ReVisions

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ReVisions: Best Student Essays is a publication designed to celebrate the finest nonfiction work composed by undergraduate students at The University of North Carolina at Pembroke. This issue was copyedited, designed, and produced by the students in PRE 345: Computer-Assisted Editing and Publication Design.

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This publication is designed to provide students with an opportunity to publish nonfiction work composed at UNCP, and the essays published by *ReVisions: Best Student Essays* will demonstrate the finest writing produced by UNCP students.

All submissions must be nominated by a UNCP faculty member. Faculty members are encouraged to nominate their students' best nonfiction work. Students who feel that they have a strong essay for submission are encouraged to ask a faculty member to sponsor that essay. A nomination form is included on page 40 of this issue; forms are also available in the English, Theatre, and Languages Department in Dial Humanities Building. Forms may be photocopied.

Papers may cover any topic within any field of study at UNCP. We do not publish fiction or poetry. We encourage submissions from all fields and majors.

All submissions must be accompanied by a nomination form. Students should fill out the nomination form completely and sign it, granting permission to the editors to edit and publish the essay if accepted. Faculty members should comment briefly on the merits of the essay and any other elements that make it an excellent example of student work. Sign the form and submit it with the manuscript.

Manuscripts requirements: no more than 3500 words in length, double-spaced, and conform to the MLA style manual. Do not include any names or identifying information on the essay itself; use the nomination form as a cover sheet. All essays will be read and judged on their own merits in a blind selection process. If a submission is chosen for publication, the author will be notified and asked to submit an electronic version, a photograph, and a brief biography.

Submissions to be considered for publication in the Spring 2006 issue will be accepted until December 10, 2005. For further information, contact Dr. Susan Cannata, ETL Department, 119 Dial Humanities Bldg., (910) 521-6806, cannata@uncp.edu.

The cover photograph shows the new weight-training room, part of the extensive revisions to the Jones Health and Physical Education Center completed at the start of the Spring 2005 semester. The photo was taken by Joel C. Beachum, a UNCP Journalism graduate who is currently completing a second B.S. in Physical Education. Joel has also taken photographs for *The Pine Needle*, the *Indianhead* yearbook, and the Baptist Student Union.

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Tennyson's *In Memoriam* in Context

Lonnie Bell

Lonnie Bell is from Hillsborough, NC, and recently transferred from UNCP to UNC Chapel Hill. He is majoring in Religious Studies and History and plans to attend seminary after graduation.

While *In Memoriam* is a personal construct of many small poems over a seventeen-year period dealing with Tennyson's grief over the loss of his best friend Arthur Henry Hallam, it serves the larger purpose of reflecting those doubts and insecurities fostered and furthered by the religion vs. science dilemma of his day. It is because of the climate in which Tennyson lived, one of uncertainty and confusion concerning man's place in the universe, immortality, and the existence of God, that his bereavement manifested itself in such doubt. This poem is a journey of one man's state of mind from grief to doubt, then to faith and closure. It is a poem revealing a society's shaky foundation and its search for a definitive truth.

While this poem reveals the mood of the Victorian Period, Tennyson's grief is very personal. The first eight sections of the poem show his deep state of grief. The author looks upon the grave of his friend and muses over a yew tree standing alive and strong in its continence over the dead. He envies the tree's long life as it stands with "stubborn hardihood" (section 2, line 14) peering upon "the little lives of men" (2,8). He proclaims the "cruel fellowship" (3,1) of his sorrow. He knows not what to do, "Embrace" it or "crush" it, and writes "I sometimes hold it half a sin/ To put in words the grief I feel" (5,1-2), which can be explained by the strict Christian worldview of the nineteenth century. The expression of such grief was unbecoming of a Victorian gentleman expected to place his faith in divine providence. But he cannot escape the fond memories of the "early years" (4,10). Some may say there are other friends, but he anguishes over the reality that he has "no second friend" (6,44).

Section seven paints a picture of deep sorrow and loss. Here is Tennyson all alone, standing in the street in front of Hallam's house. A place that once brought him so much joy and anticipation now brings him immense anguish. The house is quiet, dark, and, most of all, empty. In grief and shame he writes "And like a guilty thing I creep/ At earliest morning to the door" (7,7-8), revealing his disdain for the extent to which his grief has taken him over. He is acting outside of society's standards: one is to mourn the dead and then return to daily life. But Tennyson cannot accept this loss; his friend is not there to greet him, and Tennyson is faced with the reality that he never will be again. Sleep evades him and he is greatly troubled as he longs for "A hand that can be clasp'd no more" (7,5). His heart no longer beats hastily with excitement as when he had waited for Hallam t o come to the door. Hopelessness is ushered in as he asks, "And what to me remains of good?" (6, 42) There is no trace of ease or hope in, "all is dark where thou art not" (8,12) as Tennyson declares that all light has left the world.

As Tennyson's grief evolves through the course of the poem it turns to doubt and becomes Victorian in nature. Recent scientific discoveries and theories of Tennyson's day, such as those stated in Charles Lyell's publication of *Principles of Geology* in 1833, called traditional beliefs of a creator and the created into question (Henderson and Sharpe 1273). The Victorian society of England stood on shaky ground by the middle of the nineteenth century as individuals began considering, "what do I really believe." Would they follow the theories produced by scientific discovery or would they remain steadfast in their faith in God? While many felt that a choice had to be made by these seemingly polar opposites, some attempted to rec-

oncile the two.

Divisions were also established as scripture was called into question. Germans such as David Strauss led in asserting that biblical accounts even including the life of Jesus Christ could not be viewed as historical (1278-81). It was not only a mixture of geology, evolution and "higher criticism" that challenged conventional beliefs but also people's view of Christian evangelicals. Authors Brontë and Dickens addressed what they saw as fanatical methods practiced by evangelicals (1281-83, 1275-78). With their desire to inflict strict penalties for work on Sundays and their hell-fire messages of contempt to children, evangelicals were losing their credibility before an increasingly skeptical public. This is the climate in which Tennyson is writing *In Memoriam.*

As these things permeate Tennyson's society, his grief is transformed into doubt, and his "wandering cries" (11, 41) mirror those of many confused Victorians. He begins to seek answers to questions of man's immortality, the existence of God and the power of Nature, questions that were at the heart of Victorian society.

In the midst of Tennyson's grief he wonders what has come of his best friend and what will come of all humankind. In sections fifty-four through fifty-five he writes that he "can but trust" (54, 14) that God is watching over everything and that good will prevail in the end. But his faith in this salvation for all humankind is weak as he writes:

> I stretch lame hands of faith, and grope,
>
> And gather dust and chaff, and call
>
> To what I feel is Lord of all,
>
> And faintly trust the larger hope. (55, 17-20)

The words "lame," "grope," "I feel," and "faintly" reveal the weakness of Tennyson's "larger hope." He fumbles for his faith with "lame" hands and does not assert with full confidence that God is in control. He cannot express his faith in God with certainty but rather looks to what he feels, not knows, is "Lord of all." He trusts with a faint heart, not with one of strong assurance and full confidence. Tennyson wants to believe, but as ice held in a hand turns to water and drips between the cracks of the fingers, so does his faith as it falls from his grasp.

These sections illustrate what Tennyson sees as the brutality of nature, "red in tooth and claw" (56, 15) and that with callousness Nature cares not for the spirit of man, which she calls nothing more than breath. At first he thinks it is merely the perpetuation of the species that Nature cares for while "careless of the single life" (55,8). But then from the strata of the cliffs Nature exclaims, "A thousand types are gone:/ I care for nothing, all shall go", leaving him even questioning the preservation of the human species(56,4). Has humanity constructed temples, "trusted God" (56,13), and "battled for the True, the Just" (56,18) in vain? Have we wasted our time offering up "fruitless prayer" (56,12) only to be "blown about the desert dust,/ Or seal'd within the iron hills" (56, 19-20)?

Nature seems to be victorious over God as he fears that humankind faces the inevitable fate of becoming mere fossils. In the midst of total doubt, confusion and pessimism, he yearns to hear the relieving voice of Hallam, who he hopes will uncover answers from "behind the veil" (56,28). But he hears nothing; Hallam is dead, and there seems to be no hope for closure to his bereavement and uncertainty.

Scientific discovery and geological evidence of the nineteenth century asserted that there is no God thus leaving Nature in all of her brutality to contend with man. This leaves little hope for Tennyson, for he nor Hallam nor any he knows has the natural continuity of the yew tree he so admires. He tries throughout this period to hold to his faith in God and the greater good, but as he grieves his faith evades him. He is left only with Nature to look to, and if that is all he has then he and all humanity will end up as mere dust and fossils in the rocks. At this point, things do not look hopeful for Tennyson, but resolution does come in the first eleven quatrains and the Epilogue of the poem.

In 1850, seventeen years after he began, he composed the first eleven quatrains of *In Memoriam*. Here he has brought closure to his grief and doubt and asserts his sincere faith in the "Strong Son of God" (1). He maintains that humankind must embrace God by faith, and must simply trust in the face of many scientific theories. He belittles the philosophies and ways of man as being but "broken lights" (19) of God. He praises God and

With a clear voice and fluid prose, Lonnie relates Tennyson's personal journey of grief to broader, cultura l issues of the Victorian period. A particular strength is Lonnie's use of textual evidence to explain the personal and public grief expressed in the poem.

—Susan Cannata

asks for forgiveness for his "wild and wandering cries" of a "wasted youth" (41-42). It is as though he looks back on the earlier Tennyson and rebukes his doubt, as now he is in full faith that God is in control and that he does not have to contend with nature alone. He writes that God "madest Death" (7) and understands that it is but a passage designed by the Creator, not something to fear or grieve. His fear of being turned to dust and fossilized is silenced by his faithful words to God, "Thou wilt not leave us in the dust" (9).

The Epilogue provides reconciliation between faith and evolution. He speaks of the coming of a new child that will evolve into a human being, much as humans evolve through time. He sees this new child to be born as new life that will put humanity closer to the state it will be in when that "far off divine event" (143), union with God and salvation for humankind, takes place. He sees Hallam as a man before his time; a "noble type" who was closest to what man will be like at the end of the evolutionary process. The line "No longer half-akin to brute" (133) suggests that human kind has evolved and continues to evolve to its better form. He says that all the past is "seed" (135) that will manifest itself in "flower and fruit" (136) at that "far-off divine event,/ To which the whole creation moves" (143-144). Tennyson does not take the side of science, but he does reconcile his faith with evolution by asserting that there is a God and man does evolve towards a higher form. Finally, he lives with peace that his friend has achieved a higher state and is at one with God who "ever lives and loves" (141).

To understand how Tennyson is able to resort back to his faith, to maintain that knowledge is good, and to assert that evolution and God can co-exist, one must first understand how he views faith. Concerning Tennyson's statements, Donald Hair writes, "In section cxxiv of *In Memoriam*, for instance, he writes, 'I found Him not in world or sun,/ Or eagle's wing, or insect's eye' (5-6). Instead, he appeals to 'A warmth within the breast' (13), to (what the self in 'The Two Voices' calls) the '"heat of inward evidence"' (284)" (195). Tennyson can easily reconcile his faith in God with natural evolution because his faith does not depend on Nature's proof, but rather an inner conviction. Hair also quotes Tennyson as saying "'I believe in God, not from what I see in Nature, but from what I find in man'" (195). Therefore, despite what he may see in cliffs or what scientists may say, in the end Tennyson is fully confident that there is a God and that man will not become extinct, but rather progress in form towards union with his Creator.

One may say that Tennyson grieved as any would at the unexpected death of a close friend, but it is the nature of his grieving that is peculiar. If in a different time the same events had transpired it is possible that his grief would not have manifested itself in such doubt. It is because of the climate in which Tennyson lived, one of uncertainty and confusion concerning man's place in the universe, God, and nature that he goes into a realm of doubt. His doubt shows how science brought religion into question. But he is able to experience such doubt and in the end maintain his faith in God. It is important to realize that he did not cast out the discoveries produced by science, nor did he adopt them in full. He made them fit into the confines of his faith, as so many did in search of a definitive truth that seemed so far from their grasp.☙

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The Costs, Benefits, and Workable Solutions
For Managing Municipal Solid Waste Through Recycling

Jessica Ciokan

Although more Americans recycle than vote, the U.S. produces more waste than ever before (GRRN 2000; Rogers and Parenti 2002). Americans generated 369 million tons of municipal solid waste (MSW) in 2002, or 1.31 tons per person, not including the industrial wastes attributed to manufacturing the products that eventually end up in household trashcans (Schueller 2002; Kaufman et al. 2004). With the current amounts of waste generated by a society that makes up 5% of the world's population and uses 30% of its natural resources (Primack 2002), waste management techniques must be seriously debated, including landfilling, incineration, and recycling. Recycling costs and benefits must be considered when developing workable solutions for the ever-increasing amount of waste generated by Americans annually.

Jessica Ciokan is a senior Environmental Biology major who lives in Southern Pines. She plans to enroll in law school this fall and later pursue a career in environmental policy.

The Costs of Recycling

Business-backed organizations, including the Cato Institute and the Reason Foundation, argue that recycling generates pollution, wastes energy, creates economic burden, and ultimately encourages people to produce more waste (Taylor 1992; Tierney 1996; Denison and Ruston 2003). With over 9,700 curbside pick-up programs in the U.S., anti-recycling groups argue that the fuel emissions from additional collection vehicles, which run separately from garbage collection fleets in most cities, contribute to greenhouse gases and generate noise and local air pollution. In addition to a separate collection process, the recyclables must also be transported to a separate location, incurring an additional environmental cost for every mile traveled (Tierney 1996).

Energy is required for every stage of recycling, from separating paper, cans, and bottles upon intake to breaking down original products into usable raw materials. Recycling plastics is especially energy inefficient because of the chemical and physical nature of plastic. As a result, only 5% of plastics is presently recycled, most of which is down-cycled. Down-cycling can involve mixing recycled materials with large amounts of virgin materials, which lowers the recycling potential of future products (Rogers and Parenti 2002). Reasons for such inefficient plastics recycling are attributable to manufacturers who are unwilling to develop methods that would make plastics more recyclable (Denison and Ruston 2003). Of the plastics that are successfully recycled, most are exported to Asia, where they are remanufactured into less-recyclable products, such as car bumpers and fleece jackets, or disposable trash bags (Rogers and Perenti 2002; Spiegelman and Sheehan 2004).

Down-cycling also occurs with other materials, such as paper and glass. For instance, paper is often "recycled" into cheap products, such as animal bedding and insulation, while reclaimed glass is crushed and used to replace gravel in construction (Spiegelman and Sheehan 2004). The practice of down-cycling ensures that materials will never be reclaimed, or that they will lose their recycling potential. As a consequence of down-cycling, manufacturers continue using virgin materials, for which the government provides subsidies, and can avoid developing costly new technology for handling recycled materials in place of virgin materials (Gore 1992).

The economics of recycling are often discouraging, due to a cyclical paradox between the recycling industry and those who purchase recycled materials to use in manufacturing new goods.

The direct cause of the problem has to do with "market volatility," where supply and demand are dependent upon each other but have difficulty in achieving a balance. "Communities complain that low demand for recycled materials pushes prices too low to make recycling profitable. Industry, on the other hand, complains that supply and quality of recycled materials are too erratic. Hence, low demand" (Schueller 2002). Due to unpredictable revenue from recycled materials, combined with governmental subsidies given to those who purchase virgin materials, the recycled materials market has yet to make an attractive impression on the global manufacturing industry (Gore 1992).

Apart from the pollution and economic costs of recycling, some anti-recycling groups believe that recycling encourages people to waste more (Werbe 2003). Because recycling has been bolstered as a cure-all solution to waste management, consumers are led to believe that their waste is innocuous. For example, since plastic is assumed recyclable, one may not hesitate to purchase bottled water, rather than drink tap water out of a reusable cup. However, bottled water accounts for 1.5 million tons of plastic consumption annually (Potera 2002). Because all manufacturing requires energy and resources to make the products that may be recycled, recycling cannot be thought of as "the opposite of 'waste'" (Volokh and Scarlett 2003). During the peak of curbside recycling, between 1990 and 2000, product-related waste increased by 20% (Spiegelman and Sheehan 2004). Because "products and packaging are often made with little regard for recycling and waste prevention," excessive consumption diminishes the merits of recycling (GRRN 2000).

Jessica's argument, that recycling is a good but imperfect solution to consumerism, is precise, detailed, easy to follow, and supported by a substantial body of literature.

—Lisa Kelly

The Benefits of Recycling

Recycling significantly reduces the pollution generated by the production and disposal of products made from virgin materials (Hershkowitz 1997). By using recycled materials, the need to continually harvest, refine, and process new timber, minerals, metals, and petroleum is eliminated (Platt and Seldman 2003). By eliminating the initial need for new materials and extending the life cycle of existing materials, recycling results in a net reduction of ten categories of air pollutants, including greenhouse gases, and eight categories of water pollutants, including heavy metals and sulfuric acid (EPA 1998). In recycling paper, for example, no hazardous wastes, air pollutants, or water pollutants are produced because only non-hazardous chemicals, such as hydrogen peroxide and water, are used. Conversely, processing virgin pulp to make paper is one of the world's largest generators of pollution because the process requires hundreds of highly corrosive chemicals, such as chlorine (Hershkowitz 1997).

In 1994, the 1,834 U.S. virgin plastic manufacturing facilities emitted over 110 million pounds of toxic air pollution, including over twelve million pounds of ozone-depleting chemicals, as well as excessive discharges to surface waters, and many other forms of environmental pollution (Hershkowitz 1997). The environmental cost of making soda and water bottles from virgin plastic is 62-92 pounds of pollutants for every ton of bottles produced (Hershkowitz 1997). In contrast, recycling plastic involves mostly mechanical, non-toxic processes, such as shredding and heating, and only a few chemicals, all of which are non-hazardous, are involved in recycling plastics (Hershkowitz 1997).

The amount of air pollution caused by recycling collection trucks is, at most, the same amount produced by garbage collection trucks (Hershkowitz 1997). However, in most cities, recycling truck fleets are much smaller and less costly, the trucks have shorter stops because recyclables are not as heavy or difficult to handle, and recycling facilities are often located within city limits, requiring fewer vehicle miles to transport the materials (Anderson et al. 1995). In contrast, landfills are often located in rural areas, away from high population densities, so garbage trucks must travel farther to unload (Hershkowitz 1997). Thus, collecting recyclables has less environmental impact than collecting garbage.

In the same sense that recycling reduces pollution by eliminating the need to extract, refine, and process new raw materials, energy is saved by using recycled materials in place of virgin materials. Because the materials already exist in their desired state, less work must be done to convert raw materials into final products, resulting in an energy reduction of 94% (EPA 1998). For example, in pro-

cessing virgin timber into the pulp used for making paper, virgin paper mills waste over 1,550 trillion gallons of water annually; thus, virgin paper manufacturers are the largest users of water in the U.S. (Hershkowitz 1997). Virgin mills that are over ten years old use roughly ten thousand gallons of water for every ton of paper produced, while virgin mills that are less than ten years old use between four thousand and five thousand gallons for every ton of paper made. Unfortunately, most virgin paper sold in the U.S. comes from older, Canadian mills (Hershkowitz 1997). In addition, only 25% of a harvested tree is usable in producing virgin pulp, while the remaining 75% is discarded (Hershkowitz 1997). In contrast, because recycled paper mills are more modern and efficient, a maximum of four thousand gallons of water is used for every ton of paper produced, and 80-90% of the recycled fiber is usable (Hershkowitz 1997).

Recycling is an important means of preserving the energy once used to turn virgin raw materials into products. By putting reusable materials into incinerators or landfills, not only are the products wasted, but so are the various forms of energy that were required to make the products. While some energy is given off in the form of steam from incineration or as methane from decomposition in landfills, the amount of energy that is wasted by not recycling exceeds the amount of energy produced by incineration or decomposition (Platt and Seldman 2003). Consequently, "recycling is the most energy conserving of all waste management strategies" (Hershkowitz 1997).

Recycling delays the need for more landfills by redirecting up to 30% of the waste and extending the life cycle of materials (Kaufman et al. 2004). Paper is the number one component of MSW in landfills. Newspaper alone occupies 14% of landfill space, while all paper products combined consume over 40% of the space (Rathje 1996; Lien 2002). Because landfills are relatively impermeable by water, paper and other organic wastes are not exposed to the natural elements that normally aid decomposition. The Garbage Project, operated by the University of Arizona's Archaeology Department, exhumed 2,425 readable newspapers, between five and forty years old, from various landfills in the U.S. and Canada, showing that organic materials (including corn-on-the-cob) do not readily biodegrade in landfills (Gore 1992; Rathje 1996). The Garbage Project was also able to assess from its landfill excavations that, since the modern recycling movement began, curbside recycling programs have conserved over 20% of landfill space by keeping out recyclable materials (Rathje 1996).

Recycling Enables the Conservation of Biodiversity

Recycling conserves natural resources and biodiversity by saving energy, reducing pollution, and delaying the need for more landfills. Since fewer virgin raw materials need to be extracted from the environment by logging, mining, or drilling, the effects of global warming, unnecessary environmental degradation, habitat loss and fragmentation, and consequential species extinctions are reduced or avoided.

Global warming caused by greenhouse gases is an important issue for governments worldwide, resulting in local, national, and international legislation, including the Kyoto Protocol, to help reduce and control emissions of greenhouse gases such as carbon dioxide and methane, which trap heat inside the Earth's atmosphere. Consequently, plant and animal species not adapted to rapidly changing climatic conditions will become extinct (Primack 2002). Landfills have been acknowledged as a leading source of methane gas, which is the second most abundant greenhouse gas (Gore 1992; BioCycle 2000). By composting and recycling organic materials, the methane generated in North Carolina's landfills and eventually released into the atmosphere is reduced by a significant 24% (DPPEA 1997). By reducing the amount of methane gas released into the atmosphere, the effects of global warming on biodiversity can be delayed.

The timber industry is also responsible for global warming because the loss of forests, which absorb carbon dioxide, is directly related to paper consumption. In addition, the timber industry is responsible for wiping out "more habitat and more species per unit of production than has any other industry" (Hershkowitz 1997). Only 20% of paper produced in the U.S. comes from tree plantations, while the remaining 80% comes from natural forests (Hershkowitz 1997). Most of the timber

production used in making paper takes place in the Southeastern region of the U.S., where the rate of natural softwood forests being converted into plantation rose from 2.5% in 1950 to more than 40% in 1990 (Denison and Ruston 2003). Despite an increase in forest to plantation conversion, over 65% of timber production in North Carolina comes from private land composed of natural forest (DPPEA 1997).

Due to the disproportionate logging in the Southeast (which houses less than one-third of the nation's total timber inventory but is responsible for over half of the nation's timber output), the ecological impact of the timber industry on Southeastern forests is substantial (Hershkowitz 1997). Less than 5% of the southern longleaf pine ecosystems, which provide refuge to more than twenty endangered species, remains intact, due to extensive tree harvesting for paper manufacturing (EPA 1998).

The trees harvested from tree plantations and some natural forests are often replanted for future harvesting, but the trees are not being replaced at the same rate they are being harvested, resulting in a net loss of primary production and forest habitat. In addition to the devastation caused by logging in general, 15% of the harvested Southeastern forests are located within wetland ecosystems, which will never be replanted because of their undesirable qualities that prevent future use (Hershkowitz 1997).

Recycling paper reduces the pressure on natural forests. By using recycled paper in place of paper made from virgin materials, more than three billion trees have been conserved since 1990, "the equivalent of a forest 16 times the size of Yosemite National Park" (King 2000). In addition, recycling paper eliminates or reduces the need for more tree plantations, which are generally monocultures that are more susceptible to disease and insect damage, create runoff, provide less suitable habitat for organisms, and do not promote biodiversity (DPPEA 1997; Denison and Ruston 2003). Reducing demand for timber helps protect the coastal wetland forests, where hidden costs, such as loss of estuarine fish hatcheries, are not calculated or reflected in the market prices of wood and paper (Denison and Ruston 2003).

Recycling reduces habitat fragmentation by reducing the demand for new roads for logging, mining, and oil extraction. The loss of wildlife habitat is reduced by delaying the need for new landfill sites, which consume an additional 153 acres of North Carolina's land each year (DPPEA 1997).

Recycling plastic protects biodiversity by reducing the environmental risks of drilling for and transporting petroleum, from which plastics are made. Notably, the *Exxon Valdez* oil spill was responsible for killing 300,000 birds and five thousand sea otters and for increasing salmon-egg mortality by over 30%; much of the oil contained in the ship was intended for plastics production (Hershkowitz 1997). By recycling materials and conserving natural resources, the important ecosystems upon which all life, including human life, depend are protected from the degradation caused by obtaining virgin materials.

Economic Benefits of Recycling

Cities that recycle a high percentage of their MSW, including Portland, Seattle, San Jose, Green Bay, Austin, and Cincinnati, have lower recycling costs because of greater operational efficiency (Denison and Ruston 2003). San Francisco has innovated a unique waste management system, whereby one company, Norcal, handles three categories of waste, including recyclables, compost, and garbage, that are separated by residents into three containers. Norcal bills residents on a "pay-as-you-throw basis, charging for garbage disposal but not recycling – a financial incentive for citizens to set out less trash" (Schueller 2000). In North Carolina, recycling costs are less than garbage costs when the amount of materials recycled exceed 12% (Platt and Seldman 2003). Businesses can save money because recycling helps lower disposal fees. North Carolina mobile home manufacturers benefit from recycling by avoiding a $35 per ton landfill charge on construction materials including sheetrock, metals, cardboard, and vinyl siding (DPPEA 1997).

The recycling industry provides ten times more jobs than other waste management practices. For example, the North Carolina recycling industry employs over 8,700 people, with a net job cre-

ation rate. Only ten landfill jobs and three timber jobs are lost for every hundred jobs created by recycling (Platt and Seldman 2003). "In other words, recycling [in North Carolina] creates jobs at seven times the rate of resource extraction plus disposal," and recycling companies have also "added new jobs at six times the rate of all private industry in the last four years" (DPPEA 1997).

Workable Solutions for Managing Municipal Solid Waste

Although 30% of MSW is currently recycled, "seventy percent of the products we buy are still going to landfills and incinerators" (Spiegelman and Sheehan 2004). Reducing consumption is the most important step in reducing waste. Ways in which this can be achieved not only include avoiding unnecessary purchases, but also choosing to buy products that are environmentally friendly and purchasing from environmentally conscious companies. Consumers make a significant impact on the ways in which products are created and marketed by choosing products that have less packaging and more recycled content, and using consumer hotlines to let the manufacturers know that such qualities are important in decision making (NRDC 2004). Unfortunately, reducing consumption is a tall order for developed nations that have grown comfortable with and addicted to current standards of living in a complicated and unhealthy social milieu, as "indeed, a high rate of consumption has often been cited as a distinguishing characteristic of an advanced society" (Gore 1992).

Individuals must become more conscious of the impacts associated with what is being consumed. For example, make choices based on recyclability of the product and the amount of packaging used, and choose products that are more biodegradable, less hazardous, or take up less landfill (NRDC 2004). Choosing to consume beverages contained in aluminum instead of plastic can lead to significant waste reduction, because over 58% of all aluminum is successfully recycled (Miller 2002).

Using cloth shopping bags in place of disposable bags is another way to reduce consumption. In the absence of cloth bags, the choice between paper and plastic bags should be based upon their final destination. If the bags are going to be recycled, paper is the better choice; if the bags are going to be thrown away, plastic is the better choice because 100 plastic bags take up less landfill space than 20 paper bags (Lien 2002; Rathje 1996).

Composting food and yard waste is another important method of reducing the amount of MSW sent to landfills because these organic wastes occupy a substantial portion of landfill space and are the primary source of landfill methane (Rathje 1996). Unlike recycling, a variety of composting practices can be done by all individuals, in backyards or on apartment balconies, for little to no cost, time, or effort (Cullen and Johnson 1992).

Finally, in order to take the financial burden of waste management off individual taxpayers and place it on manufacturers, the U.S. should adopt the cradle-to-cradle take-back and recycling policies, known as Extended Producer Responsibility (EPR), which have been successful in Europe and Canada (Spiegelman and Sheehan 2004). In doing so, manufacturers would be given a strong financial incentive to improve technology, reduce dependence on virgin materials, increase the use of recycled materials, use fewer packaging materials, and make products and their packaging more recyclable.

In order to stabilize the market for recycled materials and make their net profits more predictable and attractive, until the U.S. adopts and enforces an EPR policy, the percentage of materials being recycled must increase so that a steady supply is able to meet an increasing demand. However, because mandatory recycling legislation is difficult to enact and enforce, governments should, instead, eliminate tax breaks and subsidies to companies that do not use a certain amount of recycled materials. Such financial rewards "put recycling at a competitive disadvantage" (King 2000). Monetary rewards should be given to those who use more recycled materials than required. "In order for recycling to work, more than individual enthusiasm is necessary. The system has to change and our mass processes have to be modified" (Gore 1992).

Conclusions

Although recycling is not an ideal solution to the problem of waste, it is a practice of waste management that, unlike others, attempts to salvage the precious resources extracted from a fragile yet dynamic planet. Until significant changes are made in the acceptable standards of living for developed nations, and current practices of consumerism are permanently replaced by more sustainable practices, recycling will continue to be an important component of managing an ever-increasing amount of human-generated waste. By reducing the effects of pollution, saving energy, preserving natural resources and biodiversity, and implementing advantageous economic strategies, recycling is a practice of waste management in which the benefits far exceed the costs.

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The New Threat to Equality in the Justice System

Megan Grimsley

George Washington once said, "As Mankind becomes more liberal, they will be more apt to allow that all those who conduct themselves as worthy members of the community are equally entitled to the protections of civil government. I hope ever to see America among the foremost nations of justice and liberality" (qtd. in Lewis 1). As we move into the 21st century, a pressing concern has raised doubt concerning America's status among the "foremost nations of justice." In our society, every citizen should have access to the protections of our government, including a fair and speedy trial. The development and wildly publicized use of cameras in the courtroom have called into question the ethics of fairness in our justice system. To ensure fairness and to prevent our legal system from becoming a prime-time drama show, court hearings should not be televised.

A popular pro-camera argument is that the public learns more about the legal system through televised hearings. Nevertheless, this claim fades into the background when most of the cases shown on television are high-profile celebrity cases. Joshua Dressler, professor of law at Ohio State University, asserts that if "'you see an average trial, you get a different sense (of the criminal justice system) than if watching O.J.'" (qtd. in Taylor 2). Sometimes the educational purpose is lost completely. For example, the co-prosecutor of the O.J. trial, Christopher Darden, recalled a stranger approaching him at a book signing and saying, "'Mr. Darden, you were my favorite! I wish your show had not gone off the air'" (qtd. in Sanders 1). It is apparent that these cases are looked upon as entertainment, not as education. Peter Arenella, who served as an advisor for ABC News during the OJ Simpson trial, and teaches law at UCLA, analyzes the effect of televised high-profile cases. He concludes, "instead of real education, the public gets soap opera" (qtd. in Taylor 3).

These types of cases also send false messages to the public about our judicial system. Gerry Spence, a lawyer in Jackson, Wyoming, refers to the case of Susan Smith, who was convicted of murdering her two children. His analysis concludes, "our continuous exposure to the high-juice case creates a disabling mythology about our justice system in the same fashion as the cowboy Western leaves us incapable of understanding the problems of the modern rancher" (2). Watching Western movies and TV shows gives the audience a false perception of actual ranchers, just as watching celebrity cases gives us a false perception of the judicial system. Through his analogy Spence shows us that televising trials only distorts and clouds our understanding of the legal system.

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Even if random cases, as opposed to only celebrity cases, are televised, the significance of television as a learning tool is still debatable. The American College of Trial Lawyers rebutted the benefits of televising court trials:

> it is highly questionable whether the random televising of trials, by what is essentially a commercial entertainment medium, is at all suited to educating the public in the realities of the law and the judicial process. The argument that televising dramatic portions of some selected trials will be educational and will show the public what courts do is hardly persuasive to most experienced lawyers and judges (qtd. in Barber 98-99).

It is unlikely that using this type of medium in our courtrooms benefits the viewing audience. Either the image of the court system is being distorted, or the system becomes another imaginary

world in our television sets. Gerry Spence illustrates the irony in our American values. He perceives that the primary reason for allowing the public into our courtrooms is to improve our justice system; however, we only use television as an entertainment source. Spence points out,

> strangely we preserve our historical treasures, but in a nation crying out for justice we transform our courts into profane peep shows, and our victims and accused into freaks and fiends. And we can easily become addicted to the new pornography, wrapped up as it is in its dignified court-approved package. (3)

As we continue to support these "peep" shows, we continue degrading the integrity of our people and our government.

Even though technology has improved over time, live coverage still denies a fair trial. The physical distraction of cameras is only one small portion of the negative impacts on participants. The Supreme Court case that tackles this issue is the case of Estes v. Texas of 1965. Billie Sol Estes appealed his case to the Supreme Court, on the basis that he did not receive a fair trial due to the distraction of cameras. The Court ruled that due process was denied to the accused (Hixson 222). Although cameras now are not physically intrusive, the underlying principals of this case still hold true today.

Megan effectively communicates her interest and expertise in this research paper on cameras in the U.S. courtroom. Readers will see that she was passionate not only about the subject, but also about making it clear and engaging for her audience.

—Nancy Barrineau

In addition to turning our court cases into drama shows, cameras have a significant impact on the behavior of the persons involved in the cases. Attorney Harlan Braun explains, "'the system of justice depends on the behavior of people, to testify and ascertain the truth'" (qtd. in Taylor 2). Christopher Darden recalled that the presence of cameras was distracting, and that "everyone's demeanor was affected by the television cameras" (qtd. in Sanders 1). So, if cameras alter the behavior of people, then how can we accurately judge defendants, witnesses, or even the truth of what really happened? Televising in this way is distracting to the participants and diverts the public's attention from the true facts of the case.

Even though the change of behavior seems like common knowledge, studies do exist rebutting this observation. For example, some case studies have participants evaluate their own responses to the media coverage. Most people in these types of studies will declare the camera did not affect their behavior or judgments. For instance, in the case study by the Washington Bench-Bar-Press Committee all jurors responded positively toward the use of cameras in the courtroom (Barber 72). However, changes in behavior or insecurities are so subtle that we are not able to objectively recognize them ourselves. In response to these kinds of studies, reporter Nina Totenburg for National Public Radio reasons that they "lack control-group comparisons, so that they cannot accurately measure the difference between how someone behaves in front of cameras as opposed to without them present" (qtd. in Sanders 2). Therefore, these studies can be considered invalid; theories and conclusions cannot be formed without proper research methods.

Jurors struggle with being in front of cameras, especially if they are not accustomed to being seen on television (Taylor 2). In a case study by the Massachusetts Advisory Committee, witnesses deduced that the cameras were distracting to the jurors (Barber 73). As a result of the Estes v. Texas case, Justice Tom C. Clark listed the influences of television coverage upon the participants. Regarding the jurors, he states there are added "pressures of knowing that friends and neighbors have their eyes upon them" (qtd. in Hixson 223-224). In other words, the live coverage increases the amount of pressure from the local community (Cohn and Dow 37). This creates a circular reaction: the defendants are being tried by a jury of their peers, and now the jury is being tried by their peers. Justice Clark reasoned that if live coverage is allowed during a trial, the juror's protection from the public is compromised, and therefore the verdict will reflect the opinions of the community (Barber 49). So, will the jury rule what the outside world thinks about the case, or will the jury rule based solely on the evidence?

The jurors can also be affected even before they step into the courtroom. When I interviewed Kathy Mathis, Sr. Assistant District Attorney for Judicial District 16A, she emphasized the fact that "reporters are not lawyers." During a televised trial, reporters may give their opinions or "try to analyze legal issues," which they are not qualified to do. They may give biased information of the case,

which could affect the public's opinion. From these kinds of statements, potential jurors may receive a false view of how the justice system works.

Furthermore, cameras significantly alter the behavior of the witnesses. A defense attorney for the O.J. Simpson case, Gerald Uelmen, observed these impacts most considerably upon the witnesses. Justice Clark wrote regarding the influences on witnesses: "the quality of testimony will be impaired . . . and memories may falter due to embarrassment; witnesses may be reluctant to testify if a trial is to be televised" (qtd. in Barber 49). In a Florida State Courts research survey, almost half of the witnesses were apprehensive because of the television coverage (Barber 74). The nervousness of the witness' testimony can cause jurors to believe that witnesses have fabricated their statements. Such shaky evidence can cause more harm for the defendant's case. Uelmen recalls some "witnesses who did not want to testify because they didn't want to be subjected to being on national television . . . . other witnesses glorified in it. Their testimony was like a gig" (qtd. in Cohn and Dow 27). Witnesses who see their testimony as an opportunity for stardom will go to great lengths to remain in the spotlight. We cannot ignore the possibility that such persons will stretch the truth of what they know to get their fifteen minutes of fame. How will we ever know how much of the truth has been skewed? How much can we judge from such evidence? Technically, some of these same concerns can be questioned in cases without the presence of cameras. However, this added component only magnifies what issues we already face.

Another participant worth noting is the judge. Justice Clark anticipates that "televised trials will become 'political weapons' for elected judges" (qtd. in Barber 49). These judges will use their trials as a marketing tool in order to get people to elect them. The judges who use the media in this way have an advantage over judges who oppose allowing cameras into their courtrooms. Inevitably, we would have judges competing with each other to the detriment of the defendant. Some research studies about the presence of cameras resulted in positive comments from judges. However, case study participants Judge Mounts and Judge Sholts criticized the television coverage because of the extra clerical responsibilities and the increased possibility for discrimination (Barber 76).

Lastly, the most significant persons impacted by the cameras are the defendants. Defendants are at the core of our judicial system. They are the reason we have a justice system at all. This trial will prove their guilt or innocence, so we must not take it lightly. A defendant's verdict can be affected by many factors. According to Barber's research, the verdict can be influenced by certain mannerisms such as "fidgety behavior, poor eye contact, and speech errors" (64). Logically, nervousness, which can be caused by the presence of a camera, could result in these same mannerisms. And perhaps these same mannerisms can be inferred as characteristics of lying. The jury, though not specialists, are scrutinizing these same details, details that could lead to the overall judgment of innocent or guilty. In circumstances like this, the line between nervousness and lying is unclear. It is possible that an innocent person's testimony could be inferred as a lie, or at the very least, the jury may infer that the defendant is trying to hide something. Nevertheless, the elimination of the camera could eliminate some of the vagueness between truth and nervous involuntary reactions.

Another issue that must be taken into consideration is the public embarrassment of the defendant. Justice Clark described the impact of cameras as a "police line-up or the third degree" (qtd. in Hixson 223-224). In a 1978 Florida survey, almost half of the attorneys questioned deduced that defendants received unwarranted embarrassment because of the live coverage (Barber 79). The public forms an opinion, whether guilty or innocent, about the defendant before the actual verdict is read. If the public opinion is guilty, it will remain that way, even if the defendant is found innocent. This will ultimately cause the defendant some undue embarrassment and possibly harassment.

Despite all of this, the way in which the trial is aired affects the defendant's fair trial. Examples include which clips are shown, the camera angles used, and the length of airtime on a particular part of the trial. All of these contribute to the way a defendant is depicted, which can influence the public's view. Even in such cases as Joel Steinberg, who was charged with murdering his daughter, a fair

trial should still be attempted. Steinberg shares, "'I saw very little coverage that fairly expressed my sentiments, my natural manner'" (qtd. in Cohn and Dow 33). Television editing can make bad people look good, or good people look bad. The courtroom is not the place where this should be practiced. Televising in this way is biased, and it is a defendant's right to be tried by an impartial jury; therefore, it is the defendant's right to be portrayed impartially, and to be truly innocent until proven guilty.

According to Ira Robbins, who teaches at American University's Washington College of Law, one might think that the conflicts of televised court hearings could one day be eliminated once people grow accustomed to the cameras (McElhatton 2). However, due to randomized selecting of juries, it could take many years, if ever, before everyone in the United States is comfortable with a camera in the courtroom.

The cameras negatively affect the defendants, the jurors, the witnesses, and even the public audience. Just where can we discern the truth through all of the hype? All of us as potential jurors are already being influenced by television court shows that teach us how we are supposed to decipher cases (Stern 1). Examples of these shows, which have already formed an image of the legal system upon millions of Americans, are *The Practice*, *Law & Order*, and *JAG*. The human condition demands that we search for the truth, especially when it comes to our judicial system. Anything that may compromise the truth of the defendant and decorum of the courtroom should be eliminated. The truth is within our people and our courts. The truth is not in the camera lens.♣

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Route 66 and Roadside America

Angela Harris

Nothing defines Americans more than our fierce attachment to freedom, and few things spell freedom better than the idea of the open road. From the beginning of this country, Americans have searched for their identity through movement. As a rugged frontier slowly gave way to the smooth paved superstructures that are today's highways, America became defined both literally and figuratively by its roadways. In post-World War II America, Route 66 stands out as having been the most influential of all these roads. It created the myth of the American road and "the history of the myth of Route 66 is the history of our changing notions of the road as the way to the heart of America."[1] The Route itself may be transformed; all sections of the old road have either been renamed or have been repaved to become part of different roads, prompting its decommission in 1985.[2] But the road gave to America a lasting roadside culture commemorated in song, literature, roadside architecture and attractions, restaurants, and motels. From its inception in 1926 to our present-day fascination with the myth of the road, Route 66 has helped shape the landscape of America and has contributed to our sense of freedom, expansion, mobilization, adventure, restlessness, and consumerism.

The search for our identity as Americans by traveling through our country has been a constant theme in our history. Many writers and historians, from this country and others, have remarked on the American people's constant desire to traverse their expansive nation. In *Democracy in America*, Alexis de Tocqueville noted the restlessness of Americans:

> If at the end of a year of unremitting labor he finds he has a few days' vacation, his eager curiosity whirls him over the vast extent of the United States, and he will travel fifteen hundred miles in a few days to shake off his happiness. Death at length overtakes him, but it is before he is weary of his bootless chase of that complete felicity which forever escapes him.[3]

Frederick Jackson Turner described America in relationship to the frontier:

> The appeal of the undiscovered is strong in America. For three centuries the fundamental process in its history was the westward movement, the discovery and occupation of the vast free spaces of the continent. American democracy came out of the American forest, and it gained new strength each time it touched a new frontier.[4]

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And for Steinbeck's Okies, the road held the possibility and hope of an America that had escaped them:

> the dispossessed were drawn west [...] carloads, caravans, homeless and hungry; twenty thousand and fifty thousand and a hundred thousand and two hundred thousand. They streamed over the mountains, hungry and restless—restless as ants, scurrying to find work.[5]

The Depression-era folks were not the only ones who have taken to the road in search of some sort of salvation or self-fulfillment. Each generation finds a way to see the road in their lives and extract from it a self-definition.

The desire to constantly move, to continually conquer a frontier and discover ourselves in the process, which Alexis de Tocqueville and Frederick Jackson Turner identified, has, since WWII, been transformed to life on the road and in cars. When the frontier was conquered and this country paved from sea-to-sea, exploration took on another form, self-discovery through automobile travel. Accord-

ing to Phil Patton, author of *Open Road*, "highways have made tangible the conviction that the truth about America, its heart and soul, collective and individual, is always to be found somewhere just over the horizon, somewhere around the next bend."[6] In a country as big as America, it is easy to see how the hope of something better down the road plays into our idea of the American dream; its sheer expanse lures people to wander, escape, and believe that the key to happiness it not where they are, but where they are going. And the road is there to help them find their way. The road can be not merely a means to an end, but a companion and a confidant. In "Song of the Open Road," Walt Whitman celebrates this idea:

> Do you say, Venture not—if you leave me you are lost? Do you say, I am already prepared, I am well-beaten and undenied, adhere to me? O public road, I say back I am not afraid to leave you, yet I love you, you express me better than I can express myself…[7]

Angela's essay is an interesting, well-illustrated discussion of Route 66 and the myth of the American highway.

—Robert Brown

From the 1920s to today, Route 66 has been the road that helped many generations express themselves: "though not the first paved highway in the United States, Route 66 is the most storied, and quickly became a metaphor […] for this country's restless, rolling romanticism."[8] The time was right for America to build a road that expressed its sense of place.

Construction of Route 66 began in 1926 and was completed in 1938, largely from the work of young men from all over the country who were employed as part of a government work program.[9] The purpose of the road was to connect the large urban areas of Chicago and Los Angeles to the rural areas in between. In all, Route 66 ran through eight states: Illinois, Missouri, Kansas, Oklahoma, Texas, New Mexico, Arizona, and California, and stretches 2,448 miles.[10] John Steinbeck coined the route "the mother road" in *The Grapes of Wrath*,[11] and since then each new generation has gleaned some aspect of America identity from movement along the road. Depression-era families used the road to escape to a better life in California. Soldiers moving en masse to fill military bases during WWII made good use of Route 66; later they would remember traveling the road and would begin to take their families on vacations along it. This led to a post-war boom in travel which was characterized by middle-class families taking their new automobiles down Route 66. More recent travelers have looked on Route 66 with nostalgia.

In the summer of 1966, restless sixteen-year-old Frank Wilson left from his home in Santa Ana, California and took to the road along Route 66. With a new driver's permit and his father riding shotgun, Wilson drove through all eight Route 66 states. Though the road is famous for taking people "out west" in search of adventure and opportunity, Wilson remembers the thrill of leaving California and seeing America: "the vastness of places like New Mexico and Arizona was remarkable after living in my big city. It was fascinating to see how open America really is."[12] Traveling America's highways today has a completely different feel. "Unlike now where you bypass everything," says Wilson, "Route 66 took you through the heart of the city and you really got to see and experience America."[13] Much of the nostalgia surrounding Route 66 stems from the creation of the national Highway system which bypassed the back roads of America. Indeed, it is only in reflection that Wilson can grasp the significance of his travel experience: "I guess I didn't realize back then that the roads would eventually change, it was just the route everybody traveled."[14]

By the time Wilson took to the road, Bobby Troup's 1946 song "Get Your Kicks on Route 66!"[15] already had transformed the way a generation looked at road travel. "Once projected into the national culture [the song] became a literal road map of the highway for postwar travelers."[16] The short but catchy tune gave travelers suggestions and encouragement:

> If you ever plan to motor west, travel my way,
> Take the highway that's the best
> Get Your Kicks on Route 66!
> Well it winds from Chicago to L.A.
> More than two thousand miles all the way…
> Now you go through St. Looey, Joplin, Missouri,
> Oklahoma City looks might pretty
> You'll see Amarillo, Gallup, New Mexico,
> Flagstaff, Arizona, Don't forget Winona
> Kingman, Barstow, San Bernardino.
> Won't you get hip to this timely,
> When you make that California trip,
> Get your kicks on Route 66![17]

Troup wrote the song after traveling from Pennsylvania to California with his wife Cynthia.

The impact of the song on American pop culture can be attributed partly to the "immediate euphoria of peacetime opportunity following the Second World War."[18] Today the song is a reminder of the historical importance of Route 66 and helps to promote continued interest in preservation.

Later, in the 1960s, came a television show that celebrated the road-loving attitude of America. It followed the same theme as Jack Kerouac's classic road genre novel, *On the Road*.[19] "Route 66" featured two men, played by Martin Milner and George Maharis, who "traveled America's historic Route 66. They were looking for a place to fit in, where they belonged."[20] This is another example of how our culture is lured by the endless possibilities that await us on the road. The show would showcase a different city each episode and "it was the changing locales and personalities [that] helped to keep things interesting."[21] The Route 66 show appealed to viewers' growing attachment to their cars (the guys traveled in a Corvette) and to the American road. For those who could not get out and travel Route 66 for themselves, the show fulfilled that uniquely-American desire to see the country. And in the 1960s, that country was a veritable hodgepodge of Americana.

The culture that grew out of the road has been, for the most part, replaced by the homogenized highway system that we know today. The motels, restaurants, and tourist attractions of Route 66 were important to the development of roadside Americana. Travel along Route 66 before the construction of the highway system meant experiencing small-town America. Route 66 can hardly be considered without addressing the many roadside attractions that not only facilitated its development, but also sent the country into an era of travel consumerism:

> Store owners, motel managers, and gas station attendants recognized early on that even the poorest travelers required food, automobile maintenance, and adequate lodging. Just as New Deal work relief provided employment with the construction…the appearance countless tourist courts, garages, and diners promised sustained economic growth after the road's completion.[22]

According to Patton, there are

> thousands of old-fashioned, do-it-yourself attractions of the highway…all aimed at luring the vacationing driver and his family off the road. And…most of them [aim] to conjure up the world as it was before the road, the frontier world, the historical world, the natural world.[23]

Vacationing during the postwar years shifted from train travel to automobile travel. America took the lead in automobile production in the 1950s with two-thirds of all the cars in the world being produced here.[24] Americans wasted no time in putting those automobiles to good use, and entrepreneurs wasted no time capitalizing on the fact.

Because America is so vast, the development of roads and automobiles must naturally bring with it roadside entertainment and accommodations. Long before the homogeneousness of today's travel motels, fast food restaurants, and billboards, there were privately owned "mom and pop" establishments along roads like Route 66. The unique roadside architecture was an intricate part of what made the road so fascinating for travelers. Beginning in the early years of automobile travel and increasing steadily after WWII, tea rooms, roadside stands, cafés, restaurants, motor courts, and roadside diversions contributed to the traveler's sense of adventure and identity.

Photo Courtesy of National Historic Route 66 Federation. Reprinted with permission.

Early roadside restaurants began as small tea rooms where well-to-do motorists could stop for an hour or two on their way to retreats. As automobile sales rose, roadside stands began to proliferate, serving a wider range of travelers. These stands began as small square buildings usually built by the owner. They had a single-customer counter and were usually flush with the road. Then, as road travel increased and Americans became attracted to the novel and the unusual along the roads, many entrepreneurs began to experiment architecturally. "Stands were built as giant oranges, lemons, milk cans, inverted ice cream cones, and milk cartons. 'Dutch windmills' may have been the most popular of the exotic building types."[25] The quality of these stands was poor, and most amounted to little more than flimsy shacks. Eventually, eateries along the road developed into roadside cafés. "Like the roadside stands, highway cafés came in assorted sizes and styles. Some were self-standing, occupying a site by the side of the road as an independent

business."[26] Wilson remembers the roadside stands and cafés of his Route 66 trip:

> [they] were everywhere. You didn't even need to be near a big town, you could find everything along the road. And they were easy to get to. You didn't have to wait for an exit like you have to today; you just pulled off to the side of the road.[27]

The increase of motorists on the road pushed the development of these stands into full roadside restaurants. Convenience for drivers was a motivating factor in their design. For example:

> The drive-in, where customers ate in their cars, was something new and distinctly American. [It] was fully symbolic of its time [the 1950s] an era of rapidly growing automobile dependence and thus an era when owning and using cars came to carry profound social and personal meaning.[28]

Now, it is difficult to imagine the American road without these attractions. Even more important and necessary to the development of the Route 66 are the roadside motels and motor courts.

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The accommodations began as camps where motorists could stop for the night. These grew into the cottages or motor courts; "the very first one appears to have been Askins' Cottage Camp built in 1901 in Douglas, Arizona."[29] Many of them are either still in operation or at least exist structurally. These "motor courts offered additional amenities, such as adjoining restaurants, souvenir shops, and swimming pools."[30] Finally, motels came into being as the best way to accommodate auto travelers. Unlike today's motels, the ones along old Route 66 reflected the local environment. Every city that Route 66 ran through presented itself to travelers through architecture. The Wigwam Motel in Arizona, for example, is a motel experience unlike any other; the guest cottages are teepees.

The Texas Ann Motel in Albuquerque is another example. Here the adobe-style units situate guests in the southwest. There are countless roadside motels of all shapes and sizes, each one contributing to the overall American road adventure. These spectacular motels add to the excitement and novelty of Route 66 travel. Part of that excitement was the expectation of architecture in each new city traveled through. In "I'm a Stranger Here Myself," travel writer Bill Bryson recounts his experience of returning to America after twenty years of living in Britain. He remarks on the change in roadside accommodations:

> for anyone who didn't travel around America by car in the 1950s, it is almost impossible to imagine how thrilling they were…The national chains like Holiday Inn and Ramada barely existed then. As late as 1962, 98 percent of motels were individually owned, so each one had its own character….Today, just five chains account for one-third of all the motel rooms in America.[31]

The contribution of motels along Route 66 to the roadside genre of America cannot be overstated. They drew generations of motorists to explore small towns over the country. Highway attractions were another aspect of highway travel that also attracted people to the road.

According to the Federal Highway Administration's 2000 survey, there are 3,951,099 miles of road in America.[32] It is no surprise that with all that road entrepreneurs have invested in highway diversion to help pass the long driving hours. These roadside figures come in almost every imaginable shape and represent any number of American images from the more famous Green Giant, Smokey the Bear, Paul Bunyan, and Pillsbury Doughboy, to the perhaps less well-known but equally phenomenal figures, such as an iceberg restaurant, a sphinx-shaped realty building, and a Mother Goose Shoe pantry. These attractions along America's roadside were usually very large so as to be easily spotted by traveling families, but also because they represented what author Karal Ann Marling calls "the riddle of heroic scale."[33] The vastness of this country lends itself nicely to the myth of "gigantism…a hugeness perceptible only by the swollen measure of itself."[34] In *The Colossus of Roads: Myth and Symbol along the American Highway*, Marling looks at these roadside attractions in relationship to the self-perception of the towns they are located in, as well as in relationship to the country as a whole. Marling believes the large size of these figures "calls attention to the inherently theatrical and dynamic character of the American Dream of a frontier without limits of time or space."[35] She also stresses the idea that these roadside colossi serve the purpose of soothing fear in the face of so much space: "of how the finite individual can find his bearings in the infinite im-

mensity of space; of how to symbolize and so come to grips with a wholly new world, sized for Titans or for gods."[36] These roadside statues at once reflect the attitudes of our nation and teach us what it means to be American. They show us how we feel about our country; the myths we create to express those feelings, and the importance of movement on our national psyche.

Our love affair with the open road can be seen on many levels. One of the most obvious is in the way we romanticize classic roads like Route 66. Another is the extent to which this country has tried to incorporate regionalism into our roadside accommodations and attractions. We celebrate our highways through literature, movies, and song. And few of us can deny that traveling across this country is an adventure: "to the tourist, travel is a release from routine and from everyday constraints. All things are possible on the roadside, a privileged zone, strewn with marvels for the delectation of the way-farer."[37] Finally, and most importantly, we find ourselves when we find ourselves "on the road."♣

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The Role of the Trickster in *Medicine River*

Betsy Herron

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While Thomas King's first novel *Medicine River* challenges stereotypes and deals with issues that are relevant to modern-day Native Americans, in several aspects it remains true to the traditional Native American format of oral tradition. One of these aspects is that it is written in a way that coincides with the circular worldview of traditional Native Americans. The storyline moves between past and present and in many places seems to be pointing to the future. And the strongest aspect in which King has remained true to Native American tradition is in the use of a trickster figure as one of the key elements in this novel. We see King's exemplification of Trickster in the character of Harlen Bigbear, whose presence weaves together the characters and other elements of the story.

In traditional Native American cultures, the trickster figure is found in different forms. In many southwest tribes Trickster is known as Coyote. In some eastern tribes he is Bobtail or Rabbit; he can be found as Raven, or shape-shifting or changing forms in other cultures. Regardless of the form he takes, Trickster is the character used to teach the mores, values and customs of a culture, often through the use of irony. Sometimes Trickster tricks others, and sometimes he gets tricked himself, but either way, Trickster ends up being an important part of the story.

In his book *Native American Religions*, Sam Gill says Trickster stories are "told particularly to children" and more frequently than creation stories (27). By listening to Trickster stories, children learn to have respect for others and that there are consequences to their actions. We can safely say that Harlen Bigbear is Trickster in this novel because his role complies with the traditional trickster role in Native American Wisdom.

Trickster is a teacher, and Harlen understands that teaching is an important role in his life. When he meets the lead character Will, Harlen immediately understands that, having lived away in the city, Will now needs someone to guide him back into the native worldview. So he takes Will under his wing as soon as he gets back into town. Harlen has also taken it upon himself to coach the men's basketball team to try to instill some pride and ethics into the players.

Once he gets to know Will, one of the first things Harlen does is share his concern about Louise, a single mother-to-be. And from his persistence about the subject, Will learns that Harlen expects him to step in and take action to help her. As Will eventually connects with Louise, we see that Harlen has worked to ensure that when Louise's daughter South Wing is born, she has a father figure in Will. These are only a few of many instances where King, through Harlen in his role as trickster, is helping the readers to learn the traditional values of Native Americans.

Oral tradition does not educate young Native Americans by presenting them facts to memorize by rote or with lists of do's and don'ts but works through an entertaining story that engages the young person's curiosity and intellect. The moral is often not explicit but implied. The lessons are hidden within the actions of the characters, and it is up to the listener to make the connections. We see this when Harlen hands over a packet of family letters that he has rescued for Will. He doesn't give a speech about why he is giving them to Will. He just hands them over, implying by his behavior that it was the right thing to do. By having the letters, Will is connected to his dead mother and his long-lost father and is learning the importance of kinship ties.

We see this understated type of action again when Harlen plops a bag with a basketball uniform down in front of Will. He hasn't asked Will's opinion or the team's opinion; he just knew it was the right thing to do and took the action to get Will on the team so that he might become more involved with others. Harlen's actions imply that Will belongs, and that even if he is not that good at basketball, the group still needs him. By joining the team, Will finds his place within the group and learns an important concept of traditional wisdom: working together as a group.

The traditional Native American worldview is based on group survival. Trickster stories teach about connection to community. Identity for young Indians was found in relation to the community, as opposed to the white world, where individualism is stressed, and Harlen knows that Will needs to find his place in the community to find his true identity. This theme of finding identity within the group comes up again as Harlen tries to help rehabilitate Clyde Whiteman, who was recently released from prison. Harlen hopes that recruiting Clyde for the basketball team will help Clyde establish a bond with others and find his place within the community.

We also see Trickster at work as Harlen frequently shares what we may first think of as community gossip, and Will notes, "After the second month or so, Louise and her boyfriend slipped into third place behind Mary Rabbit's divorce and Elgin and Billy Turnbull's driving their father's truck off the Minor Street Bridge into the river" (King 29). As Harlen constantly keeps Will up to date on the latest events of the people in the community, he is not actually gossiping, but is reminding Will that these are his people and that he should be concerned about all of them. Once again, Harlen's actions are for the greater good; he is teaching and uniting.

Trickster pops up again, quite comically, as Harlen suggests that Will run a family-portrait special in his photography studio. This is actually a clever ruse for him to get Joyce Blue Horn and her huge extended family into Will's mind's eye so that he could better understand the importance of kinship ties and community. The photo-shoot was not just a thirty-minute session with a family of four. "By twelve-thirty, there were in the vicinity of fifty-four people—adults and kids—in (his) studio" (King 206), and the shoot had to be moved outside to the river.

As Will tried to set up the group photo, people kept coming and going and moving from place to place. He soon found that his results-oriented worldview of getting a good picture quickly and efficiently was not nearly as important to the family as the traditional worldview process of being together as a family. The shoot turned into an all-day family reunion, and finally, when the photo was taken, the family insisted that Will be a part of it. By being included in the Blue Horn family picture, he was symbolically adopted by them. The setting of the river for the family photograph is also significant in the concept of Trickster stories.

Very often, Trickster stories reference a particular landscape and are tied into the sacred geography of a certain people. This acts to connect the people to their place in the universe and to help them understand the reciprocal relationship with the creation that is necessary to maintaining balance and harmony in their lives. To understand how important trickster is in teaching the particular life-ways of a people, "we must consider this figure in terms of our concern with the symbolic language of place" (Gill 27). Places and their names often have symbolic meaning within the context of a culture. King has provided a clever example of this when Harlen is telling the tale about his cousin Billy (who doesn't exist) going out to Snake Coulee with his girl for "a little romancing" (22). The girl got mad, pushed Billy out, and drove off; he "almost froze to death" (22). First of all, the story teaches to treat your girl with respect or you will be left out in the cold, and secondly, the reference to Snake Coulee shows that it is an important landscape in the community. It is a reference point that they can all relate to and that helps tie them together. It is also important for people to know that it is a place that should be respected; one should not go there without thinking of its power or the possible danger it presents.

In his role as trickster, Harlen also brings out the connection to place when he stops the van of beleaguered basketball players and makes them get out in the cold wind to view "Ninastiko," or Chief Mountain, and reminds them they are standing on Mother Earth. This is a motivational tactic on his

In explaining how Harlen works to build community in the novel, Betsy does a good job exploring how King uses a traditional trickster figure in his novel.

—Jesse Peters

part, to help foster a sense of team pride by connecting them to their particular place in the universe and in Will's case in particular, it is showing him "his place in the physical landscape" (Kilpatrick 197). Harlen wants Will to know that he is home, he has come back to his place of being and this landscape is part of his heritage.

Just as Trickster traditionally played an important part in the development of young Native Americans, Harlen, as Trickster in this novel, plays an important role in Will's "journey of self-discovery" (Kilpatrick 201). Harlen introduces Will to some of the elders in the tribe and helps him to understand the connections that bind them together. In doing so, Harlen sometimes seems to act as a connection to the spirit world for Will, as in the time that he led Will to Martha Oldcrow to get the rattle for South Wing's first birthday. At the end of that chapter, in a metaphysical moment, Will is trying to remember a song to sing to the baby. He feels his spirit is connected to hers and wants to express his thanks for that in the traditional spiritual way.

In oral tradition, Trickster is always playing tricks on people, thus the name. We see this characteristic in Harlen several times throughout the story. One is when he brings the opposing characters Big John and Eddie together in a hand game. He told both of them that the other guy was heading up a team and offered them the chance to head up the other team, knowing that their egos would not let them back away from each other. Another example of Trickster hi-jinks is when Will asks Harlen about his hoop dancing days, and Harlen tells Will that he didn't dance, it was his cousin Billy. When Floyd later tells Will, "Harlen doesn't have a cousin Billy" (206), Will learns that Harlen may not always be truthful with him.

Tricksters may not always tell the truth, but they are not characterized as either good or bad; they seem to have a balance of both. They pass no judgments (Oxendine). Harlen fits this description because he does not condemn people for their choices; he merely points them out. To some people, Harlen's manipulation of the truth and his involvement with people's personal affairs could be interpreted as meddling. But it is actually based on concern for the true needs of people and a sincere desire to help them.

Ron Welburn says, "Discretion was not one of Harlen's many admirable characteristics. He kept secrets poorly, and was more concerned with the free flow of information than something as greedy as personal privacy. 'People who keep secrets,' Harlen liked to say, 'generally have something to hide'." Welburn goes on to say, "Harlen, whose machinations are neither sinister nor absurdly foolish... matchmaker, raconteur, booster, and organizer of the town's basketball team, the gregarious and scheming Harlen endears us with his low-keyed persistence and comments we laugh with, not at" (Welburn 1).

Though Will is the narrator, I would argue that Harlen, in typical Trickster form, is actually the protagonist and the element that most sparks our interest and keeps *Medicine River* flowing. Harlen is "always moving, always contradicting himself and reality...[the] result is centering, a healing through self-awareness. A trickster is not totally trustworthy, but is always interesting" (Kilpatrick 196). And in true trickster form, the story does not come to a conclusive end, but remains open. This ties us back into Will's opening characterization of Harlen—"Harlen Bigbear was like the prairie wind. You never knew when he was coming or when he was going to leave." (1)—and emphasizes the circular worldview, arousing our curiosity for more. We want to know what Harlen will come up with next. King's use of Harlen as Trickster is the underlying thread that weaves the story together piece by piece and creates the medicine in *Medicine River*.♣

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The Number One Hip-Hop Accessory

Monisha Morrison

What comes to mind when you hear the words "hip-hop"? Hypnotic beats, flashy cars, and diamond-studded jewelry are all images associated with hip-hop. However, one of the most prominent images or "accessories" in hip-hop is women. Not women in the sense of female rappers, but women in the role of eye candy. Scantily-clad women with large busts and big butts have become "the thing." The degradation of women has become an accepted practice in the hip-hop industry.

Hip-hop was born in the early 1970s in the South Bronx of New York City. Kurtis Blow ("The Breaks"), one of the pioneers of this subculture, described hip-hop as a "product of pure street-wise ingenuity; extracting rhythms and melodies from existing records and mixing them up with searing poetry chronicling life in the 'hood,' hip-hop spilled out of the ghetto" ("History of Rap"). Hip-hop was all about self-expression and having a good time. Block parties and break dancing evolved as parts of this subculture. Originally hip-hop was not recorded; the news of this new phenomenon spread all through the inner city by word of mouth and quickly caught on all over the world. In the 80s, the music became all about the message with politically conscious artists such as Public Enemy ("Fight the Power") and KRS-1. Somewhere around the late 1980s, the industry became all about women. Perhaps hip-hop, like many subcultures, has bought into the whole "sex sells" propaganda.

Moving into the 90s, lyrical content began to move into brash depictions of women and offensive descriptions of the female anatomy. Songs such as Sir Mix-A-Lot's "Baby Got Back" and Too Live Crew's "Me So Horny" began to fill the airwaves. Many of these songs were banned, and their videos were pulled from rotation. However, the controversy only helped these artists sell more records. The practice of exploiting women was becoming mainstream and widely accepted.

However, the exploitation and degradation of women in the hip-hop world didn't happen overnight. Evidence of this transition was found in a 1989 interview conducted by music journalist Davey D. When Davey asked hip-hop pioneer DJ Kool Herc how he felt about the changes in hip-hop, he answered saying,

> I wanted rap to always be a positive beautiful music. I wanted it to be political. I want it to stay that way. There was some women complaining about the lyrics of a Slick Rick song ("I'm all over the bitch like an octopus…So girls when we kiss and we cuddle, ain't no way to put it subtle /when I want the butt hole," from the song "Adults Only"), but she "gotta"understand…There are selective people out there that want that. (qtd. in DaveyD)

"There are people out there that want that?" In other words, there are people who enjoy listening to songs in which women are being referred to as "hoes" and "bitches." Slick Rick's derogatory lyrics were ignored, which further affirms that the degradation of women is accepted in this subculture and marks the unofficial beginning of this trend of sexually-charged lyrical content. Possibly, if these early signs of disrespect towards women had been banned in the lyrics, then other media such as music videos (television) and magazines wouldn't have such an excess of exploitation.

On the other hand, there were a few female rappers who were determined to speak out against the verbal attacks on women by their male counterparts. One of the leading voices was Dana Ow-

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ens, more commonly known as Queen Latifah. In Queen Latifah's hit song "U.N.I.T.Y.," she raps: "Instinct leads me to another flow/Every time I hear a brother call a girl a bitch or a ho/Trying to make a sister feel low/you know that gots to go." Other female emcees, such as sassy duo Salt-n-Pepa, got involved with the movement. In Salt-n-Pepa's song "Tramp" they rap:

> Home girls attention you must pay to what I say/Don't take this as a simple rhyme/Cause this type of thing happens all the time/Now what would you do if a stranger said "Hi"/ Would you dis him or would you reply? /If you'd answer, there is a chance/that you'd become a victim of circumstance/Am I right fellas? Tell the truth/or else I'll have to show and prove/you are what you are I am what I am/It just so happens that most men are tramps.

Female rapper MC Lyte also spoke out in her song "Paper Thins," which talked about male infidelity in relationships and disrespect towards women. Despite the female rappers' efforts, the exploitation of women continued to grow and make millions for male rappers. The practice became so popular that hip-hop magazines began to change their content in order to cater to this hip-hop trend.

With a strong thesis and a clear, engaging style, Monisha effectively presents a problematic issue.

—Roger Ladd

Hip-hop magazine *XXL* even went as far as to add "Eye Candy" as one of their monthly features. The "Eye Candy" section of *XXL* features an attractive, usually half-dressed, female. The chosen "eye candy" is usually an established "video girl," and occasionally an actress will be featured. *XXL* being a hip-hop magazine and devoting a section of their magazine to "Eye Candy" suggests that this concept of "eye candy" is widely accepted in this subculture. Past "eye candy" include actress Megan Good, who appeared in the film *Deliver Us from Eva* and in 50 Cent's "21 Questions" music video, and video girl Chessika, known for her appearance in Nelly's "Flap your wings" music video. This month's "eye candy" is Erica Mena, known for her appearances in videos such as Fabolous's "Breathe" and Mobb Deep's "Real Gangstaz." The section features a small amount of text about her life and work she has done. However, most of the focus in this section is her pictures. One picture features her dressed in lingerie, and the other shows her half-dressed and seductively eating a raspberry. This section is a major part of the magazine. What does the willingness of these women to pose half-nude say about the feelings/acceptance women have towards being labeled as "eye candy"?

In an interview on Africana.com, journalist Ron Childs states: "It's that particular woman's willingness to do these things in the first place that makes such behaviors even possible. Ask yourself: Why do they do it? It can't be for the money, because they are paid next to nothing" ("Exploitation of Women in Hip-hop Culture"). Perhaps these women feel like celebrities for the three minutes they get to jiggle and gyrate in front of the camera. The exploitation of women in this subculture is further perpetuating and establishing stereotypes about women, specifically African American women, the main group used in hip-hop videos. In a study done about African American male/female relationships of the hip-hop generation, some women said they negotiated with their bodies for things they wanted. In order to gain access to these things and to get the love and attention that they want from men, some women felt they must cater to the exploitative images of what men want and think women should be ("Exploitation of Women in Hip-hop Culture").

Another alarming display of exploitation in hip-hop is in the ads placed in magazines geared towards the hip-hop community. *XXL* magazine features an ad for "Akademiks" clothing that reads: "*Read Books, Get Brain*." This ad shows a guy reading a book while a young lady (half-dressed, of course) sits on his lap. Anyone can read between the lines and see the underlying message in this ad. There are also a myriad of ads for exotic dancer DVDs such as "Phatty Girls" and websites such as "phatazz.com." Obviously, these types of things are big sellers because the last six pages of the magazine are devoted to such products.

Many hip-hop songs are filled with lyrics that are degrading to women, and still many of the artists who make such songs sell millions of records. Take rapper Snoop Dogg ("Gin and Juice"/ "Beautiful"), who has sold millions of records but is notoriously known for his use of the word "bitch." His song "Gin and Juice," which features the verse "But it ain't no stoppin, I'm still poppin/ Dre got some bitches from the city of Compton," was actu-

ally nominated for a Grammy in 1995 and is considered a hip-hop classic ("Pop Politics"). Hip-hop has popularized many slang terms that are used to degrade women. There are common terms such as "bitch" and "hoe." However, terms such as "chicken head," "hoochie," "video hoe," and "pigeon" (these words are basically the equivalent to saying "slut" or "whore") were birthed within this subculture as well.

Just how pervasive is this trend? Turn to MTV or BET and look for a rap video. You are guaranteed to see most, if not all, of these videos will have half-dressed girls dancing all over the screen. The song could be about sneakers, and there will be a girl somewhere in the video dancing, as in Nelly's "Air Force Ones" video. BET has even added *Uncut* to their list of programming. *Uncut* is a show that comes on at 3:00 AM. This program showcases, unedited, the most raunchy videos in hip-hop. The girls in these videos bare it all. Amongst the videos in rotation is Nelly's "Tip Drill." In this video, he's shown swiping his credit card across a woman's backside. The women in the video don't mind dancing as Nelly raps: "It must be your ass cuz' it aint your face." The girls in videos such as "Tip Drill" shamelessly dance to songs that urge them to "Back that azz up" and "Drop it like it's hot." It's disturbing to see that these women willingly perform in these videos. These women gladly dance in their g-strings as rappers shout and cheer them on yelling "shake that ass, hoe."

Furthermore, this year's annual VIBE Awards further illustrated just what a major part this "eye candy" concept has become in hip-hop. Among the categories, such as "Best Music Video" and "Best Male R&B Artist," was category of "Hottest Video Vixen." That's right; they actually give awards for this stuff. This year's award went to Ki Toy for her role in Outkast's "The Way You Move." In the video, Ki shows off her physique in a two-piece bikini as the camera zooms in on her behind. As she left the stage after a brief acceptance speech at the VIBE Awards, wearing a skin-tight black dress, presenter Tommy Davidson's only reply was "Damn," as he and the other men in the building stared at her back-side. Vibe's decision to add this category continues to perpetuate the usage of women as accessories in music videos and the acceptance of degradation in lyrical content.

Hip-hop has been influencing society for over 30 years, and it continues to stand as one of the most influential subcultures. It influences the way people dress ("take your pants off ma' and you can leave your panties on"—Nelly), the way people talk ("Bitch Please"—Snoop Dogg), and the way people think ("You was good this morning, but tonight you a slut"—DMX). The messages seem to be focused solely on degrading women The lyrics, videos, and magazines further perpetuate this practice of exploitation as willing women stand in line with hopes of becoming the next piece of eye candy.♣

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Ambition and Illusion in Dreiser's *Sister Carrie*

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Desire is a major theme in Theodore Dreiser's Sister Carrie. Carrie desires clothes (23) and pleasure (32); she longs for the glamour of the theatre (157); and she longs for something she can neither specify nor put into words, but which Dreiser identifies as "in the realm of affection" (457). While the theatre enables Carrie to rise within the social hierarchy from underpaid factory worker to celebrated actress and to fulfill her material desires, it cannot satisfy her latent but permanent longing for a deeper sort of fulfillment. Like Fitzgerald's Jay Gatsby, who confuses his dream with a green light at the end of Daisy Buchanan's pier, Carrie confuses her dream first with relationships to men who can provide for her and then with the glittering, enchanting lights of the theatre. Philip Gerber writes that, considering her desire for material goods, "[it] is quite to be expected that she might arrive at the obvious definition of money as the sine qua non of city life" (6). Hugh Witemeyer suggests that Carrie is "fascinated by the world of gaslight and greasepaint because it seems to offer the glamour and total fulfillment which [she] perpetually [seeks]" (236). But while Carrie is undoubtedly fascinated with the stage and becomes a celebrated success, she also begins to realize that she is still not living the life she wants: "I don't seem to be doing what I want to do. I thought once I was, but now I –" (Dreiser 483). This realization takes her by surprise, but it opens her mind to the possibility of deeper fulfillment.

When we first meet Carrie, she has come to the city with high hopes—she has been dreaming of moving there since she was a little girl. Her hopes, however, are quickly shattered. She instinctively senses the change that has taken place in her sister Minnie when she sees the flat and meets her brother-in-law, Hanson. Minnie is now less Carrie's sister than Hanson's wife; and his strict, almost Puritan, work ethics have permeated Minnie's own behavior. Their whole life emits "a settled opposition to anything save a conservative round of toil" (14). The emphasis on toil prevails in the Hanson household: Minnie "carried with her much of the grimness of shift and toil" (11), and they both hope that Carrie "would be rewarded for coming and toiling in the city" (15). Getting a job, however, seems to be an impossible enterprise, and Carrie soon finds out that she is not qualified to obtain the position as shop girl she desired (24). She has no experience in factory work either, but finally secures a job at a shoe factory that pays only $4.50 a week (28). Carrie does not feel like she belongs in her living or her working environment: "She felt as though she could hardly endure such a life" (40). After falling ill she takes it for granted that she has lost her job, but she cannot find another position. She considers leaving Chicago—her first attempt at building a better life in the city has failed.

Carrie's illicit relationship with Drouet brings relief from economic hardship and marks Carrie's transformation from worker to mistress. At this point, as Ellen Moers observes, "[she] must take the first decisive step of her life—down a path that she, her family, her world know to be morally wrong" (202). Again, though, she experiences a rude awakening: neither does she love Drouet, nor has he any intentions of marrying her (Dreiser 92). This particular door to a secure position in society seems thus closed to her. Barbara Welter notes: "Marriage was a demonstrable step up in the hierarchy of society, one of the few ways in which a woman could make such a move. Marriage could provide for a woman the […] benefits which men received through education, speculation, the professions, business, and marriage" (8). Of these,

marriage is the only option available to Carrie. It is not surprising then that she turns to Hurstwood, who "seemed a drag in the direction of honor" (Dreiser 131) to further pursue it. She begins "to see glimmerings of a way out" (131) but eventually finds herself disillusioned: Hurstwood's financial situation is rapidly failing, and the responsibility for the survival of their small family rests on her own shoulders (376). Thus, her second attempt at securing her future in the city has failed.

But Carrie is determined not to sink into poverty again, and though Hurstwood tries to talk her out of the idea of acting, she is not dissuaded: "Frequently she had considered concerning the stage as a door through which she might enter that gilded state which she had so much craved" (376-377). At this point, the theatre becomes much more to her than a means of economic security: it represents the entry to a distinguished, exalted world; to "the chamber of diamond and delight" (177). Carrie uses the profession of acting to reach economic independence. Turning to the stage when she needs to support herself and Hurstwood represents an alternative to the horrible working conditions of the factories she experienced in Chicago and makes a social rise possible that otherwise only marriage to a wealthy and well-situated man could have granted her. Albert Auster points out that "the stage offered high wages, mobility, and escape from oppressive slums and poverty" (50). These are exactly the things Carrie is looking for. Helen Chinoy explains that "acting, of course, has been the obvious career for women. If you were pretty but poor, . . . with no useful skills but your feminine attractions to offer, the stage was always a possible way to earn a living" (4). And Dreiser painstakingly reminds the reader that Carrie indeed is pretty: she is a "peach" (48), "a daisy" (57), and "a delicious little morsel" (447). Combined with the *je ne sais quoi* she has acquired by the time she starts her acting career, her good looks help her get a job at the Casino (387-388).

Carrie's rise in society by means of the theatre is only possible because times for actors and actresses had changed. Historically, they had been condemned to an existence at the fringe of society, a situation that may have roots in the ancient Roman tradition of enlisting slaves as actors, "while freedmen who entered the profession were classed under the law with deserters, panderers, habitual criminals" (Kohansky 7). The practice of outlawing actors continued through the Middle Ages, spurred by the power of the Christian church. Auster notes that "the Church practically turned actors into outlaws and even barred them from Christian burial" (11). By the middle of the 17th century, women appeared on stage on a regular basis. However, Auster points out that there was "very little controversy about the infamous reputation of the stage of that day or the notorious character of its actresses" (12). Rosamond Gilder confirms the notoriety during the late 1600s and gives a glimpse of the actresses' obsession with attire that still shines through in *Sister Carrie*:

> [The actresses] were forever dashing off on private business, handing over their parts to some more stolid sister who at the moment had no lover to divert her from her duties. They were fond of appearing in public in their stage costumes, which were far more elegant and beautiful than anything they themselves could afford. . . . The temptation for a pretty actress to slip out to an evening rout in the Duchess of York's coronation robes, in which she had been playing her part all the afternoon, was particularly irresistible, and scoldings were of little avail when it came to the poignant question of making an effective appearance (147).

Kohansky writes that especially in "societies where hard work and thrift were considered supreme virtues, such as Europe in the beginning of the Industrial Revolution or America at the time of the Puritans, the actor was attacked for not engaging in honest work but 'playing'—doing what children do: he still 'plays' in English, il joue in French, er spielt in German" (7-8).[1]

By the end of the 19th century, however, actors and actresses alike had attained a more solid reputation in Europe as well as in America. It is difficult to point to any particular event that helped them gain a broader social acceptance, but researchers agree that a rise in demand for entertainment (Kohansky 161), a conscious attempt by actors and actresses to display professional and moral conduct (153), and the organizing of performers in a variety of clubs (Auster 67) contributed to the change in attitude towards the theatre. In 1895, Queen Victoria knighted the English actor Henry Irving—an event that further affected the social standing of the

Daniela's paper on *Sister Carrie* caught my interest primarily because of its success in weaving together details from the novel and relevant sources (some of them quite unexpected) and because of the clarity and liveliness of her own use of language.

—Nancy Barrineau

acting profession (Kohansky 150). Edward Harris wryly observes that in elevating the actress to unknown heights, "the [German] public followed its usual pattern of overreaction in altering its image of [her]" (185), and American audiences, too, began leaving Victorian sentiments behind, enjoying the shows, and adoring the stars.

The theatre that Dreiser presents is "domesticated" enough to serve as a fund-raiser (152), yet glamorous enough to require "full dress" (174). Restaurants like Rector's with "its reputation as a resort for actors … [seem] the proper place for a successful man to go" (42). Hotels like the Wellington acknowledge that "the common run of individuals will go where the celebrities are" and therefore adorn themselves with actresses like Carrie to enhance their reputation (451). It is already the theatre of great international actresses like Sarah Bernhardt. Dreiser only hints at disadvantages of the acting profession—financial drawbacks of traveling with the shows, for example (397), or prejudices still commonly held "concerning the moral status of certain types of actresses" (487). Mainly, Dreiser paints a picture of a theatre that radiates an alluring thrill; an atmosphere that, to Carrie, feels "more friendly" (177) than anything else in the world she admires.

Initially, Carrie falls victim to the spell of the stage, a condition that the *New York Dramatic Mirror* in 1893 diagnosed as "stage-struck," and defined it as "a natural and strongly marked tendency to see the stage through rose-colored spectacles over the dazzling glamour of the footlights" (qtd. in Auster 49). Carrie displays all the symptoms: "She had wondered at the greatness of the names upon the billboards, the marvel of the long notices in the papers, the beauty of the dresses upon the stage—the atmosphere of carriages, flowers, refinement. Here was no illusion" (Dreiser 177). At this point, she thinks that the world of the theatre is "no illusion" because its success is expressed in material things: billboards, notices in papers, carriages. She perceives these things as an outward manifestation of achievement, of triumph. Because they are material, they are real and desirable to her. To be part of that world, she believes, will mean "to be admired, petted, raised to a state where all [is] applause, elegance, assumption of dignity" (177). And when Carrie manages to get a place in the chorus of the Casino, she is overwhelmed with joy that she has found the entry to this world: "Blessed be its wondrous reality. How hard she would try to be worthy of it. … It was ever the center of light and mirth" (389). Dreiser describes the Casino as "a great, empty, shadowy playhouse, still redolent of the perfumes and blazonry of the night, and notable for its rich, oriental appearance" (389). Witemeyer points to this particular picture and states that "this time Dreiser's adjectives ('large, empty, shadowy') puncture the illusion even as it is formed" (236).

As Carrie's salary increases, she still thrives on her new lifestyle: "the showy world in which her interests lay completely absorbed her" (Dreiser 442). At this point, Carrie is quite removed from the toil of her early Chicago days; she has disconnected herself completely from her family and does not even consider sending them a newspaper clipping that documents her success (444). And she realizes that between her and fellow actors and acquaintances "there was no warm, sympathetic friendship"—she is surrounded by people whose main priority is "their own amusement, regardless of the possible sad consequence to others" (444-445). An actor she goes out with on one occasion "did not talk of anything which lifted her above the common run of clothes and material success" (444). The answers the theatre initially seemed to hold for her—"an open door" and a way out of "idleness and the drag of loneliness" (177)—turn out to be no answers at all when "it struck her that the door to life's perfect enjoyment was not open" (458). Eventually, she becomes "weary of stage people" (486). Carrie learns that loneliness is a state of mind, and not related to the social possibilities inherent in one's surroundings: "'I get kinda lonely. Don't you?'" she asks her roommate, but Lola cannot relate (458). In Lola's opinion, Carrie is in a most enviable position and has more than enough amenities to choose from to escape her loneliness.

Carrie's sense of disorientation is amplified rather than ameliorated by the large salary she finally commands: in her fantasy, money inspires dreams, hopes, and "delights which were not" (456). But reality instead presents her with a sober assortment of greenbacks—"three twenties, six tens, and six fives … a very convenient roll" (456-457). When she first finds out that she will

receive one hundred and fifty dollars per week, it is "only a shimmering, glittering phrase, in which lay a world of possibilities" (449). Once she holds the money in hand "as a tangible, apparent thing which she could touch and look upon, it [is] a diverting thing for a few days, but this soon [passes]" (457). In essence, her riches amount to a wad of paper bills that can shield her from life's inconveniences and provide pleasant surroundings but cannot bring her closer to happiness. Gerber draws a similar conclusion when he examines the effect the large salary has on Carrie's perception of wealth and status symbols and claims that Dreiser "hints unmistakably at the dead end to which the role of celebrity in America so often has led" (20). Carrie's recognition of the "impotence" of money, as Dreiser calls it (457), shows a metamorphosis from pleasure-seeking country girl whose mind runs on "things she would like to do, . . . clothes she would like to wear and . . . places she would like to visit" (50) to a woman who is wiser because she understands that "parading . . . as an equal" (324) on Broadway does not result in happiness.

At this time in Carrie's life, Robert Ames becomes a crucial figure. She first meets him at dinner with the Vances while still leading a comparatively quiet and financially stable life with Hurstwood, and she likes him immediately (329). She is aware of a degree of maturity in him that she has not encountered in other men in her life: "He seemed wiser than Hurstwood, saner and wiser than Drouet" (335). But above all, he impresses Carrie with his outlook on the rich and glamorous life that is vital to the atmosphere at Sherry's and that she wants so desperately to belong to:

> "I shouldn't care to be rich," he told her as the dinner proceeded, and the supply of food warmed up his sympathies—"not rich enough to spend my money this way."
>
> "Oh, wouldn't you?" said Carrie, the, to her, new attitude forcing itself distinctly upon her for the first time.
>
> "No," he said. "What good would it do? A man doesn't need this sort of thing to be happy."
>
> Carrie thought of this doubtfully, but coming from him it had weight with her. … He had taken away some of the bitterness of the contrast between this life and her life. (336)

Gerber writes that Ames's "rejection of the wealth ideal came as a shock to Carrie" (20), and indeed, it is the first time she is introduced to the notion that money and high-society life do not automatically bring happiness. However, it is too early for her to make this belief her own. She is also greatly encouraged that Ames approves of the theatre as a whole (Dreiser 336)—and this approval makes her look at the theatre from a slightly different point of view from desire for fame: "If she were a fine actress, such men as he would approve of her" (336). For this moment, the desire for money and fame recedes and gives way to a different kind of longing: the longing for respect from an extraordinary man. While this shift may seem odd to the reader, Carrie cannot explain it herself: "She did not know why she felt this way" (336).

As Carrie's marital life falls to pieces and she begins to pursue her career, Ames's words continue to stay with her. At times, they are a counterweight to her cravings for a glamorous life, a counterweight that makes her realize that there are higher goals in life than she sets for herself: "He had gone, but here was his word that riches were not everything, that there was a great deal more in the world than she knew, that the stage was good and the literature she read poor" (346). Even after Carrie celebrates her first success—a fifty percent increase in pay—Ames's "ideal burned in her heart" (405).

The next meeting between Carrie and Ames takes place after she has become a celebrity—again at dinner with the Vances. While Carrie radiates success, she is aware that Ames might not approve of the kind of play she stars in. "Perhaps you won't like the play. It's only a kind of comedy," she tells him (480), reminiscent of his inclination toward "good" actors (336). The conversation turns to the subject of books, and Carrie reveals that she has been reading Balzac and Hardy—apparently authors Ames had suggested (481) who are intellectually on a much higher level than popular romances like *Dora Thorne* (335). Ames has recognized that Carrie is "susceptible to improvement" (482). Based on this development and her ability to "grasp most anything" (482), he advises her on her career. He considers Carrie's gift for acting an obligation, an opportunity to serve the greater good while striving for professional excellence

(485). He tells her that cultivation of her powers will give her "as much satisfaction as [she] will ever get" (483). He also explains why she can use her gift to serve others: "The world is always struggling to express itself—to make clear its hopes and sorrows and give them voice. It is always seeking the means, and it will delight in the individual who can express these things for it" (485). These are the reasons why the theatre is "good" for Ames, and he suggests that Carrie has to find this higher meaning to her occupation if she does not want to lead an empty life. To him, Carrie embodies "something exceedingly human and unaffected . . . a something which craved neither money nor praise" (487).

For Carrie, his words amount to a revelation. She is not used to being addressed as an intellectual equal by a man, especially a man she respects as much as Ames, and she appreciates his critical analysis of her abilities (484). Essentially, he gives her the answer she has been seeking, the answer the glamorous theatre did not give her: "Not money—he did not need that. Not clothes—how far was he from their pretension. Not applause—not even that—but goodness—labor for others. Curiously, all he said appealed to her as absolutely true" (486). Ames suggests that she was "too comfortable. That often kills a person's ambition" (484-485), and after their meeting "her nature was stirred in unrest" (487).

Dreiser does not provide the reader with unambiguous closure. Gerber concludes that Carrie remains "unhappy" (21), while Witemeyer claims that she is "imprisoned in a pre-adolescent, even infantile, state of maturation" (240). But Dreiser provides the reader with ample signs that Carrie cannot endure the fairytale life that is the culmination of all her earlier wishes. While Gerber is certainly right that Carrie is discontented, Dreiser's readers may not agree that she is "imprisoned" in her state, as Witemeyer argues. Dreiser makes it clear that Carrie follows Ames's advice when she follows his recommendation to read Balzac's *Père Goriot* and recognizes "how silly and worthless . . . her earlier reading, as a whole [had been]" (495). If Carrie's reading signifies the direction of her life, she has already embarked on the journey that Ames has unveiled for her.♣

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Endnote

[1]As stated above, "toil" is the prevalent theme in the Hanson household, and a visit to the theatre represents something so extraordinary that it is not considered (Dreiser 32-33). Ironically, Hanson wants Carrie to see "the need of hard work without longing for play" (32) and does not realize that this particular type of "play" can hold higher financial rewards than manual labor. Even contemporary researchers have subscribed to the notion that acting does not equal working. Laura Hapke declares: "Carrie does not really reenter the workforce. Just as when she left the vulgar women of the shoe factory, Dreiser undercuts her identity as a working girl" (110-111). But Carrie still receives wages in exchange for work – even though she now earns higher wages for a less strenuous type of work. She remains subject to the demand of a schedule and managers; she still works for a living.

What makes the Black Detective Different?

Adria Pontious

Walter Mosely's novel *Devil in a Blue Dress* features an African American detective within the hard-boiled genre. The novel is presented in a viewpoint from the bottom of a racist society. 1948 Los Angeles serves as the context for Ezekiel "Easy" Rawlins and is a complex world of race, murder, and money. Easy is a poor Southern black man and a World War II veteran who moved to California to pursue his American dream. In this novel, he discovers a love for detective work and the freedom it brings him. He is different from the typical hard-boiled detective; he is not just a black face on the same character. It is the obstruction of his society's attitude toward his skin color, and his fight against it, that makes him an original detective. His struggles against the social status quo and racial stereotypes are fought predominantly by seeking power and happiness.

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The society Easy lives in is white-dominated, and he frequently encounters racism and white antagonism throughout the course of the novel. This discrimination is easily seen at his job at the Champion Aircraft Plant. His boss, Benny, tells him "that [*his*] *people* have to learn to give a little extra if [they] wanna advance" (73). This boss is outwardly racist, but Benny's racism is mild compared to the treatment Easy suffers from the police. Whenever he is arrested, Easy is viciously brutalized and threatened, regardless of his innocence. Not only that, he is aware that his race alone determines his guilt and that "the police didn't care about crime among Negroes…[but] To kill a white man was a real crime" (208). These instances of double standard racism illustrate the level of racial oppression that is present in Easy's world, which some could argue, also reflects how our own society has been. They also show the degree of hatred and violence Easy has to suffer. Easy is unique in that he is acutely aware of the existing inequities, and although he strives to rise above them, he has had to learn how to effectively endure them.

The novel's white-dominated society also negatively stereotypes black men, and at times, Easy is expected to fill that stereotype: an uneducated juvenile delinquent who is capable only of menial work. Easy knows that black men are routinely called boys (108). This insult is directly aimed at him when white teenagers antagonize him and call him "black boy" (99), despite his clearly being older. Even Mouse, Easy's friend and a black man, expects Easy to fulfill the menial labor stereotype by doing "nigger jobs like gardenin' and cleanin' up" (198). The criminal stereotype affects Easy even as he's trying to meet a potential client when he meets a security guard who takes him first to be a delivery boy and then a thief (58-59). Because of this expected criminality, white people usually showed "fear or contempt…when they dealt with [Easy]" (166). His awareness of this prejudice serves an important purpose for him. He is able to exploit the stereotype and uses it as a disguise when he is working as a detective. He is able to use others' preconceptions and become "sort of invisible; people thought that they saw [him] but what they really saw was an illusion…something that wasn't real" (175). Easy takes advantage of the racial stereotypes by pretending to fulfill them and, consequently, becomes indistinguishable from other black men. At other times, the stereotype works in opposition to him, for example, when the police continually arrest and brutalize him, or when he's trying to gain the trust of a white person

during the course of his detective work. Regardless of the situation, Easy is forced to cope with this social stereotype in one way or another in order to succeed as a detective.

Found throughout the novel are other indications of white-dominance and Easy's familiarization with struggling against it. When Easy travels to meet DeWitt Albright at the Santa Monica pier, he is painfully aware that he is going to a white community at night, something he is unaccustomed to. This instance highlights the physical segregation of the city along racial lines. The social segregation is exemplified at the very start of the novel when Easy "was surprised to see a white man walk into Joppy's bar" (45) because it is usually only frequented by the "Negro butchers" (47). Likewise, at John's Speakeasy, an illegal Negro hangout, white men are kicked out onto the street, but white women with Negro escorts are allowed in. These instances seem to be cases of reverse racism that are as double standard as those that are anti-black. However, these social segregations are established not by only the dominant white race but by the African American community as well. These lines of segregation, both social and physical, are elements that can be exploited only in a detective fiction novel by a detective who is affected by them and understands their significance.

Adria demonstrates a good understanding of the conventions of detective fiction, and, with strong textual evidence and clear prose, she uses this knowledge to effectively analyze a non-traditional detective.

—Susan Cannata

Because of the racial oppression in Easy's society and his awareness that he deserves equal treatment, he tenaciously fights against the oppression by seeking happiness and power through financial independence. At the very beginning of the novel, Easy's need for money drives him to do DeWitt's bidding even though he feels uncomfortable about it (56-57,66). In this case, he is compelled by the desire to save what he loves most in the world: his house. When he does get the money to preserve his love, he "laughed to [him] self because all [his] bills were paid…[he] was a proud man" (113). This happiness and pride at having money to cover the bills drives him even further into the plot when the promise of more money arises. Near the end of the novel, Easy finally reaches the point where he can realize his ultimate dream of owning rental properties by having "two years' salary buried in the backyard…[and] not a worry in [his] life" (259). The contentment Easy feels at being financially independent is truly an important thing. Most African Americans in Easy's world are poor and must pander to the whims of the racist majority in order to survive. Having the freedom of economic independence means that Easy can live according to his own rules, which is very important for a man who comes from an oppressively poor black background. The freedom and autonomy Easy gains from his financial independence is also a form of power. This power separates Easy from the oppression that stems from working in a racist environment and living where "the law…is made by the rich people so that the poor people can't get ahead" (64). With money, Easy has the power to choose the circumstances under which he lives out his life. Possessing enough money to enjoy this power of independence is a dream Easy holds dear and serves as his main motivation throughout the story.

The power of money also includes, perhaps quite obviously, buying power. Easy admits that "Money bought everything…Money was the reason Coretta was dead and why DeWitt Albright was going to kill [him]…[he] got the idea…that…enough money…could buy [his] life back" (167). Even though large amounts of money are enough to buy life and death, this type of power is limited. Carter, the bank president, is the richest man in the novel, but his money isn't enough to guard against blackmail. Neither does his money yield enough power to ensure DeWitt's obedience, as Carter foolishly thinks it does (166). In fact, it is the sheer volume of Carter's money that causes these problems in the first place because of the intense envy other men have for his wealth.

Easy's search for power and happiness is also realized through attaining knowledge. His appetite for knowledge is best shown when he finds himself at DeWitt Albright's house late at night. He "wanted to know what color the house was. [He] wanted to know what made jets fly and how long sharks lived. There was a lot [he] wanted to know before [he] died" (244). Easy has an innate need for knowledge and information, and it is realized at this point leading up to the dangerous climax of the novel. Furthermore, Easy is "proud of knowledge…once [he] had a piece of information [he] had to show it off" (103) to other people.

Feeling proud of having knowledge is expected because it is envied; it is like money in that other people want it. Easy certainly wants knowledge and information from the other characters in the novel. He demands to know why the police arrest him (114), he seeks out Carter to get information about the state of affairs he has found himself in (162), and, as a detective, he is in the business of seeking knowledge. When he is seeking information of Frank Green's whereabouts, he "had a feeling of great joy" (171) when he had gotten a small amount of information from Rosetta, a tough woman who ran a bar. The happiness he felt is linked to the power he gained from acquiring the knowledge. He had trouble articulating his joy, but it boiled down to "doing something on [his] own terms. Nobody was telling [him] what to do" (171). This power of autonomy and the happiness he derives from having knowledge is identical to what Easy gains from money. In fact, this power also has the same effect of liberating Easy from the oppression of his society. However, in this case, the liberation is not related to economic autonomy, but to the knowledge and understanding of equality coupled with the will and character strength to stand up for it. Easy overcame the oppression at his former job by demanding respect from his racist boss. He felt happy after he "stood up for [him]self. [He] had a notion of freedom when [he] walked out" (112). The power of freedom is very powerful, especially in someone who has so rarely felt free before.

The significant importance of the power of knowledge for Easy stems from his race's history. "The restriction of black knowledge is historically evident" (Wesley 104) as the dominant white race has tried to keep their power by limiting access to knowledge. Frederick Douglass, born a nineteenth century slave, found that through "achievement of literacy….[and] As an influential writer and speaker, [he] demonstrated power previously restricted by literacy laws largely to whites" (qtd. in Wesley 104). This historical knowledge of the oppression of African Americans is what makes Easy's search for knowledge a meaningful struggle of racial implications. Even though "The essence of…[all detective novels] is the pursuit of knowledge" (Wesley 103), only Easy gains it within the context of racial empowerment. Supporting the idea that Easy's realization of knowledge is significantly different from that found in previous detective novels, Marilyn Wesley, a Babcock English Professor in New York, states, "the difference between the white hard-boiled detective and…[Easy] is to be found in the ends which that knowledge serves" (103). A typical detective uses knowledge to influence other characters and resolve the "whodunit", but Easy has to use the power of his gained knowledge to ensure survival in his world. This is an important difference of an integral element of detective fiction that exists between the typical white detective and an African American detective such as Easy.

The genre of hard-boiled detective fiction is inhabited largely by what has become a stereotyped detective. The "tough-guy detective, as found in the works of Dashiell Hammett and Raymond Chandler" (Berger 282) is hardened, tough, resilient, and self-reliant, and he frequently assumes the role of "a lonely crusad[er]…struggling against a society" (282). Easy certainly fits the characteristics and the role of the hard-boiled detective "struggling against a society," but it is the precise nature of his racially charged struggles and his accompanying "ideological baggage" (283) that differentiates his character. Even though the hard-boiled detective novel "would seem to resemble… the black narrative of resistance or opposition… the traditional detective never operates on behalf of blacks, and African Americans have almost no…presence in these novels" (283). Not only is Easy filling the lead character role as an African American detective, but his perspective has largely been unconsidered by the rest of the genre's novelists.

Easy's uniqueness as a detective is important to understand not only his character but also the novel's position in the genre of hard-boiled detective fiction. His originality is grounded in his racial identity and the awareness of his society's perception of that race. Carrying out the role of the detective, Easy is able to gain the power necessary to succeed in the struggle against his society. This is not so different from the typical detective until the racial inequalities of Easy's world are considered. Then it is understood that this story of detection becomes a story of tenacious perseverance against an oppressive society.♣

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My Life, The Sitcom

Jay Sibbett

My childhood was a television sitcom of reruns. My step-father played the drunk, and I played the terrified but hopeful child. The seasons play on, and Billy is still the drunk, but I no longer star as the hopeful child.

Life looked perfect in our holiday sitcom specials, but it was not. In the background of the still frames, behind the loving family, was a drinking problem. Our family sitcom began the same as others do, with smiles, laughter, and warmth, but they always ended differently. There would be a disagreement followed by a shouting match near the end of each show. The seduction of the liquid would have taken control of Billy, and alcohol induced emotions would be unleashed. The escalation of tension would mean that an all-out fight was imminent, so my character's role was to get my brother and hide. He was the lucky one. He played the part of the child who was too young to understand what was going on. In retrospect, it was the role in which I wish I had been cast.

The following segments of the series were outtakes because they contained violent behavior and adult situations not suitable for some audiences. Parental discretion advised. The outtakes were followed by episodes of my mother, brother, and I driving to my grandmother's house. There we would be out of reach of the demon imbibed into Billy's body.

The shows following the fights were always full of guest appearances. A frequent guest was my grandmother who would always try to convince Mom to leave Billy. She would tell Billy that Mom was not there when he called.

Then it would happen – the special miniseries that had been advertised all season: *Billy Quits Drinking*. All of the stars loved filming these episodes, but it would not be long until the new script would cross my desk: *The Excuse*. These were the shows when Billy would go back to the bottle. In one particular episode the excuse was the death of Billy's mother, and in another the death of his father. With the return of the alcohol, I resumed the role of the terrified child.

The seasons passed, and all the shows were scripted just as the one before. Every time Billy said he would quit drinking, I would give my encore performance. This is when I portrayed the part of a child whose hopes had come true. My favorite episode was the one when I graduated from high school and joined the Army. A few shows earlier we had taped the episode *Billy Quits for Good,* and the ratings were flourishing.

I took a break from the show for six years before filming *Jay Comes Home*. I returned to the set anxious and excited to start filming again. Glancing at the script, I realized that I had misread the title of the episode. I had missed the full title: *Jay Comes Home to Find Billy Drinking again.* I did not have to force the emotions to act out that episode. As my heart dropped, the shock and disappointment came naturally.

I have moved on to better roles with my acting career, but I continue to make guest appearances in special reunion episodes of the old show. My latest role is in a spin-off entitled *Jay's Life*. I play the same character, but I will never again play the terrified child.

Jay Sibbett is a native of Robeson County who served overseas in the U.S.Army before returning to UNCP to study Biology. He is married to Siiri Sibbett and hopes to become a radiologist.

Jay equates the episodic formula of sit-coms to the episodic nature of life's experiences. Exhibiting a profound understanding of the fine line between comedy and drama, Jay effectively conveys the dizzying and unsettling emotions regarding the interchange of hope and disappointment.

— Mike Roberts

The Peasant Goddess of Hindi Film:
Thoughts on Mehboob's *Mother India*

Jimi Wilson

Jimi Wilson, a former Army telecommunications sergeant, is a senior currently pursuing majors in Mass Communications with a Journalism specialty and Philosophy/Religion. Following graduation from UNCP in May 2006, he plans on pursuing a Ph.D. in Indic Studies.

Perhaps more than any other Hindi language film, *Mother India* is a moral story, which presents the archetypal mother-as-Hindu-goddess concept. While melodramatic and heavy-handed in its presentation, it is nonetheless, in the words of Ashok Bankar, "a triumph of Hindi film rhetorical style over Western narrative pace" (29).

In this classic Bollywood movie, Radha is a mother who must raise two sons, Ramu and Birju, by herself when her husband leaves after losing his arms in a farming accident. To complicate matters, while Ramu is mild mannered and law abiding, Birju is a hotheaded scofflaw. Radha and Ramu seek to continue to farm and pay unfair taxes to the village landlord, but Birju, angry over his family's toil and subjugation, rebels. Ultimately, Birju becomes a *dacoit* (bandit) and in a confrontation between mother and son, Radha kills Birju in order to preserve the honor and safety of the villagers.

Director Mehboob's vision for *Mother India* seems a perfect synthesis of his Marxist socialist philosophy and Indian popular religion. For, while there is a *Vedic*, or Hindu, textual basis for the archetypes in the movie, they are just as easily rooted in the revolutionary communist images apropos to Jawaharlal Nehru's India. In those days India shared a close alliance with the Soviets, during which a large number in Indian government and the intelligentsia were socialists.

In keeping with the hybrid religious-socialist theme, George Wu notes that, "…while deeply conservative in its resolute adherence to tradition, the movie also displays a strong concern with class conflict and is nonconformist in depicting Radha's progression as a woman…." Wu also points out that director Mehboob "ultimately comes down on the side of society when forced to choose between that and the individual. Throughout *Mother India*, he presents the landscape, the crops, the herds of livestock practically as characters in themselves."

Of course the emphasis on the land and animals as "characters in themselves" is just as much a Hindu concept as a revolutionary socialist one, but, again, the synthesis of the two worldviews seems a natural choice for the times. Simple moral lessons, anti-materialism,[1] and the elevation of common laborers were arguably the domain of both to one extent or another. Essayist Pratik Joshi points out that this has, consequently, been an Indian film mainstay:

> Glorification of the family, individual sacrifice for the sake of others, respect for age and authority, and the long-term futility of crime are themes found in Indian cultural forms throughout history. It is not in the least surprising, then, to see them forming the basis for plots in modern cinema (98).

One can draw parallels between many *devis*, or Hindu goddesses, and *Mother India*'s heroine, Radha. There is, of course, her namesake who in various incarnations is both mother and consort to the god Krishna. There is also Maa Bharati, India's national goddess who, like the movie's heroine, is referred to as Mother India. This comparison would seem natural, especially in a movie made a mere ten years following India's independence from Britain and its subsequent violent partition from Pakistan. Commentators such as Devdutt Pattanaik have credited *devi* worship for steeling India's resolve in its fight for independence.

> It was the mother-goddess cult that spearheaded the quest for political liberation for the Indian people….Through the ages, man has sought to either control or escape from the world

> around him. When both enterprises seem futile, he turns to the mother-goddess. And she offers him nourishment, strength, validation and unconditional love, so that man can come to terms with the world as it is, not as it should be. This, in essence, is Shakta heritage (10).

Within *Mother India* one sees the mythic presentation of woman as lover, mother and destroyer. This is not only in keeping with world feminine archetypes but also is specific to Hindu mythology. As noted, many of the *devis* fulfill this archetype, but perhaps none better than Kali, the black goddess of destruction, who represents all three aspects of *shakti*, or feminine power. In addition to her destructive nature, Kali also represents the creative nature of the mother, and like all Hindu goddesses she is called Maa, or mother. Furthermore, as an aspect of the goddess Paravati, Kali can, likewise, be considered Shiva's consort. Indeed, popular iconography often presents the couple *en coitus*.

Then again, the complex interplay of gods and goddesses in the Hindu pantheon also assumes that consorts are more or less masculine and feminine aspects of the same divinity. And so, to a lesser extent, the Brahma-Vishnu-Shiva trinity is also a valid allusion, with each *deva*, or male divinity, representing a facet of this sequence: creator, sustainer and destroyer.

What one might not notice when viewing *Mother India* is the subconscious reinforcement of discrimination on the basis of skin-tone, intentional or not. As the "good son," actor Rajendra Kumar wears make-up to lighten his complexion, while "bad son" Sunil Dutt is dark in complexion. This is in keeping with neither the Marxist socialist view nor Vedic Hindu principles, but it does speak volumes about India's caste system and its racist colonial past. In fact, skin tone discrimination is common in the Indian film industry, where to this day light-skinned actors usually get romantic and heroic leads while dark-skinned actors are usually relegated to villain or comedic roles. Of course, the same might be said as easily of western films.

Many have compared *Mother India* to *Gone with the Wind*, a comparison that is valid in many respects. But it is perhaps more appropriate to compare it to another Hindi movie *Phoolan Devi*, or *Bandit Queen*[2], although such a comparison turns the moral of *Mother India* on its head—for in *Bandit Queen,* the story of a real-life *Dalit* (untouchable) woman who joins a group of bandits in order to escape caste persecution, the bandit is the heroine. Like *Mother India's* Birju, Phoolan Devi seeks empowerment and escape from rural India's rigid, nearly feudal social structure through banditry. Comparisons are perhaps more appropriate when one considers that, although in *Bandit Queen* Phoolan Devi is motivated by the humiliation of gang rape, the real-life Phoolan Devi was motivated by precisely the same issue that motivated *Mother India*'s Birju: loss of a father's ancestral land to unscrupulous parties.

Ultimately, though, Mehboob's *Mother India*—whether viewed as art, entertainment, moralistic and nationalistic propaganda or any combination thereof—seamlessly fuses politically charged popular notions of the goddess to a character to which millions of Indians could relate. In so doing *Mother India,* Mehboob created an Indian revolutionary masterpiece.

Jimi's essay reflects the potential of interdisciplinary work, highlighting the complexity of religious imagery in film, particularly as it intertwines with issues of politics, social relations, and national identity.

—Steven Ramey

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Endnotes

[1]Arguably, Marxism is an entirely materialistic ideology, but here the emphasis is on material as a means, not an end.

[2]Although the eponymous title *Phoolan Devi* literally translates into "Goddess of Flowers," it is more popularly known in English as *Bandit Queen*.