ReVisions

Best Student Essays of The University of North Carolina at Pembroke

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Alex White

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 3450: Computer-Assisted Editing and Publication Design.

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All submissions must be nominated by a UNCP faculty member. Students who believe 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 30 of this issue; forms are also available in the English and Theatre Department in Dial Humanities Building and on the department website. 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 We do not publish fiction or poetry.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. Students and faculty should sign the form and submit it with the manuscript.

Manuscript requirements: no more than 3000 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 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 2010 issue will be accepted until Friday, 11 December 2009. For further information, contact Dr. Susan Cannata, E&T Department, 119 Dial Humanities Bldg., (910) 521-6806, cannata@uncp.edu or Dr. Teagan Decker, E&T Department, 132 Dial Humanities Bldg., (910) 521-6437.

The cover photo shows the pedestrian walkway through campus with the Jones Athletic Center in the background. It was taken during the Fall 2008 semester by Patricia (Alex) White, a member of the *Indianhead* yearbook photography staff.

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A Fight for Life:
Sea Turtles vs. Beach Nourishment

By Sarah Barnett

Sarah Barnett graduated from UNCP in December of 2008 with a Bachelor of Science Degree in Biology. She now resides in Fayetteville, NC, with her husband and is working as a photographer for Carolina MediaStar. She is also very involved at her church, Cliffdale Community Church, and enjoys working with the youth group and doing mission projects. Sarah is pleased to be a part of *ReVisions* and hopes to be published for her work in photography one day in the future!

In the darkness of the night new life begins. The hatchlings begin their lives a few short months after their mother carries them onto the beach, as eggs inside her body, and hides them in a nest beneath the sand. Sea turtle hatchlings are in a fight for their lives from the minute they break out of their shell. As a group, the hatchlings dig for many nights. They finally appear when the temperature of the sand is cool, and they dash toward the open ocean (Ripple 1996). The hatchlings are lucky if they escape the nest under the cover of night, but oftentimes, on developed beaches, hatchlings are not so lucky. The shoreline development creates shadows on the upper beach and changes the temperature of the sand. The low temperature creates a false sense of night, and the hatchlings emerge into the day as easy prey for birds and other predators (Primack 2002). Predators and beachfront property shadows are not the only obstacles for the hatchlings.

As the hatchlings appear they look for light over the horizon. Some will dash towards the ocean while others will crawl towards the bright lights of beachfront properties; they will never live to take flight in the sea (Ripple 1996). The effects of beachfront property and development are detrimental to the lives of sea turtles. One mistake, the mistake of building directly on the shoreline, has led to the next, and today scientists are in a mad dash to "fix" the problem. One of the solutions is beach nourishment, a process in which sand is pumped by dredges from off the shore, the continental shelf, or brought in from other beaches (Neal et al. 2007). Beach nourishment may be a viable solution to the eroding shoreline, and may even make investors happy, but what about the sea turtles? The answer lies within the dwindling turtle populations and the fight for the beach between humans and sea turtles.

The Need for Sea Turtles

Sea turtles are magnificent species. Sea turtles have swum the deep sea and have nested on the earth's beaches since the late Jurassic and early Cretaceous periods, 142-165 million years ago (Cousteau 2006). Millions of turtles once roamed the waters, and today the population sizes are in the mere hundreds of thousands (Ripple 1996). Sea turtles are often considered keystone and flagship species. They are considered keystone species because of their role within the ecosystem, and flagship species as they bring awareness to the diminishing beaches.

Sea turtles play a vital role in keeping the beach/dune and marine ecosystems healthy (CCC 2008). One article in the journal *Science Daily* (1998) stated that sea turtles "may be ensuring the future coastline." A study conducted in Gainesville, Florida, showed that the nutrients from sea turtle eggs actually help to sustain the dune system in several different ways. The nutrients can be carried from one of the feeding sites, up to 1500 miles away, to the nesting beach, distributed by egg predators, spilled into the sand as the turtle hatches, or tapped into directly by the root of a dune plant (Vecellio 1998). The nutrients from the sea turtles are greater than that from rainwater and are vital for dune integrity. Vegetation is good for dune systems, as the roots hold the sand in the dune (CCC 2008). Without sea turtles, habitat on the dunes would be lost, insects and herbivores would suffer, and the beach would erode (Vecellio 1998).

Specific sea turtles also contribute to these ecosystems in different ways. The loggerhead

(*Caretta caretta*) is a "mobile reef" of sorts, as it carries over 100 species on its carapace (Duermit and Harding 2007). The hawksbill sea turtle (*Eretmochelys imbricata)* actually feeds on sponges and helps succession occur within the reef system (Edelmen 2004). The green sea turtle (*Chelonia mydas)* returns to the same feeding ground every year and crops the sea grass gardens (Science Daily 2008). This cropping encourages new growth of the sea grass; without cropping the sea grass would become extinct (CCC 2008). The extinction of sea grass beds would eventually affect the harvesting of fish, shellfish, and crustaceans by humans, because the beds provide breeding grounds for these creatures (CCC 2008).

It is easy to see that the protection of sea turtles is also important to the protection of the beach/dune system and marine biodiversity. Sea turtles are vital to the ecosystem and should be protected at all costs. So what are some of the factors to blame for the dwindling sea turtle population?

Beach Nourishment

Beach nourishment is a strategy to fix the eroding beach problem caused by the development of shoreline properties. The process involves replacing sand on the beach with sand from other locations. The most common method of beach nourishment is dredging from the continental shelf, while another method uses a bulldozer to move sand from the littoral zone to the upper portion of the beach (Greene 2002).

Beach nourishment is a very costly venture (Nordstrom 2005). On average a small project will cost between one million and three million dollars per mile for a small project and up to ten million dollars for a large project (Neal et al. 2007). It is not only costly for the investors and property owners; it is also costly for the creatures it displaces. The sand, which is generally taken from the bottom of the ocean, is oftentimes inhabited by many microfauna and burrowers. The sand is then placed on top of other creatures that live on the beach, including sea turtle eggs (Nordstrom 2005). So why do beaches need nourishment if sand is natural? The answer is development of shoreline properties and increased human activity.

Sand is plentiful on natural beaches and provides nesting grounds for sea turtles of all species. There are several sources for beach sand. The continental shelf (which happens to be the largest source for sand in North Carolina) is one source of beach sand. Other sources include waves, wind, long shore transport, dunes, currents, and rivers (Pilkey et al. 2004). Nature naturally replenishes sand, which protects the micro- and megafauna that nest and reside on the beach. Natural beaches maintain a stable equilibrium in which sand is replenished and moved. In storms nature has a way of preserving sand by moving it out to sea and reducing wave energy that might otherwise carry it away forever (Greene 2002). Unnaturally nourished beaches are less stable (Pilkey et al. 2004). Man-made harbors, groins, jetties, sea walls, and beach nourishment projects have all led to more erosion and to the loss of sea turtle nesting grounds (Greene 2002).

Sea Turtles vs. Beach Nourishment

Beach nourishment may be great for humans, for buildings, and for beach revenue, but the process is detrimental to the preservation of the sea turtle. The negative effects of beach nourishment, and more importantly the reason for which beach nourishment is needed (human-induced erosion), are innumerable.

Beach nourishment alters the natural processes of the beach and alters the native sand color, shear resistance, slope, moisture, sand mineral content, and sand densities (Rumbold et al. 2001). These changes adversely affect the nesting site chosen by the female coming ashore to release her eggs, and for the hatchlings themselves. The shear resistance of the sand is caused by sediment compacted three to four times that of a natural beach. This highly compacted sediment makes it difficult for the females to dig nests (Greene 2002). The slope of the beach increases due to the addition of sand directly onto the upper portion of the beach. These steep slopes prevent the females from reaching the optimal nesting zone, and they will either leave the beach, false crawl, or lay their eggs in a less optimal zone (Rumbold et al. 2001). The less optimal zone is generally at the lower portion of the beach where the eggs can be swept away by the tide.

The hatchlings also suffer from beach nourishment due to the non-native sand. If the grain size does not match the native sand, the moisture content can be unnatural, gas exchange may not

Sarah's paper is an intriguing look at one of the most pressing conflicts facing the Outer Banks of North Carolina, and Sarah has done an excellent job of capturing the salient features of the conflict. The paper is both well-written and organized, easy to follow, and is supported by a substantial body of literature.

—Lisa Kelly

occur, and the temperatures can be altered, thus altering the hatchling sex ratios (Rumbold et al. 2001). Light sand, for example, changes sand temperature. Light sand may not be native to a beach, but is brought in from other beaches. The light sand reflects the sun and gives the sand cooler temperatures (Neal et al. 2007). These cooler temperatures create more male than female sea turtles. This is bad for the overall turtle population because females are critical for reproduction (Neal et al. 2007). Another problem that the hatchlings face is an over -abundance of sea shells dredged up from the sea floor (Neal et al. 2007). The shells create a barrier thicker than that of the native sand and will have two adverse effects on sea turtles. One, females may false crawl, and two, hatchlings could lack the strength to push their way out from beneath the thick barrier (Neal et al. 2007). These hatchlings will die of exhaustion.

The sand composition is not the only problem with beach nourishment efforts. During the beach nourishment project in Bogue, North Carolina, November of 2001-March of 2002, a hopper dredge took the lives of five endangered species of sea turtles (Greene 2002). Four hundred sea turtles die per year in coastal areas as a result of collision with the boats needed for beach nourishment (Greene 2002). This is not a number that can be excused! Only hundreds of thousands of sea turtles remain, all species of which are endangered or threatened, and any unnecessary loss of life is critical to the preservation of the sea turtle species.

Yet another negative effect on sea turtles caused by beach nourishment is loss of nesting areas. Erosion is an inconvenience for humans, but it is a critical problem for the sea turtle. Nourished beaches show increased signs of erosion due to the improper methods used in most projects (Greene 2002). Projects should be supervised by officials and scientists to ensure proper execution, but often improper methods are used and the native fauna suffer for the lack of caution by beach nourishment workers (Greene 2002). With more precaution and care, the percentage of turtles lost due to beach nourishment is decreased. Without precaution inadequate sand material is thrown on top of the beaches, and erosion occurs more rapidly. Quick erosion leads to scarps or vertical drop offs (Neal et al. 2007). Scarps are not good for hatchlings or nesting females. Sea turtles can not crawl over a scarp that is more then one foot in length, and they are sometimes stranded on the shore due to physical obstacles. (Neal et al. 2007).

Beach Nourishment in North Carolina

North Carolina beaches, on average, have been nourished eight times each from the 1940's to 2001 (Neal et al. 2007). Seventeen beaches in North Carolina have undergone beach nourishment projects, and Carolina Beach is at the top of the list for the amount of times nourished. Carolina Beach has been nourished 28 times from 1955-2001 (Neal et al. 2007). Imagine the tremendous amount of money spent on nourishment projects in North Carolina alone!

Why do investors and property owners pay the price of beach erosion? The answer is greed. Beachfront property owners all over the world have a desire to own the beaches in their entirety, never mind the dent in their pocket book and the rapid decline of sea turtles. These property owners have status quo, and that is most important to them. The bottom line, however, is that without shoreline property development these projects would be unnecessary. Imagine the amount of money beachfront property owners can save by simply moving off the shoreline, and the wildlife that will be saved due to the reestablishment of natural beaches.

North Carolina laws for beach nourishment projects lack the same sensitivity to sea turtle nesting sites as the beachfront property owners do. In other words, North Carolina promotes beach nourishment no matter what the cost, all for the sake of tourism and tax dollars. There are regulations, the National Oceanic and Atmospheric Administration (NOAA) lays out guidelines for such projects, and the U.S. Army Corps of Engineers oversees federally funded projects (Greene 2002). The North Carolina policies include guidelines for the type of sand (only quality sand is to be used), require permits for projects, and allow dune creation, but there are no guidelines regarding the dredges used, the lights to illuminate the projects, or care in maneuvering machinery around sea turtle nesting sites (Greene 2002). The projects are also poorly supervised. Take for example Pine Knoll

Shores in North Carolina. The beach nourishment project was approved by the U.S. Army Corps of Engineers and the State Division of Coastal Management, but the beach is difficult to walk on due to shell fragments (Pilkey et al. 2004). Another example is Oak Island where fruit sized rocks line the shores (Pilkey et al. 2004).

Oak island and Pine Knoll Shores are examples of beach nourishment projects gone wrong. Without proper supervision, and enforcement of regulations, the beaches of North Carolina will slowly be degraded beyond a functional state of use. Sea turtles are unable to nest in areas such as Pine Knoll Shores and Oak Island because of the shear resistance in the sand, or due to the rock obtrusions. There are no substitutions for natural beaches, and nourished beaches are not natural.

Beach Health

Beach health is important to the life of a sea turtle. Litter, driving on the beach, exotic vegetation, noise and light pollution, and commercial fishing are also contributing to the extinction of sea turtles (Ripple 1996). Plastic litter can not be digested by a sea turtle, and oftentimes the turtle dies due to ingestion or entanglement. More than one thousand marine mammals and sea turtles die from litter each year (Ripple 1996). Driving on the beach crushes sea turtle nests, while noise from cars or human activity may scare a nesting female away to a less suitable nesting site. Light pollution from buildings and flashlights is dangerous for hatchlings as they make their way toward the horizon and out to sea. The small hatchlings become disoriented and are often stranded for predators to consume (Ripple 1996). Exotic dune and beach vegetation are also dangerous for sea turtles. Exotics are introduced by human activity. These exotic plants often destroy dune stability, reduce nesting areas for sea turtles, and reduce female offspring by forming a dense brush that shades the beach and lowers the temperatures of the sand (Ripple 1996).

Another prodigious problem is commercial fishing. As many as fifty-five thousand sea turtles are killed each year in shrimp nets, and as much as 150,000 tons of fishing gear is discarded into the ocean per year in the United States alone (Ripple 1996). With 150,000 tons of fishing gear floating around in the open ocean, it is easily concluded that thousands of turtles are entangled in the debris yearly, and eventually they are drowned.

Only seven species of sea turtles are alive today and all are either endangered or threatened. The leatherback, kemp's ridley, and hawksbill turtles are listed as critically endangered on the endangered species list (Seminoff et al, 2007, Wikipedia 2008). Five species of sea turtles nest on North Carolina beaches, including the loggerhead (*Caretta caretta*), green sea turtle (*Chelonia mydas*), kemp's ridley sea turtle (*Lepidochelys kempii*), leatherback sea turtle (*Dermochelys coriacea*), and the hawksbill sea turtle (*Retmochelys imbricata*) (Pilkey et al. 2004). With five species of sea turtle nesting in North Carolina, it is important to understand your role in preserving the species.

Preserving an Endangered Species

Understanding what you can do to help preserve the sea turtle is an important step in the protection of endangered species. Efforts are being made around the globe through organizations like the World Wildlife Fund, the Caribbean Conservation Corporation, the Convention on International Trade in Endangered Species, Projecto Tamar, and the scientific discovery of recycled glass for beach conservation (Makowski and Rusenko 2007). All of these programs are helpful in preserving the sea turtle species, but you, and the local population, are one of the most important factors for their preservation. You can help get a community involved by learning about sea turtle conservation and then educating others.

Individual efforts are encouraged. Individuals can stay off the beach at night (especially if they have a flashlight in hand), never get in front of or approach a nesting female, never buy illegal turtle products, support legislation to protect sea turtles, pick up beach litter, adopt a turtle from the Caribbean Conservation Corporation (CCC) or World Wildlife Fund (WWF), donate to protection agencies, never leave beach furniture out overnight, and keep the lights off at night on beachfront properties. With these simple acts of consideration, you can help preserve a species that once thrived on earth millions of years ago.

Conclusion

Beach nourishment may have seemed like a good answer to the diminishing beach, but the same question remains: Are we preserving the beach simply for mankind or are we doing so for a species that lived on the earth millions of years before man was born? A species that once thrived, before oceanfront properties created a concrete jungle over nesting areas, is now in danger. This greed for oceanfront property has led to more human activity on the beaches, more noise pollution, more littering, and the erosion and eventual loss of beaches. The shoreline will continue to erode as new properties are built, and more erosion will mean a greater need for sea walls, jetties, and beach nourishment. All of these options spell doom for future generations of sea turtles across the globe. Will you help with the preservation of a species, or will you sit idly by while the very last turtle swims into the abyss of extinction?

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"YOU CAN'T GO BY WHAT THE PAPERS SAY": THEODORE DREISER'S PURSUIT OF TRUTH THROUGH *SISTER CARRIE*

By Jacqueline Kerr

During the early days of Theodore Dreiser's journalistic career, he was sent to cover the 1892 National Democratic Convention for the Chicago *Daily Globe*. Unfortunately, the young Dreiser knew little about politics and even less about what constituted newspaper writing. After a day spent observing the participants and activities of the political conference, Dreiser sat down to write, believing that "what was wanted from [him] was some general description of the whirling maelstrom in which [he] had been all day, not the particular facts…[he] had been set to discover" (*Newspaper Days* 58-59). He strived to depict what he had seen, only to have his story severely criticized by his copyreader John Maxwell as being "literature—not news stuff" (59). The golden rule of 1890s newspaper writing was "*Accuracy, Accuracy, Accuracy!; Who? What? Where? When? How?; The facts—the color—the facts!*" (645), and, more often than not, this adherence to the facts resulted in the exclusion of the human element. In fact, the devotion within journalism to factual information caused Dreiser much inner turmoil and, eventually, resulted in his abandoning newspaper writing altogether. Dreiser then turned to fiction, which he deemed a superior medium for accurately depicting humanity, in order to expose the inadequacy and triviality of journalism. Through his fictional representation of fact in *Sister Carrie*, Dreiser is able to successfully convey the "depth and complexity" (Pizer 373) of the human existence, a fundamental feature that he believed journalism lacked.

By the latter half of the nineteenth century, journalism had taken America by storm. Thomas C. Leonard, in his book *News for All: America's Coming-of-Age with the Press*, notes that by the 1890s, newspapers had become more affordable and more readily available to the average American reader. Contributing to the swift increase in newspaper circulation were developments in technology, such as the 1844 invention of the telegraph, which greatly improved the distribution of information in both speed and manner. Means of newspaper production also played a part, as "[p]ublishers learned the manufacturing processes needed to produce the printed page in quantity, driving the cost of each issue down" (Kamphoefner et al. qtd. in Leonard 35). In fact, Leonard explains that the dissemination of printed news was so extensive and affordable "that even isolation or poverty did not necessarily take the American out of the flow of news. The daily paper and the weekly periodical became the common denominator in American life" (91). However, credit for the rise of journalism cannot be attributed wholly to the savvy innovations in technology and production. Leonard insists that the most vital contributors to what he refers to as "this revolution in journalism" (36) were the readers, whose insatiable appetites for printed news increased its demand and resulted in its pervasion of the American scene like kudzu.

With the rapid expansion of journalism came updated trends in the field, and in New York in 1892, journalism donned a new look. Christened the yellow press, this mode of journalism was spawned by a rivalry between leading newspaper professionals William Randolph Hearst and Joseph Pulitzer who engaged in an aggressive battle to become the purveyor of the most read paper in New York City. W. Joseph Campbell, in his book *Yellow Journalism: Puncturing the Myths, Defining the Legacies*, maintains that the war between Hearst's *New York Journal* and Pulitzer's *New York World* revamped the reporting process and produced newspapers that

A 2006 graduate of UNCP with a degree in Psychology, Jacqueline Kerr returned to her alma mater in 2007 to acquire an English degree, which she will receive this spring. After graduation, she hopes to pursue an MFA in Creative Writing at either UNCW or the University of Virginia. Jacqueline currently works part-time as a writing consultant for Methodist University in Fayetteville, NC, where she lives with her husband and eight cats.

"were brighter, more aggressive, more colorful, and on the whole far more interesting than their conservative rivals" (36). As a result of Hearst's and Pulitzer's efforts to enhance circulation, the focus of newspaper reporting became "'the familiar aspects of sensationalism—crime news, scandal and gossip, divorces and sex, and stress upon the reporting of disasters and sports'" (Mott qtd. in Gullason 202). Unfortunately, Campbell's claim has its drawbacks given that the increase in public interest and sales generated by yellow journalism were actually the results of what Ted Curis Smythe, author of *The Gilded Press, 1865-1900*, refers to as "shameless faking and exaggerations" (183). Similarly, Frank L. Mott, Pulitzer Prize winning author and former dean of the Missouri School of Journalism, asserts that yellow journalism relied on "'imposters and frauds of various kinds, such as 'faked' interviews and stories'" (qtd. in Gullason 202). Ultimately, the trend of yellow journalism shrouded the field in a cloak of negativity and incited an onslaught of accusations that journalists provided inaccurate and trivial information to their readers.

Jacqueline's essay stands out both in content and in execution. She supports a clear thesis about Dreiser's characterization about journalism and supports it with a wealth of evidence collected from numerous relevant, credible sources.

—Mark Canada

Many American authors were among those contending that newspapers provided distorted versions of the truth and nothing of substance. The pervasive nature of journalism created a sense of anxiety in the hearts of fiction writers, who became increasingly fearful that printed news would replace books. Numerous writers retaliated by criticizing the effects that newspaper reading had upon the public. Henry David Thoreau, one of the most lively critics of journalism, once claimed that he was "sure [he had] never read any memorable news in a newspaper" (qtd. in Leonard 93). Like many nineteenth century writers, Thoreau believed that the written word should aid in an individual's pursuit of truth, and he doubted the ability of journalism to assist in the achievement of that goal. In his essays and personal journal, he continued his crusade against journalism, writing that "[i]f you chance to live and move and have your being in that thin stratum in which the events which make the news transpire—thinner than the paper on which it is printed,—then these things will fill the world for you" (93). Newspapers, with their intermingling of fact and folly, lacked depth and substance and contributed nothing to the intellectual growth of the individual. Thoreau even went so far as to issue the admonition: "Do not read the newspapers" (93). Author and former journalist Stephen Crane also "had a fanatic love for the truth" (Gullason 202) and shared Thoreau's belief that journalism fell short of philosophical worth. While working for the *New York Journal*, Crane once compared Hearst's newspaper to Oscar Hammerstein's vaudeville theater: "I see no difference between the *Journal* and Hammerstein's roof-garden. You get the blonde with the tincan in her gullet and the comic speaker and the song about mother's wayward boy in both shows" (qtd. in Gullason 203). Crane's association reveals the frivolous nature of journalism and illustrates that newspaper reading, while a good source for entertainment is not the means for obtaining information that is meaningful or complex. Dreiser, like Thoreau and Crane, was also a proponent of truth, believing that "[t]he sum and substance of literary as well as social morality may be expressed in three words—tell the truth" ("True Art" 469). Dreiser became a journalist with the hope that he would "write wonderful things" (*ND* 6); however, as time passed, he would become more and more disillusioned with the ability of a newspaper reporter to act as a champion for truth.

In 1895 Dreiser left the *Pittsburgh Dispatch* for the *New York World*, and upon his arrival, he was instantly catapulted into the tempestuous realm of yellow journalism that comprised Joseph Pulitzer's *World*. In his autobiography *Newspaper Days*, Dreiser recalls the turbulent and cutthroat atmosphere that emanated from Pulitzer's news rooms: "There was an immense sense of strain… It was as if all these men were working with a kind of sword of disaster suspended above them by a thread…Nearly all of them hurried to and from in a nervous, jerky, irritable way. They had a nervous resentful terror in their eyes as have animals when they are tortured" (*ND* 628). This sense of impending doom was almost certainly the direct result of the competitive nature of journalism, for, in order to be successful and to maintain that success, reporters had to be on the cutting edge of news at all times. Dreiser's contemporary and fellow journalist, Stephen Crane, bemoaned the unrelenting demand of editors for reporters to constantly provide the public with news: "…we were urged by our managing editors to remember that American people were a collection of super-nervous idiots who would immediately have convulsions if we did not throw them some news—any news" (qtd. in Gullason 207). Dreiser had entered the eye of the storm where "[e]very man was for himself" (*ND* 628) and the only road to success came from the mistakes of others. The ruthless nature of the environment did not impress Dreiser and, in fact, elicited a negative reaction from him: "After the peace and ease of Pittsburgh—God!" Dreiser exclaims, "It was terrible" (628).

Amidst the sensationalism that had gripped journalism, reporters of Pulitzer's *World* were expected not only to provide an interesting twist of "*color*" (*ND* 645) but also to seek the facts. As Dreiser advanced in his career as a journalist, he became increasingly unsatisfied with a newspaper writer's requirement to stick to the facts and to refrain from expounding upon the meanings and ramifications behind those facts. For Dreiser, the only way to truthfully portray humanity was to engage in a deep analysis of the world. In his article "The Newspaper Experience: Crane, Norris, and Dreiser," Joseph J. Kwiat explores how journalism affected the writing styles of each author. "For Dreiser," Kwiat explains, "keen observation and picturesque description were not enough in themselves. He wanted philosophical implications and universal meanings" (103). Dreiser was driven to understand and synthesize the reasons for human suffering through his writing. However, this style was not appropriate for a journalist, as "[s]ocial and political judgments…had no significant place in the newspaper medium" (Kwiat 103). Dreiser once covered a story on the slums of Chicago for a *Chicago Globe* Sunday special, a forum in which Dreiser's penchant for insightful commentary and explication was acceptable. He received accolades for his piece from his copyreader John Maxwell who went on to suggest that Dreiser had what it took "'to be a writer and not just an ordinary newspaper man'" (*ND* 80). Unfortunately, profundity had no place in the standard newspaper article that merely presented the facts, and, as Maxwell went on to note about the bleak condition of the world in Dreiser's piece: "A hell of a fine novel is going to be written about some of these things one of these days" (80).

In 1899 Dreiser began writing *Sister Carrie*, which can be seen as Dreiser's retaliation against journalistic conventions and his attempt to expose newspapers as improper mediums for conveying the truth. To aid in his endeavor, Dreiser used two highly publicized incidents as the models for key events in *Sister Carrie*: the affair between Carrie and Hurstwood and the New York street car strike. The inspiration for the affair came from an unfortunate event in the life of Dreiser's own sister Emma. In 1886, L. A. Hopkins, a cashier at Chapin & Gore, stole money from his Chicago employer and fled with Emma, his mistress. The ensuing newspaper coverage of the incident was salacious and, at times, comical, as reporters focused on providing answers to the "*Who? What? Where? When? How?; The facts—the color—the facts!*" (*ND* 625) but never attempted to address the *Why*. Excessive emphasis was placed on depicting the events that took place instead of on the motivations behind them. Exemplifying this fact is Hurstwood's response in *Sister Carrie* to what the papers have written about his taking the money from Fitzgerald and Moy's:

> What hurt him most was the fact that he was being pursued as a thief. He began to see the nature of that social injustice which sees but one side—often but a single point in a long tragedy. All the newspapers noted but one thing, his taking the money. How and wherefore were but indifferently dealt with. All the complications which led up to it were unknown. He was accused without being understood. (*Sister Carrie* 201)

Without addressing the reasons behind a situation, the "[h]ow and wherefore," newspaper articles were unable to supply readers with the whole story. In the same way that journalists seized the opportunity to sensationalize the incident with Hopkins and Emma before completely viewing the entire picture, Dreiser's fictional journalists render incomplete depictions of Hurstwood's theft, and he is powerless to prevent his action from becoming grist for the rumor mill. However, while Dreiser's fictional reporters are only able to provide their readers with bits and pieces of the story, Dreiser, as the author of a work of fiction, does the exact opposite. His fictional account of Hopkins and his sister's affair "reveals that he transformed a tawdry and occasionally comic event into a narrative of depth and complexity" (Pizer 373). In contrast to the conventions of journalism, fiction permitted Dreiser to incorporate the motivations behind the actions of Hurstwood and Carrie, to answer the question *Why*.

Another key incident in *Sister Carrie* is the trolley strike, which is based loosely on the actual 1895 Brooklyn street car strike and more solidly on Dreiser's own newspaper coverage of the 1894 streetcar strike in Toledo, Ohio. In his autobiography, Dreiser discloses his leanings toward the plight of the working class: "Frankly, without knowing anything of the merits of the case, my sympathies were all with the workingmen. For I had seen enough of strikes elsewhere—and of poverty and the quarrels between the money-lords and the poor—to be all on one side" (*ND* 469). However, his desire to express his own personal judgment on the social injustice of the situation would go unfulfilled due to "the custom in all newspaper offices" that required reporters "to be neutral and not antagonize either side" (469).

Unable to expound upon the causes and ramifications of the strike, Dreiser's article from the *Toledo Blade* is a model of objectivity, containing virtually none of the deep philosophizing he is famous for. Instead, his story features the bare factual information that comprised his experience while riding along in car No. 19, and as a result, evokes such a blasé attitude that the strike comes off as a situation of lesser importance, an almost comical state of affairs. Dreiser refrains from including a serious examination of the strike's harsh effects upon those who are striking as well as those "scabs" who sought temporary employment during it. His description of the resistance that the manager C. R. Herbert and the "scab" conductor Alan J. Andrews encounter is far from a poignant representation of the situation:

> About 10 a.m.…an artful and sagacious citizen greeted him [Mr. Herbert] with the first missile of the day. It was an egg, and lingered in large gobs about the brim of his black slouch hat…. [A]nother bystander shied a chunk of mud and took Mr. Herbert square upon the crown of his hat. It hurt and he said so—to himself. He danced around a moment, expressed himself as much disgusted and then endeavored to make the best of it...In this he had some assistance, for Mr. Andrews was hit not long after by a similar chunk of mud, and left to feel his wound in much wrath. ("The Strike To-day" 416)

This rendition of the incident is reminiscent of Stephen Crane's comparison of journalism to Oscar Hammerstein's Roof Garden theater in that Dreiser's depiction has almost a vaudeville-like quality and conjures to mind the images of slapstick performances between Laurel and Hardy or The Three Stooges.

However, Dreiser's description of the strike in *Sister Carrie* is a more heartfelt portrayal and provides a stark contrast to the droll presentation in his newspaper article. Dreiser supplies readers with the various vantage points of the parties involved in order to invoke sympathy for the strikers. Readers are able to understand the strikers' reason for hating the scabs: "We're all working men, like yourself. If you were a regular motorman, and had been treated as we've been, you wouldn't want any one to come in and take your place, would you? You wouldn't want any one to do you out of your chance to get your rights, would you?" (*SC* 296); and the scabs' reason for seeking the striking men's jobs: "'I don't blame these fellers for striking… They've got the right of it, all right, but I had to get something to do....A poor man ain't nowhere. You could starve, by God, right in the streets, and there ain't most no one would help you'" (289). Away from the fact-obsessed world of journalism where personal opinion was unacceptable, Dreiser is free from the confines of neutrality and able to provide insight into the complexity of the situation: the scabs had to work or starve, and the strikers had to strike in an effort to better their deplorable working conditions.

Also noteworthy are the countless references in *Sister Carrie* to newspaper reading, which Dreiser portrays as a means to escape from reality. As soon as he arrives home from work, Sven Hanson "would…get his evening papers and read in silence (*SC* 21). He "sat every evening in the front room and read his paper" (10). Hanson's solitary habit of reading the papers serves as a mode of escape through which he is able to temporarily flee from his dreary working class reality. Likewise, Hurstwood is an avid reader of printed news, and his dependence upon reading the papers increases proportionally as his situation increases in difficulty. From the moment Hurstwood's decline begins, when he steals the money, his fascination with reading the papers escalates and, in fact, takes on a greater significance. Since the focus of journalism was "*Accuracy! Accuracy! Accuracy!; Who? What? Where? When? How?; The facts—the color—the facts!*" (*ND* 625), journalists could not provide anything more than surface information. As a result, the contents of newspapers contributed nothing to intellectual growth, and instead promoted a state of mental indolence.

The abundance of superficial information supplied in the papers becomes like an anesthetic for Hurstwood, as it enables him to stop thinking about the dismal reality that surrounds him:

> He buried himself in his papers and read. Oh, the rest of it—the relief from walking and thinking! *What Lethean waters were these floods of telegraphed intelligence!* He forgot his troubles, in part. Here was a young, handsome woman, if you might believe the newspaper drawing, suing a rich, fat, candy-making husband in Brooklyn for divorce. Here was another item detailing the wrecking of a vessel in ice and snow off Prince's Bay on Staten Island. A long, bright column told of the doings in the theatrical world—the plays produced, the actors appearing, the managers making announcements. Fannie Davenport was just opening at the Fifth Avenue. Daly was producing "King Lear." He read of the early departure for the season of a party composed of the Vanderbilts and their friends for Florida. An interesting shooting affray was on in the mountains of Kentucky. So he read, read, read, rocking in the warm room near the radiator and waiting for dinner to be served. (*SC* 242-3 emphasis added)

An important aspect of this passage is Dreiser's reference to "Lethean waters." In classical Greek, the word "Lethe" literally means "forgetfulness" ("Lethe"), and in Greek mythology, Lethe is one of the several rivers of Hades. Those who drank from it experienced complete forgetfulness ("Lethe"). With this reference to Lethe, Dreiser is alluding to the trance-like state newspaper reading induces—a condition in which an individual experiences complete detachment from reality, ultimately forgetting who and where he or she is while reading the tit-bits newspapers contain. Epitomizing this phenomenon is Hurstwood, who is content to sit "[a]ll day and all day…reading his papers. The world seemed to have no attraction" (*SC* 250).

One of the most significant passages in *Sister Carrie* working to expose journalism as trivial and inaccurate is that in which Hurstwood and Carrie are discussing the possible dangers of his decision to seek work at the striking trolley lines:

> In the morning he put on his best clothes, which were poor enough, and began stirring about, *putting some bread and meat into a page of a newspaper*. Carrie watched him, interested in this new move.
>
> "Where are you going?" she asked.
>
> "Over to Brooklyn," he answered. Then, seeing her still inquisitive, he added: "I think I can get on over there."
>
> "On the trolley lines?" said Carrie, astonished.
>
> "Yes," he rejoined.
>
> "Aren't you afraid?" she asked.
>
> "What of?" he answered. "The police are protecting them."
>
> "The paper said four men were hurt yesterday."
>
> "Yes," he returned; "but *you can't go by what the papers say*. They'll run the cars all right." (*SC* 287 emphasis added)

Two essential elements are worth noting in the above excerpt. Most importantly is Hurstwood's comment to Carrie that "you can't go by what the papers say." Throughout *Sister Carrie*, Dreiser has worked to portray newspapers as inaccurate and those who read them as attempting to escape reality, but until this point, he has not included such a blatant attack on the failure of journalism to "tell the truth." The second component of the passage—Hurstwood's act of wrapping his sandwich in the "page of a newspaper"—may at first go unnoticed; however, the significance couldn't be more obvious. Unable to provide any useful information for its readers, the newspaper can no longer be used for its intended purpose, which is to be read, and as a result, is relegated to serve as ordinary food packaging that will inevitably be thrown away once its service is complete. Dreiser seems to be acting as an early proponent of the recycling process: although newspapers have lost their ability to perform their task accurately, they can still be used to do other things. Furthermore, the irony inherent within this passage is the fact that Hurstwood, a man addicted to the news, is the person who points out that the papers can’t be trusted. He is cognizant of the fact that newspapers are unreliable and contain no substantive information; yet, this awareness serves as the very basis for his obsession with reading the papers, and he cannot bear to part with the escape that his drug provides.

The numbing effect that reading the papers has upon Hurstwood in *Sister Carrie* was not an isolated incident. Many people during the nineteenth century were cautioning against the “‘over-indulgence in newspaper reading, with its attendant mental results, enfeebling of memory, dissipation of mind and thought’” (Williams qtd. in Leonard 92). Indeed, Hurstwood’s constant escape from reality through reading the news may very well be what contributes to the deterioration of his mental faculties, such as his hallucinations and loss of eyesight. Dreiser deftly weaves symptoms of the news reading epidemic into *Sister Carrie* in an effort to illustrate how one’s mental health is directly related to the type of reading material one peruses insomuch as failure to read anything with substance can lead to the decay of the mind. However, this is not to say that newspapers are completely destructive, for the facts that comprise an incident are significant to a certain extent. The danger ensues with the exclusion of the implications behind those facts, as this omission can result in an inaccurate representation of events. Individuals who desire to gain a more complete sense of a situation need to go beyond those facts in order to get to the heart, to understand the “depth and complexity” (Pizer 373) of humanity. As a newspaperman, Dreiser’s creativity was stifled and his predilection for philosophizing went unfulfilled; however, as a fiction writer, Dreiser found his niche. He was released from journalistic conventions and could “paint a true picture of life” (“True Art” 470). With *Sister Carrie*, Dreiser is able to present readers with a fully developed narrative that explores the impetus behind each character’s actions, and in essence, achieve a goal that journalism could not—that is, to “tell the truth” (469). ❧

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EDITING ART

By Marissa Locklear

Art has changed for me because I used to breathe it. In my spare time I would grab a few sheets of paper and a Bic, and let my imagination take me away. Nowadays, even when I want to I cannot seem to find the time, and when I finally get seated, my creativeness is blocked. Usually stress, school, or family prevents my creative juices from flowing. I hate that my love of art has changed from hours of endless drawing spent shut up in my room to never having time, producing terrible pieces and suffering from creative blockage. My artwork has always been colorful and eccentric. I created many portraits that were meant for black and white, usually old movie stars, and brought them to color. I recall a certain Malcolm X picture in all red, and an odd Gregory Peck in purple. I used to sit around all day drawing pictures and posters for my walls, but in later years I had to buy pictures to hang on my walls. I miss my Saturdays alone with pencil and pad, a theme and a dream. I've drifted from intended art major in college to undecided and wanting to leave, from Michelangelo to Donatello the turtle. It is so frustrating when I rarely create a great piece, or anything to be proud of.

Elementary school was a blast; ribbons were strewn across dressers and walls while certificates were held in my photo album. I won contests at school and entered county shows at the mall. I would create great pieces and my mother would hang them in her room everywhere; it was like a shrine for my artwork. As school progressed, I became known for great talent. People would pay me to draw their pictures for them. I didn't do it for the money; I did it for the love of art. This also helped in social situations: I tend to be shy, so people I didn't know would come up to me and say, "Hey, I'll give you twenty bucks to draw for me." I started to revel in the fact I had so much talent and people knew about it.

As I crept into my creative genius, I produced a show-worthy piece every week. One of my fondest pieces was Mr. Hyde; it was a portrait from the early movie. His portrait was a mixed media in pencil and paint, the outline of the picture painted a metallic eerie green. It was awesome. I learned a lot about myself that night. For example, if I am passionate about something, I will stick with it. I stayed up till 3 a.m. getting that piece ready for show. I forgot what exhaustion was, my only emotion was excitement. I felt as though I were an author, writing my story as Crayola meshed with paper. The next day I was rich, not with two bucks in my pocket, but joy in my heart.

However, art slowly faded to a speck of dirt on my list of things to do. I failed to realize my transition into misery, although there were signs. Dedication to my job, rising at dawn, and leaving at dusk slowly began to eat away at me. With family strife at an all-time high, I had no time for an outlet and school became an endless task. Every time I wanted to escape, I was confronted with another SAT or ACT. During my senior year I never got the chance to show my art teacher I had talent. I was in one of the highest art classes, but every time I was asked to do a piece for a show either I came up short or with nothing at all. My teacher would always go to one of my friends to tend to a bulletin board or poster because she always could produce quality pieces. When I had started high school, everyone had known me as the artist; later in the years people said, "I didn't know you drew."

I now realize art has gone through a change with me, for the worst. As I reflect on the time I

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actually did decent work, I notice it was short-lived and only lasted through middle school. Upon entering high school I missed a lot of chances to show my artistic skills by choosing work over the Art Club or bills over art supplies. I had hoped to take up a few art classes in college, but I knew I would neglect the course and there was no time. My schedule was already a strainer; all my important hobbies seemed to slip through the holes which left me nothing but the gunk at the bottom. Now my version of escaping on Saturdays involves committing to an occasional movie or a rare glimpse of television. I would even say drawing has become more of a drag than work.

With the recent pursuit of active duty in the U.S Coast Guard, I would venture to say drawing has become child's play. My imagination no longer paints canvas with dragons from my backyard, or the fair maidens on my porch. As far as academics goes, adding an art class would just make my life miserable. The haste in which I would complete a piece would tarnish the skills that used to flourish. I hate the way I neglect my art; it used to be the only thing I was good at. I wish things were the way they used to be. One day I hope to be able to paint my imagination on canvas without wondering about paper deadlines, light bills due, or what time I have to be at work.

Looking at art as a tradition she has lost, Marissa weaves metaphors of painting into this engaging piece, creating, in effect, a piece of art it its own right.

—Daniela Newland

AMY LOWELL AND "THE SISTERS":
ARE SIBLINGS TO BE FEARED OR REVERED?

By Julie Lucas

Amy Lowell, an Imagist poet of the early twentieth century, has been largely overlooked by the world since her death in 1925. Although she was awarded the Pulitzer Prize posthumously for her collection of poems titled *What's O'Clock,* she was considered a minor player in the world of such big-league Modernist poets as HD and Ezra Pound. I will focus on "The Sisters," a poem in which Lowell imagines a literary "sisterhood" with the ancient Greek poet Sapho (sic), Elizabeth Barrett Browning and Emily Dickinson. In her analysis of "The Sisters", scholar Betsy Erkkila claimed that Lowell's poem was "a cautionary tale about sisterhood as an impossible and ultimately terrifying relation," but I disagree (14). I feel that "The Sisters" is an expression of Lowell's desire to find acceptance in a patriarchal society and she was looking to her "poetic sisters" for some insight. Lowell's relationships with her "sisters" had the dynamics of a real family. She tried to emulate her "sisters"; she respected them and she came to them for advice. And although they shared the title "poet" all three women were individuals from a different time and, as such, each had a different influence on little "sister" Amy.

In order to understand her struggle to find her niche, we have to know a little bit about Lowell. She was born in 1874 to a prominent and wealthy Massachusetts family. According to a biography by Richard Benvenuto, she was a "tomboy" who "always tried to walk exactly like her brothers" (4). This masculinity later manifested itself in a penchant for men's shirts and black cigars. One could interpret this androgyny as an attempt to fit into the male-dominated poetic society. The spinster Lowell never openly declared herself to be a lesbian out of respect for her family's stature in the community, yet she had a lesbian relationship with actress Ada Russell (Benvenuto 9).

Lowell put her sexuality out on the table when she invoked the memory of her oldest sister, the openly lesbian Sapho. According to Erkkila, The Ancient Greek lyricist could write of "a female desire uninhibited by the traditions" of the Victorian age (9). Lowell was envious of Sapho's freedom because she knew that "tossing off garments is none too easy doing with us today" given the homophobia prevalent in American society (21-23).

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It is somewhat ironic that the childless Lowell would complain to her "poetic sisters" about the burdens of motherhood:

> Already mother-creatures, double-bearing,
> With matrices in body and in brain?
> I rather think that there is just the reason
> We are so sparse a kind of human being;
> The strength of forty thousand Atlases
> Is needed for our every-day concerns.

Perhaps the line would make more sense if Lowell had written "your" instead of "our every-day concerns" but that would minimize Lowell's vast contribution to Modernist poetry and her community. In addition to being a prolific writer, she was a publisher and a member of numerous civic committees in her hometown of Brookline, MA (Gould 77).

It would not be surprising to see Sapho in a poem written by a lesbian, but one has to wonder how Elizabeth Barrett Browning was related. Some critics felt that Lowell was attacking the idea of a "very, very woman" and the femininity that Barrett Browning represented (Walker 20). Granted, Lowell did not present a very feminine persona, but she included Mrs. [sic] Browning in the sisterhood because Lowell could commiserate with being "squeezed in stiff conventions" (43). Lowell spent the first half of her life searching for an identity because the role of mother and wife did not suit her. She lived under the cloak of the family's reputation and adhered to society's expectations of a proper young woman; she was a debutante; she entertained gentlemen suitors (to no avail), and she took up genteel hobbies such as writing poetry. Her first attempts at writing received a lukewarm response from critics who called her poetry "derivative" and "based not so much on her own experiences and perceptions as on the attitudes and conventions of established poets" (Benvenuto 51). Robert Browning was one of those established poets that Lowell's poetry was derived from, so derived in fact, that she was accused of plagiarizing Mr. Browning's "Porphyria's Lover" (Gould 117). Lowell's conscience must have been bothering her when "she did not like the turn this dream is taking," so she paid a small tribute to her "genius" literary brother-in-law (73-75).

Although Lowell claims to be "very fond" of her "older sister," the tone of the poem begins to sound hostile. Is Lowell angry with Mrs. Browning for being an "all-pervading," young "Queen Victoria" (63, 64) or is she merely frustrated with what Mrs. Browning's life represents? Lowell could not fault Mrs. Browning for following a traditional route. Instead she laid the blame on "bat-eyed narrow minded Queens," stating, "Confound Victoria, and the slimy inhibitions/ She loosed on all us Anglo-Saxon creatures!" (99, 84 & 85). Lowell wonders what would become of her "sister" if she had not married and left Victoria (and her strict moral code) behind, for only then could Mrs. Browning write love sonnets with "fertilized" passion (89).

Emily Dickinson joins the dream after Lowell jumps the fence to chat. Lowell considers ringing a bell and sending in a card, but that is not how she does anything (111). Lowell was a gregarious, headstrong woman who was not known for her subtlety. But she would have deferred to Dickinson and taken care not to frighten her because she saw the "frail little elf" as the baby of the family who needed to be protected (150). Lowell wrote a collection of essays, *Poetry and Poets,* that included a brief biography of Dickinson and a critique of some of her poems. Lowell wrote that Dickinson "…had no life except that of the imagination" and because of this imagination she considered Dickinson to be the forerunner of Imagist poetry (Lowell 89). As the dream progressed, Lowell's attitude towards Dickinson changed from one of awe of the "lonely brain-child" to pity (151). She saw the poet as immature, having left her womanhood hanging on a tree while she pursued childish games. Lowell was angry that Dickinson was unable to mature as a poet because she always deferred to her editor, much as a child defers to an adult. The editor, Thomas Higginson, encouraged Dickinson to write poetry in a more traditional form so it would be better received by the public (Gould 320).

Julie's essay gracefully synthesizes biographical and literary criticism and provides a memorable image of Modernist poetry in its conclusion. Amy Lowell is still not an "A-list" poet, but Julie Lucas's take on her might help change that!

—Melissa Schaub

Lowell also blamed the Protestant Church for Dickinson's self-imposed exile. She felt that Dickinson could have truly blossomed if given the freedom to do so, but "the cramped religion of orthodox New England" suppressed Dickinson to the point of her rejecting the church (Lowell 100). Lowell was not as religious as her "poetic sisters," which is evident in her declaring that she "cannot think in terms of Pagan or of Christian now" (167). Not much is known about Lowell's spirituality, but early in her life Lowell proclaimed that poetry was her religion. Lowell seemed to have distanced herself from any religious beliefs, perhaps because her sexuality was considered an abomination in the eyes of Christianity.

By the end of the poem Lowell was worn out and ready for her "poetic sisters" to leave. It had been a long visit and had left her full of self-doubt. Introspection can have a sobering effect on a person:

> Put on your cloaks, my dears, the motor's waiting.
> No, you have not seemed strange to me, but near,
> Frightfully near, and rather terrifying.
> I understand you all, for in myself—
> Is that presumption? Yet indeed it's true—
> We are not family. And still my answer
> Will not be any one of yours.

Lowell was grateful for her "poetic sisters," but Cheryl Walker said it best in her analysis of "The Sisters": "None of these women fully represents the poet that Lowell wished to be: intellectual but passionate, sensitive to self and others but able to capture, as she praised D. H. Lawrence for doing, 'the real throb, and misery and gusto' of life" (Walker 22). Lowell's attempt to find her place in the world was met with some resistance. Lowell was a force to be reckoned with: she had talent, wealth, a prominent name, and an overbearing personality. She posed a threat to the poetic patriarchy of Ezra Pound's Imagist movement in London, and he resorted to childish name calling. But Lowell persevered and started her own American version of Imagist poetry where she enjoyed a very successful reign.

Lowell had inherited her "sisters" legacy just as a younger sister would inherit hand-me-down clothes. She wore those hand-me-downs even though they were ill-fitting: too tight in some cases and too loose in the others. Sapho, the eldest and wildest, gave Amy her sexual identity, which she obscured under Elizabeth's cloak of conformity and femininity. But Emily gave Amy the best garment of all. It was vivid and imaginative and Amy wore it in her poetry like a big purple hat.

It was a Modern era and the "motor" was waiting (Lowell 177). There was a new style of poetry in America, and Amy Lowell was at the wheel. Amy Lowell and her "poetic sisters" helped clear a path for a new generation of women. If she had lived for twenty more years, she would have enjoyed the poetry of Edna St.Vincent Millay and Elizabeth Bishop. Women are welcome to join the once All-Male Poetry Club, but they did not always have such easy access. Mrs. Browning and little Emily Dickinson knocked shyly at the door, but Amy Lowell knocked it off its hinges, marched right in, and smoked a cigar with the boys. ♣

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LIFTING THE VEIL:
THE TRUTH OF THE SHROUD OF ISLAM

By Denise Ezzell Sadler

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The word veil in the English language does not have a negative connotation. One definition from Webster dictionary is "a piece of light fabric worn over the face or head." A second definition from Webster is "anything that screens or conceals." Applications of the previously mentioned, neutral definitions of a veil can be found in American culture and in world history. A bride may choose to wear a veil over her head or face during her wedding ceremony. Also, a common practice among nuns in the United States has been to cover their heads with a cloth or veil. The curtain that hung in Solomon's temple in Jerusalem that separated the Holy of Holies from the rest of the temple provides another example of veil being used in a neutral manner (1 Kings 8). In the context just mentioned, the use of a veil suggests holiness, mystery, and separation.

The aforementioned examples of ways that veils are used do not suggest suppression or oppression. Yet it seems that, since the tragic events of 9-11, Americans assume all women of Islam are suppressed and oppressed because they wear veils. Jen'nan Ghazal Read, at the University of California, writes, "Perhaps no single issue better captures the controversy over Muslim integration than the Islamic practice of veiling. Although veiling predates Islam, many today consider it a universal symbol of women's oppression within a patriarchal religious culture" (Read 232). The custom of requiring women to be covered in public is a misreading of the commands in the Qur'an and does not always indicate suppression or oppression of women in Islam.

The manner in which a person dresses can serve as a way to understand the culture of that person. Dress may define a person's identity socially, economically, or spiritually. In American culture, adolescents and teenagers may wear jackets or paraphernalia to indicate that they belong to a particular group socially. Workers in uniforms are classified as blue-collar workers, while people in suits may be classified as professionals. There are even American citizens who use dress as a way to identify their particular religious affiliation, like the Hasidic Jews in New York. Although dress can provide a means of communicating identity to other people, misinterpretation of dress can lead to a misunderstanding of culture.

According to Fadwa El Guindi, the custom of veiling women as part of a broader attempt to suppress them was not promoted by the founder of Islam, Muhammad. She says, "…the fact must be emphasized that neither the Qur'an nor in a reliable Hadith can be found any explicit ordinance promulgated by the prophet Muhammad ordering either Muslim women or his own wives to veil themselves, or in particular to face-veil" (Guindi 152). Muhammad did not suppress his wives or mistreat them; in fact, the women he married played a vital role in the development of his faith (Ahmed 47). Khadijah's wealth afforded him the opportunity to spend time in the mountains where the angel Gabriel first spoke to him with a revelation from Allah (Hopfe & Woodward 322-323). Another wife of Muhammad, Aisha, was crucial to remembering and committing portions of the Qur'an to written form (Ahmed 47). Muhammad's wives were called "Mothers of the Believers" and were greatly respected and admired (Ahmed 60). The fact that his wives were not suppressed or oppressed by Muhammad obviously allowed them the freedom to actively promote his faith.

It was not a custom to veil or seclude women among Arab tribes (Guindi 11). In fact, the women of these tribes, who later became Muslim women, were fearlessly outspoken and defiant critics of men. These women were authors of satirical texts and were even keepers of the keys to the holiest shrines in Mecca. They were rebels and leaders of rebellions that included men. One of these women, Umin Waraka, was appointed by Muhammad to serve his household as an imam (Guindi 61-62). Muhammad's wife Khadijah was one of these powerful women. She used her position as a "wealthy woman of high standing in the community" to influence Arabs to accept Islam because Muhammad was illiterate (Ahmed 47). Although "women like Khadijah…who could control their own wealth and destinies were extremely rare" (Hopfe & Woodward 333), Guindi's examples of strong, influential, unveiled Arab women suggest that these women would not have accepted a requirement to veil themselves. Therefore, the custom of veiling must have been adopted from another culture.

Asma Barlas writes that Westerners have the tendency to blame the faith of Islam for oppressing women. However, the fault lies with Arabian men who may have twisted the commands in the Qur'an to fit their desire to subjugate women (Barlas 2). Guindi states that veiling and seclusion were learned by Muslims from neighbors, like the Byzantine Christians, who had the practice in place already (Guindi 23). Ahmed expounds by adding that as Islam spread across new territories, Arabian men encountered cultures more patriarchal than their own. In these different societies, women were not included in the communal interactions and were treated as inferior to the men. Thereafter, the male-female relationship of the Arab culture gradually changed into a form different from that of its original formulation (Ahmed 45). Ibrahim Syed stresses that the religion of Islam did not force women to veil. The convention of veiling was probably implemented by Arabian men as a way of deterring their own licentious imaginations (Syed).

Guindi also explains that misconceptions about veiling were made by another group of men, the Europeans. She writes that Europeans colonized the Muslim lands of Algeria and Egypt in the 18th through the 20th centuries. The European men saw Muslim women veiled, secluded, and gathered in a harem. The Europeans concluded the wrong idea about the women. They assumed the women were sexually promiscuous. The Europeans presumed Muslim men were sexually aroused by the women so the women had to be covered and secluded so they would not be a distraction to the men. The European men went back to Europe and made up stories about the Muslim women. They even produced fake photographs of Muslim women in provocative poses to sell to an eager audience. Rumors about the veiling of women in Islam began to circulate and reinforce the misconceptions used as the basis for these photographs (Guindi 23-46).

"*Hijab* is not the Arabic word for 'veil.'" (Guindi 152). Guindi quotes the scripture in question from verse 53 in chapter 33 of the Qur'an which reads, "O believers, enter not the dwelling of the Prophet, unless invited…. And when you ask of his wives anything, ask from behind a *hijab*. That is pure for your hearts" (Guindi 153). Guindi adds that the word used in the Qur'an is hijab. "Hijab," the word used so often in the West to describe the veil—and even used by some Muslims—is not the word in Arabic for veil. Therefore, the reference to hijab here refers to a curtain, not a veil, which was placed in Muhammad's home (Guindi 153-154). Guindi states, "This Sura [chapter] is ultimately about the privacy of the Prophet's home and family and the special status of his wives in two ways – as the Prophet's wives and as leaders with access to Islamic information and wisdom who are increasingly sought by community members. There was a need to protect women's rights to privacy by neglecting the flow of visitors and comportment of the men who entered upon the women's quarters" (Guindi 154).

According to Guindi, the Qur'an only mentions *hijab* once in reference to women's clothing. The reference can be found in the Qur'an in chapter 24 verses 30 and 31. The verses say that women (and men), who are believers, should dress modestly with their genitals covered and lower their gaze in public. The reason for this is to show reverence for Allah and for the Islamic faith. Even Muhammed practiced this custom (Guindi 152-154). The aforementioned verses of the Qur'an

Denise, a dedicated student and scholar who always raises insightful questions, perceptively and creatively explores dimensions of complex issues. In this essay, she challenges stereotypes held by many Westerners by lifting up the history and variety of practices and motivations associated with veiling by Muslim women.

—David Nikkel

may have been misinterpreted and used by Muslim men to attempt to subjugate women, along with another key verse (Barlas 2). Chapter 33, verse 59 instructs women "to draw their *jilbab* close round them… so that they may be recognized and not molested…" The word *jilbab* refers to a "long, loose, garment" and does not cover the head or face but the rest of the body (Guindi 155). Ibrahim Syed points out that the Qur'an instructs women to cover themselves as a sign of their faith. The women need to be careful so as not to be confused with streetwalkers who are sometimes sexually harassed. The garment covering then serves as a form of protection, not confinement, for devout Muslim women (Syed).

Nancy Hirschmann notes a contrast between the manner in which Westerners perceive the veil as a tool of gender oppression to the perception of Muslim women of the veil, as tool to resist the perceived loss of cultural purity threatened by Western influence (Hirschmann 470). Syed confirms Hirschmann's comparison. He says that Muslim women increasingly desire to reject Western ways. By choosing to dress conservatively, these women establish an identity inconsistent with Western values (Syed). Geraldine Brooks refers to one Iranian man, Ali Shariati, who believes that the materialistic desires of the Western economy have diminished the beauty of women by turning it into an item in merchandising. Therefore, Muslim women wear their chadors defiantly as a form of rebellion against such values (Brooks 14).

Anniqua Rana writes that the practice of veiling has various meanings in different sects of Islam. Veiling among fundamentalist and radical Islamists do use it as a form of suppression of women (Rana 174). In fact, in the country of Iran, unveiled women may be punished with up to 80 lashes (Brooks 14). In some groups, veiling is required for women going out into the public and in the presence of men. Some of these women believe veiling is necessary to show honor to men in their company, while others do it to respect themselves. Some women only wear the hijab during times of prayer. Muslim women who are educated and independent are now choosing the hijab to distinguish themselves as Muslims. The movement, among Muslim women to establish themselves as powerful women of Islam, more closely resembles the original women of the faith like Muhammad's wife Khadijah (Rana 174).

Paul Tillich said, "…both symbols and signs point beyond themselves to something else. Symbols, although they are not the same as that which they symbolize, participate in its meaning and power" (Tillich 54). Westerners, especially since the terrorist attacks of 9-11, have perceived veiling as symbolic of suppression of Islamic women. Therefore veiling has become representative of a broader misconception about the religion of Islam. Hirschmann says that Islam has been identified in the West with violence toward outsiders and oppression of Muslim women. The truth of the shroud of Islam, though, does not necessarily match the interpretation understood by outsiders. A large number of Muslim women veil by choice and even defend the custom as a way of proudly revealing their identity to the world (Hirschmann 464).

It is ironic that Westerners, who usually represent a Christian culture, would be so quick to judge a practice which may actually have roots in the writings of the Christian apostle Paul. In 1Corinthians 11:5, Paul instructs the women of the church to cover their heads when praying and prophesying (Bible NIV). He did intend to use head coverings as a form of suppression of women. He established a model of hierarchy that subjugated women to men. Then he tells the women to cover their heads. He wanted the women to cover up as a symbol of their place in the hierarchal order (Pedersen 682). Westerners should put their rocks back into their pockets and do some research before they begin throwing those rocks at the religion of Islam. ♣

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BLENDING TRADITION AND MODERNITY IN LOUIS OWENS'S *BONE GAME*

By Sarah Weatherman

Sarah Weatherman is a senior majoring in computer science after returning to UNCP this fall. She plans to earn a master's degree in library science and become a librarian. She enjoys spoiling her dog and cat, who keep her entertained in return.

How do most Americans think of American Indians? Indians are mystical people who wear war paint, feathers, and breechcloths, wield tomahawks and bows and arrows as they race around on horses, live in tipis out in the wild, and who disappeared long ago, casualties to the march of progress. In the dominant narrative created by Euro-Americans, "real" Indians do not exist in modern times. Indians are a part of history, the past, not the present or the future. When confronted with the fact of the current existence of Indians, non-Indians expect them to be pure repositories and dispensers of ancient tradition and wisdom, devoid of modernity. According to Louis Owens' Choctaw character Onatima in *Bone Game*, "We read their books and find out we're supposed to die" (165). Onatima, a close relative of protagonist Cole McCurtain and his family, is an elder, rich in traditional Indian forms of power, who provides guidance and support to Cole as he faces struggles both spiritual and physical. Owens uses the character of Onatima to challenge these ideas of Indians and illustrate how Indians survive and maintain their traditions but also incorporate modern developments into the continuance of those traditions.

At first, Onatima appears to reject the idea of injecting modern advances into a traditional tribal culture. While several of the characters are gathered together with the television showing a news channel, Alex wonders "what it would have been like if our ancestors had had CNN" (155). Onatima regards this as "a horrifying thought" (155). She thought that the presence of current news media in the lives of her ancestors would have been an extremely negative development. But perhaps she objects not to the mixing of modern and traditional ways, but instead to this particular modern "advance." Onatima likely does not regard CNN as an advance at all; she may consider it "horrifying" in the present. Even though it currently exists, if it is a bad thing, she certainly would not want for it to have existed in the past, too. So her rejection of the idea of CNN covering events in the lives of her ancestors is a rejection only of CNN itself, not of the concept of combining modern practices with traditional ones.

Onatima shows that she embraces this combination of traditional practices and modern technologies a short time later in the novel. She shares her story and her wisdom with Abby, passing along what she has learned in a traditional manner. Then she tells Abby, "There is a moon tonight, and it will be clear" (176). While the reader may expect this knowledge to come from some traditional Indian way of weather forecasting, Onatima's next statement shows that this is not the case: "I saw the satellite weather map on television" (176). She effortlessly shifts from traditionally sharing life knowledge to sharing knowledge gained from both modern weather forecasting technology, which produced the map, and modern means of information dissemination, by which she accessed the map. It makes sense to Onatima to utilize modern technology when it is beneficial, while still practicing her people's traditions. The modern and traditional can be compatible.

A similar situation involving Onatima's integration of traditional and modern methods occurs later in the story. Several of the characters are participating in a Native American Church peyote ceremony, when Cole suddenly rushes out and runs into the woods, where he experiences visions and an encounter with a man-bear who wounds him. Uncle Luther tells Cole that "Onatima put some special medicine on them scratches…" (203). Again, considering the traditional nature of the ceremony and visions, the reader may expect that Onatima has treated Cole's scratches with some traditional Indian medicine, especially since Luther refers to it as "special medicine." Again, this expectation would be wrong. Onatima explains to Cole, "I washed you and put Neosporin on the cuts" (203). If Neosporin is good medicine to use on cuts, Onatima will use it, as she will use anything beneficial, whether it is modern or traditional. And even though Cole was wounded in a traditional practice, there is no problem with using a modern medicine to treat the wounds, Onatima's actions and words show. It is practical and has no effect on the traditional practice itself.

Although Indians have retained their cultures and some of their traditional practices, not all of their actions or the objects they use are part of their cultural traditions. As Owens demonstrates through Onatima, contemporary Indians incorporate modern developments into their traditional practices when it is sensible to do so. The items and methods used by Indians in the past in their traditional practices were the modern technologies available at those times, just as the current technologies are now. If a modern development is good and useful, it does not detract from the authenticity of traditional practices to blend the two. Maintaining traditional Indian practices does not mean pretending that time stopped at the onset of colonization and that present technologies do not exist but, instead, consists of utilizing modern means to enhance and enable the continuance of traditions when it is appropriate and practical. In *Bone Game*, Onatima's natural combinations of modern and traditional practices make clear that Indians are just as much citizens of and participants in the modern world as non-Indians.

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Sarah's writing in this essay is right on the mark. Her independent choice of this topic—Owens's use of humor to refute stereotypes of "traditional Indians"—and her skillful handing of this topic illustrate Sarah's critical thinking and writing prowess at their best.

—Jane Haladay

SPACE AND PLACE IN THE AMERICAN SOUTH

By Sandra Wheeler

Sandra Wheeler will be graduating this May with a bachelor's degree in history and plans to go on to get a master's degree in library science. She hopes ultimately to work in an elementary school library. She currently lives in Fayetteville, NC, with her husband and daughter and volunteers quite a bit at both her daughter's school and at church.

White and black southerners who lived in the South before Congress passed the Civil Rights Act of 1964 had a well-defined understanding of the customary space and place limitations imposed on African Americans. White supremacist southerners imposed such *de facto* space and place limitations on African Americans in varying degrees depending on how deep in the South they lived. White slave owners imposed many of these customs and limitations as far back as colonial America. This somewhat abstract concept of space and place does not carry the same importance or consequences throughout the rest of the nation as it has in the South over the past several generations. In the twenty-first century, one of the only real ways to get some understanding of the space and place issues with which African Americans struggled is to read oral histories. Or, one can sit down and talk with people who lived through the civil rights movement. The latter allows one to gain some understanding about life for the average African American man or woman who lived during one of the most tumultuous periods in American history.

Like most of the South, rural North Carolina was racially segregated during the 1940s when Jane Lambert, a white female, and William Baker, a black male,[1] were born. For William, the notions of space and place were as much about survival as they were about behavior when he was growing up. For Jane, however, they were more a concept of where members of society fit into the social structure making up the town. Segregation existed in both the residential and business sections of town, with each town typically having separate African American and white areas. Segregation existed in the particular jobs in which men and women were employed, where people shopped and ate, and in which public schools children attended. Every aspect of life in the South was segregated.

Jane was born in 1946 in Lenoir County, North Carolina, the youngest of three children. Her mother worked in a textile factory, and her father was a poor tenant farmer. William was born in 1944 in Hoke County, North Carolina, the oldest of several children born to poor tenant farmers. At this point, more differences than similarities emerged in their respective lifestyles. Jane graduated high school and went on to enroll at a Baptist college. William, on the other hand, never made it out of elementary school – as the oldest child, he left school and worked the farm when his father fell ill. William's parents raised him to be tolerant of all races, accepting everyone as equal. Jane's parents, on the other hand, raised her with a moderate white view of racial equality – the races were different, but all men and women, regardless of race, should be treated with respect. As a young child, Jane had a few black playmates, but made no lasting friendships with them. William, however, had several white and Native American friends, as well as having several white ancestors. Jane never saw any violence perpetrated toward blacks, whereas William received threats but no actual physical violence. However, William witnessed numerous acts of violence directed toward other blacks.

William, like other black men his age, lived in a state of hyperawareness that certain actions on his part, certain space and place violations, could have resulted in violence or might have even led to his death. One such event occurred when he was a young adult giving a female cousin a ride on his motorcycle. She, like several of his relatives, looked more white than black. While they were sitting at a stop light, several townspeople saw what they assumed was a white girl riding on the back of a motorcycle driven by a black boy and looked angry enough to kill or, as William said, "they would have killed me, if they could have done it right then in the open."[2] His cousin, looking as white as she did, may not have been as familiar with the space and place violations of the South.

Jane saw life from a different side of the color spectrum. Her father was a tenant farmer who hired both black and white day laborers to help work the fields. If any workers were at the house at mealtime, her father insisted that they sit down to dinner with the family. Jane noticed at a young age that many blacks seemed uncomfortable sitting down with a white family – there seemed to be a fear of violating the space and place customs. She also discussed watching her brothers and their friends play ball. If there were any black children in the group, Jane said there were never the typical arguments about who was going to go first – the black kids always insisted that the white kids went first. Jane remembers being aware of this around the time she turned five years old, remembers struggling with what seemed to her to be a strange way of playing. She also remembers asking her mother why the white kids always had to play first, and remembers her mother responding: "That's the way things are, that's the way life is."[3] Jane still feels the disparity between her discomfort and confusion at playing first in games just because of her color, compared to the discomfort she sensed among blacks who were asked to sit down to dinner with her family.

Jane grew up following the status quo, and said that she had always been a rule-follower. Jane recounted memories that illustrated her belief that black people in her community knew, and rarely deviated from, their traditional, customary place in southern society. Black men and women worked in the kitchens but not in the front of restaurants. Restaurants did not allow black patrons to eat inside but required them, instead, to purchase their food "to go" from the back door. Jane's hometown believed in the status quo – the town liked to keep society running the way it always had. The courthouse, the center of authority, had segregated water fountains and bathrooms. By the time Jane graduated from high school, she was aware that public school facilities were separate and unequal – there were far fewer resources in black schools. Blacks were simply second-class citizens.

William learned at a young age the hatred some white people felt toward African Americans as a race when he was nine years old. While William's parents were shopping at the grocery store one day, he was standing on the sidewalk looking into store windows. Suddenly, a car pulled up right in front of him, and a white man William had never seen before jumped out of the car, pointed a gun in William's face, and shouted at him to get off the street or he would shoot him. By the age of twelve, William was already going to great pains to stay within his space and place bounds, especially where white females were concerned. William understood by the time he was twelve or thirteen that if someone had seen him on the street talking to a white female, his life could have ended. One day, a twelve- or thirteen-year-old William was walking down the street and encountered a young white woman who knew him and his family very well. When they got closer, he automatically stepped aside to walk around the young lady, but she stepped in front of him so he could not get past her. William tried a few more times to get around the young woman because he knew that, at that time, a young black boy could lose his life for talking to a white female on the street. The young lady simply wanted to talk to William and gave no thought to any consequences he might have paid for talking with her on the street. William had good reason to fear possible repercussions. He was eleven in 1955 when fourteen-year-old Emmett Till was beaten and killed for allegedly talking fresh to a white woman in Mississippi.[4]

Jane grew up in a relatively insulated environment, aware at a young age of certain *de facto* space and place bounds, but like William's friend, was seemingly unaware of the full potential for violence directed at blacks. Conversely, William, being a black male, was extremely aware at a young age of the potential for violence for even the appearance of violating certain space and place boundaries. Even though both Jane and William grew up in similar environments, Jane was relatively unaware that certain innocent actions by a white girl or a black boy

This essay is an excellent example of a student wrestling with the complexities of Southern history and race relations. Sandra's oral history and additional resources make this a first-rate undergraduate paper.

—Jeff Frederick

could potentially result in the black boy's death. This lack of recognition on her part was likely due to her being a white female – she had no need to be aware of all of the space and place boundaries, since white society placed the onus mainly on the black male to adhere to those *de facto* bounds. A white girl's parents would likely have told her that certain things simply did not occur because that was how life had always been. A black boy's father, older brother, or father figure, on the other hand, would have told him at a relatively young age of the potential consequences certain actions carried in order for him to understand the severity of the de facto bounds.

Being a black male, William was in a constant state of hyperawareness to the de facto space and place boundaries, whereas Jane, being a white female, was sheltered by her parents and by society as to the details of those boundaries. Jane was aware, for instance, that she should not walk up to a black male on the street, or even on the farm, to talk to him. However, she had little knowledge of the possible punishments that could accompany infringements of that and other boundaries. Partly because of this difference, Jane and William could never look at or participate in life in the same manner. In addition, since Jane was a rule-follower, she had no overwhelming desire to break or defy any of those boundaries that white society had placed on African Americans.

While William grew up with many friends who were either African American or American Indian, Jane had no black friends her own age once she started school. The first time Jane became aware that African American and white teens had the same general tastes in music, books, and movies, was when her father hired a seventeen-year-old black girl to work the tobacco fields at the time Jane was also seventeen. That was the first time Jane really ever had the chance to talk to a black girl her own age and was very shocked to find that they liked the same things. Conversely, William had several friends of different races, and was much more aware that they had generally the same interests.

Events in small-town North Carolina did not quite follow the same path as cities made famous by civil rights events. Sit-ins did occur in some of the small towns, but rarely did they see the riots or major police action seen in cities such as Birmingham, Alabama. Neither William nor Jane knew of any voter registration drives or local government action taken to prevent African Americans from either voting or registering to vote. Unlike Fannie Lou Hamer, who both lost her job and her home, William recounted memories of his father and other African Americans in his community simply not getting time off to register or to vote.[5]

Along with thousands of other African Americans, William's father resisted racial discrimination during the years between Reconstruction and the Civil Rights Movement, sometimes passively, sometimes actively; sometimes through self-defense, sometimes not. They were all following in the footsteps of their slave ancestors who resisted in one way or another against their masters. Some slaves resisted by running away from their masters because of threats. Abigail, a great-great aunt of William's, was one slave who chose to run away rather than suffer the punishment her mistress threatened to dispense. Abigail's mistress had told her to hook up the horse and buggy but got angry when she thought Abigail was not working fast enough. Abigail threw her arm up to her face to stop her mistress from hitting her with a buggy whip, but her mistress said she would tell the master that Abigail drew back her hand to hit her mistress. Abigail's mistress then said the master would sell her "to where the people have to eat cotton seeds to stay alive."[6] This thought terrified Abigail because she was pregnant at the time. She ran home to tell her husband what had just transpired and then ran away to a South Carolina swamp. Abigail lived in that swamp for seven years, raising her child alone, far from civilization, far from family and loved ones. When she and her son finally emerged from the swamp, the boy was frightened of animals such as chickens, dogs, and cats, because he was familiar with swamp animals – not farm and domestic animals. Fear of what Abigail's master might do to her compelled her to hide out in the middle of a swamp for seven long years.

Children typically inherit beliefs about race from their parents and grandparents. Beliefs passed down from family members tend to be very dynamic since they are based on memories. History, which is much more accurate than memories, tends to be less powerful. If a young man's parents are racist, they will impart that attitude on the young man through normal, everyday conversations. That young man will then impart the same belief system on his children unless a different belief system came to them from someone they considered more important or more believable than their father.

Hatred begets violence. But from where does hatred originate? Violence, even simple threats of violence, prevented African Americans from taking their rightful places in American society for generation after generation. Strong emotions based on beliefs passed down from loved ones may easily cause violent behavior. But what kind of strong emotions could drive a person to point a gun at a nine-year-old boy standing on a sidewalk? It was questions such as this, which I struggled with as I interviewed William and Jane. How can a person write about oral histories when the stories are full of such unimaginable horrors? The concept of limiting an entire race to specific spaces and places in society does still exist in the minds of some Americans, but those are coming fewer and farther between. A majority of Americans spanning many different races have elected the first African American president. This event was unforeseeable sixty years ago but has finally become reality for millions of Americans who see the presidency as the ultimate showcase of American equality. ♣

Notes

1. Names have been changed throughout this document.

2. William Baker Interview, Digital Recording dated 25 November 2008, page 6 of typewritten transcript.

3. Jane Lambert Interview, Digital Recording dated 18 November 2008, page 4 of typewritten transcript.

4. "Awakenings (1954-1956)," Directed by Judith Vecchione, Episode One of *Eyes on the Prize: America's Civil Rights Movement 1954-1985*, Produced by Blackside, Inc., Videocassette, PBS Video, 1986.

5. Howell Raines, "Interview with Fannie Lou Hamer," *My Soul Is Rested: The Story of the Civil Rights Movement in the Deep South* (New York: Penguin, 1983), 249-251.

6. Baker, page 7.

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