how the assistance provided by caregivers and by women caregivers in particular to those in need shapes the fabric of everyday life.

Another artwork which seems to epitomize the exhibition's caregiving focus and women's part in caregiving is "Mama Edita," created by Lucia Hierro in 1987 and included in the "Thresholds" group. This is a mixed media piece which is made of materials such as nylon, felt, polyester, and wood. The representation is of a bright yellow shopping bag with black strings, hanging on a peg on the wall, and filled with containers from a drugstore. The containers, which would be made of plastic in daily life, are made of felt in the artwork. Like Jacobs' "Celebration," Hierro's "Mama Edita" is massive, and like Jacobs Hierro learned how to sew in high school. Yet unlike Jacobs, Hierro has moved dramatically away from textile work into a creative area, as the exhibition's online catalog mentions, which has echoes of pop art. Hierro makes reference in this work to the containers filled with medicine and beauty products that she and her mom would buy in the United States and then carry to the Dominican Republic, where her grandmother would have never been able to gain access to such goods otherwise. In this case, caregiving becomes an activity that engages women in intercultural and international exchanges which modify their lives, society, as well as artistic endeavor.

As Sauer suggests in her article, women are typically caregivers because it is often both an expectation from them and a commitment they make. Yet the work involved in caring for someone takes a lot more effort than in the narrative usually told. Like in spaces of caregiving which are so many times spaces of women, within the *Tender Loving Care* exhibition at the Boston Museum of Fine Arts arrangements of things are

nonlinear and unexpected. Viewers are drawn back to childhood days when they were provided for and the crafts they were encouraged to make were messy. The pastel colors and the trinkets draped all around are nostalgic and reassuring. There is no forward or backward, but a flow and a flux instead. The transitory quality turns from a possible weakness into a strength. There are loose threads and moving thresholds, and the effort is evident but is also understated, just like for caregivers in our daily lives. Caring for someone who needs assistance and caring for art have become one. Caring is gendered and leveraging the stereotypically feminine can upset how traditional art exhibitions work.

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THE PATH TO MOKSHA OR THE PATH TO SAMSARA, THE CHOICE IS YOURS

By Krishn More

rishna talks about free will extensively between chapters 13 to 18 of the Bhagavad Gita. He emphasizes that every individual has enough free will to make heir own choices and actions but not enough to control the fruits of their actions. Krishna emphasizes that free will is essential for the spiritual growth of an individual but in practice, the actions taken are not freewilled and are actually constricting to humanity. In the later half of the Bhagavad Gita, Krishna advocates for detachment from the world, foregoing emotions and passions, and not worrying about the fruits of actions in order to achieve Moksha - liberation from Samsara (the endless cycle of birth, life, death, rebirth) - and be one with the Supreme.

Chapter 13 of the *Bhagavad Gita* emphasizes that the soul is superior to the body and free will is the key to attain self-realization. Krishna explains that one can use free will to choose between materialistic pleasures and spiritual growth. He emphasizes that those who choose to pursue spiritual growth will attain liberation from the cycle of birth and death. He teaches Arjuna that "He really sees who sees that all

actions are performed by nature alone and that the self is not an actor" (13:29). If we follow the inclinations of our mind, we become degraded into deeper and deeper material consciousness. Those who learn to see God as the Supreme Soul present in all beings, begin to live by this knowledge. They no longer seek personal gain and enjoyment in their relationships with others. Thus, they elevate their mind by seeing God in all living beings, and finally reach the supreme goal.

In chapter 18, Krishna talks about the importance of practicing free will with detachment and the threefold nature of action. He explains that every action has three components - the doer, the action, and the result. Krishna advises that one should perform their duty without being attached to the result, and surrender the outcome of their actions to God. Krishna advises Arjuna that when "performing all actions, taking refuge in [him], focus on [him]; relying on the discipline of understanding, always keep [him] in your thought" (18:56). The devotees see their body, mind, and intellect as the energies of God; they see their material possessions as the property of God; they see all living beings as parts and parcels of God; and they see themselves as his tiny servants. In that divine consciousness, they do not give up work, rather they renounce the

pride of being the doers and enjoyers of work. They see all work as devotional service to the Supreme, and they depend upon him for its performance. Krishna teaches throughout the Bhagavad Gita that free will is essential for the spiritual growth of an individual. However while his teachings are useful in spiritually cleansing the body, his teachings do not leave much room to deviate from one's dharma or duty. Krishna tells Arjuna "You are bound by your own action, intrinsic to your being, Arjuna; even against your will you must do what delusion now makes you refuse (18:60). In order to be one with Krishna, Arjuna has to complete his duty to kill his kinsmen without being emotional about the consequences, so that good may triumph over evil.

I share many of the same values with Krishna regarding people having free will to choose between living a life of materialistic pleasures and being an ascetic, living a life of simplicity. However despite being a devout Hindu who respects Krishna, I differ greatly from his teachings about detachment from friends and family, refusing to not take consequences into account, or foregoing emotion. Human beings are naturally social creatures and we crave relationships. Growing up forming a good relationship with both my parents and forging long-lasting relationships with several of my friends, I would be hard pressed to give it all up to be one with the divine. Furthermore, being indifferent to everything around me is extremely difficult. I have positive opinions on certain things and people and less than positive opinions about other topics. I do not believe that masking our true feelings behind a facade of dispassion helps anyone accomplish anything.

Krishna speaks about emotion and attachment in Chapters 13 to 18 of the Bhagavad Gita in various ways. In Chapter 15, Krishna talks about the eternal nature of the soul and the futility of becoming attached to material objects, which are temporary and constantly changing. He stresses that detachment is essential for spiritual progress and encourages Arjuna to focus on attaining the highest goal, which is union with the divine. In teaching Arjuna, Krishna says "whoever knows me without delusion as the supreme spirit of

man knows all there is, Arjuna - he devotes his whole being to me" (15:19). Krishna advocates for his devotees to give up everything that ties them to Earth - possessions, loved ones, feelings and emotions - and allow their souls to travel to heaven where they can fulfill the highest goal of devoting themselves fully to God. In Chapter 16, Krishna describes the qualities of a demoniac nature, which include arrogance, greed, and attachment to worldly pleasures. He asserts that such people are bound to suffer and end up in hellish conditions. Krishna's teaching says that "subject to insatiable desire, drunk with hypocrisy and pride, holding false notions from delusion, they act with impure vows. In their certainty that life consists in stating their desires, they suffer immeasurable anxiety that ends only with death" (16:10-11). Here Krishna uses the negative traits of attachment to earthly possessions to demonstrate the suffering and chaos humans put themselves through and why freeing themselves from overwhelming material desire might actually be a good way to live a healthy and meaningful life.

I have mixed opinions regarding his teachings on emotion and attachment. On the one hand, I agree with his teachings because our modern world is becoming more materialistic - to keep up in society, everyone needs to keep up with the latest trends and we tend to judge others who do not keep up-to-date. Material things only give us temporary happiness and letting go of unnecessary junk would lead to positive mental health and long-term happiness. On the other hand, I do not particularly agree with his teachings about forgoing emotions and passions because if we ignore our emotions, we can experience short-term mental and physical stress that has long term effects on our overall health. Furthermore, having passions sets us apart from other people and gives us motivation to keep going in life. Not having passions makes us lackluster and lethargic - dark inert feelings that Krishna very much opposes.

Krishna emphasizes that attachment to material objects and desires leads to suffering, while detachment leads to freedom and liberation. He encourages Arjuna, and all listeners of the Gita,

to cultivate detachment and focus on spiritual realization, which is the ultimate goal of human existence. His underlying message is to do actions for the sake of doing them without emotion and take refuge in God. This helps devotees to fulfill their cosmic dharma and achieve the ultimate goal of obtaining Moksha by being one with the Supreme.

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"Whoever knows me without delusion as the supreme spirit of man knows all there is, Arjuna - he devotes his whole being to me"

ORPHEUS AND EURYDICE

By Jaala'Nnette Crenshaw

This ballad is written from Orpheus' perspective and highlights his own need for Eurydice. On the surface it may seem like Orpheus purely wants to save Eurydice, but he actually only ever references his own feelings, never what Eurydice might have been through. Orpheus only wants Eurydice back to see a reflection of himself in her eyes.

Sing, o, muse, of a tale of love, Found and then lost, I wasn't quick enough. She held my heart but I should've held hers, And now I blame myself for the pain she endures

I told you I loved you, and you asked me why I looked in your eyes and you were my truth

The pain was overbearing, so I set out to leave, No journey was too much for my Eurydice. Down I tread, my heavy heart leads And I meet the queen of the pomegranate seeds I said Queen,

I told her I loved her, and she asked me why, I looked for her eyes, and where they once were is now just a blur

The queen felt my sorrow and moved by her own She led me to her husband, on his throne of bones She told him my story with tears in her eyes And it was his love for her that let me find mine

He said I love you and she asked him why You tame my demons inside, *anassa mou*

He granted me a pardon, and my joy overflowed But I couldn't turn around or back she would go So I followed the light awaiting my wife I turned and she was pulled to the afterlife

I told you I love you, I looked in your eyes, I watched you die, and I want to die too

My sweet Eurydice, the only love I knew, My heart weighs me down because it longs for you, Now death approaches me, I embrace the pain, Being alive without you is a life in vain.

I tell you I love you, from my last breath, In life and in death, you are my truth.





Untitled, Diana Malkin

WHY BRING GOD INTO THIS? SECULARIZATION THEORY AND MODERN GLOBAL AFFAIRS

By Guinevere Keith

the secularization theory of the Enlightenment representative of modern attitudes towards religion? If not, where do the holes in the theory come from? Several political scientists have begun to push back on secularization theory due to a growing amount of empirical evidence suggesting that religion plays a crucial part in world affairs. Beginning with the definition and foundational context of secularization theory, this essay identifies what exactly this theory predicts for world affairs and what evidence it relies upon. Next, this essay uses empirical data from the World Values Survey to evaluate how the predictions of secularization theory vary in accuracy between Western industrialized European nations and actively non-westernized nations. Through this examination, I shall argue that the holes in secularization theory exist because the theorizers consulted only a narrow scope of Western European experiences. However, these holes do not render secularization theory useless to the literature as it is still a valuable testament to the political ideals at the time and place of its invention. There is hope that the theory can be adapted usefully if it consults data from a more diverse sample of nations.

What does secularization theory predict? In his article Religion and International Relations: What Do We Know, and How Do We Know It?, author Jeffrey Haynes defines secularization theory as the theory that "religion is declining as a public actor" and its impact on public institutions is fading (Haynes 6). This theory was crafted by political scientists in the nineteenth century and sought to consolidate political observations made in Western Europe since the Enlightenment. Drawing upon Europe's "key historical revolutions [that transformed] medieval agrarian societies into modern industrial nations," thinkers like Max Weber developed and supported secularization theory because it endeavored to explain the unique conditions they were experiencing: western European societies transitioning into industrialization and the importance of religion to them decreasing at the same time (Norris & Inglehart 3).

Because this theory was developed in the narrow context of nineteenth-century Europe, it was not informed by empirical data from other regions. In his essay Rethinking Secularization: A Global Comparative Perspective, author José Casanova affirms that secularization theory is too narrow by arguing that "as other civilizations modernize, becoming ever more like the

West, they will also maintain an essential continuity with their respective traditions" (Casanova 14). Casanova's culturally conscious approach to evaluating each nation's religiosity through the lens of their historical connection to faith innovates the discussion on political religion in a way that secularization theory is simply too broad to accommodate. Casanova's argument can be evaluated by examining modern empirical data gathered from the World Values Survey about Max Weber's western industrialized home state of Germany and nations with differing value systems like Iran. Between 2017 and 2022, citizens of Germany and Iran were asked "how important is religion in your life?" Respondents stated that religion was "very important in their lives" at a rate of 13.2% in Germany and 70.5% in Iran (Haerpfer et al.). These statistics indicate that secularization is not a fixed theory that applies to all nations equally.

Through more worldly examinations of empirical data like this, political scientists from all corners of the literature have noted that the predictions of secularization theory do not align with observable trends today. In his article An Interview with Peter Berger, author Charles Matthews consults one of the former proponents of secularization theory on changing attitudes towards it. In this interview, Berger claims that in his theorization of secularization he "made one basic mistake intellectually—leaving aside the question of data and empirical evidence" (Matthews 152). Berger's self-revision supports Casanova's argument, demonstrating that political scientists have been working to strengthen one another's attempts to explain not just that secularization theory is not universal, but also to attribute the holes in secularization theory to a non-comprehensive hyperfocus on Western European social movements.

Given that many political science scholars have responded to secularization theory by stating that it does not apply to other parts of the world, how can the literature move forward? One possible trajectory is laid out by Charles Taylor in his chapter 'Western Secularity,' of Craig Calhoun's Rethinking Secularism. Charles argues

that "we need a great deal of close study of other, non-Western contexts" to develop a theory of religion in politics that is not ignorant to the many cultures of the world that value this intersection (Taylor 37). He urges readers to look outside of "the forms of social imagery that dominate in the modern West: the market economy, the public sphere, the sovereign 'people'" and consider the ever-expanding wealth of global data at the disposal of the political science discipline (Taylor 50).

Thus, it is clear that secularization theory-the theory that religion's influence on other aspects of life is universally on the decline-is regarded by modern political scientists as outdated, eurocentric, and undersupported by empirical data. However, not all hope for secularization theory is lost; secularization theory still paints a vivid picture of enlightenment-era political attitudes that scholars can use to understand European societal shifts. However, despite the theory's success in Western industrialized Europe, the theory ultimately falls short of describing the religiosity rates in other parts of the world. The only way secularization theory can survive is to adapt this theory with a broader global perspective than that of its original conceptualizers.

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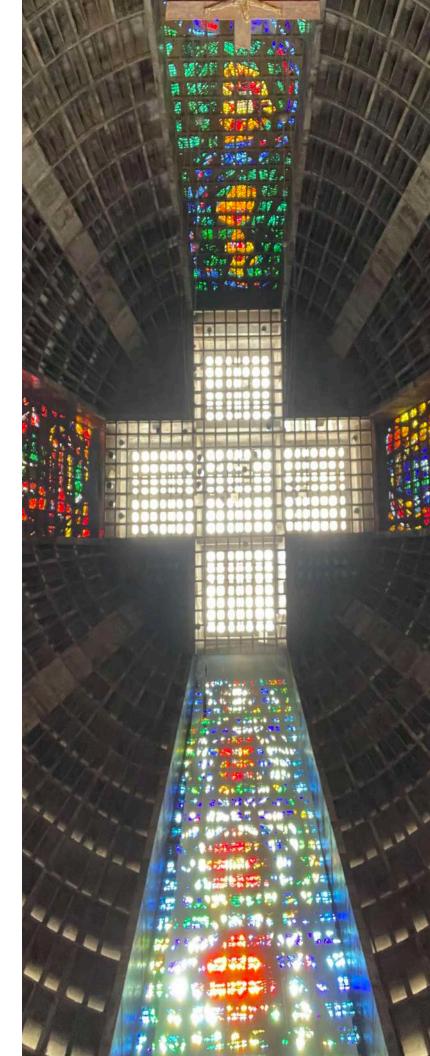
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And herein lies the tragedy of the age:
not that men are poor,
—all men know something of poverty;
not that men are wicked,
—who is good?
not that men are ignorant,
—what is Truth?

Nay, but that men know so little of men.

The Souls of Black Folk



VIRGIN AND CHILD [15.951]

By Krishn More

he name of this painting is known as the Virgin and Child - a 1360s painting created by the Italian artist Barnaba da Modena in Genoa. The painting was gifted by Mr.s W. Scott Fitz in 1915. The style of this painting is tempera on panel. Tempera, also known as egg tempera, is a permanent, fast-drying painting medium consisting of colored pigments mixed with a water-soluble binder medium, usually glutinous material such as egg yolk. The surviving framing edges indicate that this panel was initially the center section of a polyptych. Later, the picture seems to have received special veneration; repairs to the gilt haloes of both the Virgin and the Christ Child probably cover holes where silver crowns had been attached to the painting's surface. The painting is made to seem layered with the addition of a pointed arch above Mary and Baby Jesus. The actual texture of the material is smooth with intricate patterns formed in the gold background.

The picture is centered around the Virgin Mary with the tip of the pointed arch directly above her head. The artist puts a lot of emphasis on Virgin's gilded halo with some sort of inscription written in a European language (perhaps Latin or Italian). The Virgin is holding the Christ Child in her left arm while long slender fingers from her right hand seem to be patting Jesus' lap in a comforting manner. The Virgin has a stern, questioning gaze directed toward the

viewer while Jesus has his right arm bent on his mother's left shoulder with a white cloth in his fingers and his left arm resting on his pants. Jesus has his head oriented towards Mary, gazing at her face in wonder. His halo is less noticeable than Mary's but is full of ornate designs. Like other Byzantine era paintings, Jesus is depicted with curly brown hair like an old man's. This is to represent Jesus as an old and wise man ready to change the world. The skin of both Mary and Jesus is painted in a grayish color.

The bottom half of the painting showcases Mary's symbolic blue-green mantle and pink dress and Jesus' faded and patterned light orange shirt and bright red pants. Mary's mantle is navy-blue in color with beautiful gold lines and intricate patterns adorning the exterior with a olive green underlay. This is symbolic of historic European paintings which demonstrates dark blue as royal status for only empresses could wear that color in society. Later in the Renaissance, nobody was more important than the Virgin Mary. Because she was almost always painted wearing blue, the color became synonymous with purity, humility, and the divine. Although pink is not referenced in the Bible, it typically represents love, relationship, and emotion. The painter could have used pink to demonstrate Mary's love for Jesus - the wholehearted love between Jesus and Mary. In many religious paintings, Jesus is also seen wearing patterned and bright red pants. This is symbolically important because it represents blood and Jesus' connection to the Earth. It can also be used to foreshadow Jesus' cruci-



Virgin and Child, Barnaba da Modena

fixion on the cross. The top half of the painting is bathed in gold paint with minute patterns imprinted in the spaces above and below the arch. During the Byzantine era, gold was frequently used to symbolize transcendent, divine light embodying the invisible, spiritual world.

A decorative design element is the artist's use of dotted lines in the Virgin's mantle. He also uses dotted lines to outline triangular spaces above the pointed arch and to place more emphasis on the arch itself. The painter also makes use of thin gold lines and embroidered gold patterns to place even greater emphasis on Mary's mantle. Similarly, the artist intentionally polka-dotted Jesus' pants to place significant visual attention on Jesus even though the focus of the painting is primarily on Mary.

This piece reflects the values and perspectives of the Gospel of Matthew and Gospel of John that emerges from the same tradition by making reference to Jesus' youth - which can only be found in the Gospel of Matthew and red cloth that Jesus is wearing can foreshadow Jesus' horrific execution on the cross and his blood that was spilled. In the painting, both Jesus and Mary have halos surrounding them - demonstrating their divinity - and in the Gospel of Matthew, the king sends his followers to find the divine child and "going into the house they say the child with Mary his mother, and they fell down and worshiped him" (2:11). After Jesus has been crucified and his spirit has passed on, the soldiers do not break his legs; however "one of the soldiers pierced his side with a spear, and at once there came out blood and water" (19:34). Many Christian paintings show Jesus wearing bright red clothes to symbolize Jesus' blood that was spilled from the nails in his skin and the piercing the soldiers made in his side.

One element that would render it challenging to a figure from another tradition like Confucius is the concept of divine worship indicated in the painting. In The Analects, Confucius briefly mentions respecting gods and ghosts but to keep far away from them. He asks "when [someone doesn't] yet know how to serve human beings, how can [they] serve the spirits?" (11:12). He is

a practical teacher in that he wants his followers to be guided by teachings that promote the way human beings ought to behave in society rather than try to understand what supernatural forces exist around them. Confucius would have a hard time swallowing the fact that Jesus actually comes down to earth, lives among people, and actually heals them too. For instance, on the walk to Jerusalem, Jesus encounters two blind men who beg for him to open their eyes. "Jesus in pity touched their eyes, and immediately they received their sight and follow him" (20:33-34). However, I do believe that one aspect of the painting that would be appealing to Confucius is the concept of filial piety and devotion shown between Mary and Jesus. He would appreciate the artist's efforts to show a loving relationship between the two in regards to Jesus' adoring gaze towards his mother and likewise, Mary's hand patting her son in a comforting manner.

Something about the piece that really appealed to me was the design choices the artist incorporated in the painting to place an emphasis on Mary, Jesus, and the arch. For instance, I really loved the intricate patterns that are imprinted into the gold background above the arch and the inscriptions and patterns in the halos because they really help accentuate the divine, out-of-world parts of this painting. I also really liked the dotted lines surrounding different shapes and around the arch to add to the intricacy and majesty of the painting. Honestly, I chose to write about this piece in particular because of the Virgin Mary's beautifully ornate mantle. I really liked how the artist added a lot of depth to her clothing by using thin gold brushstrokes and patterns along the edge of the mantle to really showcase Mary's splendor and royalness. One element of the piece that troubled me a little bit was the splash of dark red paint the artist included near the top of Jesus' shirt. After zooming in on the picture, I can make out a necklace but I'm puzzled by what's actually hanging around his neck. Does it have something to do with his forthcoming execution?

TELEMACHUS'S ODYSSEY: A QUEST FOR IDENTITY AND PURPOSE

By Kate Johnston

omer's Odyssey opens with about one hundred lines about its title character, before somewhat unexpectedly devoting the next • four books to his son, Telemachus. Being a baby when his father departed for Troy, Telemachus has only ever heard tales of his father's intelligence and heroic deeds. It bears a cruel irony-Odysseus's reputation heavily influences his son's growth and his actions are the root cause for the intrusion of the suitors in their home, and yet this man whose existence has shaped his family's life so profoundly remains an unknowable mystery to his son. Telemachus tends to be submissive and vulnerable when the story begins, but occasionally displays a trace of his father's character, often to the surprise of those who know him. Throughout Homer's Odyssey, Telemachus exhibits a duality of character-the timid boy struggles with the emerging courageous, determined young man, but his maturity develops fully at the end of the tale.

Telemachus the Boy

The reader's first impression of Telemachus

shows him "sitting there unhappy among the suitors, a boy, daydreaming" about Odysseus driving the suitors away (Fitzgerald 5). Not only does the narrator refer to him as "a boy," but he is noticeably passive about his predicament as he sits there "daydreaming" of deliverance. Telemachus envisions Odysseus coming to save the day, revealing his sense of helplessness on his own. Such thinking would have been more plausible had Telemachus been younger, but the context reveals that he's about twenty years old.

Telemachus garners strength from Athena's divine aid and attempts to become stronger and more confident, but occasional moments of fear or timidity illustrate how his progress is far from linear. Upon his arrival at Pylos, he balks at the thought of approaching Nestor and says to Athena, "How can I do it, how approach him? I have no practice in elaborate speeches, and for a young man to interrogate an old man seems disrespectful" (36). In his developmental teenage years, Telemachus was surrounded by suitors who ridiculed and took advantage of him, thus shrinking his self-confidence as seen in his hesitation at Pylos.

Later upon his journey to the court of Menelaus and Helen, Telemachus ogles at the display

of wealth and prestige (55), so unlike the court of Ithaca. In this way the reader can derive Athena's intent from Telemachus's voyage to Polybus and Sparta-not only does Telemachus gain experience in diplomacy and self-advocating, but he also receives the opportunity to see a king's court as it should be, both of which contribute to the process of his growth.

Telemachus the Man

Even as Telemachus experiences moments of immaturity, one cannot discredit his clear attempts at improvement. Although Telemachus is likely unaware, Penelope can see his growth and explains to the disguised Odysseus why she must marry soon, "My son will not stand by while they [the suitors] eat up his property. He comprehends it, being a man full grown" (358). Penelope recognizes his resentment for the suitors, and thus decides she must marry to protect her son should he challenge them. Indeed, Telemachus becomes increasingly bold towards the suitors, openly chastising one who throws a cow's foot at Odysseus (384). When Telemachus addresses the suitors, despite Antinoös's jeers and disparaging of Penelope, Telemachus remains unafraid and condemns them, saying "If your hearts are capable of shame, leave my great hall... if you choose to slaughter one man's livestock and pay nothing..I beg Zeus you shall get what you deserve, a slaughter here" (23). His behavior surprises the suitors, who know him for being meek, and marks the beginning of his growth.

In the beginning, when the disguised Athena first visits him and he hurries to display proper xenia, Telemachus is "irked at himself to think a visitor had been kept there waiting" (5). Compare this to his welcoming of the beggar, unknown to him to be his father in disguise, near the end of the story. Having witnessed exemplary xenia from Nestor, Menelaus, and Helen, he acts with greater confidence. Upon meeting the "beggar" at Eumaios's home, addressing Eumaios he says, "I'll undertake, with all events, to clothe your friend [the beggar] for winter. I shall have bread and wine sent up; you [Eumaios] need not feel any pinch on his behalf" (291-292). Admirably he takes on his role as host displaying ease that

he formerly would not have. Despite occasional lapses, Telemachus's progress continues to grow throughout the story.

Telemachus and Odysseus

On multiple occasions, characters comment on how Telemachus has grown to resemble his father at his age, around the time he left for Troy. Their alikeness becomes more and more evident as the tale progresses. During Telemachus's visit, Menelaus points out how he resembles his father physically (57), but it becomes apparent that their behavior is similar as well. Compare the many parallels between Odysseus's time at the court of the Phaecians and Telemachus's at Menelaus's court. Despite the difference in their circumstances-Odysseus being a shipwrecked stranger and Telemachus being an honorable guest-both demonstrate the same respectful behavior towards their hosts. Additionally, like Odysseus his son possesses the gift of storytelling and speech, as Nestor points out (38). Their hosts also bestow many gifts upon both of them upon their departure. In part, this generosity exhibits the hosts' xenia, but note that bestowing gifts is an act of reciprocation for the commendable behavior of their guests.

The similarity becomes more apparent once Odysseus and Telemachus meet and plan to destroy the suitors. When the fight begins, Telemachus leaps in fearlessly to aid Odysseus by planting a spear in the suitor Amphinomos's back, even though he likely had never had to kill a man before (412). Later he commits the grievous error of leaving the door to the storeroom, full of weaponry, open. Odysseus assumes one of the maids did it, but "sharp and clear Telemachus said: It is my fault, Father, mine alone. The storeroom door-I left it wide open" (414). While one could argue that this costly mistake demonstrates how Telemachus still lacks the responsible nature of an adult, it must also be contended that this scene confirms the extent of his growth. When caught in wrongdoing, a child's first instinct is to shift the blame. A mature adult, though, owns up to their mistake as Telemachus did.

At the beginning of Odyssey Telemachus appears to almost idolize his father, seeing him as

the pinnacle of bravery and justice. By the end, though, it's clear that while Telemachus still loves and reveres his father, he also possesses his own identity and sense of justice apart from him. This becomes apparent when Odysseus prepares to kill Phemios the minstrel, whom the suitors forced to entertain them. Telemachus easily could have stood by and let it happen, not wanting to risk further anger from his father after the storeroom door incident. Instead, he opposes Odysseus by telling him not only to spare the minstrel but also Medon the herald (420). Telemachus not only can disagree with a figure of authority when the occasion calls for it, but also possesses the self-assurance to speak up for what he knows to be right.

Conclusion

Like his father, Telemachus undergoes a journey in his way which transforms his character and strengthens him to be ready for Odysseus's return. Although the process was far from immediate and had its ups and downs, the Telemachus after Homer's Odyssey is no longer the Telemachus readers met in Book I. He puts off the childlike behavior from the story's beginning and instead works his hardest to become the man his father would be proud of.

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And passed the stages Fortune had appointed.
Now my tall shade goes to the underworld.
I built a famous town, saw my great walls,
Avenged my husband, made my hostile brother
Pay for his crime. Happy, alas, too happy,
If only the Dardanian keels had never
Beached on our coast."

The Aeneid

75

PARK CHUNG HEE: ACHIEVING ECONOMIC PROSPERITY AT ANY COST

By Mariia Poltorykhina

ark Chung Hee, a South Korean president, led the country into the era of the Asian Tigers through an authoritarian regime marked by two coups in 1961 and 1970. His presidency is evaluated with a range of perspectives. On one hand, it brought about significant economic growth, with GDP per capita increasing nearly twentyfold. However, this economic success was accompanied by damage of the constitutional foundations challenges such as the Bu-Ma Democratic Protest, leading to Park Chung Hee's eventual demise (Kim). Moreover, he started "The dark age of democracy" which continued into the rule of Jung Doo Hwan regime, during which there were such cruel episodes for the country as the Gwangju uprising and the June 1987 struggle (King). The ambivalence surrounding Park Chung Hee's politics raises a critical question: were the methods employed to achieve economic independence justified?

Let's begin with the historical context in which Park Chung Hee emerged. Korea had been a Japanese colony from 1905 to 1945 and was subsequently divided into North and South.

After the April Revolution in 1960, A new power of the Second Republic was established. However, it was too weak and after that, the military seized power in the country. On May 16, 1961, a military coup took place, led by the chief of the army, Chang Doen, and his deputy, Park Chung Hhee. The junta announced the beginning of an economic policy aimed at independence and promised that the military's power would be temporary (Son). Park Chung Heei, the deputy of chief, was eager to start to realize his economic development plans.

His primary goal was to transform an agrarian society, where 87% of the population worked in agriculture, into an industrialized nation (Gemici). Park Chung Hee leveraged the abundant resource of cheap labor, albeit with widespread non-compliance with labor laws, overworking, and poor working conditions. In order to attract Foreign Direct Investments (FDI), wages were kept low, often brutally (Toussaint). However, this economic strategy led to restrictions on personal freedoms, with the promotion of thrift and limited access to consumer goods. For example, people of that time remember how they were not allowed to eat white rice in school, because this grain is more expensive than barley porridge

(Kurbanov).

Under American pressure, a referendum and general presidential elections were held in 1963, resulting in Park Chung Hee's victory. He won as a candidate with the clearest economic development plan — the priority direction of South Korea, which lagged many times behind the industrially developed DPRK (Lankov). Unlike the previous leaders of South Korea, who had previously distinguished themselves in the fight against the Japanese occupation, Park Chung Hee, on the contrary, in the past studied at the Japanese military academy and was a member of the Imperial army. This background influenced his policies. For example, there is a resemblance researchers note that he could use the model of economic development of Japan and its puppet state Manchukuo, which consisted of the large state intervention into the economy, low wages and power of large conglomerates (Toussaint).

State intervention was reinforced through the nationalization of the financial system, from major banks to small insurance companies. President Park believed that it is only the state's responsibility to manage accreditation. Five-year development plans were introduced, resembling characteristics of administrative and command economies.

Korean chaebols are family trusts with a generational tradition of occupying chief positions, establishing strong ties with the government, and employing instruments for lobbying. Essentially, they were based on the Japanese zaibatsu, following the organizational pattern of Mitsubishi and Mitsui. The most powerful chaebols, such as Samsung, emerged during this time, evolving from a small food retailer to one of the world's largest electronics manufacturers (Toussaint). However, this transformation was not without scandals. Park Jeonghee's reputation was overshadowed not only by authoritarianism but also by economic crimes. For instance, the Samsung conglomerate became embroiled in a public scandal in 1966 when its subsidiary was found smuggling saccharin, prohibited by Korean law for importation. However, after a legal investigation, it was revealed that this smuggling was facilitated by ties with the government. This incident led to an even more scandalous event when a opposition politician poured human waste on politicians involved in corruption during National Assembly session (중부일보).

Before this incident, public opinion had already been stirred. For the first time in twenty years after the end of World War II, Park Chung Hee revived diplomatic relations with Japan in 1962 and also received compensation for damage during colonization, amounting to \$800 million after lengthy negotiations. However, this was rejected by society, as Korea had not received an official apology for the thirty years of the colonial regime that Japan imposed on its territory. Relations with Japan continue to be characterized by conflicts until now, as Japan has yet to apologize for the brutality of the colonial regime, along with controversial events such as the Yasukuni Temple issue. Moreover, another controversial step occurred when Park Chunghee, in order to secure a loan from the American government, provided military assistance with two divisions in the Vietnam War. Nevertheless, this action helped accelerate economic development. Park Chunghee believed, unlike his predecessors over the past few centuries, that South Korea needed to actively participate in geopolitics. All these steps, including diplomacy, wage reductions, and intervention, were aimed at one goal — increasing the percentage of Foreign Direct Investments, a goal that was achieved in 1967 (Toussaint).

Park Chunghee was reelected in 1967. However, harsh conditions and criticism of foreign policies did not contribute to an increase in his approval rating. A mild recession sparked protests, including cases of self-immolation. In an effort to secure a future term, the president made amendments to the constitution, allowing for an unlimited number of presidential terms. Simultaneously, he suppressed student movements and dismissed opposition within the democratic party. Barely reelected in 1971, this pushed him towards an even more radical decision. He declared martial law, restricted freedom of speech, and practically altered the constitution to the

Yushin constitution, expanding the president's authority to an actual dictatorship (Lee). Despite the controversy, these measures allowed Park Chung Hee to increase intervention in the economy and overcome the recession.

In the 70s, he took the direction aimed at import substitution of heavy industry products, which became known as HID. This step was partially provoked by many conflicts with North Korea and the Blue House raid, when North Koreans attacked the president's residence. It was believed that development would reduce dependence on imports of raw materials and equipment and, consequently, improve the trade balance, which deteriorated throughout the 1960s. Following the success of the creation of one of the biggest steel companies, POSCO, the development of heavy and chemical export-oriented industries began in the second five-year plan: 1967-71 (Chaudhuri).

However, things turned out differently. With increased protectionism in the West, especially in the United States, against labor-intensive manufactured goods from developing countries and competition from other developing countries with even lower labor costs, export prospects were not optimistic. Because of this, the structure of industrial exports has gradually changed in favor of capital-intensive and skilled goods such as ships, steel, machinery, automobiles, and computer electronics. In order to direct the flow of resources and FDI to the desired industries, the government used a wide variety of control tools, from import control to foreign investment control (which, sometimes, was regulated by harsh shutdowns of the firms that didn't pay dividends). Favored industries were granted with tax rates two times lower than in other industries (Chaudhuri). This produced results - GNP began to grow at a rate of 8% to 14% per year (Graham). The increase in South Korea's exports in the 1980s, for example, was most noticeable in products that were promoted as part of the industrial policy of the 1970s. By the early 1990s, Korea's GDP was on par with European countries such as Spain and Portugal, unlike in the early 1960s, when Korea was one of the backward countries (Chaudhuri).

When economic growth eventually slowed down, new ways for the flow of FDI and export were made and late in the 70s the economy shifted to liberalization and attracting foreign capital. However, reliance on market mechanisms didn't work out. Because the heavy industry was less controlled, and entrepreneurs preferred investing into them, while light industries suffered from recession. Government didn't find a better solution than supporting them through credits, which they give them by printing money. Exports suffered and inflation accelerated (Gemici). These events coincided with the student demonstrations of Bu-Ma in 1978 against the dictatorial regime, during which 66 students were injured, charged or pursued. These were the last days for Park Chung Hee, as he was assassinated in 1979 by one of the protest supporters.

Public perception of Park Chung Hee's reign varies. While Generation 386 in the 1980s sharply criticized his authoritarian rule, the 1990s saw positive assessments amid the "economic miracle", as they were facing an Asian economic crisis (Son). Moreover, even his family left a controversial legacy in the country: Park Chung Hee's daughter, Park Hye, was elected as a president in 2017 but went through impeachment because of the corruption crimes (CNN).

If someone were to compare the panorama from Mount Namsan in the early 50s and 70s, they might notice impressive growth in Seoul, with the construction of roads and high-rise buildings. All this development occurred during the rule of Park Chung Hee. His policies not only overcame the economic lag with first-world countries in the shortest possible time but also somehow ensured Korea's place as one of the fastest-growing economies. However, one could also look at photographs taken by Jurgen Hitzpeter, the only images that capture the cruel suppression of demonstrations in Gwangju in 1980 — a result of the junta's rule established in 1961 (Choe). The historical memory of his reign remains complex, reflecting the dual nature of his legacy.



The Gwangju Massacare, Bettmann

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THE FACES OF FACEBOOK

By Divyangana Dungarwal

think it is fair to assume that more than half of the people reading this review currently have or have had Facebook accounts at some point in their lives. The most eye-catching, ground-breaking aspect of David Fincher's The Social Network is not the revolution that was once 'The Facebook', but it is the drama, the "oh my god" moments, and the intellectual yet idiotic, Mark Zuckerberg, as he is portrayed in the film. From one conspicuous turn to another within seconds, this movie is chaotic, fast paced and it exemplifies the saying "Beauty lies in chaos". All the havoc behind the making of 'The Facebook' that this movie showcases is what led the platform to be as glorious, magnificent, and in demand as it is now. Long story short, with its lines of code, planning, and plotting, this movie might make you feel dumb but will leave you flabbergasted.

The most paramount star cast of this film, Jesse Eisenberg does a phenomenal job playing the one and only Mark Zuckerberg. Mark's character proves himself to be a "pretentious douchebag" (says Eduardo) over and over again; this is not a complaint, because that is what makes the movie as captivating as it is. Kim Weiland, a renowned writer, has introduced the concept of a 'fall arc'. This refers to how a character in a story believes in a lie, coheres to it, and rejects or is oblivious to every encounter with the truth. The fall arc is a concept that helps break down and better comprehend the otherwise serpentine and complex personality of Mark. And maybe, just may-

be, while you are watching this movie, you subconsciously start identifying elements in Mark's behavior which adhere to the fall arc. The film's version of Mark is an astounding coder and his work speaks for itself but when it comes to being a good person...not so much.

Being the central character of this movie, his delusion leads him to believe that there is nothing beyond the world of Facebook, the world of power (the lie). To achieve that, all relationships and all boundaries cease to exist for him (cohering to the lie). Erica Albright (Rooney Mara), very briefly Mark's girlfriend, gives him his first reality check: "You are probably going to be a very successful computer person. But you're going to go through life thinking that girls don't like you because you're a nerd. And I want you to know, from the bottom of my heart, that won't be true. It'll be because you're an asshole." Mic-drop. What she said was true: he does own a million-dollar company as an undergraduate student but his insecure and selfish nature leads him to lose not just girls, but also his best friend, Eduardo Saverin (Andrew Garfield). Eduardo, Facebook's first investor, and Mark's only friend, is eventually kicked out of the company, only for Mark to quench his thirst for him and his company to be potent. This makes it a compelling movie about not just Facebook but friendship and betrayal, which is why it is a must-watch.

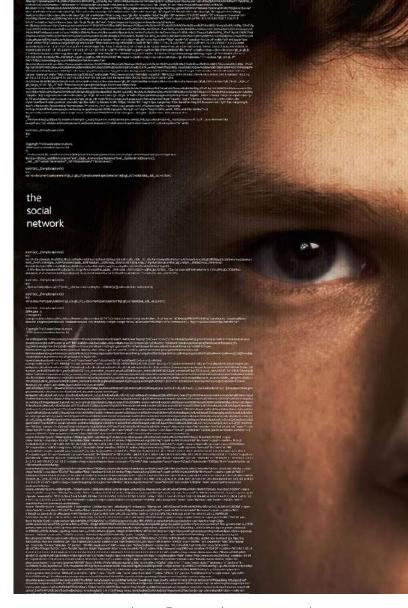
A significant side role is Sean Parker (Justin Timberlake) who plays a dual character: an idol for Mark, but an evil for Eduardo. Sean Parker, the founder of Napster, and his quest or vision

to amplify Facebook is one of the most substantial and pivotal moments of drama in the movie. Another laudable aspect of the movie is how all characters are introduced with such fine simplicity and how well they are connected to the central idea–Facebook–only for them to eventually add the most dynamic twist to the movie. Parker is introduced to the story when he sees Facebook on Amelia Ritter's (Dakota Johnson) laptop, a girl he just slept with. Some more significant characters are Tyler and Cameron Winklevoss (Armie Hammer) and Divya Narendra (Max Minghella), who contribute to the movie through their humorous lawsuit against Mark.

One of the most commendable or confusing (a conflict that this movie will put you in) area of direction is the simultaneous switch between the scenes of the lawsuits against Mark, and the past exhibiting events that led to those lawsuits. The scenes incessantly switch between the two ongoing lawsuits and flashbacks which can be hard to keep up with but it ensures that you don't take your eyes off of the screen for even a minute. Leaving us baffled once again, Aaron Sorkin's screenwriting added more vigor to the melodrama of this biopic. In addition to the emotional merit of his dialogues, the amount of dialogue he covers in merely two hours is fairly unconventional.

The dialogue delivery and writing style both ameliorate the movie, a movie whose direction is already extraordinary. It gives you an insight into what college is like, who falls behind and who doesn't. Also, one thing that you might infer is that being intoxicated on a Tuesday night, creating a derogatory website, and violating a considerable amount of college rules will make you a genius...but it will not. On an ending note, is it just me or is there actually a resemblance between Eisenberg in the movie and Mark Zuckerberg in real life?

It is ambiguous if this movie is set in the heart of Harvard or in the heart of a computer (a processor), but once you watch it, the dialogues, the cast, the pandemonium, that's all you'll think about for days, apart from the thought: "What's the whole fuss about farm animals?"



The Social Network

"Everyone sees what is happening, but not everyone feels the consequences. Everyone sees what you seem to be; few have direct experience of who you really are"

The Prince, Machiavelli

THE HOLE AND ITS SHADOW

By Emma Tuttle

Characters:

Bob - Bill's friend

Bill - Bob's friend

Eddy - the man in the hole; he is never seen or heard

*Can be played by actors of any age or gender

Setting:

A park; the set should be minimal but include a bench and a hole

(Lights up on two people, Bob and Bill, standing on either side of the hole and staring down. There is a long pause as they watch whatever is down in the hole. There are two Chick-Fil-A takeout bags on the bench.)

BOB: (still staring into the hole) Hey.

BILL: (also still staring into the hole) Yeah? BOB: D'you think he'll ever come out?

BILL: I dunno.

(*They lapse into silence.*)

BOB: D'you think we should help him out?

BILL: Sure.

(Lights go down, and Bob and Bill exit.)

(The next day, Bob and Bill enter and head for the bench. They are carrying three cups of Chick-Fil-A frosted lemonade between them. When they reach the bench, they sit down and start drinking them.)

BOB: I tell ya, this frosted lemonade really hits the spot.

BILL: Sure does. (*looks toward hole*) Say, how'd we end up with this extra one? (*louder, exaggerated*) If only there was someone else here we could give it to.

(There is a pause as they wait and drink their frosted lemonade.)

BOB: (rising) He's not coming.

BILL: Maybe we just need to be more direct.

BOB: D'you think he'll respond?

BILL: Sure.

(They approach the hole and look down. This should mirror scene one.)

BILL: Hey, want some frosted lemonade?

BOB: We added strawberries.

(There is no response from the hole.)

BOB: He's not coming.

(Bill is troubled. There is a slight pause as he considers what he is going to say.)

BILL: You can't stay down there forever. When are you going to realize he isn't coming back? (*Lights go down, and Bob and Bill exit.*)

(Lights come up on Bob and Bill sitting on the bench. They are both staring at their phones.)

BOB: (without looking up) Hey.

BILL: (also without looking up) Yeah?

BOB: D'you remember that time in highschool?

BILL: What time?

BOB: You know...

BILL: No.

BOB: That time we went to Chick-Fil-A.

BILL: We went to Chick-Fil-A a lot.

BOB: Oh yeah.

(pause)

BOB: We sure loved Chick-Fil-A, didn't we?

BILL: Still do.

BOB: Oh yeah.

(pause)

BOB: Wanna go now?

BILL: Sure.

(Bob and Bill exit.)

(The next day, Bob and Bill enter with Chick-Fil-A takeout. Bob sits down on the bench with the bags. Bill begins wandering around the hole.)

BILL: Hey, did you hear about the new apartment complex they're building here?

BOB: Yeah, they're planning to bulldoze the whole park.

(Both pause and look expectantly toward the hole. There is no response.)

BOB: He's not coming. BILL: Don't be so negative. BOB: I'm being realistic. BILL: Hey. BOB: Yeah? BILL: I've got another plan. (Bob and Bill exit as lights go down.) (Lights come up as Bob and Bill enter. Bob is carrying a rope.) BILL: Come on, you live on a farm. BOB: That doesn't mean I know how to use a lasso. BILL: Really? Then how do you catch all the cows? BOB: I don't. BILL: They just roam free? BOB: No. BILL: Well then you must catch them somehow. BOB: (exasperated sigh) My older brothers do that. I feed the chickens. BILL: (triumphant) So then you must have watched them. BOB: (grudging) Yes. BILL: (with the air of someone making perfect, logical sense) So then you do know how to use a lasso. BOB: That's not how it works. BILL: It can't be that hard. BOB: You do it then. BILL: Oh no, I couldn't. BOB: Then don't talk. (Bill sits on the bench and starts staring at his phone, while Bill begins uncoiling the rope. Bill approaches the hole and begins to awkwardly swing the lasso above his head. When he lets it go, it completely misses the hole.) BILL: (without looking up) Try again. BOB: Nope. BILL: Why? BOB: One time was embarrassing enough. BILL: Don't you want to get him out of the hole? BOB: Yes... BILL: Then try again. BOB: Terrible idea. BILL: Why? BOB: This plan was doomed from the start. BILL: Why? BOB: You really know nothing about farms, do you? (pause)

BILL: Come look at this funny picture of a frog. (Bob joins Bill at the bench as the lights go down.) (Lights come up on Bob and Bill eating Chick-Fil-A.) BOB: Hey. BILL: Yeah? BOB: What d'you think we'd do without Chick-Fil-A? BILL: I dunno. (pause) BOB: Would we starve? BILL: Doubtful. BOB: But what would we eat? BILL: Chicken? BOB: And where would we get chicken? BILL: Chick-Fil-A. BOB: But Chick-Fil-A wouldn't exist. BILL: Oh... right. (pause as they think) BOB: D'you think we'd still have become friends? BILL: What? BOB: If Chick-Fil-A didn't exist. BILL: I don't know. (pause) BILL: I guess we'd have found some other place to go. BOB: Where? BILL: I dunno. (pause) BOB: Do you want to meet up there tonight? BILL: Where? BOB: Chick-Fil-A. BILL: Oh. BOB: Well? BILL: (grimacing) I have to work. (Lights go down, and Bob and Bill exit.) (The next day: lights up. Bob and Bill enter, engaged in a whisper-shouting argument.) BOB: A hole can't cast a shadow. That's stupid. BILL: I didn't say it cast a shadow, but it's clear the hole has a shadow. BOB: Well of course it has a shadow in it- y'know, cast by the walls and such. BILL: That's not the point. (crouches beside hole, to Eddy) Whose shadow are you in? (He stares expectantly at the hole, but there is no response.) BOB: What're you getting at?

BILL: Hey.

BOB: Yeah?

BILL: (disappointed) Nevermind.

(Bob begins to pace, while Bill is still staring down into the hole.)

BILL: Well, better get on with this.

(Bill reaches toward the hole as though to lift something out. He abruptly jerks his hand back.)

BILL: He bit me!

BOB: (shrugs) Can't say that's unexpected.

BILL: Hey, come help me.

BOB: No way! He clearly does not want to come out.

BILL: Come on. Weren't you the one who suggested we help him in the first place?

BOB: Let's just go. I need some Chick-Fil-A.

BILL: Sure.

(Bob and Bill exit as the lights go down.)

(Lights come up. Bob and Bill enter talking.)

BOB: You really need to quit that job.

BILL: Why?

BOB: You complain about it all the time.

BILL: And?

BOB: It's sucking you dry.

BILL: Actually, I've found that it fills my bank account.

BOB: That's not what I meant.

BILL: Well? BOB: What?

BILL: What did you mean?

BOB: Your health.

BILL: Mental or physical?

BOB: Both.

(pause)

BILL: I'm fine.

BOB: Really?

BILL: (beat) No.

BOB: So quit your job.

BILL: (increasing frustration) It's not that simple.

BOB: Why?

BILL: Unlike you, I don't live with my parents!

(stunned silence)

BILL: Sorry.

BOB: I know.

(pause)

BOB: You really need to find a new job.

BILL: How?

BOB: How what?

BILL: How do I find a new job?

BOB: (shrugs) Just look around. You're bound to find something.

BILL: Who would hire me?

BOB: You know...

BILL: What?

BOB: For such a smart person, you can be very dense.

BILL: Being smart is too much work.

BOB: Really?

BILL: Yes.

BOB: Is that why you work at Walmart?

(pause)

BILL: (slumps) I hate my job.

BOB: I know. (pause)

BOB: You could always work at Chick-Fil-A.

(Lights go down and they exit.)

(Later that night, Bob and Bill return. Bill carries Chick-Fil-A takeout. Bob whispers something, and Bill quickly shushes him. As they approach the hole, they begin to act with exaggerated stealth. A few more quiet mutters can be heard as they peer into the hole. There is a moment where they once again mirror scene one. Bob and Bill crouch by the hole and reach inside. They begin to pull something heavy (Eddy) out of the hole, but he starts struggling. They keep trying for a bit but eventually give up and let Eddy back down into the hole. They both sit back, and Bill begins opening the Chick-Fil-A bags. As he does so, Bob speaks, and a light comes up on them.)

BOB: Hey.

BILL: Yeah?

BOB: D'you think he ever sleeps?

BILL: I dunno. (holds up the takeout bags) Chick-Fil-A?

(Lights go down, and Bob and Bill exit.)

(Lights come up on Bob and Bill, sitting on the bench and staring at their phones.)

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BILL: Hey.

BOB: Yeah?

BILL: We should throw him a party.

BOB: Why?

BILL: I've heard parties cheer people up.

BOB:(beat) What if he's introverted?

BILL: Doesn't mean he's antisocial.

(pause as they both think)

BOB: Hey.

BILL: Yeah?
BOB: You're introverted, aren't you?

BILL: Yeah.

BOB: Would you like a party?

BILL: I dunno.

(pause)

BILL: So? BOB: What? BILL: Party?

BOB: It's worth a shot.

(They exit.)

(Later that day, Bob and Bill enter carrying party supplies.)

BILL: (to himself) Cake, drinks, piñata, fireworks, and... Chick-Fil-A.

BOB: Sounds like a party.

(They stare at each other in awkward silence.)

BOB: Hey. BILL: Yeah?

BOB: How d'you start a party?

BILL: I dunno.

(Lights go down and they exit.)

(The next day, lights come up as Bob and Bill enter. Bill stands by the hole, while Bob hangs around the bench)

BILL: (to Eddy) I know you feel like an outsider looking in at the world, but the door isn't locked. You could come in anytime.

BOB: I don't see a door.

(Bob watches Bill, trying to comprehend what he is saying. There is a momentary silence as both wait for Eddy to respond.)

BOB: Hey. BILL: Yeah?

BOB: Why d'you think he stays in that hole? (beat) You're gonna say 'I don't know' again, aren't you?

BILL: No, actually, I do know the answer. (hesitates) At least, I think I do.

BOB: Well?

BILL: His father dug that hole years ago. BOB: That doesn't explain anything.

BILL: I wasn't finished.

BOB: Oh.

BILL: His father put him there and left.

BOB: That still doesn't explain anything. BILL: (*sighs*) You're not an abstract thinker.

BOB: What's that supposed to mean?

BILL: Nevermind.

(Silence falls between them as they both try and fail not to look at the hole.)

BOB: So he really never left?

BILL: What?

BOB: The hole, I mean.

BILL: Oh, (beat) no.

BOB: Why?

BILL: His father put him there.

BOB: Why?

BILL: Dunno.

BOB: Why don't you ask?

BILL: Who?

BOB: His father.

BILL: He's gone.

BOB: Dead?

BILL: Gone.

BOB: (gestures toward hole) Does he know?

BILL: (shrugs) I've told him.

BOB: So why doesn't he leave?

BILL: His father put him there.

BOB: What?

BILL: Chick-Fil-A?

BOB: Yeah, I need something that makes sense.

(Bob and Bill exit and lights go down.)

(Lights come up on Bob and Bill, sitting on the bench and staring at their phones.)

BOB: (without looking up) Hey.

BILL: (also without looking up) Yeah?

BOB: D'you think God exists?

BILL: I dunno.

(pause)

BOB: Well...

BILL: Yeah?

BOB: What d'you believe?

BILL: About what?

BOB: God.

BILL: Oh... I don't know.

BOB: How can you not know?

BILL: I'm agnostic.

BOB: Oh.

(pause)

BILL: Does it really matter that much?

BOB: What?

BILL: Whether God exists.

BOB: Why d'you ask?

BILL: You asked what I believe.

BOB: Yeah.

BILL: Well, I believe a person should be good, regardless of if they think they're going to Hell.

BOB: That makes sense.

(pause)

BILL: I spent all night coming up with that.

(Lights go down and they exit.)

(Lights come up. Bob and Bill enter with a wheelbarrow of dirt and a shovel.)

BOB: Hey. BILL: Yeah?

BOB: D'you think this'll work?

BILL: Sure.

BOB: And remind me, why d'you think it'll work?

BILL: The shadow will be gone. BOB: Again with the shadow?

BILL: Of course.

(Bob sighs. He brings the wheelbarrow to the hole and tips it. Bill uses the shovel to fill the hole with dirt. Bill stomps on the newly filled hole, while Bob pulls the wheelbarrow away. Both step back to examine their handiwork.)

BOB: Hey. BILL: Yeah?

BOB: We forgot to get him out beforehand.

BILL: Oops.

(Bob and Bill look at each other as their situation dawns on them.)

BOB: Hey. BILL: Yeah?

BOB: Let's get out of here.

BILL: Chick-Fil-A?

BOB: Food makes everything better.

(BOB and BILL hurry offstage as the lights fade, leaving behind the shovel and the wheelbarrow.)

(The next day, Bob and Bill return to find that the hole is there again. They both peer down into the hole, mirroring scene one.)

BOB: He... dug himself out.

BILL: And went right back in.

BOB: Is that our shovel? BILL: I think so.

BOB: D'you think it looks deeper?

BILL: Sure.

(They stand in contemplative silence, looking down into the hole.)

BILL: Hey. BOB: Yeah?

BILL: Do you think we're in a hole, too?

BOB: Don't see how we could be.

(pause)

BILL: We really need to try something different.

BOB: A ladder?

BILL: With our lives.

BOB: So... Burger King?

BILL: Only if they have a chicken sandwich.

(Lights fade.)

What do you think his reaction would be if someone informed him that everything he had formerly known was illusion and delusion, but that now he was a few steps closer to reality, oriented now toward things that were more authentic, and able to see more truly?

Plato's Republic

Night

BETRAYAL

By Catherine Knox

 $E_{\rm Careful}$ there, those around us may put you in a gurney

While we may love who they are, It's what they do How they care

Get love, except a stab wound. Bleeding...

The bitter liquid runs dry

Yet death fails to knock at your door

And yet, here he is.
His gentle smirk wrapping around you
Convulsive eyes pave the way to your distaste

A fallen maiden, Nestled Right into the devil's arms

A soul so delicate Broken by the depths of betrayal

Arms held tighter Freedom imposed upon further Memories flood in at the stroke of his common gaze

Running down the road, hands entwined, free strands of hair running against the wind

Heart wrenching kisses on golden afternoons

Smiles running rampant and late night dancing under the moonless sky that held the stars prisoner

As if it all were real once more A final kiss from the maiden may solve all that was lost

Lips pressed against his A knife tearing into flesh Hell freezes over

And now they've separated, remaining closer than ever Forgiveness? An imaginative fantasy

Love lives here no longer On and on, we strive To once again live and laugh. To once again feel alive.

SHAKESPEARE'S HAMLET: GHOST, MEMORY, AND MADNESS

By Natalia Sawicka

From the Oxford English Dictionary:

memory (noun):

the perpetuated knowledge or recollection (of something); that which is remembered of a person, object, or event.

I. Introduction

n terms of how we, as human beings, experience our lives, memory plays a central role in the shaping of our individual and collective realities. Memory — the only method through which the past can be engaged — acts as a lens for defining the present and thus has a substantial impact upon our actions. However, though originating from objectively real events and people, memory is ultimately a highly subjective form of knowledge that can be engaged with to different degrees, which in turn give rise to differences in emotional response and chosen course of action.

In Shakespeare's tragedy Hamlet, memory is a key factor driving the plot; most notably, memory heavily influences the increasingly unstable mental state of the protagonist Hamlet as he grapples with the deeply painful revelation that his father was murdered. Through the character of the Ghost of the King, Shakespeare creates a physical metaphor for memory, which in turn interacts with the play's characters in various ways and with differing degrees of intensity, and acts as a parallel to each character's psychological

engagement with memory. In this interpretive analysis, I will examine the tragedy of Hamlet through the textual medium of the script with a specific focus on scenes directly related to the deceased King Hamlet, in which either characters speak of the memory of the King or the Ghost is physically present. I use existing scholarly theories on memory in Hamlet to inform my close reading of the text, in which I focus upon the uniquely intimate and intense manner in which Hamlet engages with his memory, both internally through his emotional grief and externally through conversation with the Ghost. In closely analyzing the relationship between Hamlet and memory, and comparing it to that of other characters, I investigate the key role that memory plays in catalyzing and perpetuating Hamlet's descent into madness.

II. The Impact of Memory: Existing Scholarly Theories On Hamlet

As defined by the Oxford English Dictionary, memory is a "perpetuated knowledge or recollection (of something)," or "that which is remembered of a person, object, or event," thus characterized as a metaphysical entity. As argued by James Hammersmith, memory serves

as a means for human action to retain a sense of purpose. Hammersmith further proposes that since both memory and purpose exist as functions of time, both are subject to change as a result of their passage. However, through actively remembering, the human mind is capable of superseding time-bound reality, fusing the past with the present. This gives continuity to human existence that would otherwise not exist, as without memory, "all actions become futile and insignificant, for they perish in the very doing" (3) — a fact that Hamlet is all too cognizant of, as evidenced in his many existential soliloquies and the graveyard scene [Act V, Scene 1 of Hamlet]. Michael Cameron Andrews notes that for Hamlet, "memory requires something other than a prolonged ritual of penitence" (1), and takes on an all-consuming intensity requiring vengeance as proof of having truly loved his father. Thus, memory not only lends meaning to action but is effectively futile without it.

Within Hamlet, of course, the drive for revenge springs not as a wholly original thought on the part of Hamlet himself, but rather in the form of a command from the Ghost, who charges Hamlet with "revenge his most foul and most unnatural murder" (I.v.25), and pleads, "remember me" (I.v.91). In the view of Ross Poole, despite seeming to be an external origin of this desire, ghosts act not as bearers of new knowledge, but as reminders of knowledge already possessed, however subconsciously. Poole notes that though the Ghost's revelation shocks Hamlet, Hamlet suspects foul play even before encountering the Ghost itself, and as such, the information does not come unexpectedly [I.ii.255-258]. However, Poole argues that since a ghost represents solely the past, any knowledge it bears must be critically evaluated to the present, as the justice demands of the past may be insatiable. By the nature of the knowledge they bring, ghosts should be listened to, but not necessarily heeded. Poole also notes that the Ghost exists in Hamlet not as a private experience, but as a public spectacle beheld by multiple characters — an unusual attribute of ghosts in Shakespeare's work — reinforcing its existence within the collective reality. Sarah Outtersson-Murphy furthers such interpretation of the Ghost as real in her analysis, which explores the Ghost being written as its character. Outtersson-Murphy describes the Ghost of Hamlet as hovering "liminally between two realities, never fully either a physically embodied 'figure like the King' or a dangerously fantastical 'coynage [sic] of your braine [sic]' but participating in both (1.1.41, 1.1.137)" (270). In its portrayal as a character itself capable of interaction but retaining its essence as a distinctively supernatural entity, the Ghost is "both dangerously powerful and mere illusion" (256). Fusing reality with illusion, it is an emotionally penetrative being, forcing its spectators to examine and unleash their own emotions.

III. Memory as Subjective Knowledge

In its nature as both grounded within reality and existing as a distinctly psychological entity, I argue that memory is a highly subjective form of knowledge, and engagement with it thus poses unique dangers concerning potential disconnect from the reality of the present. In being a recollection of the foregone, memory contains a degree of separation from the actual objective reality of the past, despite retaining a strong resemblance to it. When viewing the Ghost as a physical metaphor for memory, this attribute manifests itself in the characters' readily noting the Ghost's resemblance to the former king of Denmark but not referring to the Ghost as the spirit of the King himself. To illustrate, when the Ghost first appears to the guards standing the night watch [Act I, Scene 1 of Hamlet], they refer to the Ghost as an "it" (never as "he") and as a "figure like the king" (I.v.41), remaining careful to separate the apparition and the man himself. The first and only to break this distinction is Hamlet, who calls the Ghost "my father's spirit" (I.ii.255) in an aside when the guards relay news of its appearance to him. This use of language suggests Hamlet conflates the Ghost and his father to a much deeper extent than the guards do. The direct association between the Ghost and the King himself is thus not taken as fact but rather a belief influenced by personal interpretation, suggesting that memory can take on a sub-

jective realness of its own within the mind. The fusing of past and present in the mind can thus occur to various degrees of intensity, either retaining the distinction between the two or obliterating it in favor of creating a new, timeless reality in which the past lives. Though retention of the past is essential to contextualize the present and inform a sense of purpose, ascribing overly extended importance to it may catalyze madness by triggering a disconnect from the lived present, as evidenced in Hamlet's obsession with the memory of his father.

IV. Ghostly Interactions: Memory as Gateway to Madness

Unlike Hamlet, who deliberately chooses to seek the Ghost out after being told of its existence [Lines I.ii.242-253], the guards — Barnardo, Francisco, Marcellus, and Horatio — do not take agency in finding it; instead, it finds them. Upon its renewed appearance, Barnardo cuts Marcellus off mid-sentence in surprise, despite anticipating its arrival [I.ii.39]. In discussing impressions of the Ghost, Horatio, unsettled to the point of explicitly exclaiming his suddenly heightened emotions aloud, remarks that the Ghost "harrows [him] with fear and wonder"(I. ii.44). Thus, the appearance of an embodied past before them has a psychological impact, as indicated through the strong communal emotional response. However, though noting that the Ghost "would be spoke to" (I.ii.45), and then attempting to do so, they at no point endeavor to follow it; instead, they opt to be eech it to stay or to stop it from leaving [I.i.127, I.i.139]. Their willingness to engage with it is limited in scope. Furthermore, when questioning the Ghost, Horatio pleads, "If there be any good thing to be done / That may to thee do ease and grace to me / Speak to me" (I.i.131-132), thus indicating that his disposition to hear the Ghost's words rests contingent on certain moral conditions — which are of course later revealed as unfulfilled. Thus, though the guards do meaningfully acknowledge the importance of memory, they refuse to unconditionally prioritize it, thus retaining their firm footing in the reality of the present moment.

In contrast, Hamlet is immediately estab-

lished within the play as a character for whom memory possesses deep intensity. While all the other characters have seemingly moved on from grieving, Hamlet remains dressed in black, declaring that his outward appearance only hints at the true depth of his grief, which could not be fully expressed in its magnitude [Lines I.ii.76-86]. Claudius, the new king, and Hamlet's mother Queen Gertrude reproach Hamlet for this preoccupation with memory: Claudius declares that "to persever [sic] / In obstinate condolement is a course / Of impious stubbornness," harshly reprimanding Hamlet's refusal to move on (I.ii.92-94), while Gertrude more gently asks Hamlet not to "seek for [his] noble father in the dust", for "all that lives must die / Passing through nature to eternity" (I.ii.71-73). In referencing a "passing ... to eternity," Gertrude acknowledges the perpetual existence of the past through memory but stresses living in the present over dwelling on the past. The past, however, retains an unshakeable hold on Hamlet, who cries to himself, "Heaven and earth, / Must I remember?" (I.ii.142-143). This rhetorical question, especially after he has specifically just prior been told not to remember, suggests a frustration towards constantly involuntarily reliving the past through memory, but establishes this reliving as somehow personally necessary and unavoidable.

Such engrossment with the past is particularly evidenced using Hamlet's intense one-on-one interaction with the Ghost, which commenced with his deliberate intention to meet it [I.ii.242-253]. Initially, however, Hamlet exudes terrified confusion and does not know what to make of the Ghost upon its appearance, passionately exclaiming "angels and ministers of grace defend us!" and wondering whether it be "spirit of health or goblin damned" (I.iv.39-40). Just the same, he immediately calls it "Hamlet, King, father, royal Dane," underscoring the strength of his identification of the Ghost through this quadruple naming (I.iv.44-45). Furthermore, he distinctly recognizes the danger in associating with the Ghost, calling the Ghost "hideous" for visiting himself and his comrades "So horridly to shake [their] disposition / With thoughts beyond the reaches

of [their] souls" (I.iv.54-56); regardless, Hamlet immediately firmly decides to follow the Ghost when it beckons him to do so [I.iv.63]. In the face of fierce protests and warnings against such action from his companions [I.v.62-63, I.v.69-78], Hamlet responds, "Why, what should be the fear?" (I.iv.64) — an odd remark considering his horrified, vehement outburst a mere seven lines prior — and then continues to fiercely defend his decision to the point of threatened violence [I.iv.80-86]. Hamlet's inconsistent logic and unstable emotions at the moment of encountering the Ghost arguably herald the onset of his madness, emphasized in Horatio's remarks that Hamlet "waxes desperate with imagination" as he goes off, and then upon his return speaks in "wild and whirling words" (I.iv.87, I.v.133). In his fervent desire to commune with the Ghost and willingness to follow it, Hamlet fuses his past and present into a single indivisible entity, creating a subjective perception of reality removed from that of the collectively experienced present.

Upon privately conversing with the Ghost, Hamlet readily puts his trust in it. He immediately indicates his willingness to mark it, and though the Ghost reveals to Hamlet that it is destined for hell, Hamlet's earlier fears of a hellsourced spirit appear to have evaporated, as he calmly remarks in pity, "alas, poor ghost," suggesting easy acceptance of and surrender to the knowledge the Ghost bears (I.v.2-4). As shown through Hamlet interjecting the Ghost's speech only with intermittent emotional exclamation, he gives the Ghost his complete undivided attention [I.v.9-91]. Upon the conclusion of said speech, Hamlet cries that he shall henceforth wipe "all trivial fond records" from "the table of [his memory]" in favor of allowing the Ghost's charge to "all alone .. live / Within the book and volume of [his] brain, / Unmixed with baser matter" (I.v.98-104). Thus, the Ghost completely overwhelms his being, effectively becoming the basis of Hamlet's newly altered, memory-focused perception of reality. However, the accuracy of Hamlet's perception of the past is not without question. Even when recalling the Ghost's words immediately after its exit from the stage, Hamlet

quotes it as having said: "Adieu, adieu, remember me" (I.v.111); however, the Ghost's actual parting words were ever so slightly different: "Adieu, adieu, adieu, remember me" (I.v.90), a difference that accentuates the subjective — and thus potentially unreliable — nature of memory. The Ghost's hold on Hamlet evidences itself further using the Ghost still speaking to Hamlet even after its exit, echoing Hamlet's words as he solicits the guards to swear nondisclosure of the night's events; this parallel action symbolically represents a merging of consciousness of Hamlet and Ghost. Thus, the ghost — and the memory it represents — cements its presence as a pervasive and continual influence on Hamlet's life.

As Hamlet descends further into madness throughout the play, his experience of the Ghost begins to differ from that of those around him. This subjectivity is most evident when the Ghost appears to him while he converses with his mother, Queen Gertrude [Act III, Scene 4]. Disgusted by Gertrude's marriage to her brotherin-law so soon after her husband's death, Hamlet harshly berates his mother, to which Gertrude responds by begging him to stop and lamenting that her "eyes [turn] into [her] very soul," where she sees "black and grained spots / As will not leave their tinct" (III.iv.90-92). The memory of her deceased husband elicits pain in Gertrude and she meets with denial, preferring to suppress her memory. Hamlet, however, continues to press the issue despite her protests and obvious pain. It is in the context of this exchange that the Ghost appears [III.iv.102-139]. Though previously established in the play that the Ghost exists publicly, Gertrude perceives nothing, simply thinking Hamlet mad; this utter lack of perception indicates that Gertrude has blocked the memory of the King from her mind entirely. Furthermore, the collective reality no longer confirms Hamlet's perception of the Ghost as actuality. This suggests that Hamlet's memory has consumed him to the point that he experiences it as just as real as the objective physical world (if not more so) even though it now exists for him alone. The extent of Hamlet's obsession with his memory is further evidenced in the fact that the

Ghost has broken its previous temporal restrictions and appeared to Hamlet during daytime hours, as opposed to during the night. Hence, in the over-importance Hamlet has ascribed to his memory, his reality has shifted from grounded in objective, agreed-upon fact to defined by his subjective perception, unable to agree with others upon what exists as real. Driven by such subjectivity, madness has ensued.

V. Conclusion

Though an essential form of knowledge, memory exists as a subjective construction of the mind, rooted in but separate from objective reality and capable of being engaged with to various degrees. Over engagement with memory - as illustrated through the protagonist Hamlet's intimate and intense interactions with the Ghost and his resulting exaggerated emphasis on the past — can result in a loss of touch with present reality, and in turn, catalyze and perpetuate madness. Within the play, it is only once memory overwhelms Hamlet that chaos reigns and a domino effect of extensive bloodshed and death ensues, culminating in the deaths of eight major characters. This is first evident in Act II, Scene 4, where Hamlet's perception of the Ghost no longer matches up with that of other characters in the scene; this is also the scene in which the mad Hamlet slays Polonious, the first death of the tragedy - excluding that of King Hamlet. Dwelling on the past and disregarding the living reality of the present thus has deeply dangerous potential. However we must remember, it does not do to ignore the present in favor of the past. Memory should inform our lives with direction, yet we should carefully evaluate the nature and extent of such influence, keeping it from overly dominating lest we follow in Hamlet's footsteps down the rabbit hole to madness. Grounding in the present is not a requirement of human existence, but rather a conscious and occasionally difficult act essential for the establishment and retention of a rational, balanced state of mind.

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YOUR NAME

By Polina Silkina

"Write down your name."

Her hands wouldn't listen. Her fingers became numb after long hours in the cold, and they would have to endure even more cold in the days to come. Each finger stubbornly refused to grab the pencil properly. It was as if her entire body was resisting the order of writing her name.

What name would she even put? Her name? Her real name? The name that was filled with memories and joy, the name that was filled with so much warmth and love every time it escaped her mother's lips? No. Now, if put on this cold white paper, it would lose all its meaning, all its breath. There would be no warmth found in that name. And if those people ever pronounced it, her name would transform into a crude copy of its former self. A disfigured twin that was never loved. She couldn't do it to her name. Not to the name that her mother loved so dearly. If she couldn't hear the warmth, she would rather not hear it at all. It was out of the picture. She would have to give it up.

Her hand holding the pencil, trembled, surrendering to the will of the mind to write. She had already given up her name back at the border when her mother's lifeless body collapsed. The body knew it, but her mind only came to terms with it now.

The pencil moved on its own, and soon she was done. A new name, a new identity. Black letters on white paper. So cold and alone among hundreds of other names, and who knew how many more would be added to that list by the

end of the day. All of them lifeless and barren. Scared and alone without meaning or clear future.

The officer looked at the paper. "Thank you, Miss."

He wouldn't read her name out loud.

"Next!"

She had to move to another room now. She looked at the man who was to be inspected after her, trying to guess what he would do with his name. Trying to see if his name still held warmth...

CASSIOPEIA

By Scarlett Wills

Does pride deserve a punishment?
Does it warrant raging Poseidon
blasted trident held aloft, overhead
Fury in his eyes
sending his wet-scaled, fang-toothed
son, to terrorize our crumbling coast?

I will not deny it was my fault But I will not apologize For seeing my worth The beauty in soft skin, strong shoulders, graceful calves delicate fingers. A child, my child should not diminish me.

I was born Cassiopeia. I was not born a mother.

Yet it was a mother's love
That burned bright in my chest
In the very center of my soul
that screamed, shrieked, wailed
As if Andromeda's agony was my own
When her father decided
That she could sate
the hungry maw of

Satan's spawn of the sea.

I swore I could feel the rusted chains
Rub red raw against my wrists
As I stood on the balcony
knuckles white against the rail
I watched in terror as the soldiers
Trudged back through the waves
Leaving that speck of a daughter
of my sweet Andromeda
A blot against the rocks against the boiling waving sea.

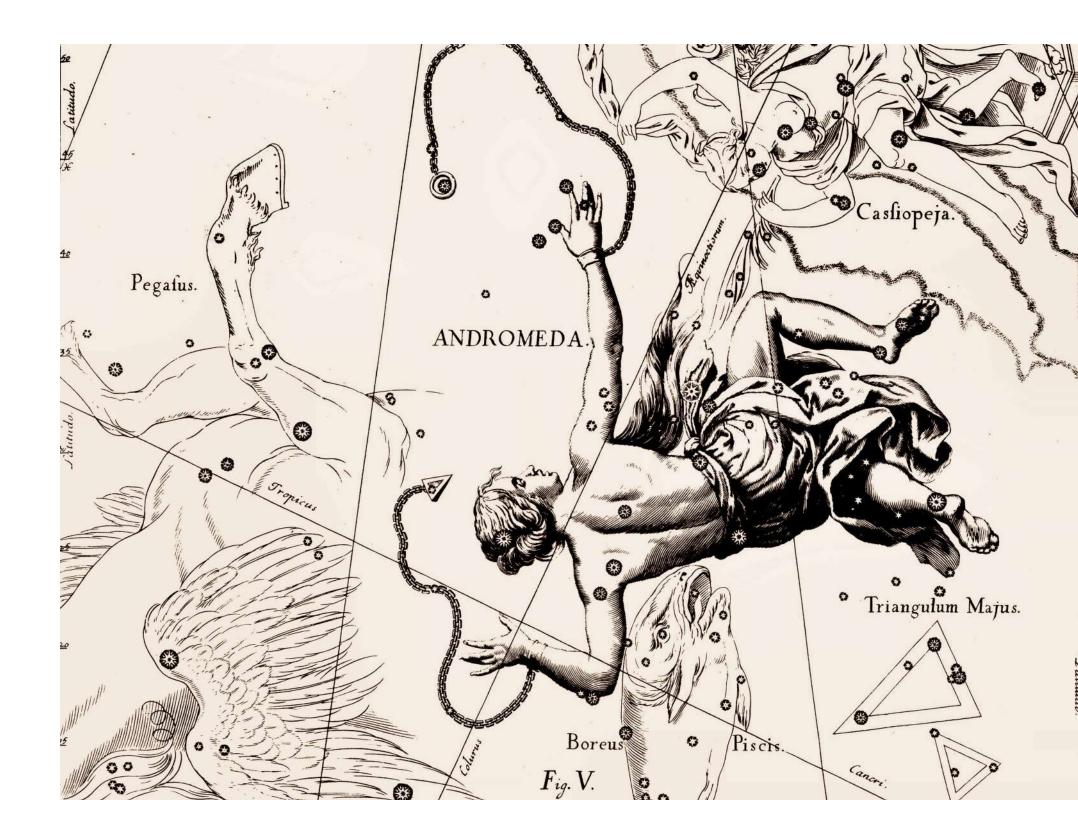
I never believed in heroes
They only existed in the papyrus scrolls and stone tablets in the Library
But I could not peel my eyes away from the Golden Boy Theseus
Whose short sword in muscled arms glistening in the sea spray
Beat back the chains in one hand and Poseidon's monster in the other

Sharp reality became a pleasant myth that day
The grief I would have had to live with
Deal with Wrestle with every day
For the sacrifice of my sweet daughter
For my insatiable pride, bestowed upon me by
Our Lady of the Peacocks

Hera Herself

I never meant to cause any harm
I guess I didn't in the end
Thanks to Theseus
Golden Boy and his damsel Bride
Whisked away from my life to his
I still mourn a daughter
Not for her death
For her life, her legacy, her reputation
I taught her to be more: strong, worthy
Not arm candy for some shining knight

Not a story to be told around a campfire
Over spilled wine and raucous laughter
I did not kill my daughter.
I committed much worse crimes.
I slaughtered my dignity.
I butchered her reputation.
Poseidon's leviathan should have tasted my flesh
My hands in those chains instead.



GESTURE

By Destiny Perkins



The piece, Gestures (2024), is a digital media portrait exploring the motions of naivety, which may often leave us feeling foolish. I was inspired by some poetry I am writing about the jovial sadness associated with the deceleration of the crush and romantic optimism. There is a moment of pensive apprehension and perhaps restless energy as we try to keep a straight face and ignore the fool's costume we've adorned by believing in the potential of love.

TAINTED TESTING

The role of scientific racism in the creation of standardized testing

By Alexandra Angelini

hough standardized testing aims to expand access to higher education, racial disparities in testing outcomes hinder equal access for certain groups. Historical scientific racism justified the racial hierarchies that are woven into society today, evident in the bias and racial gaps in standardized testing.

During the Enlightenment period, there was a movement away from using religion as a foundation for beliefs and an emphasis on science. This movement motivated scientists to contemplate how phenotypic differences emerged in pursuit of determining the evolutionary origins of humans. In solving this matter, leading scientists developed the scientific theory of racial difference. Proponents of this theory suggested that race was a biological factor, and thus some races could be more intelligent than others. This thinking was developed by Carl Linnaeus, who created a taxonomic base to classify not only plants and animals but also humans. The classification was based on phenotypic variations, such as skin color, "climatic situation", and perceived behaviors (Sussman 16). His taxonomy established Europeans as homo sapiens, and all other variations as subspecies (16). Europeans were situated as the superior race, with Africans residing as inferior. The African race was defined as "crafty, indolent, negligent", as opposed to the "gentle, acute, inventive" Europeans (16). Attributing physical traits to certain behaviors asserted that race was a biological fact, rather than a social construct. It is not only the division of humans into categories, but the hierarchical ranking of them that laid the foundations for scientific racism. Therefore, "the history of racial categorizations is intertwined with the history of racism", "weaving biology and culture" –and rooting culture in racial essence (33). Linneaus' creation of human classifications sought to manipulate science in the pursuit of establishing certain racial groups' inferiority.

Though Linnaeus claimed his classifications were grounded in science, his ideas lacked reliable research and were saturated with bias. Linnaeus failed to recognize that physical variation in human traits does not equate to distinct biological groups. Rather, physical differences occur as a result of complex interactions between both the environment and one's genetic makeup. Furthermore, Linnaeus ignored that phenotypic differences occur because of environmental differences. For example, people living in the intense sun develop melatonin to protect their skin from radiation, accounting for the phenotypic change of darker skin. How does the body's natural inclination towards protection imply inferiority? Despite these glaring rebuttals for Linnaeus' thinking, his classifications were successful in their ability to use scientific thought to justify racism. While the ideas of scientific racism were disproven by the mid-20th century, "the power of scientific racism lies in the extent to which it shaped popular views on race" (Ferber 33).

Linnaeus' foundation, coupled with other scientists, reinforced the ideas of scientific racism that were extended into the education system. In the 19th century, an influx of immigrants to America left white Anglo-Saxon Protestants dis-

tressed at the thought of non-white participation in public schools. Carl Brigham, a leading scientist of the time, believed that the intermixing of these groups in schools would deteriorate the education system. He said the "presence of the negro" would bring a "rapid decline of American intelligence" (Brigham 10). Brigham asserted that African Americans were inferior on the racial spectrum. To ensure this notion with scientific support, he established standardized testing. Brigham believed standardized tests could "show the superiority of the Nordic race group" and caution against the "promiscuous intermingling" of immigrants (208). Therefore, standardized testing was created as another "scientific" way to establish certain racial groups as inferior. During World War I, standardized tests were used to segregate soldiers into units based on race and test scores. Though the tests contained scientific elements, they nonetheless had deep racial biases. Professor Wayne Au at the University of Washington wrote that standardized tests were used to "'scientifically' declare the poor, immigrants, women, and nonwhites in the U.S. as mentally inferior, and to justify educational systems that mainly reproduced extant socioeconomic inequalities" (Au 10). The use of standardized tests in World War I dramatically increased the prevalence of standardized tests. By 1918, researchers developed over 100 standardized tests that were used to measure intelligence. Brigham then collaborated with the College Board to restructure the intelligence tests used in World War I into the "Scholastic Aptitude Test", commonly known as the "SAT".

Into the 1950s, elite universities intensified their desire to enroll high-achieving students and used the SAT to measure who had the highest chance of succeeding in college. However, it appears that the content of the SAT was designed to privilege certain groups to succeed. Early versions of the standardized tests had an underlying bias in their content, containing questions that often relied on cultural context. For example, the SAT contained a question that asked testers to connect "oarsman: regatta", to "runner: marathon" (Orbey). While 53% of whites chose the

correct answer, only 22% of African Americans were able to choose the correct answer. However, the inability to answer this question correctly is not because of biological differences, as Linnaeus and Brigham would suggest. Rather, it is because white students tend to be higher-income and thus are more likely to recognize the word "regatta". Other biased questions have asked about names of composers or forms of high-class art. Including these types of questions in SAT testing creates advantages for those who have attained more cultural context, which typically is white, middle-class students. Therefore, the goals of Linneaus' classification and Brigham's testing were synonymous: employing "science" to secure superiority for certain racial groups.

While revisions to remove these biased questions occurred in 2005, SAT scores still reveal large testing disparities between white students and students of color. According to Brookings Education, of students scoring above 700 on the SAT math section, 43% are Asian and 45% are white, compared to 6% Hispanic or Latino and 1% Black. Many attribute testing gaps to be reflective of inequalities; because white students are more likely to attend better-resourced schools than Black schools, they are more likely to receive an education that will prepare them for the SAT. The College Board acknowledges the inequalities in American society that produce testing disparities but maintains that the actual testing process of the SAT is fair. However, this line of thinking overlooks how the SAT perpetuates these disparities.

Though the content of the SAT itself may no longer be to blame for these disparities, the racist ideology that supported the creation of standardized testing has influenced more than just standardized testing. Brookings Education attributes the testing disparities to generations of exclusionary housing, education, and economic policy. Considering SAT scores influence admission into higher education, testing gaps contribute to unequal opportunities for certain racial minorities. Hindered access to higher education exhibits how scientific racism has been entwined in society. This entwinement is particularly dan-

gerous because higher education is supposed to be a path towards a wealth of opportunities, for both economic and social improvement. If the ideas of scientific racism have pervaded this area, how can we suggest that all racial groups receive the same opportunities for mobility? Though it is true that educational inequalities exist, as the College Board states, standardized testing does not just reflect these inequalities, but it reinforces them.

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THE LAST PARTY

By Julian Shyu

y nine o'clock the party had already begun. Streams of brightly dressed people flooded in through the doors of the entrance of the mansion. Music blasted from within, eclipsing everything in its vicinity. The sounds of distant fireworks shot out in the distance, turning the black night sky into a splash of colors. Laughter rang across the lobby that had been converted into a decently sized ballroom. The walls had been redecorated with velvet. Small chats and occasional grins spread across the room, joining the enveloping conversations. It was as if they had all known each other for years. There was a superficial feeling of joy that moved from room to room, converting everyone to its whim as if it bounded to their necks and choked their sadness out. It wasn't long before the buffet was laid out and people were rushing to get in line for a chance of delicacy they could otherwise never enjoy in their lifetime. The smell of honey-roasted duck, garlic shrimp, and a variety of strange yet inviting appetizers bloomed from the plates. Like flowers, they adorned the table like a garden of art. People danced and romped around without a care in the world.

I found myself among people that I have barely seen in my life let alone know. It was a peculiar gathering of people from everywhere and anywhere. A party where no one should belong, but also everyone does. I stood on the side, watching the frenzied action as people poured bottles of beer down their throats. Some danced and swayed across the lobby without a single care in the world. A stout man in a green tunic

lay down on the floor and began laughing. He had a drunken grin on his face and was staring at the ceiling. A few people had started wrestling each other to the floor. Nick Gerald, a salesman I worked with before, smashed his plate against the ground in a fit of anger. It was pitiful to watch how they act during such a situation. I took another sip of my champagne as I finished the last piece of a filet mignon I had taken from the buffet. I looked at the clock, wondering how much time I have left until the party officially ended. One hour. I sighed and wandered around, looking for something to enjoy. It didn't take long for the party to increase in pomp and splendor. A whole band from the town had been brought in to play music for everyone. The alcohol was starting to dwindle as more people started their consumption. A few children had even managed to get a pint. I watched a six-year-old stumble in a drunken stupor after her parents handed her a cup of beer. There was now more pomp than ever before. Gold-plated food was being handed out in waves. A group of teenagers outside smashed a window with a hammer they had brought from their garage. They howled into the night as the glass sprayed across the floor. The iridescent shards swept towards my feet before coming to a stop. I walked away from the ballroom, eager to be away from these people and their amusements. It was as if they lacked any sort of moral foundation. At half past ten o'clock, I found myself wandering into the garden.

The summer air was a warm breeze as I walked out of the mansion. The full moon bloated the night sky, turning the land below into a twinkle of silver. The garden was relatively large and grew all sorts of botanic wonders. Roses spread out in

rows and rows under the moonlight. A few magnolia trees sat further away where two girls were busy ripping their flowers off their branches. A sea of white petals drifted on the floor scattered across the dirt below. Off to the side, Daniel, a boy from my neighborhood, and his friends were busy setting fire to a bush. They chuckled as the lighter touched the leaves. The bush went up in a burst of flames, lighting up the night sky. They laughed and cackled as it roasted in the dark. The bush withered and shrank as it slowly turned to dust, leaving a mound of ashes.

"Hey there Carmine, nice to see you here at the end," somebody said behind me. I turned to him and nodded. It was Karl Hurst. Karl was a neighbor and an old friend of mine back in high school. Now, he was a middle-aged man with thick, wavy hair. He wore a fabulous golden suit and a pair of shining silver pants, which I had never seen before. His family was well off and he was also the owner of the mansion which he had graciously allowed the town to rent out for this party.

"It's good to see you as well," I responded, still staring out at the garden.

"Beautiful night, ain't it?" Karl commented looking at the moon. A crashing sound rang out in the night.

"Beautiful night," I nodded, staring out at the trees, neither of us turned toward the sound.

"It's coming soon," Karl said as he looked at his watch, "eleven o'clock at least that's what the news said."

"Yeah," I simply answered before throwing my glass of champagne out into the dark trees. I watch it soar through the air landing somewhere beyond a bush. The distinct shattering of glass sounded through the night sky. It felt oddly satisfying hearing its destruction as if scratching an itch I had carried with me throughout the night.

"Hey, Carmine, do you want to come with me to the apple tree?" he asked. "Or are you satisfied with throwing glassware as a final bit of fun?"

"Sure, where is the tree again?" I replied, turning to him.

"Somewhere over there beyond the magnolia trees," Karl replied pointing out into the woods,

before walking towards that direction. I promptly followed him as he sauntered off down the road. There was a surprising amount of calmness in him as if he had already accepted everything he had in the world. We crossed across the ground in a stroll, passing a cluster of people watching the roof of the mansion. They chanted and hollered at the people above. Besides the crowd lay an inanimate body on the floor near the rows of roses waiting for his friends above to join him. Karl picked up speed, and I looked away as we continued along the path.

"My mom planted the apple tree when she was six and the house was just constructed. It was the first plant in the garden. I was literally raised by that tree's pristine apples. But the tree is getting old. It's almost seventy now. Nowadays it rarely produces any apples. There are still a few on the tree last time I checked," Karl explained nostalgically as we walked. I nodded. I had visited the apple tree before, a few years ago when Karl's mother died, and she was buried near the tree. It was autumn then and there were a few yellow apples hanging off its branches. Karl had picked the remaining few apples on the tree that day and placed them beside his parents' gravestones.

"I intend to take one last bite of it before the hydrogen bombs hit in ten minutes," Karl continued. I nodded again. I dreaded those words. It was Karl's idea to host the party for one final night before the bombs hit. I had tried to avoid thinking about it through the entire party, but now my heart started to pound. It was too soon.

"There's the tree," Karl said as we arrived in front of the tree. I remembered clearly what I saw. The two gravestones of Karl's parents sat below on the ground shaded by the leaves. The few golden apple cores lay discarded on the dirt below, half-eaten. The single glistening gold apple hanging on a branch shining like the brightest star. A group of people standing beside the tree with a match in hand. The fire touched the wood, catching it ablaze. They leaped back with a hoot as the fire rampaged across the bark, gnawing the tree to its core. Karl stared in shock as his eyes opened wide in surprise. They shouted

with glee as the fire ran up the branches, lighting up the night sky. I saw something in Karl snap. There was a moment I could have stopped him, but I didn't. My voice stopped in my throat. Karl drew out a pistol he had kept in his pocket and fired away. The sound of the crackling flames screamed with the blasting of the gun as the howls of delight turned into fear. One of them yipped as he dropped to the floor while the rest scrambled away from the fiery wrath. I watched in horror as the blood slowly flowed out of the man onto the floor. But it was useless, Karl's eyes were only entranced by the single golden apple that hung on the flaming tree. His face was blank as he walked forward, quickly ripping the apple from its branch before it was consumed by the inferno. Karl turned back to me with satisfaction in his eyes, holding the apple in his hand. At that moment, nothing else mattered to him. He smiled as he took a single bite out of the apple's golden skin.

"Finally," Karl said, savoring the flavor of the prize in his hands.

"Y-you killed him," I uttered, turning back to the burning tree.

"It doesn't matter, nothing matters," Karl murmured staring at the moon, "we're all already dead anyway."

"I-It matters!" I yelled, feeling anger boil up inside me, which immediately evaporated into the air. There was nothing I could do.

"It's almost eleven anyways, there's less than a minute left," Karl replied, still staring at the sky. He was right, the bombs were coming. I sighed as I stared up at the clouds too. Everything seemed insignificant when staring at imminent death. The terror crawled back against my body.

"Cheers! To the last party!" Karl said raising his apple halfheartedly as he continued eating it. I ignored him. My mind kept moving back to the dead man lying on the floor by the tree. I could feel time slowly ebb away while my heart raced, waiting for my imminent destruction.

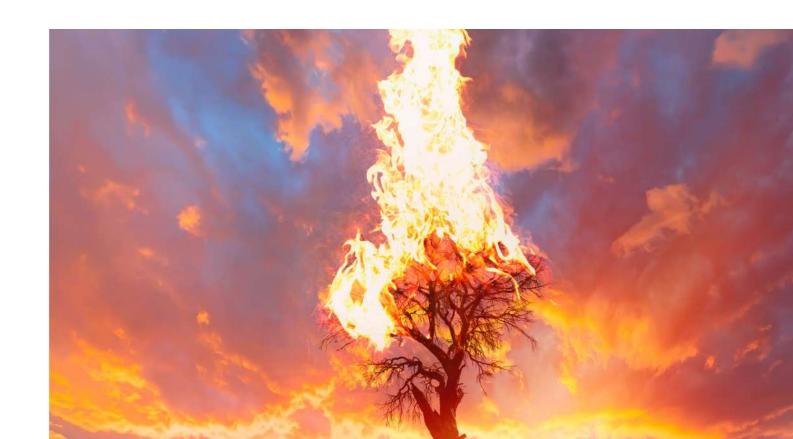
"It's time," I whispered as my watch struck eleven. We stood there silently listening as the flames quietly cackled behind us. It felt as if the whole world stopped spinning and stood still at that moment. There was nothing but the slow movement of the wind as we waited.

But time still moved, and it did not stop. It never stops.

Then another minute passed and there was still nothing. Karl stood still as he sat frozen holding the apple. A tear rolled down his cheek as he realized what had happened. My heart slowed as my fear died down. I was done with morally inept people. Without a second thought, I turned and left, leaving him alone staring at the sky. I continued back to the house, never looking back. There was nothing left behind for me, only the deceased.

Confucius said, If you do not understand the will of Heaven, you will have no way to become a gentleman. If you do not understand ritual, you will have nowhere to take your stand. If you do not understand words, you will have no way to know people.

The Analects of Confucius



NIGHT :

By Jaala'Nnette Crenshaw

ive me the moon, you can have the sun

If i could have the stars, the light I would shun

Give me the cool, give me the dark Take the blue skies, I'll take the stark

You can have the warm upon your skin •

But I want the mystery of the howling wind

Give me a path lit by fair moonlight Give it to me, and you take my sight

Take all the animals loved and adored And give me the nocturnals the light ignores

You take the comfort, I'll take the fear, When your people hide, I'll wipe their tears

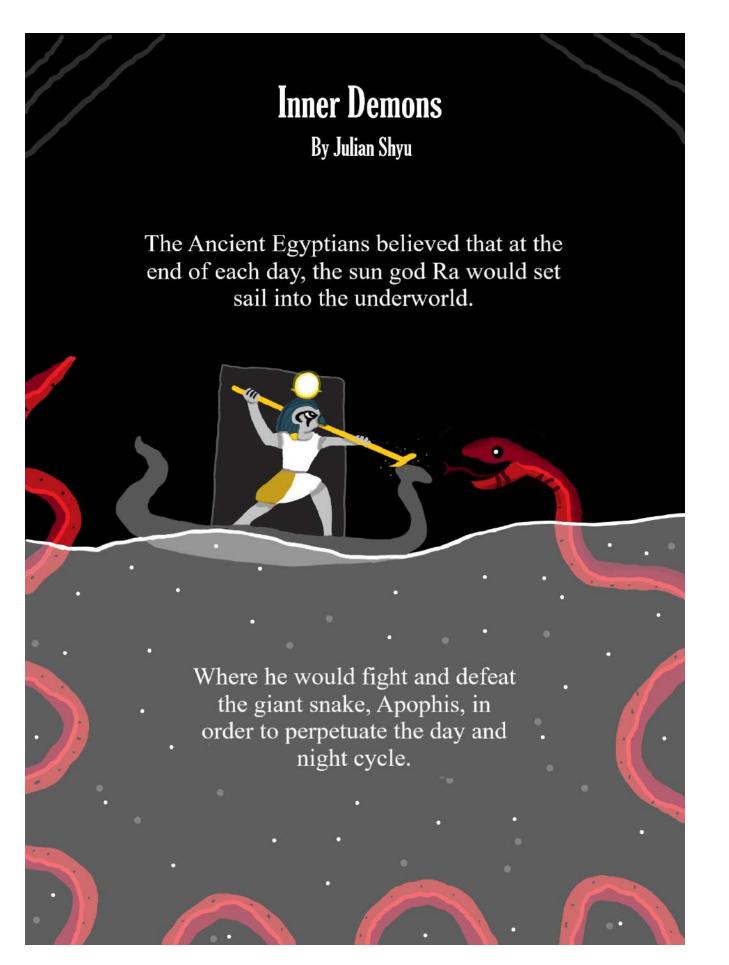
You can have reality, I want the dreams .

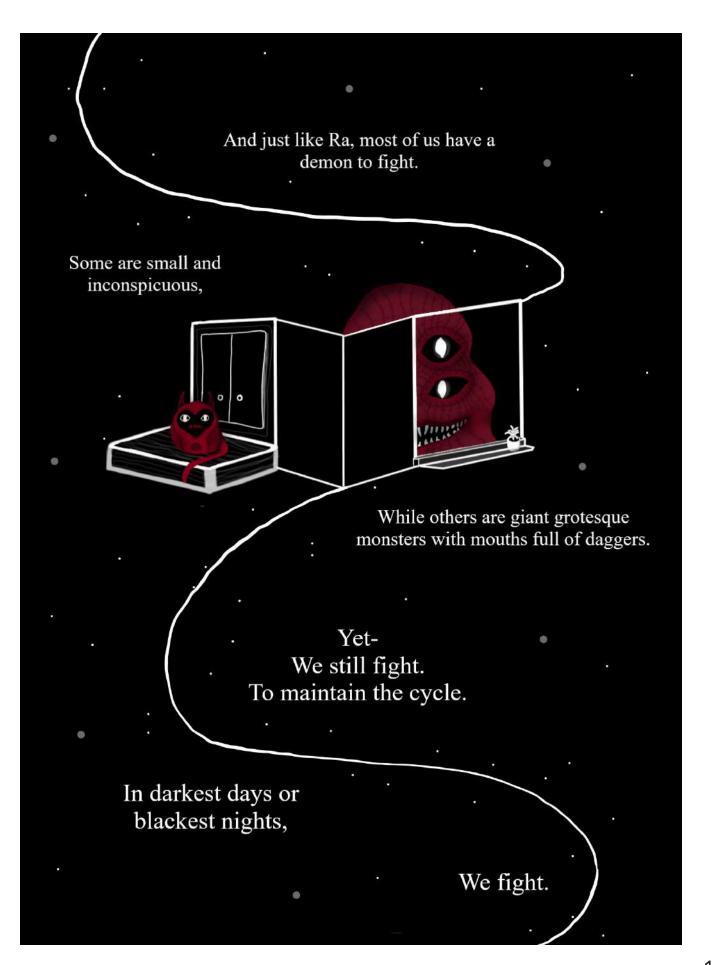
That drown out your world with a sweet moonbeam

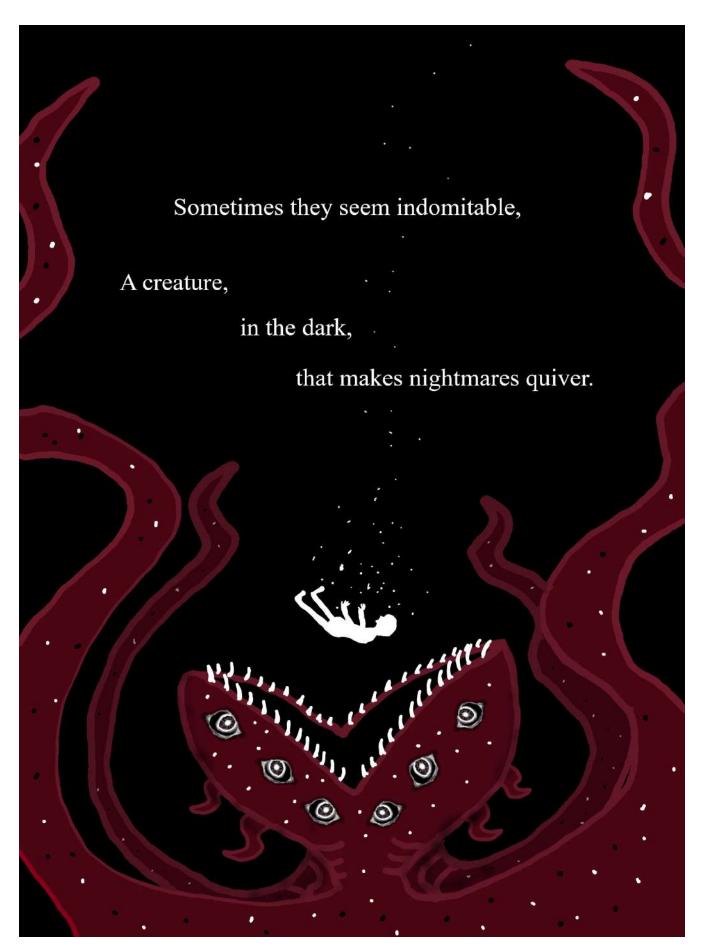
You take the goodness, and I'll take the wicked I'll have the shameful acts committed

For my world is truth and your world is fake Which world is better? the line is opaque

But I choose the dark, you can have the light . You prefer the day, but I love the night





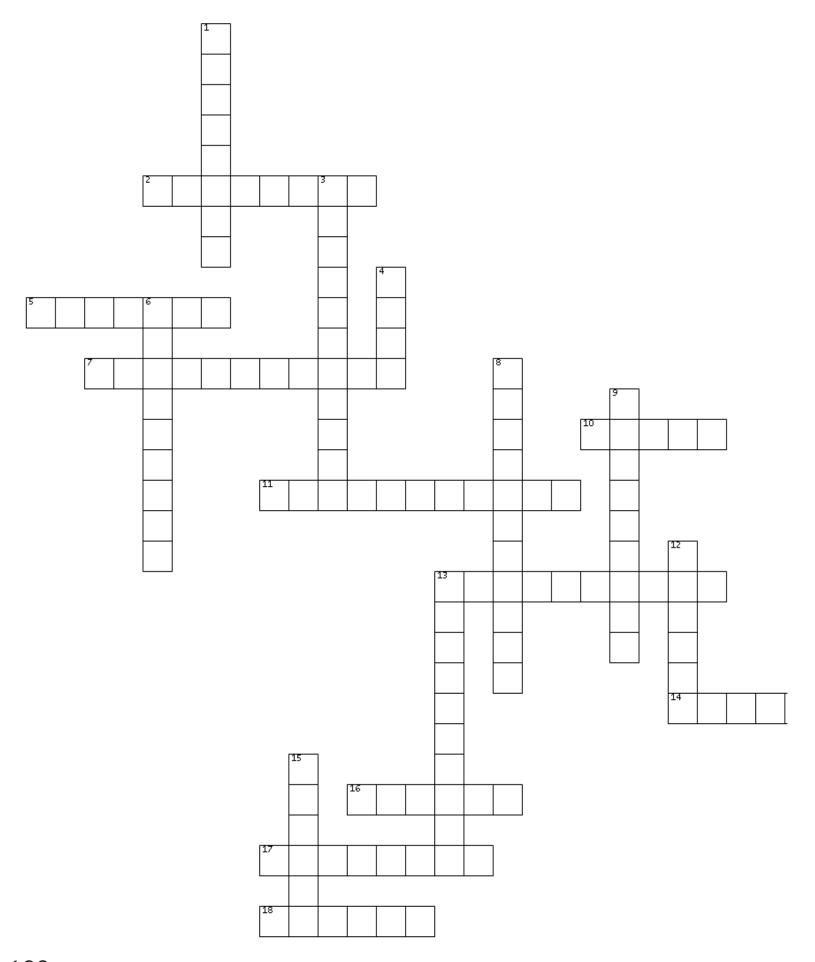






Here force failed my high fantasy; but my desire and will were moved already-like
A wheel revolving uniformly-by
The love that moves the sun and the other stars.

Paradiso



CORE CROSSWORD PUZZLE

DOWN

- 1. What major social institution and its influence on women did Wollstonecraft have critiques about in Vindication of the Rights of Women?
- 3. Who is the survivor of the Great Flood in the Epic of Gilgamesh that Gilgamesh seeks out due to his immortality?
- 4. Who is the Queen of Carthage in the Aeneid?
- 6. In Candide, who is Candide's lover?
- 8. Which necessary quality for a ruler to adapt to circumstances does Machiavelli emphasize in The Prince?
- 9. What is the world's oldest form of writing/script that the original tablets of the Epic of Gilgamesh were written in?
- 12. What is the Greek word for homecoming that is a central theme in the Odyssey?
- 13. In Discipline and Punishment, what type of prison does Foucault relate our society to?
- 15. What is one's divine duty and the duty one must fulfill to reach Krishna, according to the Bhagavad Gita?

ACROSS

- 2. Who murders his brother and marries his sister-in-law in Hamlet?
- 5. What is the key industry often targeted by the tactics described in "Merchants of Doubt"?
- 7. What is the rule in Dante's Inferno that states that a sinner's punishment in hell matches the nature of their sin?
- 10. What is the Chinese word for "non-action" that is a prominent theme in the Daodejing?
- 11. What Era do Romantic poets like Shelley, Byron, Keats, Blake, and Coleridge write in?
- 13. What is the adjective Homer uses to describe Odysseus' craftiness and wisdom?
- 14. Who is the shapeshifter that sways Eve into eating the apple in Milton's Paradise Lost?
- 16. Who is the squire of Don Quixote in the titular Don Quixote?
- 17. In Emma, why does no one like Darcy? He's very...
- 18. Who is the grandson of Noah and son of Ham whom Noah curses due to the actions of Ham in Genesis?

1. Marriage 2. Claudius 3. Utnapishtim 4. Dido 5. Tobacco 6. Cunegonde 7. Contrapasso 8. Flexibility 9. Cuneitorm 10. Wuwei 11. Romanticism 12. Nostos 13. Panopticon 13. Polytropos 14. Satan 15. Dharma 16. Sancho 17. Arrogant 18. Canaan

ABOUT OUR CONTRIBUTORS

Adiyaan Ahamad is a freshman majoring in Economics and Political Science and pursuing a minor in Core. Besides analyzing literary texts, he enjoys cats and Pokémon.

Alexandra Angelini is a sophomore on the pre-law track, majoring in sociology and minoring in urban studies. She is particularly interested in education equity. In her free time, she enjoys playing soccer, taking photos around Boston, and traveling.

Alexia Nastasia is a freshman pursuing an interdisciplinary study at the intersection of International Affairs, Anthropology, and Pre-Law Studies.

Anaela Gerard is a sophomore majoring in General Biology and minoring in Liberal Arts.

Brian Jorgensen was the founding dean of the Core Curriculum, and taught in it for many years. He is also a member of the Fish Worship Blues Band, which at full strength includes professors of Astronomy, Classics (two of them), Computer Science, English, and Psychiatry, as well as a former student of Core and Classics.

Cate Rosa is a sophomore in the College of Arts and Sciences, pursuing a major in Environmental Analysis and Policy along with a minor in Economics. In addition to her passion for sustainability, she harbors a deep love for literature and creative writing.

Catherine Knox is a Neuroscience major in the College of Arts and Sciences. She is currently working on writing my first book and hopefully publishing it one day.

Diana Malkin is a senior majoring in International Relations.

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Grace Curran is a sophomore studying Psychology in the College of Arts and Sciences who dabbles in painting, amateur botany, and photography.

Guinevere Keith is a senior in CAS pursuing a combined Bachelor's and Master's degree in Political Science. With a strong interest in interdisciplinary scholarship, she has completed minors in the Core Curriculum, Theatre Arts, and Genocide Studies. Inspired by the religious studies and political theory elements of the Core Curriculum, she hopes to continue her research in political theology and church-state relations.

Iris Ren is a first-year student studying Computer Science from Shoreview, Minnesota. She loves using comics to communicate complex topics, including her comic created for the MFA project connecting a piece with CC101 texts. She has a passion for education and diversity in storytelling.

Isabella Ketchen is a sophomore majoring in History and minoring in The Core Curriculum and Women's, Gender, and Sexuality studies (therefore a CAS student). She is from San Francisco, California.

Jaala'Nnette Crenshaw is a sophomore in Pardee and CAS. They are majoring in International Relations and minoring in Core and Arabic. They have been writing poetry since they were twelve and have always found it very cathartic and therapeutic.

Julian Shyu is a junior majoring in computer science and psychology. In his free time, he enjoys drawing, writing, and learning about animals.

Kana Norton is a sophomore majoring in Philosophy and Political science with a minor in Public Relations.

Katherine Johnston is a freshman studying International Relations and Chinese Language & Literature and an editor for the World Languages & Literature Department's journal, Alexandria. In her free time, she enjoys reading, dabbling in foreign languages, and sneaking into Core classes in which she is not enrolled so that she can listen and take notes on lectures. This summer she plans to study abroad in Taipei at Taiwan Normal University's Mandarin Training Center.

Krishn More is, a sophomore hailing from Princeton, New Jersey, is pursuing Human Physiology on the pre-med track with a minor in the Core Curriculum. Krishn loves reading and playing chess. In his free time, he'll be working on puzzles in the Law Library or rock climbing at FitRec.

Kyna Hamill is is the Director of the CAS Core Curriculum. She teaches in all the Core humanities classes and takes students to Florence, Italy every January break.

Mariia Poltorykhina is a freshman majoring in International Relations.

Minjae Jeff Kim is a first year student in the College of Arts and Sciences, majoring in Psychology and with plans to pursue a Core Minor. Along with his interest in the human mind and the Core Curriculum, he loves to watch basketball during his free time.

Natalia Sawicka is a sophomore majoring in Marine Science.

Polina Silkina is a junior double-majoring in English and Advertising, minoring in Chinese Language and Core Curriculum. She is from Moscow, Russia. She loves reading, listening to hard rock music, and surfing.

Robin Stevens is a biologist primarily interested in genetics, neurobiology, and evolution.

Scarlett Wills is a sophomore majoring in History of Art & Architecture.

