

REVISIONS

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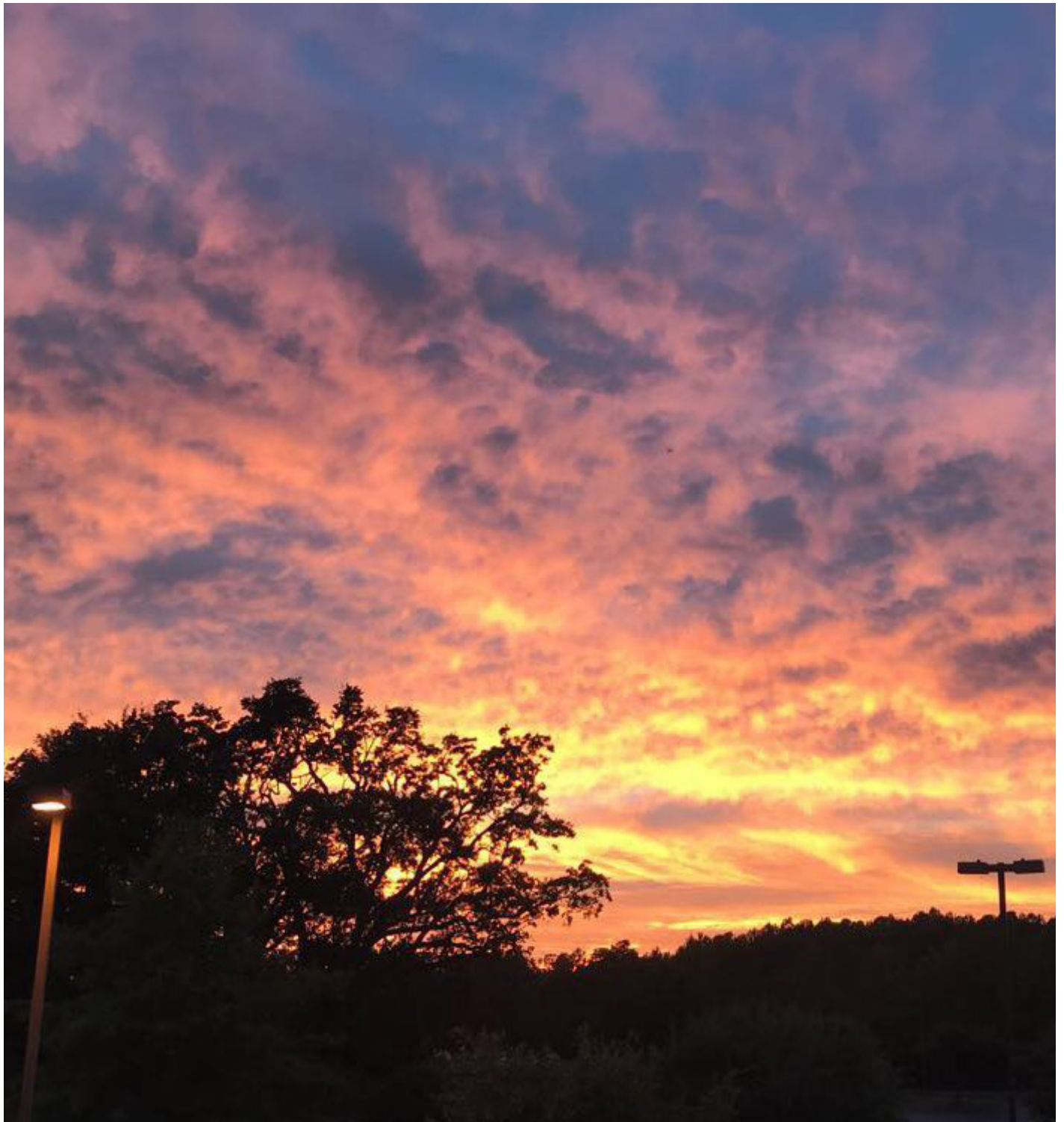


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ReVisions: Best Student Essays is a publication designed to celebrate the finest nonfiction work composed by undergraduate students at The University of North Carolina at Pembroke. This issue was copyedited, designed, and produced by the students in PRE 3450: Publication Design.

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Nominations to be considered for publication in the Spring 2020 issue will be accepted until December 2019. For further information, contact Dr. Teagan Decker, Hickory Hall, (910) 521-6437, teagan.decker@uncp.edu.

The cover photo shows the sunset over University Courtyard Apartments in April 2019. It was taken by Destiny Chambers, a senior Public Relations major.

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MARIJUANA LAWS IN THE UNITED STATES: HOW CHANGING MARIJUANA LAWS ARE AFFECTING DIFFERENT DEMOGRAPHICS ACROSS THE U.S.

By Walter Dean



Introduction

America has a huge problem that has affected millions of people across the U.S. since the 1970s. The problem is the war on drugs. Marijuana laws had not been changed since the 1930s and 40s, but these laws are changing across America as the stigma against marijuana fades away. These laws and this war have led to millions being arrested across the country. Over 850,000 were arrested in 2009 alone for felony marijuana violations (Thompson, 2017). The war on drugs has been an expensive and political failure that has only brought harm and imprisonment to the citizens of the United States. Marijuana laws and regulations are

changing rapidly from the Southern states to the Midwest, leading to less incarceration and more money for states where marijuana is legalized.

The War on Drugs

The war on drugs has led to mass incarceration of minorities and ruined countless lives since its beginning in the 1970s. The following information comes from government statistics, researchers from Albany University, and the Huffington Post (The Huffington Post reported these statistics but did not administer the surveys). Over 50% of the prison population in the United States is made up of drug offenders (Miles, 2014). Prison populations are increasing every day, mainly because of the war on drugs, which has contributed to the large number of inmates that are in prison because of marijuana and other drug offenses. Prison populations across the United States have increased 790% since 1980 (Miles, 2014). Drug offenders make up the majority of prisoners in the United States. Between September of 2012 and September of 2013, 27.6% of all drug offenders were sent to jail because of marijuana violations, more than any other drug offenders during that time (Miles, 2014). In 2010, 52% of all drug arrests were because of marijuana violations (Thompson, 2017).

Racial bias continues to play a major role in the war on drugs as African-Americans are three times more likely to be arrested than their white counterparts for marijuana violations. The war on drugs and marijuana was originally started by Richard Nixon's administration to target the hippie movement and the Black Panther party. A Nixon aide was quoted years later as saying:

The Nixon campaign in 1968, and the Nixon White House after that, had two enemies: the antiwar left and black people. You understand what I'm saying? We knew we couldn't make it illegal to be either against the war or black, but by getting the public to associate the hippies with marijuana and blacks with heroin, and then criminalizing both heavily, we could disrupt those communities. We could arrest their leaders, raid their homes, break up their meetings, and vilify them night after night on the evening news. Did we know we were lying about the drugs? Of course, we did. (qtd. in Thompson, 2017)

Walter Dean was born in and still lives in Lumberton, North Carolina. He is a sophomore here at UNCP and his major is political science with a concentration in public administration. He has enjoyed his two years at UNCP and hopes to get into a law school in the near future.

The war on drugs has not affected white communities like it has affected African-American communities, but both communities use marijuana at the same rate (Thompson, 2017). Minorities have been targeted by this war since its beginnings in the 1970s. Studies have shown that African-Americans live in higher poverty rates than their white counterparts (Reboussin, 2007). Many in these communities begin using marijuana at an earlier age than their white counterparts (Reboussin, 2007). Many see this as contributing to the school-to-prison pipeline, a system that has its beginnings in the war on drugs. Racial bias in the criminal justice community is another factor in the unequal number of arrests.

The war on drugs has slowed down in the past five years as the Obama administration and the previous Congress passed bills that would cut some mandatory sentencing guidelines for lower level non-violent drug offenses in half (Miles, 2014). The current presidential administration has tried to reverse some of these laws that President Obama helped change, but the current Congress has prevented many of these changes from happening. The war on drugs has shifted its focus from marijuana to opiates and heroin, which is a good thing because marijuana has been proven to have medicinal benefits. Changing marijuana laws across the country has allowed the DEA and federal government to shift the focus of the drug war away from marijuana and focus on more serious drugs like heroin and crack-cocaine. The war on drugs has been a huge failure and has led to many people being sent to jail for unreasonably long periods of time, sometimes even life.

Changing Marijuana Laws and Crime Rates

Marijuana legalization in some states has brought many changes to laws and regulations on the substance, and crime rates have not changed where the drug is legalized (Maier, Mannes, Koppenhofer, 2017). Crime rates have not gone down in states where marijuana has become legal, but these rates have not risen either. In states where the substance is not legalized, crime rates tend to be higher than states where it is legalized (Maier, et al, 2017). Many attribute rising crime rates in states where it is illegal to people having to steal or commit other violent crimes to fuel their drug habit. Maier believes that drug dealing in states where the substance is not legalized is a reason for rising crime rates. If marijuana was legalized, illegal drug dealing would go down because many would rather buy the substance legally than risk getting arrested or getting a fine. With laws changing every day, crime rates should go down and lead to fewer violent crimes being committed as many users would not go to illegal drug dealers. They would go to legal dispensaries and buy marijuana which should lead to lower crime rates all around the United States.

Results of Changing Marijuana Laws and American Society

Marijuana laws are consistently changing across the U.S. As of election night 2018, 33 states had legalized marijuana medically or recreationally. These changing laws are affecting people all around the country including felons, teenagers, and the elderly. Marijuana laws are changing for the betterment of all Americans. The stigma against marijuana is going away and changing laws across the U.S. reflect that. In New York City, smoking marijuana in public used to lead to twenty days in jail. Now that crime is punished by just having to be summoned to court and pay a fine (Cook, 2018). This law was changed to combat how the New York City police department targets minorities. Many believe that this law disproport-

Jake approached this topic with intellectual curiosity. Throughout his research process, he sought to identify and understand a number of factors and contexts that make marijuana decriminalization a complex issue. Throughout his writing process, he revised with a peer audience in mind, striving for both interest and readability without oversimplifying his subject. His research essay well demonstrates strategies for synthesizing and integrating information from varied sources to clarify and interpret findings and conclusions that shape and support his thesis.

—Cynthia Miecznikowski

tionally affected African-Americans and their communities. The New York City Police department does not want to arrest marijuana users unless they are a direct threat to public safety. New York City Police commissioner James O’Neill was quoted as saying:

The bottom line is, and I’ve said this many times before: the NYPD has no interest in arresting people for marijuana offenses when those arrests have no direct impact on public safety. (Cook 2018)

The New York City police department hopes that this law change will bring down the number of cases of people smoking marijuana in public from 500 to 200 a year, which will free up the New York City justice system to go after more heinous crimes (Cook, 2018).

Research published by Eric L. Sevigny in the *Accident Analysis and Prevention* journal shows that after marijuana became legalized medically in Colorado, many people with medical conditions who qualified for a medical marijuana card began moving closer to the dispensaries. In Colorado marijuana-induced driving has increased because there are many dispensaries open everywhere across the state (Sevigny, 2018). While this is an alarming issue the positive effects of marijuana legalization have outweighed the negative effects. Marijuana-induced driving has not led to any deaths in Colorado or Washington (Sevigny, 2018). Use of marijuana has increased for adults of aged 21 and older in Colorado and Washington, but Sevigny believes that this is because of many people knowing they cannot go to jail for smoking marijuana (Sevigny, 2018).

The information previously discussed only furthers the point that marijuana should be legalized and decriminalized everywhere across the United States. New York City changing laws to end racial disparity in how the New York Police department enforces marijuana laws and Colorado legalizing marijuana recreationally are just two instances of how changing these laws will better American society. Overall these laws being changed help the stigma against marijuana to go away.

Marijuana Laws and Adolescents

A study done by Brown University has shown that adolescents are using marijuana less than they ever have before in Colorado while in Washington use is going up. Perceived use of marijuana is going up in Colorado and down in Washington, but perceived use is not actually using the substance (Knopf, 2017). Many believe that in Washington teenagers have begun using marijuana more because of the lack of perceived risk after the medical legalization of marijuana in 2012 (Knopf, 2017). While teenagers increasing their use of marijuana is not good for our country, the overall trend is that many teenagers across the U.S. are using marijuana less and less with each passing generation.

Marijuana Laws and Felons

The war on drugs has made many non-violent drug offenders felons. In Washington D.C. felons who are released from prison after committing non-violent drug offenses are not allowed to work in the legal marijuana industry, while felons who have committed violent crimes like armed robbery are allowed to work in the industry (Thompson, 2017). In Oregon if a felon has served time for manufacturing or selling marijuana, the state has made an exception to the law that felons cannot work in the marijuana industry. Washington State has a similar exception but only if the sentence was not enhanced during the felon’s time in prison (Thompson, 2017). In Colorado, if your conviction is five years or older and your crime is not a crime under the current law, you can get a license to sell marijuana (Thompson, 2017). These laws changing make it easier for felons to get jobs in the marijuana industry after their release which makes life easier for them. Because many of these offenders are minorities, changing these laws help end the racial disparities involved in marijuana convictions. From Colorado to Oregon, changing these laws is helping to erase the stigma against marijuana and makes the road to full decriminalization and legalization easier for the United States.

Marijuana and The Elderly

People over the age of 50 are using marijuana more than ever before. A study done at the New York University School of Medicine has shown that 9% of middle-aged Americans reported using marijuana in 2017, up from 4.5% in 2007 (Bauman, 2018). The Daily Mail reported these statistics, but the study was done by the New York University School of Medicine. Over half of adults surveyed between the age of 50 and 64 confirmed that they had tried marijuana at least once in their life (Bauman, 2018). This is most likely because most adults in that age group grew up during the hippie movement of the late 1960s when marijuana was smoked by a lot of people. Dr. Benjamin Han, the lead author of the NYU study, was quoted as saying:

The Baby Boomer generation grew up during a period of significant cultural change, including a surge in popularity of marijuana in the 1960s and 1970s. (Bauman 2018)

Han believes that another reason the baby boomer generation uses marijuana at higher rates than other generations is that they began using the drug when they were teenagers and are not new users of the drug. The baby boomer generation using marijuana at higher rates than previous generations is good for the future of marijuana decriminalization because many of today's lawmakers fall into that generation. Lawmakers who have used marijuana before are more likely to pass more marijuana friendly bills.

Conclusion

The war on drugs has been a failure that has not helped America and has only brought pain and devastation to many people, but with marijuana laws being changed every day the war on marijuana is slowly ending. Across 33 states marijuana is legal medically or recreationally, when only a decade ago only four states had legalized marijuana medically. While the war on drugs and marijuana laws have disproportionately affected minorities and their communities, this is changing as many Obama-era executive orders have helped end some of these racially charged laws. Marijuana legalization and decriminalization on a federal level is not an unattainable goal anymore as the stigma against the substance goes away. It is only a matter of time before marijuana becomes legalized everywhere in the United States. If marijuana laws continue to change, it will be for the betterment of all Americans. 🌱

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A PAINTING BY STARR HARDRIDGE, *CULTURAL BAGGAGE*

By Sydnie Eder



The painting *Cultural Baggage* by Starr Hardridge embodies the themes of return, resurrection and resilience while demonstrating Hardridge's skill as an artist. Through images of beauty and pain, this painting grapples with injustice, violence and oppression while simultaneously projecting the strength and resilience of Native American Nations. The following is an examination of the work *Cultural Baggage*. Among the components shaping this analysis will be a proposed meaning of the painting and details of the training of and influences on the artist. In conjunction will be the history that inspires the Return from Exile exhibit, with a focus on the Muskogee Creek Nation of Hardridge.

Sydnie Eder is from Pireway, North Carolina, which is a rural area on the Waccamaw River. She has lived most of her adult life in the Seattle area and recently returned to the area to attend UNCP.

Her interests in art are focused on works that make social and political statements.

One can imagine the masses of people trekking more than a thousand miles across harsh terrain in the Indian Removal campaigns. Soldiers pushing them forward in this westward migration as they combated the elements, starvation, thirst, disease, violence and death. *Cultural Baggage* depicts four human-like figures traveling across a 48' by 72' canvas. Hardridge uses Venetian plaster and oil enamel to create this work. These painted travelers reenact the journey of thousands of displaced Native Americans. The first figure is different than the following three in color and form. The lines of this figure are more linear, with the head squared. This is perhaps a soldier in blue uniform, in a movement seeming like a march. The figures following the first form are more curved and fluid in design with more vivid, complex and varied patterns and colors.

The beauty of the three vivid figures representing the Native Americans immediately strikes the viewer. A stair-like image separates and yet connects these figures to the image of the soldier. The stairs may be symbolic of the hardships of forced migration and forced assimilation. There are no faces, no hands, and no material baggage pictured. This feature alludes to how little in worldly goods these travelers must have been able to carry on their journey. A child on the back of the last traveler shows they carried future generations through this challenging and tragic period of history. These people carried what they owned within their minds, hearts and bodies. The U.S. government took land, freedom, livelihood and life from them. What could not be taken was their soul, their spirit and their culture, which they had to fight to preserve. Surviving genocide is a noble act. Hardridge's figures pay tribute to those that survived and to those that have held the hand of these ancestors in a present-day journey seeking knowledge and renewal of their cultures.

The background of the painting represents a forest comprised of black, white and grey. The lack of vibrant color lays a backdrop of unfamiliar territory and danger. Displaced nations were spiritually linked to their traditional lands. Home was a living entity taken

hostage by the U.S. government through war and nefarious dealings. This shading of the forest perhaps symbolizes the relationship of the travelers with their current environment. They had not come to know the trees, plants, animals and waters encountered. As refugees, they must have been in a state of mourning and shock as they moved towards the unknown. A specific, concentrated level of thought and feeling is necessary to communicate with the spirit world and other forms of life in nature. Their ability to make spiritual connections with the surrounding environment must have been hampered by the immediate needs of their fight for survival. Spiritual communication demands time, energy and concentration. The pallet of black, white and grey may symbolize a disconnectedness with their surroundings.

A confusing element of *Cultural Baggage* is the title of the piece. The term has an inherently negative connotation in that cultural baggage is something seen as an inconvenience or an impediment and limitation. The removed nations carried their culture within them metaphorically like baggage.

Through oral tradition they were able to pass on knowledge and history. Native nations have persevered against bigotry and oppression of their traditions and culture. These assaults came from every thinkable angle, such as attempts to eradicate tribal languages, boarding schools, missionaries, theft of artifacts, and banning of traditional ceremonies. Therefore, the term cultural baggage refers to precious cargo in the context of the theme of the painting. Perhaps it is a play on words pointing out the important resource that cultural baggage can extend to its owners. This “baggage” holds heritage and history to be handed from one generation to the next.

Another nuance touches on the Eurocentric cultural baggage thrust upon Native Americans. The arrogance and disregard for philosophies outside the European world view-fueled destruction of staggering and immeasurable proportions. The clash of these cultures created new baggage. Ancestors of the people that made the journey to Oklahoma from the Southeast are still affected by the legacy.

The next element in understanding the painting is through the details of the training of and influences on the artist. Starr Hardridge received his formal training at the Savannah College of Art and Design. There he became interested in and studied European classical artists. After college, he started working in the decorative painting business. He went to France and studied panoramic mural painting, faux marble in wood and trompe l’oeil ornamentation. Hardridge stated this training raised his quality and experience as a painter, thus opening doors for work in historical preservation and conservation in Washington D.C. federal buildings (Mvskoke Media).

In his youth, before formal training, paintings by Native American artists Larry Hood, Rance Hood and Woody Big Bow decorated his bedroom walls. These Kiowa Comanche artists were friends of his father. Hardridge claims this type of artwork as an influence. His work is influenced by the two-dimensional flat art of Oklahoma, Southeastern pre-removal beadwork and contemporary artists of today. He sees his work as rooted in tradition with a modern aspect (Mvskoke Media).

The current works of Hardridge’s are described on his website as pointillism. This technique displays his formal training and study of European art. Pointillism is a technique developed by Georges Seurat and Paul Signac in the late 1800s. Branching from Impression-

The goal of this assignment was to write a short, focused essay on one work of art on display at the Museum of the Southeast American Indian. Ms. Eder submitted a very nicely written analysis, in which she provides factual information and her own interpretive analysis. Ms. Eder was not afraid to raise questions about the artwork. She leads the reader through a focused and organized exploration of these questions, allowing the reader to learn but also think for themselves. Ms. Eder wrote with a thoughtful mix of authority and insight.

—Nancy Palm Puchner

ism, this is a type of painting in which small dots of color are applied in a pattern to create an image (Wenham, 8). Hardridge uses this technique to simulate Southeastern pre-removal beadwork (Hardridge). One might argue that his work is not the Eurocentric technique of pointillism, but a new genre, a new technique that simulates beadwork. In the technique of pointillism, the painting may appear to change based on the distance the viewer is standing from the work. Hardridge's work resembles beadwork up close and at a distance.

According to Hardridge's website portfolio the content of subject and theme of his works are clearly based in traditional Muscogee Culture. His work has been self-described as largely inspired by humanity's search for balance within nature featuring Muscogee mythology and culture (Hardridge). *Cultural Baggage* is a continuation of this stylization.

The final element to be discussed is the history that has inspired the painting and the exhibit. Return from Exile: Contemporary Southeastern Indian Art exhibits the work of thirty-two descendants of Nations displaced by The Indian Removal Act of 1830. The U.S. government uprooted native inhabitants of the Southeast including the Cherokee, Chickasaw, Choctaw, Muscogee (Creek) and Seminole from ancestral homelands. Native Americans were relocated westward to unfamiliar territories in what is now Oklahoma.

It is paramount to have a knowledge of the migration of the Muscogee (Creek) Nation to Oklahoma as this is the nation of Hardridge. This enables us to see the cultural link and layers of history directly related to his ancestry. The Muscogee originate from what are now Georgia and Alabama. The Creek rose in prominence in the late 17th century. They sold much of their land to the English. In 1813, the half-Creek Shawnee Chief Tecumseh gained support among the Creeks for war against the U.S government. Civil war then broke out among the Creeks, adding to the complexity of events (Collins & Westhorp 23; Blue 814-816). In 1814, Major General Andrew Jackson led an expedition against the Creek, ending the conflict at the Battle of Horse Shoe Bend. Jackson's troops defeated the Creeks and destroyed their military. He then forced a treaty upon the Creeks, whereby they surrendered to the United States over twenty million acres of their traditional land, this being about half of present day Alabama and a fifth of Georgia. A small group of Creek remain in their homeland in south Alabama (Collins & Westhorp 23). The majority of Creek live in Oklahoma, which is where the Muscogee Nation of Starr Hardridge resides.

In conclusion, when one ingests the history that inspires this painting and exhibit, one is left with a mix of emotions regarding the behaviors of humanity. At the end of the day, in silence and reflection we can be thankful that among the chaos of evils faced in this world, there is the human ability to create beauty. Starr Hardridge gives light to the world with his work that can be described as a return, as a resurrection, and as resilience. His work attempts to heal wounds with beauty. 🌀

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Figure 1. *Cultural Baggage* 48" x 72" (courtesy of Starr Hardridge)

THE LEATHERBACK SEA TURTLE: A NORTH CAROLINA HIDDEN GEM

By Jasmine Kelly



Jasmine Kelly is a senior from Bowie, Maryland, majoring in environmental science. She is in the RISE program researching the Eastern Box turtle with Dr. John Roe. She is looking forward to graduating this December and going to graduate school to study wildlife ecology or conservation biology.

Introduction

The leatherback sea turtle has quite a few impressive titles to its credit. The leatherback is the largest sea turtle, measuring up to 63 inches long (National Geographic 2010). Leatherbacks also have the highest global distributions, mainly because of female nesting migrations (World Wildlife Fund 2018). Unfortunately, another title leatherbacks have is being listed as a federally endangered animal (National Wildlife Federation 2018). There are many factors that are leading to the decline of this turtle. One of the destructive factors is the disturbance of nesting sites (North Carolina Wildlife Resource Commission 2005). During nesting season leatherback turtles come

ashore to lay their eggs, often nesting on sandy beaches, including North Carolina shores (NCWRC 2005). Beaches are becoming more developed, bringing lots of traffic, making it harder for leatherbacks to find a suitable nesting spot (NCWRC 2005). When young turtles hatch at night they confuse the bright lights from houses with the moon, leading them away from the ocean (NCWRC 2005). The major factor causing leatherback turtle population loss is that they get caught in gillnets, trawl and longline gear by accident, a term called bycatch (Roe et al. 2014). This essay will discuss not only the problems facing this species but also what is being done to save them.

Life History Characteristics

Before talking about the population problems facing leatherback sea turtles, a basic understanding of their biology and life history is needed. Given the scientific name *Dermochelys coriacea*, these turtles have been around in the world's oceans for an extremely long period of time (Godfrey 2018). Fossil records show that leatherbacks have stayed nearly the same for about the past 90 million years (Godfrey 2018). Leatherbacks are unique compared to other sea turtles because of their carapace, or shell. These turtles have a dark colored "shell" made of very small bones called osteoderms (Godfrey 2018). This carapace is also covered by a tough leathery skin, with about seven ridges running along the length. These ridges on the turtle help them become more hydrodynamic along with their long flippers (National Geographic 2010). Covering the body of leatherbacks are small white spots, as well as some pink spots (Godfrey 2018). The pink spot on the head of the turtle is unique to each animal.

The diet of these extremely large reptiles is, surprisingly, mainly jellyfish, which is perfect for their delicate scissor-like jaws (Sea Turtle Conservancy 2017). While looking for jellyfish to eat, leatherbacks can hold their breath for over an hour while diving to depths of

4,200 feet, much deeper than any other sea turtle (National Geographic 2010). Other adaptations to withstand deep diving are: changing their blood activity, collapsible lungs, oxygen storage areas in the blood and muscles along with lowed heart rate (Wallace 2009). Blood activity changes happen through a pulmonary sphincter, and it can pass blood flow to the body leading it away from the collapsed lungs (Wallace 2009). Leatherbacks can also survive in oceanic temperatures below 40° F (Sea Turtle Conservancy 2017). They can survive in these temperatures because of thermoregulatory adaptations allowing them to generate and retain their own body heat (National Geographic 2010).

In the wild there is believed to be only 34,000 to 36,000 nesting females of leatherbacks (Sea Turtle Conservancy 2017). Even though the turtles are found in broad expanses of oceans there are two subpopulations: the Atlantic leatherbacks and the Pacific leatherbacks (NOAA Fisheries 2018). The Atlantic leatherback sea turtle has been found as far north as Newfoundland and the British Isles, and as far south as Argentina (NOAA Fisheries 2018). The Pacific leatherback sea turtle ranges from open waters, called pelagic waters, to coastal shallow waters, called neritic waters, in both tropical and temperate regions, both in the Northern and Southern Hemispheres (Roe et al. 2014).

When it comes time for nesting season, female leatherback turtles will nest in warmer coastal areas depending on their subpopulation (NOAA Fisheries 2018). Atlantic leatherbacks will nest in areas like the Caribbean, Puerto Rico, Virgin Islands and a major region on coastal Florida (NOAA Fisheries 2018). Some Atlantic leatherback sea turtles have also been found nesting on North Carolina shores, namely in Cape Hatteras, Cape Lookout, and Cape Fear (Godfrey 2018). Based on nesting trends the Atlantic subpopulation's numbers seem to be increasing with a little fluctuation in many of their major nesting spots (NOAA Fisheries 2018). The Pacific leatherback nesting grounds are found in tropical latitudes such as the coasts of northern South America, parts of Central America, New Guinea, Papua New Guinea, West Africa and the Solomon Islands (NOAA Fisheries 2018).

After mating at sea, females can nest several times in one season, but only every two to three years (NCWRC 2005). In the cover of night leatherback females go beyond the high tide line, lay around 80 eggs and then return to the sea (National Geographic 2010). Like most reptiles, heat will determine the sex, and a nice mixture of both sexes occurs at about 85° F (National Geographic 2010). Higher temperatures will produce females, while lower temperature will produce males (NCWRC 2010). About two months after incubation, the baby leatherback turtles hatch at night, making a mad dash to the sea (NCWRC 2010). The female leatherback turtles only return to the beaches when they reach sexual maturity at 15-30 years old, and males spend the rest of their lives at sea (Godfrey 2018).

Conservation Threats

Leatherback sea turtle populations have declined for many reasons, some being improper fishing habits, overharvesting, habitat loss and pollution (NOAA Fisheries 2018). With all these threats they must face, it is no surprise that about only one in a thousand hatchlings make it to adulthood (National Geographic 2010). It is also leatherbacks' extremely broad distributions in the oceans that can make things complicated in terms of conservation and management efforts (Roe et al. 2014).

Commercial fishing has many direct and indirect effects on both habitats and biodiver-

In part because of its record body size and enormous geographic range, the leatherback sea turtle exemplifies conservation challenges for all sea turtles today. In clear language, Jasmine's essay explores the many threats to leatherback sea turtles, and it presents a nice overview of the strategies for protecting them throughout their range, including the sandy beaches and offshore waters of North Carolina's barrier islands. Jasmine has done a great job of integrating information from the scientific and popular literature in telling the story of the leatherback's plight.

—Lisa Kelly

sity (Jennings and Kaiser 1998). Fishing is one of the largest threats to leatherbacks, as they get caught in fishing gear. These turtles are not the intended targets, but they become entangled and hooked by fishing gear, which is called bycatch (Lewison et al. 2004). Large marine vertebrates like the leatherback are the organisms most vulnerable to bycatch (Lewison et al. 2004). Since the females reach sexual maturity from 15-30 years of age it takes them awhile to be able to reproduce and attempt to increase the population (Godfrey 2018). It is believed that thousands of Pacific leatherbacks die each year from longline fishing gear (Lewison et al. 2004). In pelagic longline fishery the gear can stretch for many tens of kilometers and it dangles lines of hooks (Lewison et al. 2004). Other types of fishing mechanisms that impact leatherbacks are gillnets and trawling (Roe et al. 2014). Just in North Carolina there are many bycatch accidents that are impacting Atlantic leatherback sea turtles (Donnelly 2017). However, regulations have been passed that enforce the use of TEDs, or turtle excluder devices, as a way for turtles to escape netting such as shrimp trawls (Donnelly 2017). Unfortunately, there is not a lot of regular enforcement of these regulations, and fishing operations could still be using nets without TEDs (Donnelly 2017).

Another factor impacting turtle populations is the overharvesting of leatherback adults, hatchlings, and eggs (NOAA Fisheries 2018). Leatherback sea turtles are one of the many turtle species that are hunted for their meat. Hunters will even harvest adult female leatherback sea turtles and take the eggs as they are nesting since they are an easy target. The eggs are taken by humans from nests to be eaten for food and as aphrodisiacs (National Geographic 2010). Egg collecting happens in many countries, and this greatly impacts population (NOAA Fisheries 2018). Egg collection is at very high rates in countries like the Solomon Islands, Papua New Guinea, Vanuatu, and Indonesia. This is one of the major reasons why the Pacific leatherback population numbers are so low (National Geographic 2010). The Pacific subpopulation is in trouble with large numbers of their nesting rates declining (NOAA Fisheries 2018). In Malaysia there has been a massive decline of nests, from originally around 10,000 to less than two nests a year (NOAA Fisheries 2018). In the western Pacific where about 75% of Pacific leatherbacks nest, nesting has declined close to 80% (NOAA Fisheries 2018). However, humans are not the only ones that harm leatherback eggs and hatchlings, but so do other animals. Eggs and hatchlings are preyed upon by animals such as feral dogs, cats, raccoons, birds, and even crabs (National Wildlife Federation 2018).

Leatherback females tend to look for warm latitude locations with wide sandy beaches and proximity to deep water (Godfrey 2018). This preference lures some Atlantic leatherback females to North Carolina and nesting has occurred near Cape Hatteras, Cape Lookout and Cape Fear (Godfrey 2018). All over the world beaches are becoming more inhabited by people constructing houses, restaurants and hotels on top of nesting locations (The Leatherback Trust 2018). Development on any of the nesting beaches can destroy incubating eggs under the sand (NCWRC 2005). Too much development and construction on the beaches may result in females being scared away from the noise, making it harder for the turtles to nest (The Leatherback Trust 2018). Removing vegetation causes erosion on the beach, meaning more sand getting washed away to sea and less room for leatherbacks to nest (The Leatherback Trust 2018).

Another big impact on leatherback sea turtle populations is pollution, both in the sea and on land. Most of the pollution in the oceans surprisingly does not happen at sea but happens on land and flows to the ocean (NOAA National Ocean Service 2018). A whopping 80 percent of all marine pollution can be traced back to land. Plastics play a big role in how polluted the oceans are because of how long they remain there and how greatly they impact ocean organisms (LeBreton et al. 2017). Based on studies it is believed that 1.15 and 2.41 million tons of plastic enters the world's oceans (LeBreton et al. 2017). Now how does this affect leatherback sea turtles? Simply put, leatherbacks mistake plastics to be their favorite food, jellyfish (National Geographic 2010). When leatherbacks make the unfortunate decision to eat the plastics, they have a chance of dying (NOAA Fisheries 2018). Ingesting the plastics causes disastrous blockages within the digestive tract and can lead to death (SEE Turtles 2018). Studies have been done based on necropsy and out of the 400 reports, a third of turtles had plastics inside them (Richard

2018). Some leatherback turtles have been found with a massive eleven pounds of plastic inside of them (National Geographic 2010).

The other form of pollution impacting leatherbacks is light pollution on the beaches. When leatherback turtles hatch at night, they are using the reflected moonlight or starlight as a guide to get to the ocean (NC Aquarium at Fort Fisher 2018). The problem forms when beaches get houses constructed on them and vegetation is cleared away, allowing more light to shine through onto the beach (The Leatherback Trust 2018). Hatchlings are confusing the bright lights from buildings along the beach with the moon, leading them away from the ocean (NCWRC 2005). When the hatchlings make this mistake and travel too far, they can end up dying from dehydration or getting killed by predators (NC Aquarium at Fort Fisher 2018). Light pollution is so bad that it is thought to kill as many as tens of thousands of hatchlings every year (NC Aquarium at Fort Fisher 2018).

Initiatives to Restore Populations

The leatherback sea turtle may be endangered but many efforts are being taken to increase their population numbers. Being an endangered species means leatherback sea turtles get certain protections such as they cannot be hunted, their habitat cannot be destroyed, and a recovery plan must be put in place (U.S. Fish and Wildlife Service 2018). The NOAA Fisheries' scientists conduct a vast amount of research dealing with leatherback sea turtle biology, behavior, and ecology (NOAA Fisheries 2018). All of this is very important in learning how to bring back these large sea turtles and how to prevent losing more of them. NOAA also works closely with the fish trawl industry to ensure they are using TEDs (NC Aquarium at Fort Fisher 2018). Since leatherbacks have such vast oceanic ranges the NOAA Fisheries scientists work with international parties to understand these turtles' migratory patterns and nesting locations to try to work out international treaties (NOAA Fisheries 2018). In Guatemala along the Pacific Coast, a program called ARCAS has partnered with the U.S. Fish and Wildlife Service to pay attention to conditions in nesting sites on the beach along with hatchling success rates (ARCAS Hawaii 2015). ARCAS and the U.S. Fish and Wildlife Service also document the crawl count population to see how many hatchlings are making it to the ocean (ARCAS Hawaii 2015). In North Carolina the Wildlife Resources Commission works with the U.S. Fish and Wildlife Service to protect sea turtles and their nesting sites, and to conduct research to better understand them (NCWRC 2005).

Bycatch is a major problem for leatherbacks (Lewison et al. 2004). That is why many methods now attempt to counteract bycatch, including a program from the National Oceanic Atmospheric Administration called Turtle-Watch (Howell et al. 2015). This program allows fishing operations to see the locations in the north central part of the Pacific where lots of Pacific leatherback sea turtles live in order to reduce accidental capture (Howell et al. 2015). Also, in the Pacific Ocean studies were done on an ocean-wide scale for leatherback distribution and mortality relating to the longline fishing industry (Roe et al. 2014). The goal of this study was to inform management and to reduce bycatch accidents. In the Atlantic Ocean similar research was done to reduce bycatch (Fossette et al. 2014). Having greater knowledge of bycatch rates along with improved clarity and stricter rules for reporting bycatch will help achieve that goal (Fossette et al. 2014). Another method to reduce bycatch events is using turtle friendly hooks (WWF 2018). These hooks are called "circle hooks" and they make it easier for a turtle to escape from a hook if they bite it by mistake (WWF 2018). The World Wildlife Fund also hosts an international competition called SmartGear to find solutions to bycatch (WWF 2018).

Throughout the globe there are turtle hospitals that believe that many sick or injured sea turtles can be saved and released back to the ocean (The Turtle Hospital 2014). Just in North Carolina there is the Karen Beasley Sea Turtle Rescue & Rehabilitation Center that takes in injured or sick sea turtles and returns them back to the wild (Sea Turtle Rescue & Rehabilitation Center 2018). The North Carolina Wildlife Resources Commission through its Stranding and Salvage initiative works alongside Karen Beasley Sea Turtle Center and North Carolina Aquariums

to respond to turtles that are injured and sick as well (NCWRC 2005).

Many examples of leatherback turtle rescues exist (South Carolina Aquarium 2015). A 500-pound juvenile leatherback was found stranded and taken in by the South Carolina Aquarium Sea Turtle Rescue Program where the turtle showed signs of hypoglycemia, or low blood sugar levels (South Carolina Aquarium 2015). Another leatherback turtle was rescued by a turtle hospital on the coast of Florida, a turtle weighing over 600 pounds and measuring seven feet long (The Turtle Hospital 2014). The injured turtle had his front right flipper ensnared in the buoy of a lobster trap (The Turtle Hospital 2014).

Public Interest & Support

There are multiple ways that the public can help leatherback turtles. One of the major ways to help leatherback turtles in North Carolina is by helping the N.C. Wildlife Resources Commission along with the N.C. Sea Turtle Nest Protection Project (Godfrey 2018). This program has opportunities for a very large network of volunteers to observe the North Carolina coast for sea turtle nesting sites. Volunteers check the sites for newly laid sea turtle eggs and if any are found they are marked off to be protected during incubation. Data are collected on the number and fate of nests, which help improve our understanding of population trends, providing insight into better management practices (Godfrey 2018). Another direct help to the leatherbacks are opportunities for volunteers to help injured or stranded sea turtles at the Sea Turtle Stranding and Salvage Network (Godfrey 2018). Volunteers are welcomed to help with the release and care of turtles as they are being brought in the turtle hospital or set free after healing (Sea Turtle Rescue & Rehabilitation Center 2018).

Throughout North Carolina's coasts there are opportunities for volunteers to help clean up its beaches (North Carolina Coastal Federation 2018). Most programs such as the North Carolina Coastal Federation rely on volunteers to help keep harmful debris out of the oceans. Some beach clean ups in North Carolina even host tournaments for removal of plastics and other debris from the ocean (Karidis 2018). Local volunteers and people from other areas come in and join the "Fishing4Plastics Tournament" to get as much plastics out of the ocean as they can. In the Pacific Ocean, one company, Clean the Beach Boot Camp, lets its volunteers get a work out and clean up the beaches they exercise on (Clean the Beach Boot Camp 2018). The beach clean-up has events in countries such as India, China, the Philippines, and Malaysia, to name a few.

Besides volunteering, another way to help protect leatherback sea turtles is by making small changes in day to day life. When walking along the beach at night, a way to not distract baby sea turtles to their journey to the sea is by using red filters on the flashlights (Godfrey 2018). Also turning off all outside lights facing the beach during the nesting season helps hatchlings go the right direction to the sea (NCWRC 2005). Making sure dogs are kept on a leash to prevent them digging up nests or chasing leatherbacks are helpful for the turtles as well (NCWRC 2005). Many sea turtle hospitals announce when they are releasing turtles that were injured, providing the opportunity to learn more about sea turtles and how to protect them (The Turtle Hospital 2014).

Outlook

Today only one in a thousand hatchlings makes it to adulthood (National Geographic 2010). This is due to the many factors that are leading to the decline of this turtle. The major factor causing leatherback turtle population decline is bycatch (Roe et al. 2014). Unfortunately, collecting adequate bycatch data in ocean systems as large as the Atlantic and Pacific oceans is extremely daunting, especially given the fact that leatherbacks are such a far-traveling species (Roe et al. 2014). Other major factors that are greatly impacting the leatherback's chances to increase its population size are poachers collecting eggs and adult turtles ingesting plastic by mistake (NOAA Fisheries 2018).

Despite the barriers, conservation initiatives have been working for this large reptile. The Atlantic subpopulation of leatherbacks has increased in population enough to possibly lower the ranking from endangered to threat-

ened on the endangered species list (Whittle 2018). The Pacific subpopulation of leatherbacks unfortunately are declining at an alarming rate (National Geographic 2010). This could be because of a combination of bycatch out in the ocean and leatherback eggs being collected at an unsustainable rate in major nesting locations in the Pacific (NOAA Fisheries 2018).

The road ahead to larger leatherback sea turtle populations in the Pacific Ocean is long, requiring a diverse group of biologists, researchers, volunteers, and many communities working with one another (U.S. Fish and Wildlife 2018). However, efforts will be worth it to save this hidden gem, making sure it is around for future generations to see and admire. 🌍

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REALISM: REACHING REAL PEOPLE

By Corey Little

Adimly lit sighting finally finding itself in the bright light of discovery characterizes the way Realism came onto the scene, and the way history records its influence. Gerald Needham interestingly states, “Light is thrown on Realism by artistic developments in the second half of the eighteenth century. Though rather neglected in histories of art, this period was a time of an enormous variety of styles, media, and subject matter, when artists tried out new ideas with exceptional freedom” (Needham 1). Though having little focus and even less fanfare, the movement incubated and facilitated several artistic exploratory excursions which fostered later styles and techniques in the shaping of visual art expression. Realism, which began around 1848 and continued into the 1890s, filled a huge vacuum in the visual arts. The religious art that had made its mark in the marketplace and in the minds of the people had proven unsatisfactory in appealing to the masses. The marketplace had been driven by the wholesale distribution of church-commissioned works designed to establish its theology and espouse its ideals throughout France. In general, the individual was shaped by the academically structured art and its interpretation that served to promote the institutional aims of the church. David Spence explains:

The teaching of art in France was the responsibility of the *École des Beaux-Arts*. The *Écoles* (schools) taught according to principles set by the Academies almost 200 years earlier. Academies existed to preserve traditions, not to create new ones. The Romanticism of Delacroix had begun to shake the foundations of the establishment of the Academies; their view of classical art as representing the image of moral beauty in physical perfection, and as a means of redirecting the mind to purer things, was becoming outdated. (Spence 6)

After religious art had reached its peak, and declined in a freefall of bright elaborately colored scenes, allegories, personalities, and dramatic poses and postures, an emotional void remained. Many artists sought, without success, to secure a hold on the classical framework of art production. Gerald Needham speaks to the demise of traditional artistic passion positioning,

The situation was expressed eloquently by Hegel at the beginning of the nineteenth century—“however nobly and perfectly we may find God the Father, Christ or Mary represented, it is no use: they will not force us to our knees.” Curiously, this death of a whole genre of art has often failed to be noticed, and many books have been written on nineteenth-century art that fail to point it out. They discuss religious paintings in terms of the failure of the individual pictures rather than the impossibility of the type. (Needham 1)

It took some time for the profession to grasp the idea that it was not just the disappointment of several individual pieces of art that found failure; instead, it was an entire



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tradition that needed an overhaul. Realism developed as a response to the ineptitude of traditional religious art to produce meaningful expressions that elicited emotional engagement by a society now erupting in social enlightenment. Therefore, Realism embraced new attitudes and approaches to connecting with the people and providing an avenue for art to explode in new ways.

Realism Identified with the Individual

Beginning in France in the 1840s, Realism expanded conceptions of what constituted art. Coming on the heels of two movements that made polemic attempts to define meaningful expression in art, the Realist tradition made a new mark. John Canady introduces the concept:

The classicist sought to clarify the mystery by intellectualizing man's experience. The romantic sought its heart in the more ambiguous area of the "soul" and was willing to cultivate even life's suffering in the conviction that emotional experience holds the answer everyone seeks. But in the end--and this is the important point--both classicist and romantic were idealists, refusing to accept the world at face value, rejecting it in the end, forcing the experience of life into their respective and equally arbitrary molds in spite of repeated evidence that they could never get more than a part of it to fit. (Canady 74)

The fledgling and feuding forms of art failed to produce a collection of work that would identify the next phase or cultural expression from the visual arts. It was out of this dim outlook that the movement of Realism emerged. In a broad sense, Realism has garnered the unofficial title of the beginning of modern art. This assessment has such a wide appeal because of two important views. One is that everyday life should be considered suitable for artistic subject matter. Likewise, art and culture should now embrace the trappings and ideals of the modern world whisked in by the Enlightenment. Just as Realism can be viewed as the beginning of modern art, Gustave Courbet is seen as the single most important artist in the development of Realism as a movement. John A. Parks touted that:

In an era dominated by Romanticism and the still pervasive Neoclassicism, he seized on a new sense of the real in painting and is often credited with coining the term "realist." Working at a time of great social and political change, his paintings reflect the rising power of the masses, the ascendance of a scientific and utilitarian outlook, and the influence of a plethora of artistic and intellectual movements that swept through Paris in the middle of the 19th century and spanned everything from anarchism to symbolism. (Parks 29)

With the shift from traditional subject matter locked in by conventional boundaries like grand imperial events or staged biblical scenes, artists painted artwork that captured average people in their regular environments. John Canady in his book *Mainstreams of Art* describes the transition, saying, "They discovered that a peasant woman was a better subject for them than Ceres, that a respectable bourgeoisie housewife offered possibilities not even hinted at by Venus, and even that a common prostitute could be painted or written about more rewardingly than a harem full of odalisques. A street in Paris was discovered to be more dramatic than an Arabian lion hunt" (Canady 91). Risky as it was, launching into the uncharted territory of the secular to become the avenue for an emotional artistic expression could have pushed the art enterprise into its final plummet near obliteration as a viable institution. Instead, this new form of art as a mechanism of emotional conveyance found new footing. The transformational idea of using common and practical themes in the visual arts proved to be both powerful and stimulating as a catalyst to spur on even more artists. Gerald Needham cites, "A different aspect of Realism can be found in the work of

Corey Little's work in Religion, Art, and Culture was consistently thorough and excellent. In this essay he responded consummately to my questions and suggestions on his first draft. His essay makes the artistic movement of Realism come alive, as he delves into the artistic, cultural, and implicitly religious meanings of that movement. Arguably, positive features of that movement are lacking in much contemporary visual art.

—David Nikkel

one of the great French painters. Gericault, like Constable, was able to express an intense personal vision through the transformation of the everyday. In doing so, he made the ordinary a valid subject for art for subsequent French artists” (Needham 26-27). The vault of inspiration, now unlocked, became a bountiful bestowal of source material. By initiating the revolution in what was considered acceptable as appropriate art topics, Realism, rather than resisting change, incorporated the new social mores of the Enlightenment era by embracing new values. The profession paused to reconsider its strength and standing and then adapted to change with a new set of ethics and beliefs. Modern life was in transition socially, economically and politically. To put it in the words of the slogan from the 1961 sports TV series, *Wide World of Sports*, sometimes it was, “The thrill of victory, and the agony of defeat.” The new outlook supplied the artist with a wellspring of ideas that was both deep and that teemed with variety. As a result, the art viewer became the recipient of a refreshing flow of appealing art that was both stimulating and carried meaning that allowed oneself to see one’s personal condition.

Realism Incubated Unbridled Inspiration

For the artist, Realism was that safe space where one could look inwardly to discover insights and passion to rekindle the fire of creativity. John Canady communicates the growing culture of individual artistic inspiration:

Realism served painters of all temperaments. Within the world at hand the man of classical temperament could find images of universal truths. The romantically inclined could find the passion he yearned for. The cynic, the sentimentalist, the social theorist, the objectivist, the wit—each might create his own image from the raw material of a single subject that in itself might be the most commonplace fragment of the world, familiar to everybody. (Canady 92)

The resulting art that brought about emotional expression through the familiarity and identification with everyday life came from a spark ignited from within the cadre of artists themselves. It is evident that the transformation did not occur simply as a shift in outward focus. What caused the new force in art was an internal matter. What makes an artist an artist is that creative flare latently lying within an individual until stirred by some accelerant. Temporarily, at least, that friction can come from an external place. It can be fostered by the training of technical skills and traditional theory learned in an art academy. It can be generated by the enthusiasm of another who exudes it him or herself and invites others to glean from its public display. It can be mentored to some degree from an accomplished artist to his protégé who is open to valuable impartation. There is no substitute, however, for personal passion that is derived from an awakening of one’s inner power to produce something from the individual creative drive. Another element that spurred on the introspection and valuation of creative energy did not come from the world of art, but from science. In the book *Manet: A New Realism*, David Spence points out an important and influential discovery: “Charles Darwin had researched and produced a book in 1859 called *On the Origin of Species*, which attempted to explain that all species, including humans, evolved through a process of natural selection and those species that did not adapt died out” (Spence 2). This great scientific work and windfall of new information contributed to the way society and artist considered their own mortality or survival. It cultivated an atmosphere that incited revisions of personal gifts, abilities and approaches in personal work in an effort to survive and to thrive as artists.

Realism Revolutionized the Rules of Art Making

The developing movement wielded a wide impact on the visual arts enterprise. Reformation of style and setting were major aspects of the Realism movement. Realism was the first clearly distinguishable anti-institutional, nonconformist art initiative. Realist painters set out to critique the social customs and traditions of the bourgeoisie and imperial leaders who were the major investors of the art market. David Spence writes, “The artist Gustave Courbet rejected any notion of idealization in art, rejecting both classicism and romanticism in favor of a natural representation of everyday life. Courbet stated that only realism was really democratic and the noblest subject for the artist to paint was the peasant and worker” (Spence 7). It was the dawning of a new style or genre of art that

expanded themes and techniques. What made Gustave Courbet's work so distinctive and worthy of commanding a new classification also included a method that was unique and tangible. Parks describes Courbet's distinction saying, "But more than anything else, Courbet was simply and gloriously a painter whose thick tactile surfaces, aided with an aggressive palette-knife technique, gave his pictures a physical presence that was highly innovative, theatrically assertive, and completely unique. His direct, and at times almost naïve, approach to painting allowed him to show common people and ordinary events on a scale formerly reserved for visions of gods and kings" (Parks 29). Courbet's work shifted how artists looked at culture for new subjects, and it lifted how artwork looked on the canvas itself. Formerly, painting took on a very smooth and polished look where an observer would scarcely be able to detect any brush strokes or the hand movement which created certain sections. With Courbet and the move to Realism, the paint rose up on the canvas and made its own statement by demanding more intense observation. Brush strokes were not soft, smooth and clean, but they were bold, thick and unpolished. Courbet's influential standard changed how the character of art was created in painting. Parks, in his article, offers a peculiar example of Courbet's work for examination.

Figure 1. Courbet, Gustave, *Jo, La Belle Irlandaise*, 1865-66



Parks weighs in saying, "The Metropolitan Museum of Art exhibition displays the powerful portrait that Courbet made of Whistler's mistress Jo as she combs out her long red hair. Here the thick paint and great intimacy of the pose transmit a strong sense of sexuality" (Parks 35). In his estimation, the unique combination of heavy paint application and suggestive pose work together to create an emotionally erotic visual concept. Courbet's landscape painting is also given great acclaim.

Figure 2. Courbet, Gustave, *The Wave*, 1865-69



Courbet's landscapes also became increasingly monumental, and it is hard not to read them as symbolic in some way. His painting *The Wave* reduces sea and sky to a powerfully simple format suggesting that the subject is symbolic of the power of nature itself. Using increasingly open brush-and palette-knife work, the artist continually drew attention to the physical nature of painting. He also prepared the way for the Impressionists, who would use a broken paint surface to recreate the effects of light. (Parks 35)

In these examples of Courbet's work, there is an emphasis on a different aspect of Realism. The focus is not so much on Realism as it could be compared to a photograph; instead, it is a sense of reality that highlights the authenticity of nature rather than a calmly composed scene. It is a view that reminds us the realm of Realism is both an accurate depiction of what can be observed, and it also reflects the wide range of effects we encounter with nature and the world. Parks also points out how one facet of Courbet's technique influenced the next wave of artist who ushered in the movement of Impressionism. The broken paint surface is a construct born out of the array of tools he used to fashion a new approach to capturing the everyday experience in visual art.

This drive did not dismantle the organized academic system of artistic training, but it greatly diminished its influence. Artists still created works that they submitted to the authorized clearinghouse through the Salons of the official Academy of Art. However, they took initiative to set up independent exhibitions to defiantly show their work. Gabriel P. Weisberg points to a chief advocate of this change: "A key figure in this movement to provide freer jury selection at the Salons and to decentralize art patronage by establishing an active Ministry of Fine Arts was Philippe Auguste Jeanron, an artist and activist soon to become one of the major proponents of realism" (Weisberg 15). Jeanron, like so many artists, felt the encumbrance of the regimented rules and traditional values of the academy that stifled the spirit of imagination. Taking the reins of resistance, he worked to make an adjustment in the system to allow the imaginative essence to be revived. The advocacy of Philippe Auguste Jeanron began at the Solons but the spirit of the transition did not stop there. Other methods began to be employed in an effort to restore and

disseminate art to the community. Weisberg further states, “Encouraged by democratic ideals and a growing desire to unify the country under the banner of nationalism, artists tried to create realist imagery that would reflect traditions and ideas from all sections of the country.” It was not just a political movement, it was a way to convey the new energy of art from where the people were and to engage in sharing the cultural experiences of other communities outside the city.

Another aspect of the Realism revolution can be best explained as expanding the art experience. Newspaper printing and the development of mass media were ushered in by the Industrial Revolution. It was an expansion of art availability and an explosion of energy and dynamism. Realism brought in a new conception where the artist could become empowered to publish his own artwork. Weisberg relates, “If their works proved popular, they would often send canvases “on tour” to exhibitions held in cities and locales far removed from the capital, where their works might then be purchased by local art societies, municipal museums, or--in an increasing number of cases--by astute private collectors” (14). Art, and in particular Realist art, moved next door to the Salons in the cities and throughout the country. Artists staged shows that were not always popular, but in general the expansion exploded through enthusiasts that created an entirely new market.

In conclusion, though never a coherent group, Courbet and others who constituted the Realist tradition made an immutable impact. Courbet was reluctant to even be too closely associated with the term Realism for fear it too would box him into a special style as the previous movements had done to the artists of their traditions. John A. Parks captured Courbet’s thoughts and records, “The title Realist has been imposed on me in the same way as the title Romantic was imposed on the men of 1830... I simply wanted to draw forth, from a complete acquaintance with tradition, the reasoned and independent consciousness of my own individuality. To know in order to be able to create, that was my idea...to create a living art--that is my goal” (34). Realism became a movement in art that was both powerful and passionate. Its powerful rise rejected traditional forms of art, literature, and social organization. The movement passionately pursued the emergence of the Enlightenment and the Industrial Revolution. Inspired by a period of innovation marked by great social change resulting from revolution, Realist painters exchanged the idealistic images of traditional art for actual events as they occurred, elevating typical life and individuals to the status once held only by the traditional large-scale paintings and allegories. Their choice to bring everyday life into their canvases led to a leap in the growing desire to merge art and life. 🌀

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TURTLE ISLAND

By Stirling McKelvie



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Randy Kemp is a Native American artist known to incorporate both contemporary and traditional styles into his artwork. One of his notable pieces, *Turtle Island*, has been featured in the “Return from Exile” exhibition in UNCP’s Museum of the Southeast American Indian. Kemp combines styles from the present and the past to raise topics, themes, and issues present in Native American communities and experiences. Colonialization and genocide at the hands of Europeans have left a lasting impact on Native North American culture and it is a theme present in many contemporary works. According to Randy Kemp’s artist statement, his piece reflects his thoughts on the removal and return of na-

tive people’s culture and their journey to reintegrate their communities.

Turtle Island is a 32 x 28 x 2 inch mixed-media piece composed of medallions, an aerial photograph of Arizona State University, and a Studebaker hubcap. In acrylic, the top left side of the panel is painted purple, the top right is painted blue, the bottom left a muddy yellow, and finally the bottom right is green. The medallions at the bottom of the panel feature the colors red, white, yellow, and black and contain various Native American symbols and imagery, alluding to Kemp’s Choctaw/Euchee/Muscogee Creek heritage. Kemp chose the aerial photograph because he is an alumnus of Arizona State University. In addition to the aerial photograph of the university, he also included images of a dry riverbed and buildings as well. The turtle imagery itself is a prominent figure prevalent in Native American art and culture.

The turtle in Kemp’s work stems from ancient Native American folklore which explains the formation of Earth and its inhabitants. According to Paula Smith-Marder’s “The Turtle and the Psyche,” Native American mythology admires the turtle for its role in creation of the universe and humankind. According to the legend, when Earth was only ocean, “Star Woman, who lived above the dome of our sky, was pushed through a hole by her jealous husband” (Smith-Marder, 24). As a result, she plummeted to earth but was saved by birds, who safeguarded her to the back of a turtle that was in the middle of the ocean. A bird collected mud from the bottom of the ocean and slathered it on the back of the turtle, creating what we know as the world today (Smith-Marder, 242). Native American groups also refer to America as “Turtle Island” (Smith-Marder, 243). This is because America is their motherland.

Another legend that complements *Turtle Island* is the Muskogee Creek tale of how a turtle obtained creases on its shell. According to John Gamber’s “Born Out of the Creek Landscape: Reconstructing Community and Continuance in Craig Womack’s Drowning in

Fire,” centuries ago the turtle was wounded by women pounding corn with a pestle on his shell after he was caught attempting to steal food. As a result, it cracked his shell. The turtle then sang a song of healing to repair his shell; however, the reminders of his injury remained in the form of scars or creases. This story emphasizes the importance of the tribe’s language, survival, and the link between the animal and human world. The story also symbolizes the Muscogee Creek’s “survival and adaptability” and how they are able to handle change, whether it be culturally or environmentally (Gamber). It symbolizes how they are able to overcome obstacles and come back stronger than ever. This relates to Kemp’s artist statement where he expresses that his work is about his people being in the fight to reestablish their culture in their communities.

The reason behind Kemp’s use of turtle imagery was not only to showcase Native American mythology, but to also tie it with America and the culture today. In addition, it is also used to show his connection with community. Within the turtle of his piece is an aerial photograph of Arizona State University. This shows that he is making personal connections with his culture and also his surroundings and personal experiences today.

Randy Kemp suggests in his artist statement that Turtle Island is a much broader term for institutions such as “business networks,” commercial establishments, mottos for Native rights issues, as well as political jargon. Perhaps Randy Kemp’s work is not to be completely understood when viewing it firsthand. Nancy Marie Mithlo explains in “No Word for Art in Our Language?” that sometimes Native American iconography is too complex to explain or to be understood by Westerners. Mithlo also states that rejecting the term “art” rejects capitalist assumptions which do not value Native identity, such as family and spirituality, in Native American art (113).

Color and animism play a pivotal role in symbolism not only in Kemp’s work but also in Native American history and culture. Painted on the medallions in *Turtle Island* are a horse, an eagle, buffalo, and a turtle, all of which are known as spirit animals. This shows the connection between humans and the animal world. According to Kemp’s artist statement, each medallion also represents the four seasons, directions, and elements. The four classical elements found in nature are earth, wind, fire, and water. These elements often explain the complexity of living things and are connected to mythology.

The four medallions feature red, white, yellow, and black. According to Charles Cobb and Eric Drake’s “The Colour of Time: Head Pots and Temporal Convergences,” Southeastern Native Americans such as the Choctaw incorporated red and white into every facet of life. Red often symbolized life, blood, and war. White usually represented warmth, happiness, and tranquility (Cobb and Drake, 87). Specific explanations differed from tribe to tribe, but there was always a singular principle attributed to the colors red and white. In tribes like the Muscogee Creek, community members were separated into red and white divisions for warfare purposes. (Cobb and Drake, 87).

The shape of the medallions are symbolic. According to Phoebe Dunfren’s “Exploring Native American Symbolism,” the circle is a revered symbol in all Native cultures. Drums used in Native American ceremonies and events are in the shape of a circle. Dunfren explains that “only the artist can be sure of the exact symbolism” of the circle. The circle can symbolize a medicine wheel, representing healing and recovery. Circles can allude to the life cycle or even the sun, which provides life to all living things (Dunfren). This relates to

The goal of this assignment was to write a short, focused essay on one work of art at the Museum of the Southeast American Indian. Ms. McKelvie submitted a beautifully written, thoughtful essay, in which she seamlessly combined a mix of existing facts with her own interpretation of the work using formal and contextual analysis.

—Nancy Palm Puchner

Kemp's *Turtle Island* because it is about restoring life to Native American communities once torn apart by colonialism. It is about restoring broken bonds and shedding light on the importance of Native American culture.

Turtle Island combines both contemporary and traditional elements. Kemp is able to effectively combine the past and the present through the use of archaic symbols and aerial photographs as well as a hubcap from a car. In this case, Kemp is able to deflect the stereotype of Native American art as something primitive and no longer being produced. Gulriz Buken's "Construction of the Mythic Indian in Mainstream Media and the Demystification of the Stereotype by American Indian Artists" states that Native American cultural symbols are essential for cultural survival and assist in representing cultural heritage and establishing and maintaining cultural identity. Sadly, Native American symbols that were once used to represent them have now been subject to mass consumption and exploitation through colonialization and the mainstream world (Buken, 47).

Kemp's *Turtle Island* is essentially an artwork that fights back against colonialization and exploitation, reclaiming Native American culture and symbols. Randy Kemp subliminally attacks stereotypes by taking unconventional approaches towards art. Buken states that artists who are dedicated to "launching a fatal attack" on stereotypes destabilize not only the image but also typical approaches to native art (52). Kemp achieves this by creating a mixed media piece that utilizes different elements such as photographs, medallions, and found materials.

The use of color in *Turtle Island* shows the relationships between color and Native American culture. In addition, the contrasting colors such as red and white show the juxtaposition of contemporary and traditional Native American art. The use of the aerial photo and the hubcap also contrast with the use of the antique turtle imagery as well. The piece was created to show how the present and the past interact. Another reason for the creation of this piece was to show that Native American art is not primitive or something confined to the past. It is present, it is contemporary, and it is still being constantly produced. It is always under construction and being reshaped and reformed, much like Native cultures and communities. 🌀

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Figure 1. *Turtle Island and Artist Statement (courtesy of Randy Kemp)*

Randy Kemp (Choctaw/Euchee/Muscogee Creek)

Turtle Island

Studebaker hubcap, aerial photo of Arizona State University, medallions, acrylic on panel

32 x 28 x 2 in.

Artist Statement

Among the Southeastern Muscogee Creek people, a creation legend of the “Turtle as the original transporter to the world of light and knowledge” emerges.

“In the beginning . . . at this point the Turtle, an early earth form and amphibious creature—versatile in water, mud, and land—led the way. All the creatures climbed up on, in, and around the turtle’s back and the huge turtle gradually emerged through the mud and the water into the third world of dim light, fog, and air. All the living things poured out onto the top of the turtle—the great transporter in the journey of birth and enlightenment.”

Today there is a wider use of the name Turtle Island, from business networks, commercial companies, and slogans to indigenous rights issues, political rhetoric and cultural preservations. With or without that emphasis that Turtle Island is still a provider of life, sustainability and cultural practices.

The artwork foundation is of an aerial view of land, buildings and a dry riverbed. At the center, a 1954 Studebaker hubcap repurposed from an auto junkyard, including the air stem. Centralized within the hubcap is a metal embossment featuring a beautiful world atlas iconography, visually and metaphorically uniting the hand-painted Turtle surrounding the circle and the hubcap as Turtle Island. Below are four hand painted medallions of spirit animals, horse, eagle, turtle and a buffalo as animism. The medallions also represent the four seasons and four directions and the four elements, fire, wind, water and earth.

Finally, this piece embodies my thoughts concerning the removal, return and resilience of the Creek people, our continued journey to enlightenment and acknowledgement, readapting, repurposing, and reestablishing our native communities. We are still in the fight.

TESTING JAMES'S AMBIGUITY: PSYCHOSEXUALITY AND LACAN'S "BIG OTHER" IN JACK CLAYTON'S *THE INNOCENTS*

By Jordan Williams



The *Turn of the Screw*, an 1898 novella by Henry James, has inspired many critical arguments as well as multiple film and television adaptations. The notoriously ambiguous text follows a newly minted governess in her first assignment at a home called Bly, where she oversees two children and is tormented by brief visions of the ghosts of former employees of the house. Noticing that the children are behaving ever more strangely, the governess makes it her mission to “save” the children from possession by the ghosts of a former valet, Peter Quint, and their former governess, Miss Jessel. By the end of the story, Miles, the older sibling, is left dead in the arms of the governess, supposedly now free from possession

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by any ghost.

There are two ways to interpret the governess's sightings, which would reveal the genre of the novella. The first interpretation, of course, is that the governess actually saw ghosts. The other, as the critic Edmund Wilson initially suggested, is that the governess falls into some kind of paranoia that is brought about by “sexual repression,” thereby strategically shifting the novella's genre from ghost story to psychological drama. Many early critics, such as Robert Heilman, “read the story as a reflection of ‘the struggle of evil to possess the human soul.’” Such critics see the authenticity of the ghosts as James' way of giving readers a Puritanical theme about the value of purity and the fight against evil in a changing society (Beidler 241). A “small civil war,” as film critic Pauline Kael (25) calls it, has formed between the two camps of Jamesian scholars and readers, whom Joseph Carroll labels “apparitionists and hallucinationists” (16). Jack Clayton and other directors of film adaptations of the novella are left with the distinct challenge of either striving to preserve James's ambiguity or picking sides between the two camps and modifying the narrative to support their chosen interpretations.

The Innocents, a 1961 film directed by Jack Clayton and starring Deborah Kerr as the governess and Martin Stephens as the young Miles, is regarded as the most well done and faithfully ambiguous adaptation of *The Turn of the Screw*. Jack Clayton was a very fitting choice for directing the now-classic adaptation of the novella. As Steve Vineberg points out, the director is famous for his work with literary adaptations. Vineberg argues this success is due to his work in “the elements that unify his picture—their extraordinary literacy, his remarkable work with the actors, a special sensitivity to complexities of his female protagonists, [and] his gift for nuance and small but jarring revelations” (23). Clayton, though, in directing *The Innocents*, has challenges outside of fidelity, which is a problem that all adaptors face when translating the novella to film. These issues included technical ques-

tions of how the ghosts could appear on screen in a believable way while simultaneously not too believable. This issue coincides with the other main problem: upholding a distinctly “Jamesian ambiguity” (Ward 49). Clayton, who, as Penelope Gilliatt points out, was “born after Freud” (qtd. in Kael 23) had a goal of keeping the ambiguity of the novella (McDougal 152). But, according to Jacques Rivette, he often veers towards the psychological genre in ways that far surpass James’ own measures towards doubt (Horne 43). This influence can be seen as early as the screenwriting stage, where Clayton brought in famed author Truman Capote to make the screenplay more Freudian (Robinson n.p.). Pauline Kael, who sees the governess as “the innocent” (26) argues strongly against a psychological reading and says that Freudian critics simply “don’t even get it,” meaning the struggles of the governess (22). In terms of the challenge of keeping the film as ambiguous as the text, Palmer breaks with the aforementioned critics in that he argues *The Innocents* can be viewed favorably by both the hallucinists and apparitionists, saying, “the film, like the novel, maintains a rich ambiguity that rules out neither Freudian or allegorical interpretations” (199). The question, however, becomes just how faithfully ambiguous an adaptation is the film, considering the drastically changing psychological landscape that developed after James wrote *The Turn of the Screw*.

This paper will investigate the ambiguity of *The Innocents* by looking at the film through a psychological lens, an approach that has dominated recent critical history of this novella and film pairing. It will be argued that Clayton takes the film into a psychological genre, while also adding and preserving key elements of ambiguity. Recent scholarship, such as the work of Jamesian scholar Greg Zacharias, has suggested that psychological readings should move past Freud and into the work of Jacques Lacan and his theory surrounding the “big Other.” Zacharias, in his psychoanalytic analysis of *The Turn of the Screw*, offers up Lacan’s theory of the “big Other”—the masculine ruling language authority and the female desire to please it—and applies it to the governess. Zacharias argues that true motive of James’s unnamed governess is to please the children’s uncle, her employer, saying “the governess’s protection of the children from evil apparitions becomes her heroic duty, her way to satisfy the ‘big Other’” (330). However, as the film *The Innocents* progresses, it becomes clear that for Clayton’s governess, called Miss Giddens, the “big Other” is not the uncle but her male pupil, Miles. Although Jack Clayton works vigorously towards maintaining ambiguity, which includes alterations and modifications such as the removal of the frame narrative and the addition of eerie music that leaves open the possibility of the existence of apparitions, *The Innocents* remains firmly grounded on the psychological side of the debate. This reading is furthered by the addition, in the film, of a suggested sexual tension between the governess, Miss Giddens, and Miles that pushes James’s own psychological themes into an almost psychosexual realm that removes much of the ambiguity he sought to preserve.

A psychological reading of the novella has become the dominating force of Jamesian scholarship concerning *The Turn of the Screw*, and the nature of this psychological lens has greatly expanded and evolved over the past century. Edmund Wilson, in his now-famous essay “The Ambiguity of Henry James,” turned early scholarship surrounding the novella upside down with his suggestion that the governess is simply suffering from a “sexually repressed imagination” and does not, in fact, see any ghosts (qtd. in Wilson 105). Later critics have left behind the idea that apparitions exist in the work, and many film adaptations have

Jordan Williams, in this exemplary Senior Seminar paper, engages deeply with several critical debates surrounding Henry James’s tantalizingly ambiguous novella and applies them to the critically acclaimed film adaptation by Jack Clayton. Jordan argues skillfully that *The Innocents* uses cinematic techniques to create ambiguity and to suggest the presence of ghosts, yet foregrounds the mental instability of the governess. Jordan applies Jacques Lacan’s psychosexual theory to analyze film scenes as he argues for his original critical insight: that the “Big Other” relationship in *The Innocents* is between Miss Giddens and her pupil Miles.

—Monika Brown

followed suit with this interpretation of the governess descending into paranoia. Wilson's argument, though not without its critics, has been significant in terms of opening the floodgate to psychoanalysis for interpretations of the work. Much of this interpretation can be seen through a Freudian lens, where it can be argued that the governess allows herself to become dominated by the irrational side of herself, what Freud calls the *id*. Freud argues that the *ego*, the rational part of a human's "dual nature," works to repress the feelings of the *id* (303). This repression is the key link of Wilson's anti-apparitionist argument.

The figure of the Victorian governess, such as Miss Giddens in *The Innocents*, has always been in a difficult position in the home of the family she served, which has served as a basis for why James's governess may have descended into paranoia. As Kathryn Hughes points out, a governess's "life was full of social and emotional tension" (n.p.). These tensions are attributed to the often awkward position that the governess faced in the homes of her employers, where she became a sort of "surrogate mother" who, though she was seen as a higher class than the servants, was still not given an equal footing of even the children she educated and was ostracized from the rest of the workers (Hughes n.p.). Although some Victorian novels, such as *Jane Eyre*, romanticized the young women who were often sent from home to earn extra money for their families, there was, in fact, little to no chance of upward mobility for a governess, especially in terms of the profession being a way to attain a spouse. Catherine Butterworth-McDermott argues that the governess herself falls victim to this false hope that she would find marriage through the job, which the author claims "is only possible in fiction" (46).

Recent scholarship has even gone as far as to suggest that the governess was neither insane nor haunted by ghosts but "*willfully and consciously*" killed Miles, and wrote a narrative explaining herself (Butterworth-McDermott 43). Much in the same vein as Catherine Morland in Austen's *Northanger Abbey*, argues Butterworth-McDermott, the governess becomes so enthralled with the happy endings of fairy tales that "she 'forces' the reading she desires no matter whom she hurts" (46). Her mindset leads her to obsessively seek the approval of her employer, who is far from Bly in London and wishes to have as little as contact as possible with her and the children, and to see Miles's alleged possession by a ghost as her way of getting his affection. This obsession with fiction can be seen when the governess is out walking in the woods and thinks "that it would be charming as a charming story to meet some one" (39). Early in the novella, right before the governess sees the alleged ghost of Quint in the tower, she is thinking of the uncle and what kind of match they would make, noting that the hour she got to herself "was the thing in the day [she] liked most" (38). With that statement in mind, it is arguable that the governess does not, fully, love her job; she sees it as a vehicle through which to rise above her station. Through the stresses of her status in the home and her questions of marriage, the governess becomes a "prowling, 'baffled beast,'" which is far from her own heroic intentions and explains her fall into what Freud calls the subconscious mind, which disputes the theory the governess is fully aware of her actions (Butterworth-McDermott 56).

Other theories branching from psychoanalysis have also been used to explain the actions of the governess. Greg Zacharias, in his analysis, takes these ideas further by applying a Lacanian lens to the novella, the theorist's idea on the "big Other" (321). The author lays the groundwork around Lacan's ideas on the significance of language, calling the story the governess's "Foucauldian confession" to the children's uncle, whom she sees as her "authority" (Zacharias 321). In his argument, Zacharias seems to agree with Butterworth-McDermott on the taxing work of the governess and her coping mechanism being the idealization of marriage brought about by novels and her infatuation with her employer. Zacharias goes on to argue that "her Harley Street employer" is the governess's "big Other," and that her mission in life becomes to please him, especially in terms of what she sees as protection of the children from alleged evil spirits (321). Although I agree that the governess's goal was upward mobility and that she could see herself being married to her employer, as shown in her early musings in the woods, it becomes much more plausible that, by the end, the "big Other" the governess is trying to please is actually the boy Miles. This transition can be seen at the very end of the story, right before she discovers the young boy is dead, when the governess proclaims, "I

have you,” meaning she has freed him from any possession (120).

Although many critics, including Wilson, argue that the governess’s goal was to secure a husband, others, such as Jen McCollum and Joseph Carroll, make the case that the governess has a pedophilic love for Miles, with McCollum concluding that “James narrated the first romance of the female pedophile” in fiction (52). Although a compelling argument, there is no textual evidence that addresses anything remotely physical between the governess and child, excluding the ending, with the governess’s embrace of Miles’s dead body. Carroll, though, offers the interesting point that as much as Wilsonian and contemporary scholarship has upheld that the governess’s repression or obsession was linked to her desire of the uncle, there are many reasons to suspect it may have been more likely Miles. As Carroll explains, she seems to care little when she is told by her employer “that she should never trouble him” (28). For if her goal is to marry her wealthy employer, would she not seek a position, à la *Jane Eyre*, where there was daily contact between them? Also, the diction of Miles later in the story suggests his burgeoning mature nature, and awareness of class status, as in a conversation walking to church, when he asks the governess when he would be returning to school, or any other place, so he could “see more life” (85). Rarely would this kind of language be used by a ten-year-old boy, but the governess acknowledges his right to talk so forcefully as a superior when she states, “Miles’s whole title to independence, the rights of his sex and situation, were so stamped upon him that if he had suddenly struck for freedom, I should have nothing to say” (83). In this statement, the governess is explaining her powerlessness to the male and class-privileged young boy. As Miles is developing his authority and language, as shown in his direct response to the governess, saying, “I will” when asked whether he will get his elusive uncle to visit Bly, the governess seems to become increasingly and rather singularly drawn to him, as the “big Other,” which leads to the final confrontation with the apparitions that ends in disaster.

There have been many arguments surrounding how much Henry James meant for his work to be ambiguous. Some scholars, notably Wilson, argue that the author was simply “unsure” about his characters’ motivations and the ending, with the critic arguing “James’ fiction concludes that ‘not merely is the governess self-deceived, but... James is self-deceived about her’” (Ward 39). J.A. Ward, in his discussion of James’ use of ambiguity and his motives in writing, argues that the author saw himself not as God in the story, but as an observer of his characters’ actions, saying “it is of the essence of James’s humility that he as a novelist grant his free spirits the right to determine their own lives—albeit in a floundering, self-sacrificing, even senseless way,” as the governess herself seems to have done. (49). In his creative decisions, Clayton would not only be pushing towards one side of the debate between apparitionists and hallucinationists, whether this decision would be deliberate or not, but also had the freedom to take liberties with characters in ways that the author himself refused to do.

Clayton went into the project of directing the film with the goal in mind, according to Freddie Francis, the cinematographer, “to ‘keep the story on the razor edge [of ambiguity] where Henry James left it’” (Wilson 103). Success with respect to this goal, however, is questionable, with critics such as Rivette commenting “All I remember about *The Innocents* is how silly I found it, psychologizing everything to death, turning the governess so blatantly into a neurotic,” which shows Clayton to be a bit one-sided (Horne 43). Clayton’s decision to add another voice to the screenwriting of the film, for instance, also lays the groundwork of the film’s largely psychological bent. The director used two literary genres for his adaptation: the novella itself and a theatrical version with the same title as the film written by William Archibald. The playwright’s version, which is nearly totally on the apparitionist side, was seen by Clayton as being too subjective, so Truman Capote was added to the team to add what Tasha Robinson calls “Freudian dialogue,” which arguably shows where the director’s true loyalties lie (n.p.).

Although the focus is a psychological one, there are places in the film where Clayton works to keep the ghosts believable. This action is a move that can be seen as an attempt to uphold ambiguity, and audiences will believe the authenticity of the ghosts, unless, like Val Wilson, they are “persuaded to doubt it” (106). The first area in which it is evident that Clayton works to keep the ghostly feel in place is in the cinematography. Although the film could

have been in color in 1961, Clayton made the creative decision to film it in black and white, so that the focus could remain on Miss Giddens, with darkness all around her, which can bring a level of fear into audiences (Wilson 103). That decision on color, along with the music, adds an eerie feel to the film. The tune that plays throughout the film, according to Monika Brown, is a folk ballad entitled “O Willow Waly” (71). The song, which ends on a “bittersweet, descending final note,” brings about a sinister feel that, according to Brown, moves audiences to an “acceptance of supernatural scenes” (71). Palmer concurs with Brown’s apparitionist interpretation of the music by adding that it supports the “good versus evil” allegory that Heilman earlier set up, saying “Flora often hums the tune just prior to the appearance of the ghosts, which suggests to the governess and audience alike an invoking of the spirits” (203).

A scene that combines all these elements is the governess’s second encounter with the ghost of Quint, while she is playing hide-and-go seek with the children. When she finds the children hiding in the attic, they find a music box that plays the melody of “O Willow Waly.” After the governess descends the stairs to hide, she sees the figure of Quint outside a window. Wearing a black dress to emphasize her face, she is barely shown in this shot, as the frame remains on Quint slowly walking up toward her. The scene gets darker the closer he gets to the astonished governess, whom viewers can only hear breathing loudly throughout most of the shot. After Quint slowly disappears, while staring sinisterly at Miss Giddens, she runs outside to find him. He is, of course, gone, but there are birds crowing, another sound feature that appears with ghost sightings. This scene, although set up differently, directly corresponds with an episode in the novella, as shown in the governess’s observations:

The person looking straight in was the person who had already appeared to me. He appeared thus again and I won’t say with great distinctness...and made me, as I met him, catch my breath and turn cold...His face was close to the glass, yet the effect of this better view was, strangely, just to show me how intense the former had been. He remained but a few seconds—long enough to convince me I also saw and recognized; but it was if I had been looking at him for years and had known him always. (James 44)

It is also worth mentioning that Clayton added other symbolic elements to the film that support Heilman’s argument that Bly is like the biblical Garden of Eden, with the governess coming in to save the children from what Palmer calls “the decadent, evil, dying world” that resides in the household (205). Palmer goes on to call this view of the film an “allegorical interpretation” (199) that is supported by the heavy use of white roses throughout the film, which can represent the “purity” of the governess in her fight against evil alongside the uncle, who sported a white rose on his suite when he first interviewed Miss Giddens for the position (205). With the combination of the birds, song, purity symbols, and darkness in the scene, Clayton is attempting to puzzle viewers’ perceptions by making them, at least for a few moments, believe the ghosts are real and not solely in the mind of the governess.

Clayton’s push for ambiguity leads to his maintaining one holdover from Archibald’s play adaptation that has just recently been examined by scholars: the removal of the frame narrative that sets up the governess’s first-person narrative. By not having an external frame or voiceover in the film, viewers are not allowed the governess’s first-person perspective, which may suggest to readers of the novella that the ghosts could be in her mind alone. As Butterworth-McDermott points out, it is through the framing that the governess can possibly “manipulate the reader” (43). Although this critic argues that the woman’s language is “cunningly deliberate” (43) and deceitful, James’s governess later admits that her perception during the time of the story was blurred, saying though she once thought Bly was out of a fairy tale, it was a really “big ugly antique but convenient house,” showing her now-mature opinion and maybe a tinge of guilt (33). What Butterworth-McDermott is correct in pointing out, however, is the significance of the frame narrative. Even the unnamed narrator of the frame reminds readers that there is a crucial difference between a “story” and a “case,” saying

The story held us round the fire, sufficiently breathless, but except the obvious remark that it was gruesome, as on Christmas Eve in an old house a strange tale should essentially be, I remember no comment uttered till somebody happened to note it as the only case he met in which such a visitation had fallen on a child. The case I mention was that of an apparition in just an old house that had gathered us for the occasion— (22).

By laying out the fact that, unlike a case, a story can simply be a tale passed down and not based in reality, readers are already suspect of the manuscript that the governess gave Douglas, which by the time we, as readers, receive it, has been told three times, as the story was passed down to Douglas from the now-deceased governess, and then finally to the narrator. The frame narrative is of tantamount importance in determining the point of view, in terms of being able to, as Palmer argues, “interpret the character of the governess” and judge the reliability of her point of view (198). With this removal, viewers of the film, however, are only given the scene where the governess is hired, which eliminates a great deal of confusion but also allows varying perspectives that could lead audiences to assume the governess was simply repressed. By coupling this fact with the beginning credits being played simultaneously with the “O Willow Waly” soundtrack, Clayton has left open an eerie feel that audiences can use to believe Mrs. Givens’ unstated account.

Although Clayton allows for some scenes to suggest the presence of apparitions and makes changes from the novella to ensure that audiences leave with a ghostly feel, as the film progresses, however, it proves to be much more loyal to the psychological, hallucinist side of the argument. Universally known as the most ambiguous of the films, *The Innocents* still has critics, such as Philip Horne, that argue that the film “more consistently establishes its own interpretation, a Freudian one. It picks a reading of the famously ambiguous tale...and pushes it. Often called the best of the films of James, it sustains a relentless high pitch, which indeed successfully induces in the viewer something not far from the hysteria it induces in the story’s heroine” (42). This interpretation can be seen especially in the early alleged ghost sightings, such as the window and tower scene, where the governess goes to confront the ghosts, only to find them gone, or never there at all. At the tower scene, Miles even comments that the governess may have imagined seeing a man looking at her atop the building and remarks that Flora told him she had been having nightmares, a strongly Freudian characteristic.

Clayton, in his psychological interpretation, becomes more Lacanian than Freudian when it comes to the sexual tension he creates between Miles and Miss Givens in the film that pushes James’s own moments of this tension, where nothing is ever physical. In the film, Clayton creates various instances where at least some physical connection can be seen between Miss Givens and Miles. This budding connection can be seen early on in the film, around thirty-five minutes in, when Miles is riding a horse in a wild manner to show off for the governess. His attempts seem too successful, because when the boy was done, Mrs. Givens replies, “That was very clever, Miles,” instead of scolding the child for riding recklessly. This Lacanian interpretation is furthered by Miles’s growing authoritative language in the film, as seen when the governess and Miles are about to have their final confrontation. He proclaims, “Don’t worry, there’s a man in the house,” to which the governess confusedly asks, “Is there?” Miles answers and says, “Yes, me. I’ll protect you,” while he stretches out his hand for hers. This language comes to a head, when, towards the end of the film, in the heat of the climax, he calls her a “damn hussy” and a “dirty minded hag.” With the addition of Miles’ mature dialogue, Clayton is working to paint Miles as the “big Other” from whom the governess is trying to gain affection.

No better place can viewers see the added sexual tension from Clayton than in the film’s two kissing scenes, which have no direct equivalents in the novella. These scenes add another layer to the film’s varied genre, as it takes it in a psychosexual direction. In the first instance, it is Miles who initiates the kiss, in what is referred to as “the candle scene.” In the film, after hearing some noises and what sounded like a woman talking, the governess gets up and walks around the home with a set of large candles, which, besides the governess, is the only thing visible in the first part of this scene. Miss Giddens, with the help of Flora, discovers that Miles is outside. After getting him inside, Miles insists on the governess taking him to bed before he would explain being outside so late. After offering “I wanted you to think me bad for a change,” he then goes in for a very long kiss on the governess’s mouth that lasts just under ten seconds. David J. Hogan calls this kiss “at once carnal and childlike” (86). This scene shows not only a moment of intimacy between Miles and the governess, but also Miles’ mature language, as shown in his insistence

that she take him to bed.

In the second kissing scene that Clayton adds during the final minute of the film, it is the governess who kisses Miles, who is, by now, dead. In this close-up shot, where only Miss Givens and Miles are visible, the governess gives Miles a kiss, after screaming out over the discovery of his death, that is nearly equal in length to the former instance. In terms of the ending, like Butterworth-McDermott, Hogan sees this scene through the lens of a fairy tale, saying “The climax of *The Innocents* is a pervasive variation on the Sleeping Beauty story, as Kerr symbolically liberates the boy from his presumed possession with a kiss after he fainted” (86-87). Although it seems as though the governess is trying to liberate Miles from an alleged possession from Quint, which would be the apparitionist point of view, it is more likely, judging from final moments, that the governess is trying to become like Miles and even surpass his role as the “big Other,” which can be seen when Miss Giddens proclaims “I have you now” as she goes to retrieve Miles off of the ground. These moments of intimacy were undoubtedly added by Capote, who pushed for the hallucinationist interpretation. By the end of the film, all the main characters, Miss Giddens, Miles, and Flora, have fallen into some level of psychosis, which is brought about by the governess’s obsession with “saving” the children in an effort to please the “big Other.” With the development of Miles’ and the governess’s authoritative language and intimate moments, Clayton is staking his position on the debate surrounding the ending, and he ultimately lands strongly with Wilsonian hallucinationists, while stepping outside of Freudian bounds.

There is value in looking at adaptation theorist Linda Costanzo Cahir’s aesthetic rubric in terms of deciding how well Clayton carried out what Cahir calls the “integral meaning” of the text, the criterion by which “the movie will communicate definite ideas concerning the meaning and value of the literary text, as *the filmmakers* interpret that meaning and value” (100). In commenting on the film, Clayton once said that “I believe that [the governess] saw ghosts” (McDougal 152). With this public statement in mind, it would seem as though Clayton believed that the integral meaning of the film lies within its upkeep of the ambiguity set forth by James. However, with the addition of the intimate moments between the governess and Miles and the mature, authoritative language that Miles develops, viewers see much more of a woman falling into paranoia than one frightened by supernatural forces. Thus Clayton, though delivering a masterfully done film in terms of the actors’ amazingly frightening performances and cinematography, failed at delivering his own definition of the integral meaning. A question remains about keeping the title from Archibald’s pro-apparitionist play with the adaptation taking so radically a different interpretation. Readers of James and viewers of Clayton will always be left to wonder who is actually innocent. For sure, in contrast to Kael’s earlier point, there is no way the governess is innocent in either story or film, as she, even if there are ghosts around, terrorizes two children to the point that one descends into madness and the other dies. The children, also, are not totally innocent in either the book or the film, as they often tease the governess or mysteriously disappear, and there are still unanswered questions about Miles’s expulsion from school. Readers of *The Turn of the Screw* and viewers of *The Innocents* may, in fact, be the true innocents, as they fall for the traps inserted by both James and Clayton, to, according to the director, “exercise [their] intelligence” (152). However, as readers of the novella analyze the film adaptation, they will soon see that, in exercising that intelligence, Clayton, with the support of Capote’s screenwriting, pushes the idea that the real monster in the film is the governess, as she lets her craving for the “big Other” in Miles get the best of her. 🌀

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