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Charter

Gonzaga's Journal of Scholarship & Opinion

Unseen

“If I Must Die”

Refaat Alareer

If I must die,
you must live
to tell my story
to sell my things
to buy a piece of cloth
and some strings,
(make it white with a long tail)
so that a child, somewhere in Gaza
while looking heaven in the eye
awaiting his dad who left in a blaze—
and bid no one farewell
not even to his flesh
not even to himself—
sees the kite, my kite you made, flying up above
and thinks for a moment an angel is there
bringing back love
If I must die
let it bring hope
let it be a tale

فال بد أن تعيش أنت
رفعت العرعير
إذا كان ال بد أن أموت
فال بد أن تعيش أنت
لتروي حكايتي
لتبيع أشيائي
وتشتري قطعة قماش
وخيوطا
(فلتكن بيضاء وبذيل طويل)
كي يبصر طفل في مكان ما من غزّة
وهو يحدّق في السماء
منتظرًا أباه الذي رحل فجأة
دون أن يودع أحدًا
وال حتى لحمه
أو ذاته
يبصر الطائرة الورقيّة
طائرتي الورقية التي صنعتها أنت
تحلّق في الأعالي
ويظنّ للحظة أن هناك مالكًا
يعيد الحب
إذا كان ال بد أن أموت
فليأتِ موتي باألمل
فليصبح حكاية
ترجمة سنان أنطون

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Epigraph credit:
Written by Dr. Refaat Alareer
Translation by Sinan Antoon

Dr. Refaat Alareer was a Palestinian activist, poet, and professor. He was killed by an Israeli airstrike on December 6, 2023—just a few weeks after writing "If I Must Die."

CHARTER

Gonzaga's Journal of Scholarship & Opinion

Letter From the Editor

Dear reader,

Thank you for taking the time to read this collection of scholarship and opinion. I wholly believe that this journal is an authentic reflection of the entire Gonzaga community—students, faculty, staff, and alumni alike. Charter would not exist without our audience and the role that our readers play is just as important as any other. It is worth noting that Charter is an entirely student-run journal; every page and word in this journal was created, reviewed, and approved by students of Gonzaga University.

When the Charter team decided that this year's theme would be "unseen," my heart and mind turned to Palestine and oppressed people throughout the world. Over the past year and a half, the international community has witnessed one of the most well-documented genocides in human history, yet it has been perpetually dismissed and ignored—particularly by those in power. We may not be direct witnesses to the struggles of Palestinians, but we certainly have a responsibility to stand against all human suffering: seen and unseen. Oppression relies on the invisibilization of marginalized people—be it adjunct faculty at Gonzaga, undocumented immigrants in the United States, or transgender people across the world. This invisibilization emerges from an active effort by people in power. We must interrogate the idea that the unseen is natural or exists outside of human influence. With this in mind, we must all work to actively elevate the voices of those who have been made to be unseen.

Over the past several months, as I have reviewed countless submissions to Charter, my understanding of the unseen has grown exponentially. Everything we see and have come to value would not exist if it were not for the unseen. We owe the beautiful flora that defines our world to the unseen activities of bees and other

pollinators. The human body cannot function without the unseen processes that perpetually occur within us. The creation of any art is a product of the unseen effort of the countless voices that go into developing a work. The activities and beauty on Gonzaga's campus are a direct result of the unseen labor of PLANT services and other GU staff members. We owe everything in our world to that which is unseen.

It may be a bit cliché, but Charter would not exist without the immense amount of unseen time, energy, and work that so many people put into it. In my initial draft of this letter, I had a long list of thank-yous for individuals who made Charter possible—then I remembered the purpose of the "Acknowledgements" at the end of this book (I encourage you to read that section and celebrate the immense collaboration that went into the creation of this journal). I cannot emphasize this enough: this journal is a product of the collective efforts of student workers, faculty advisors, Student Media professionals, and so many others. Nothing in our world exists without unseen collective action, and that is supremely true when it comes to this journal.

As you read this collection of works, I ask you to enter with a genuine openness to all that is unseen; I hope you depart with an increased awareness and appreciation for the unmatched power that the unseen holds. I could not be more proud of this journal, and all of the incredible submissions we received throughout this year. The foundation of every academic discipline is a massive breadth of unseen knowledge; I am confident that you will find some great knowledge in this journal.

I hope that you, reader, hold some of that unseen knowledge with you forever.

With all my appreciation,
Kevin Pinkelman

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Unseen Behind the Coffee Bean

Dr. Stacy Tanichev

In political science, the unseen can be groups of people who do not have access to the seats of power and whose struggles and viewpoints are unseen by those who do. Unseen can also be the unseen labor and struggles of people in other countries who help to provide resources for consumption by a wealthy society, such as that of the United States. These two concepts of the unseen are not unrelated. To illustrate this, I will focus in this essay on the plight of coffee farmers, with a particular focus on Guatemala. What I hope to convey is that coffee farmers have faced hardships in producing coffee for foreign (including American) consumption and yet those among them who come to the United States in search of opportunities outside of coffee farming often face discrimination in their new home. We need to see people who come to the United States in search of a better life – or just survival – not as outsiders to be looked down upon, but as people who contribute to the global economy and have been affected in part by US foreign policy and American consumption. We must embrace them and see the rich cultures, helpful skills, and strong work ethic they bring with them.

To understand the impact of the global coffee trade on people around the world, especially, but not only, those who grow and pick the coffee, we need to understand biology, history, politics, and economics. In this brief essay, I can only scratch the surface, but we can gain an understanding by focusing on the origins of worldwide coffee growing and the confluence of factors that make the price of coffee so volatile and so low. Then we can examine the political history surrounding coffee farmers in Guatemala to better understand the current context in which people migrate to the United States.

The origins of the global coffee trade

It is widely believed that Arabica coffee beans originated in South Sudan and Ethiopia and were carried to Yemen by African slaves in the 1400s (Moldvaer 10–11). At first, Arabs in the region only used the coffee cherries to make a drink called *quishr*, but by the 1500s they had begun to roast and grind the beans to make coffee. The Ottomans, who controlled the port of Mocha in Yemen in 1536, took steps to prevent others from getting their hands on the raw beans or coffee cherries, since coffee beans are essentially the seeds of the coffee cherry and could be used to cultivate coffee elsewhere (Pendergrast 6). However, a Dutch trader eventually smuggled seeds from Yemen to Amsterdam. Dutch colonizers then planted coffee in Indonesia, including in the islands of Java and Sumatra, which – like mocha – should be familiar names to lovers of coffee. The Dutch shared seedlings with the French, who planted them in their colonial territories, including Haiti, Martinique, and French Guiana. From Haiti, the British brought seedlings to Jamaica. The Portuguese brought coffee from French Guiana to Brazil. Coffee then spread throughout Central America and Mexico. At the end of the 1800s, although coffee originated in Africa, coffee seedlings were brought back to colonies in Africa to be planted and used as a cash crop (Moldvaer 10–11). Coffee production was therefore spread around the world by colonizing states so that coffee could be cultivated for consumption by the colonizing states' own population and for exporting to other countries for economic gain.

The Price of Coffee: Volatile and Low

The price of coffee is quite volatile due to various factors that together with the coffee tree's growing cycle produce what Mark Pendergrast (61) calls a "boom and bust cycle" for coffee growers. It takes about 3 to 5 years for a newly planted coffee tree to bear fruit in abundance. When the world price of coffee is high, people rush to plant more trees. However, by the time those trees

bear fruit in 3 to 5 years, this leads to an overproduction of coffee and the price falls. Then coffee farmers leave the market or plant fewer trees, thus causing the supply of coffee to fall in a few years, at which time the price of coffee shoots back up again. However, the price never gets extremely high. At the time of writing (February 2025), the price of a pound of green coffee has actually reached an all-time high of $4.38, but from June 1977 through October 2024, it had never reached above $3 per pound and often fell much lower than that ("Coffee Prices - 45 Year Historical Chart"). For example, as recently as June 2019, the price of green coffee had fallen to $1 per pound. This is even more surprising, given that these prices are not adjusted for inflation. In other words, if we look at the price that coffee growers are getting for their coffee beans in terms of what they can buy with it today versus in past years such as 1977, the price of coffee has fallen. Put another way, they were getting the same amount of money in 2024 as in 1977, but those dollars could buy a lot less in 2024 than in 1977.

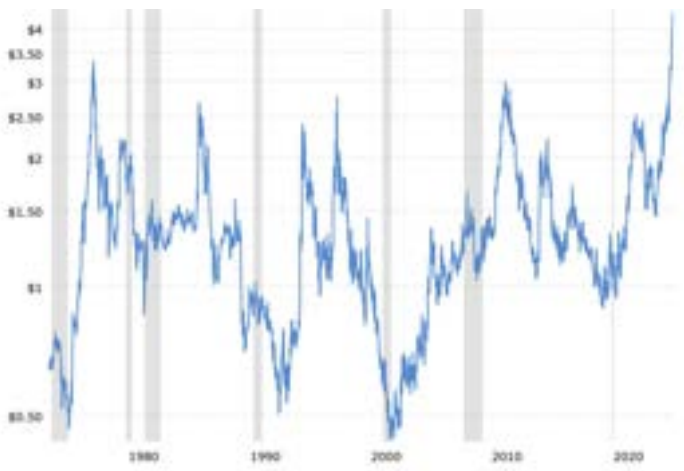

Figure 1: Price of Coffee Over Time

In addition to the growing cycle of the plant and its interaction with farmers' choices regarding whether to plant or not, a few other natural factors have caused coffee price volatility. One such factor is frost. Coffee normally grows best in cool to warm tropical climates close to the equator. So when Brazil, which has been the largest producer of Arabica coffee beans in the world since the mid-19th century, experiences a frost with lower temperatures, it kills the coffee trees, leading to another fall in supply and, therefore a rise in prices (Pendergrast 227, 228, 240, 252, 275, 289-295.). Once again, as prices rise, farmers around the world plant more trees, and those trees do not produce again for 3 to 5 years, at which time the market becomes flooded and prices fall once again. For small coffee farms, these price falls can be devastating.

Other natural causes of coffee plant destruction come from leaf rust, or *hemileia vastatrix*, which eventually causes the leaves of the coffee tree to fall off. Below you can see a photo of a tree with rust on its leaves, which I took on a visit to Sevilla, Colombia in 2017. Once these spots become large enough, the entire leaf will fall off, causing the trees to become bare and die. This plant disease spreads rapidly to other trees and can thus wipe out coffee farms. Once again, this can lead to a drop in supply and a resultant hike in prices, causing the boom and bust cycle to continue.

Although I put this in the category of natural causes, leaf rust is more likely to spread from tree to tree in a man-made monoculture growing environment. Traditional coffee farming involves growing the coffee trees among a diversity of other trees of various heights as in a forest. This canopy coverage helps each tree to produce more coffee cherries, but it takes up more land so some farmers have decided to plant coffee trees in rows, which is referred to as growing coffee in "full sun." Realizing the effects of this growing environment on biodiversity, many have shifted towards polyculture by planting shade trees around the coffee trees. But in a monoculture growing environment, the leaf rust can spread quickly among the trees. An agronomist in Colombia explained to me that the National Coffee Growers Federation in Colombia (*Federacion*

Nacional de Cafeteros, FNC) studied this issue and brought a hybrid tree from Indonesia that had shown some resistance to rust, which they called the "*hybrid de Timor*." They crossed that tree with caturra trees in Colombia to produce what they call "*variedad Colombia*." When the trees have different genes, you can see the leaf rust skipping over some trees that are more resistant to the rust, as with the green leaves of the neighboring tree in the picture below.

The final natural cause of the coffee supply going down is a bug called *broca do café* in Portuguese (also known as the coffee berry borer or *hypothenemus hampei*), which bores into coffee cherries and lays its eggs in the seeds (i.e. coffee beans). This can lead to coffee cherries falling off the tree or becoming vulnerable to fungal or bacterial infection. In general, a broca infestation can reduce the yield and quality of the coffee (*Coffee Berry Borer*).

I had the opportunity to visit a large coffee farm in Colombia run by a Jesuit priest, Fr. José Alejandro Aguilar Posada, where

he is doing research and training local farmers on sustainable and economically viable farming practices. He explained to me that you can break the cycle of the broca if you harvest the ripe cherries often and train people to pick up the cherries that fall on the ground, even though they will not be good. He describes the problem as a social issue because people normally get paid by the kilogram and thus do not want to waste time picking the cherries that fall onto the ground and are no good. Leaving the bad cherries on the ground allows the broca eggs to mature, which helps the broca to continue their life cycle. He explained that if you pay farm workers well and instruct them to pick up the cherries from the ground, you can break the cycle without using insecticides. Another thing I learned first-hand in Colombia is how the gnats will bite the heck out of your neck if you don't wear a t-shirt around your head and neck like the woman in the picture below.

Historical events and decisions by policy-makers can also create an economic shock to the coffee industry. For example, Pendergrast (211) discusses US coffee demand following World War II partly as a result of the US requisitioning coffee during the war to serve soldiers, who developed a habit for it: "More than $4 billion in coffee beans were imported into the United States during World War II, accounting for nearly 10 percent of *all* imports. In 1946 U.S. per capita consumption climbed to an astonishing 19.8 pounds, twice the figure in 1900."

Many Americans depend on their coffee and when the price of coffee rises, they don't always understand the causes and may direct their anger at coffee producers and retailers. By 1949 the price for green coffee beans (i.e. unroasted beans) went up to 34 cents a pound and roasters charged about 80 cents a pound for roasted coffee. Customers in the US became angry that the price they had to pay for their cup of coffee had gone up so dramatically – they "broke mugs, stole silverware, and dumped cream and sugar on countertops in protest" (Pendergrast 216). Guy Gilette, an Iowa Democrat and dairy farmer on the agricultural subcommittee in Congress asked them to investigate the coffee prices. He blamed the increase on the speculators, but while there were speculators, they weren't wholly responsible for the price increase. There really was just a very low supply of coffee beans available due to an infestation of the broca in Brazil, followed by a prolonged drought in Brazil, and an increase back to more normal levels of imports in Europe due to the Marshall Plan, among other factors (Pendergrast 217). Gilette's committee's report blamed the Brazilian growers for the spike in price (accusing them of withholding supply) and recommended that the US closely scrutinize any loans to coffee countries. The report also told Brazil and Colombia to change their monetary exchange rates. Latin American leaders and farmers were outraged by this report and eventually the Assistant Secretary of State had them revise the tone of the report (Pendergrast 217). However, this case illustrates the power of consumers in countries with large buying power.

The history of Guatemalan coffee growing and oppression

So far, I've explained why the price of coffee is volatile. It is also important to note that high quality coffee must be hand-picked so that only the ripest cherries are picked, which means that coffee farming requires a lot of labor. When Guatemala needed labor for its nascent coffee industry in the 19th century, they made laws that enabled coffee farmers to force indigenous people to work on their farms. Although in recent decades some large farms have used mechanized picking, the machine picks cherries at a variety of ripeness, thus yielding a lower-quality coffee ("Hand-Picked vs Mechanized Coffee Harvesting"). Thus the need for manual labor on coffee farms producing high-quality coffee beans continues to this day. Before discussing the situation of coffee farmers in Guatemala today, I will provide some historical background on how the indigenous population – mainly Mayans – in Guatemala became involved in coffee growing in the first place and how US policy has affected them.

It is believed that coffee was first introduced to Guatemala by the Jesuits around 1750, but it only became an important crop for Guatemala in the second half of the 19th century, when the invention of chemical dyes greatly reduced the demand for Guatemala's main cash crop at the time – indigo. The government made an effort to make coffee an important cash crop, even distributing seeds and educational materials for coffee production (Hoffman 217). The descendants of the Spanish colonizers needed land and a cheap supply of labor to grow coffee for export. The government, therefore, seized indigenous lands that had been held in common by indigenous villages and took many indigenous children from their parents, assigning them to "protectors" among the Spanish descendant population (Pendergrast 29). The government sold about 400,000 hectares (about 990,000 acres) of land for the creation of large coffee plantations (Hoffman 217). The primary indigenous groups affected by this were the Mayan peoples. Many

of the Mayans were not interested in working on the coffee farms, but managers of the plantations created a system of ***habilitaciónes***, or advanced payments on wages. Workers were given advanced pay, but they were not allowed to leave the land until the ***habilitación*** was repaid through agricultural labor. The plantation owners did not allow them to repay the debt in money, only in labor, and could have them arrested if they left before the debt was repaid in labor. They thus got trapped on the farms in a cycle of debt that could not be repaid (Wydick 72).

When indigenous peoples tried to revolt against these policies, a militia was sent to kill them and sometimes burn down their villages. The Barrios government created a system of laws in 1877 that strengthened the ***habilitaciónes*** system. The ***mandamientos*** was a national system like a military draft to commandeer indigenous labor for work on coffee plantations – they made a "Law Against Vagrancy" in 1878 whereby those without work could be legally sequestered for agricultural labor (Wydick 73). In 1877, a Liberal government also passed a law to help foreigners obtain lands – many Germans flocked to Guatemala, and by the late 1890s, they owned over 40 large coffee fincas. Sometimes agents of the large coffee fincas burned the subsistence farms of the small farmers. By 1880, coffee made up around 90% of Guatemala's exports (Hoffman 217).

Following the global depression, Jorge Ubico came to power in Guatemala and tried to lower the price of coffee to stimulate exports. He built extensive infrastructure and gave a lot of power and land to the United Fruit Company (UFC), an American corporation (Hoffman 217). After a general strike and protests against him, Ubico resigned. Populist presidents were elected in the two elections following World War II and these presidents, Juan Jose Arévalo (1945-1951) and Jacobo Árbenz (1951-1954), both embraced land reform and encouraged broader political participation (Davis and Warner). After a period of general democratic free speech, President Arbenz proposed a land reform act to expropriate the land controlled by the UFC and other large landholders to redistribute

it for agricultural purposes – this was opposed by the large coffee plantation owners and the United Fruit Company (Hoffman 217). In 1954, Árbenz's reforms were perceived as harming US interests so the CIA helped Colonel Carlos Castillo Armas overthrow Árbenz (Davis and Warner).

From 1960-1996, the country was in almost perpetual civil war, with issues of poverty, land redistribution, hunger, and racism towards indigenous peoples being serious issues up to the present time (Hoffman 218). A guerilla war started in 1962 and by the mid-1970s, the government had become determined to crush it. They launched a counter-insurgency operation similar to the US military operation in Vietnam. There were civil patrols with strong ties to the military, who carried out massacres of entire indigenous villages. The military and civil patrols burned schools and churches, often with the residents locked inside. The government also targeted Catholic-led agricultural associations, which they viewed as sympathetic to the guerillas. As massacres spread, resentment grew and guerilla warfare intensified (Davis and Warner 234).

Armas strengthened the state security apparatus and extended it to the rural areas, repressing supporters of land reform, the labor movement, and the rural insurgency. This repression was continued by General Romeo Lucas García, who became president in 1978, and by General Efraín Ríos Montt, who took power through a coup in 1982. Tens of thousands of innocent Guatemalans and combatants were killed. In 1983, General Óscar Mejía Victores overthrew Ríos Montt and began the process of democratization, but the military continued its bloody anti-insurgency campaign (Davis and Warner).

There's much more to the story than I have room to cover here but suffice it to say that all of this exacerbated a class division. Fast forward to the present day and we see that people stuck on coffee farms with little education have been hit particularly hard in the past few years when coffee prices have fallen because their production costs are sometimes higher than the amount they can get for the coffee they sell. In the past few months, the price has risen,

but this does not mean that small coffee farmers and day laborers are suddenly in a secure financial position. In addition, one must note that farmers who have faced leaf rust, frost, or broca infestations do not have much coffee to sell, even if prices are high, which is the very reason that prices get high in the first place.

Conclusion

Many Guatemalan migrants arrive at the border of the United States because they are not only facing violence at home but also trying to escape from an industry that makes it hard for them to make a living. The US has played a role in both the political and economic systems that brought this situation about. Now, instead of vilifying them, we should embrace those who come here to contribute to our economy and society, just as they have previously done from afar.

If we want to continue to have coffee, we should reevaluate the system of setting the price of coffee through the International Coffee Exchange. More should be done to coordinate on setting a price floor so that the price does not continue to fall below the costs of production in the "bust" portion of the boom and bust cycle. Fair trade certifications attempt to set a price floor as a sort of insurance for farmers and that can help a little, but the problem is that this depends on consumers' willingness to pay more for their coffee voluntarily when cheaper alternatives exist. The reality is that farmers are usually only able to sell a portion of their crop at the fair trade prices. Guatemala currently faces a shortage of coffee labor due to mass migrations north, even as Americans worry about having enough coffee supply for their consuming preferences ("2025 Harvest Update: Coffee Hits an All Time High"). Those who want to avoid mass migration to the United States and continue to have enough coffee should focus on finding ways to make it economically viable to pick coffee and to improve life and safety in Guatemala.

I firmly believe that the best thing we can do for the coffee farmers themselves is to provide direct funding for education. This

would allow them not only to leave the coffee industry for more sustainable and possibly more fulfilling careers, but it would also empower the population to better advocate for themselves in the political system. Knowledge is power – it can provide people with the power to decide what they want to do for a career, but it can also provide them the power to gain a voice in the political system and to be truly seen – and heard.

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The Merits of a Synodal Approach to Environmental Justice

Riley Bowen

To earnestly confront the challenges we face at the hands of ecological degradation, we require a fundamental shift in our understanding of creation from one of dispassion to one of humility and respect for humanity and the natural world. Our approach to the climate crisis must be rooted in the notion of integral ecology, which honors the "human and social dimensions" of the crisis and our efforts to repair our relations to the natural world (Francis sec. 137). It is vital that we reorient from our state of disconnect toward the natural world to a willingness to participate in creation to develop a sense of reverence for the Earth. Only through a transformation of heart and mind can we achieve significant and lasting change.

The ever-mounting threat posed by the climate crisis has already become an unavoidable reality for many. It only continues to develop through our failures to give proper weight to the situation. The crisis has often been dismissed and treated as an issue that is either blown out of proportion or sidelined in favor of consumeristic and capitalist practices. At the core of our failures to acknowledge the evolving environmental changes that are wreaking havoc across the globe is a failure of the heart. Our reluctance to recognize the voices of those suffering in favor of our comforts, be they material, social, or cognitive, ensures that the suffering of the Earth and its inhabitants only deepens and spreads.

Catholic tradition offers critical insights and ethical imperatives for addressing ecological devastation. Catholic teachings provide a foundation for understanding our responsibility to the environment, particularly rooted in Pope Francis' *Laudato*

Si', which frames ecological care as a matter of social justice and interconnectedness. Building upon this, theologians such as Peter Phan expand upon this theoretical framework, offering a critique of the attitudes and actions that have driven us to the point of climate catastrophe while also providing a lens through which we can understand environmental destruction as a moral crisis rooted in ignorance and injustice. By situating this discussion within Catholic teachings, we can work to add to the existing body of scholarship addressing the causes of environmental harm and forging a path toward a future that respects human dignity and the integrity of creation.

Pope Francis's *Laudato Si'* offers the idea of integral ecology as a means of reevaluating our current approach to the climate crisis. At the heart of the encyclical is a call to recognize the inherent value of all that is created. This foundational belief would see us engage with the world not out of the desire for profit but out of respect and the desire to see our common home flourish. Mitigation of the crisis and environmental restoration cannot be accomplished if we pick and choose what dimensions of society are responsible for responding; instead, we must consider a "broader version of reality" and incorporate social, political, and economic life into our response to allow for "a more integral and integrating vision" of what it means to protect and respect the environment (Francis sec. 141). The Pope makes clear that everything is related; therefore, even the "health of society's institutions has consequences for the environment and the quality of human life" (Francis sec. 142). To begin, we must root out the insufficiencies in our current patterns of thought and action, and where we perceive deficiencies, we must reimagine our cause to create a more productive landscape.

Working with the foundation *Laudato Si'* provides, theologian Peter Phan highlights some of the key inhibitors to our progress. Phan notes that anthropocentrism and the technocratic paradigm are the primary forces delaying an effective response to

the climate crisis. He reiterates Pope Francis's condemnation of our unwillingness to look beyond ourselves and further emphasizes that material development is precisely the reason for the dire situation we have found ourselves. In light of integral ecology pushing us to see the merits of multi-dimensional engagement with climate change, Phan would ask us to depart from reliance upon technology; there is no sustainable way to maintain our level of consumerism and misuse of Earth's resources, no matter how much technology we employ to try and pretend otherwise. The commodification of creation cannot be redeemed by continuing those very practices. Phan does not dismiss the importance of our economically and technologically driven institutions but considers "social, cultural, and religious convictions" to be equally, if not more, essential to addressing environmental injustice (Phan 147).

Hand in hand with his condemnation of the technocratic paradigm and our tendencies towards anthropocentrism, Phan also reiterates *Laudato Si'*s emphasis on care for the vulnerable in the context of climate catastrophes. The technocratic paradigm and anthropocentrism consume our attention and have us looking at particular facets of climate change without considering the broader implications and ongoing consequences of our neglect. In particular, Pope Francis and Phan recognize a pattern of indifference toward the vulnerable, specifically those living in developing nations who are most immediately vulnerable to the effects of climate change. Phan stresses that "'life, especially in a [Third World] setting, is sacrificed at the altar of [short-term] economic gains. This sentiment effectively summarizes anthropocentrism's particularly Western, individualist slant, which normalizes apathy towards the challenges others face for the gain of relatively few (Phan 154). Such indifference is fundamentally incompatible with Catholic moral teachings, which reject greed, particularly at the expense of the dignity and just treatment of others. To ignore these sites of struggle simply because they do not immediately concern us is to

fail to attend to our global family and common home.

Where there are gaps in how we relate to the natural world, integral ecology can enable a new way of perceiving and engaging with the environment. Pope Francis's *Laudato Si'* suggests that recognizing creation as a gift from God might help transform our appreciation of the Earth. In Phan's work, the heart of his criticism of anthropocentrism and materialism echoes the call to take a more wholesome approach, integrating core tenets of social justice and ethics into ecology. To combat anthropocentrism and the technocratic paradigm, we must begin by understanding the whole of humanity and creation as worthy of love and owed a degree of devotion. He affirms the necessity of "[heeding] the cry of the poor and the cry of the devastated Sister Earth" to encourage the perception that humanity and creation are fundamentally intertwined and thus calls for a response that considers every aspect of creation as we progress (Phan 148). Those unconcerned, who have yet to face the already clear and present changes to the environment, take a dismissive approach that falsely justifies their continued pattern of behavior; a view of the goodness and suffering of creation would draw attention outwards, away from selfish impulse and towards the honest, painful truth of the crisis. This would encourage us to sacrifice the unnecessary consumerist comforts we too frequently engage in and see us instead take comfort and joy in the presence of one another and the goodness of creation.

Integral ecology provides a foundation for committing to a more holistic approach to the climate crisis, but beyond even that, the principle of ecological conversion deepens our understanding of the response required of us to our common home and fellow person. Father Dennis Edwards of Australian Catholic University emphasizes the theological significance of the environment by stating that all of creation is "a kind of revelation, a manifestation of God" (Australian Catholic University 11:33-11:40). To see humanity

and the natural world with such reverence would compel us to change our behaviors to reflect our awe and respect and to find a sense of unity to reflect our shared "sublime communion in God" (Australian Catholic University 12:09-12:15). We should seek to embody God's love for creation by constantly affirming the sanctity of all creation through our right relations, compelling us to engage in a version of authentic accompaniment that can apply to all people, creatures, and environments alike.

The commitments to our common home and humanity call us into dialogue to determine how we might best support productive attitudes and activism. Fundamentally, care for that which is common requires shared sentiments toward the environment that must encompass a multitude of visions under one unifying goal; in other words, our response to the climate crisis should be "framed in terms of 'harmony' and 'wholeness'" (Phan 155). The emphasis on harmony, realized through recognizing the merits of varied perspectives, speaks to the need for synodality as a core tenant of integral ecology and ecological conversion (Boston College 57:33-58:00).

Synodality, the practice of journeying with one's peers through life, seeks to develop principles of community engagement, critical discernment, and care for the vulnerable and the outcast. Synodal living is essential to fully living into the life and mission of the Church. Such a model reshapes the Church's image from something abstract and exclusive into something available to all people seeking to live justly. To fully live into the spiritual requirements of ecological conversion, we must be open to the inner transformation that comes from relating to and understanding the value of others. Through this, we become aware of what we stand to lose by being disconnected from one another. Synodality is central to integral ecology and ecological conversion; we cannot fully attune to our commitments without listening to and learning from unfamiliar perspectives. Unity with the natural world and fellow person entails a willingness to seek out and respect the

wisdom of others, particularly from the offerings of other cultural and religious traditions. The call for "a new theology of the natural world" should ensure engagement with perspectives not typically privileged in Western traditions (Australian Catholic University 10:20-10:26).

Pope Francis offers an example of just how powerful synodality is in our efforts toward environmental justice. Inherent to Pope Francis's message in *Laudato Si'* is the dignification of all voices, evident in his addressing the encyclical to "every person living on this planet" (Francis sec. 3). Moreover, as depicted in the film *The Letter*, the Pope gave much importance to dialogue, particularly voices out of a variety of cultural and religious traditions; representatives from across the globe gathered together to give voice to the vulnerable and marginalized among us, and even nature itself in recognition of their unique knowledge of and passion for the environment (YouTube Originals 5:27-5:56). The resulting dialogue echoed the fact that an appreciation of the Earth can transcend our differences and that while a faith perspective can support one in their pursuit of integral ecology, no one cultural or faith tradition is above another. Rather, in the endeavor, it is through harmony that we find the most strength; we must be eager to listen and learn from all to safeguard and advance the well-being of all of creation.

Phan reiterates the sentiment of seeking out other views, stating, "'Christians [should] join forces and cooperate with all movements of followers of other religions and secular groups engaged in maintaining balance and harmony in our ecosystem, and protecting nature and its riches from destruction'" (Phan 154). He uses the phrase "harmonious ecology" to reflect a necessary balance to be pursued for the "sense of universal harmony and wholeness" that should drive our redemptive environmental practices (155). Phan's notion of harmonious ecology speaks to a "fourfold harmony to be achieved: with God, with oneself, with others, and with nature" (155). All four are inextricable from one another; our success in strengthening any of the four requires us to strengthen the others, resulting in a greater appreciation of all. Additionally,

Phan, referencing Asian cultures, notes that Western Christianity would benefit from recognizing the universe as "an organic whole with the web of relations knitting together each and every part of it" (155). This perspective notes that "nature and the human," and so too the human and the human, "are not viewed as antagonistic to each other, but as chords in a universal symphony" (155).

The practices of integral ecology and ecological conversion, as situated within the overarching principle of synodality, provide a path toward ecological healing based on solidarity with humanity and creation. Recognizing the wisdom offered through dialogue with others reaffirms synodality's place as critical to reattuning to a more wholesome worldview to support our efforts toward environmental justice. Broadening our range of knowledge is a key step toward honoring the value and gifts every person brings to the discussion and offers new ways of understanding the intrinsic worth of all creation and our relation to it. For too long, we have sidelined traditions that, in reality, would do us well to engage in. Reorienting to see the value in our fellow person and the worth of the environment not only provides us with ways of moving forward with environmental restoration for the benefit of all but also offers us a means of transforming how we relate to the world, therefore enabling us to live more fully in the goodness of creation, our faith, and the potential within us to inspire change and healing.

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Before MMIW: Native American Women's Resistance to Systemic Violence in the Twentieth Century

Maddox Reimer

In the early 1990s, activists in Canada and the United States formed the Missing and Murdered Indigenous Women (MMIW) movement to address the crisis of systemic violence against Native American women. Throughout the following decades, federal and state legislation in the United States has moved towards allocating resources and support to tribal communities impacted by this crisis. While the MMIW movement has made considerable progress in the last thirty years towards raising awareness on this issue, its historical lineage of activism, community-building, and political organization throughout the twentieth century must be more fully considered. These historical efforts, in conversation with each other, demonstrate that Native American women's awareness and responses to systemic violence long preceded the emergence of MMIW. For decades prior, Native American women found ways of organizing around this issue that subverted state and federal power structures in the United States.

A 2016 study funded by the National Institute of Justice found that over eighty percent of Native American women have experienced violence in their lifetime (Rosay). Further, researchers have pointed out that a lack of media coverage of these statistics has led to widespread ignorance of this matter (Hawes et al.) As platformed by the MMIW movement, acknowledgement of this crisis must consider factors related to race, gender, and state and federal power apparatuses—the media, for example—to critically engage the roots of such an issue. Regarding the racial dimensions of this crisis, a virtual exhibit published by American University notes that Native American women are "disproportionately targeted

by those outside their own race," which represents an abnormality in patterns of violence in the United States ("Missing & Murdered"). While Native Americans in general are subjected to violence at disproportionate levels, an intersectional approach must be used to understand why Native women's experiences with violence constitutes a "crisis." Hilary Weaver argues that this intersectionality is rooted in the historical legacy of settler colonialism. The patriarchal gender hierarchies embedded in these colonial structures have become pervasive in traditionally "balanced and egalitarian" Native American tribes. This has created additional dimensions of oppression, marginalization, and violence towards women (1553-1554). Intersectional advocacy, in response, has been at the core of the MMIW movement and platform since the 1990s, as well as a belief in grassroots resistance to systemic issues of racialized and gendered violence. This grassroots approach, however, has clear historical precedents that must be accounted for.

While the political involvement of Native American women stretches further back into the twentieth century, the American Indian Movement (AIM) of the 1970s provides a logical starting point for approaching the direct precedents of activism behind the MMIW movement. AIM was established in 1968, influenced by a lineage of Native American protest activism throughout the twentieth century as well as the more recent Civil Rights Movement and anti-Vietnam War protests (Nagel 100). The organization had a broad agenda, encompassing the advancement of Native American rights, sovereignty, and legal justice. In an academic article on AIM, author Joane Nagel discusses the gender dynamics of the movement: "[d]espite the limits faced by women in AIM, many Native American women from the generation of AIM activism [rose] to prominent positions in tribal government and as leaders of native rights organizations" (Nagel 101). Nagel highlights a recurring theme related to twentieth century Native American activist movements: the relegation of women to rsupport and service roles, while men often dominated the political rhetoric of these organizations. Despite this, AIM can be approached critically as an organization that both replicated

patriarchal gender dynamics, band allowed for the platforming of Native American women activists.

The activism and murder of AIM member Annie Mae Aquash, recognized as one of the most influential Native American women activists of the twentieth century, warrants particular attention in the historical connection between AIM and MMIW. Aquash was a Mi'kmaq tribal member from Canada who joined AIM in the early 1970s and was found dead—murdered—in South Dakota in 1976 (Nola). During her time in AIM, Aquash and other women activists in the movement challenged the attention given to men in AIM even though women made up roughly half of the movement's membership. While the circumstances surrounding Aquash's murder led to extensive, yet inconclusive, federal and state investigations, Eric Konigsberg wrote in a 2014 article that "over the last decade, several teams of state and federal attorneys in South Dakota have established that her killing was an inside job, orchestrated by AIM members who believed she was working as an F.B.I. informer."

Fig. 1 & 2: The marriage of Anna Mae Aquash at Wounded Knee in 1973 (left); funeral of Anna Mae Aquash at Pine Ride in 1976 (right) (Photographs: title and photographers unknown, 1973 & 1976, accessed through an online archive: https://mgouldhawke.wordpress.com/2020/08/30/the-brave-hearted-women-1976/.)

Regardless of the specific circumstances surrounding her death, Aquash's influence on Native American women activists has been profound. An article published just after Aquash died in 1976 by *Akwesasne Notes*, an indigenous newspaper based in New York, laments that:

> The Brave-Hearted Women who remain to face the dangers of the Indian World have sadly been given a martyr, Anna Mae … Will the Brave-Hearted Women decide that, with Anna Mae's death, the war is over? Or will they decide with Lorelei Means who declares, 'Hell, we're struggling for our life. We're struggling to survive as a people'" (Witt 17).

Aquash's legacy has remained a touchstone for Native American activism. Not only did she act against the structural patriarchy inherent in AIM, but her death also drew mainstream attention towards the intersections of race and gender that underlies violence towards Native American women.

Outside of AIM and activist organizations, opportunities for Native American women expanded in the second half of the twentieth century. While analyzing such a trend may seem like a counterproductive way of accounting for systemic violence and oppression, it is also important to acknowledge elements of this history that are not defined entirely by the traumatic nature of such issues. Further, understanding this trend leads naturally into a discussion on the systems of support that Native American women developed after the 1970s. These systems cannot be considered merely as responses to traumatic violence and patriarchal oppression; they also indicate the political and social progress achieved by Native American women throughout the twentieth century. In a Native American magazine published in 1940, author Eleanor Williams identifies the expansion of women's voting rights and their increasing resistance to politically rooted discrimination. Williams writes that "Indian women are generally becoming more and more interested in tribal affairs as they observe how these matters affect the welfare of their families" (5). In another article published by

the *Akwesasne Notes* in 1975, the (then) director of the American Indian Press Associate, Laura Wittstock, writes that "it can now be stated that American Indian women are holding more positions of responsibility and authority, are more mobile, [and] have a greater part in the policy-making processes than at any other time since they were forced to live with and under an alien government" (39). Not only did these political advancements give Native women direct access to, and participation in, legislative processes, but they also expanded the awareness of Native women towards issues of violence and gender-based oppression. While their political involvement remained mostly on a tribal level, Native women's ability to enact political and social change grew significantly as the twentieth century progressed.

Shelters became one of the earliest and most common forms of community support for Native American women facing issues of domestic violence, discrimination, and poverty. These shelters, many of which continue to operate today, provided Native women of all ages with a range of services: housing, education, community, and career services, to name a few. Among the first and most significant of these shelters was the White Buffalo Calf Women's Society (WBCWS), established in South Dakota in 1980. An annual report published by this shelter in 1982 demonstrates the shelter's operations, finances, and challenges. The report lists a total of 426 clients taken in throughout the year—148 adults and 278 children, ranging in age from seventeen to seventy-six ("White Buffalo" 5). A description included below these totals states that:

> Some of our clients have come with severe injuries and others because of fear of injury. We have supported other women because of trouble or joy, education about ourselves and the world, our children, rape advocacy, foster parent advocacy, alcoholism education, and other concerns relative to women, children, and the family ("White Buffalo" 5).

This description provides a valuable glimpse into how Native women sought out resources in response to factors involving

domestic and systemic violence, but also for other reasons concerning their lived experiences. Such a perspective is particularly valuable in the context of this research, as it complicates historical narratives in which Native women are solely recipients of traumatic violence. Shelters like WBCWS, which provided education and culturally enriching resources, demonstrate that Native women also sought to strengthen their communities through matters unrelated to trauma responses
and violence.

Fig. 3: The White Buffalo Calf Woman, a supernatural entity of the Sioux religion who served as an intermediary between the Sioux people and Wakan Tanka, the supreme deity (Mark) (Painting: *Apparition of the Buffalo Calf Maiden*, Frithjof Schuon, 1959)

Similar to WBCWS, but dating back further to 1960, the Seattle Indian Center (SIC) connects to a historical review on early Native American community shelters. This discussion on the SIC is placed after that of the Buffalo Calf Women's Society, despite the former's older lineage, for two reasons;: first, the Buffalo Calf Women's Society is the first shelter in the United States established specifically, and exclusively, for women; second, the influence of the Buffalo Calf Women's Society has proven to be more profound

than that of the SIC, at least in connection to MMIW. Regardless, the SIC represents an important historical example of Native American communities organizing around matters ranging from violence to poverty to tribal wellness. In a document published after SIC's first year of operation (1960), the center reports being "visited by 225 persons of 40 different Indian tribes, coming from as far as Montana, Alaska, and the Mid-west" ("American Indian Women's..."). This source shows the significance of shelters and community programs on a local and regional level. Like the Buffalo Calf Women's Society, the SIC provided "services of friendly hospitality, provision of clothing for many, counsel on problems of relocation … provision of a meeting place for Indian groups," and a variety of other programs aimed towards the advancement of Native American communities ("American Indian Women's..."). Although the organization did not explicitly target the uplift of women, they were directly influenced by one that did: the American Indian Women's Service League (AIWSL), formed in Seattle in 1958.

Fig. 4: An early photo of the American Indian Women's Service League, likely taken between 1958 and 1960 (Photograph: photograph & title unknown, accessed through a 2014 report published by Philanthropy Northwest.)

AIWSL was established in 1958 to address issues facing Native women in Seattle, especially those related to poverty and tenuous connections to tribal communities in urban contexts (Smith). A newspaper article published in the *Northwest Indian News* in 1958 states that "[t]he purpose of the organization is to deal with critical situations within the scope of women's activities—those affecting children, health, housing, etc" ("Indian Women Organize"). At the time of its establishment, AIWSL's main goal was to help Native women navigate urban life. Following World War II, Seattle became a hub for industrial labor, causing Native Americans throughout the Pacific Northwest to become increasingly urbanized (Smith). As a result, the strength of Native American communities relied on organizations like AIWSL, which sought to provide services and spaces for congregations while also recognizing that the lived experiences of Native women were fundamentally different than those of men. Despite these distinctions, especially in the name of the organization, AIWSL offered community outreach and support beyond gender lines. Further, while AIWSL did not explicitly address issues of violence towards women, the structure of organizations like this influenced later organizations that were more explicitly oriented towards issues of violence, like the White Buffalo Calf Women's Society.

Scholars have considered the ways shelters and community-based organizations have worked to address issues of systemic racial inequality. In an article that connects race to women's movements, Laurel Weldon points out that women of color experience disproportionate levels of violence—both in domestic and societal contexts—and that racial discrimination inhibits their access to necessary resources. Further, women of color are often subjected to racist attitudes and confrontations in non-community-based shelters and service centers. As such, Weldon highlights the importance of services provided for women of color within their own communities (113-114). Complementing Weldon with a more experiential perspective, Cruz Begay considers the importance of a women's shelter within a remote community in the Navajo Nation.

Begay points out that rural isolation, combined with limited access to resources and information, often inhibits Native women's ability to receive medical and social support in response to domestic violence (229). After working to establish a successful women's shelter in an isolated Navajo community, Begay posits that shelters are a necessary form of social infrastructure for Native American communities, especially for women.

The implications of this historical inquiry can also be placed within broader discourses on race in the United States. Native American activism and community-based organizations from the twentieth century represent efforts at addressing and resisting systemic, racialized violence that is rooted in the lasting impacts of settler colonialism. Selod and Embrick's conceptual framework for the term "racialization" is productive in application to this analysis. They argue that "[r]acialization enables the intersection of gender and race that is so often missing from discussions of race," particularly in the sense that this concept rejects phenotypical and/or cultural definitions of race (652). The racialization of Native women, in alignment with this framework, entails a process through which race and gender cannot be separated from each other. By extension, Native women's resistance to these racializing structures must successfully resist and subvert intersectional forms of oppression. This emphasizes the necessity of small scale, community-based action occurring on a tribal and sub-regional level. Further, law enforcement reports often inform public perceptions and responses to this issue. This means that in order to raise awareness towards this crisis, Native women are often tasked with reporting violence to the very structures of law enforcement and federal/state security that are complicit in perpetuating it through systemic neglect and brutality (Amnesty International 14). This issue highlights the need for research and activism that directly acknowledges state and federal law enforcement as perpetrators of violence against Native American women. The MMIW movement, in a contemporary context, must be supported as an activist network working towards this end.

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Pink Floyd's "The Wall" Album Through a Lacanian Psychoanalytic Lens

Laura Erickson

Since its release in 1979, Pink Floyd's two-disc, 26-track record, "The Wall", has been subject to a variety of interpretations. However, two predominant theories from fans and critics alike include "the social functions of rock music, on the one hand, and British remembrance of the Second World War, on the other" (Ackermann 17). Outside of lyricism relating to these topics, through one listen of the album, one could easily recognize the presence of political commentary, particularly in the hit song, "Another Brick in the Wall, Pt. 2" in which the famous lyrics, "We don't need no education" (Gilmour 0:01-5) and "Teacher leave them kids alone" (Gilmour 0:28-32) are housed.

While acknowledging these heavily agreed-upon interpretations of the iconic album, themes of loneliness, desperation, and lack and longing can be interpreted as a Lacanian commentary on the human existence. They reiterate Lacan's key point that human beings can never fully grow up or become whole because, by nature, nothing will ever truly satisfy us. Additionally, several of the songs on the album contain specific lyrics that also fit into Lacan's Three Registers of the Psyche: The Real, in "Comfortably Numb," the Imaginary, in "Mother," and the Symbolic in "Empty Spaces," "One of My Turns," "Don't Leave Me Now," and "Nobody Home."

As defined by Lois Tyson, The Real is "the uninterpretable dimension of existence; it is existence without the filters and buffers of our signifying, or meaning-making, systems" (32). Put more simply, it is a state of being that is impossible to describe and understand because we can never return to it once we leave it, as it existed before and without language. Track six on disc two, "Com-

fortably Numb," can be interpreted as a confession of struggling with the human anxieties surrounding the Real, or, as Lacan would put it, the trauma of the Real. According to Lacan, we encounter this trauma due to the ambiguity of the Real itself. As defined earlier; it is something we as humans know we can never fully experience nor understand. Tyson describes this trauma, stating, "It [the Real] terrifies us because it tells us that the meanings society has created for us are just that—the creations of society—but it gives us nothing in place of those meanings" (32). In the Pink Floyd track, there are some clear indications of drug use as a coping mechanism for a kind of existential anxiety—for example, in the first verse, "I hear you're feeling down / Well I can ease your pain" (Waters 0:28-36) and in the second, "Just a little pinprick" (Waters 2:48-50), which suggests the use of a syringe—however, there are still plenty of other lyrics present here that allude to Lacanian psychoanalysis.

The first primary connection is in the first chorus where Waters sings about enduring a familiar sickening feeling or "a fever" (1:25) as an adult that he once felt as a child; a feeling that he "can't explain, you would not understand / This is not how I am" (1:42-50). And, in the second chorus, he describes this encounter further:

When I was a child

I caught a fleeting glimpse

Out of the corner of my eye

I turned to look but it was gone

I cannot put my finger on it now

The child is grown,

The dream is gone
I have become comfortably numb (3:46-4:16).

Here, Lacan would argue that Waters is tracing this existential dread or trauma of the Real that he feels as an adult back to that first childhood realization of its presence. Water's disclosure that

this feeling or "glimpse" of something indescribable traces back to his childhood is significant because that is around the time when being in the Symbolic order was relatively new. In other words, it is only in the Symbolic, or, once we have been castrated, that we can even recognize that there is a Real at all. Waters also makes the point that he could not understand this feeling then, as a child, and now, as an adult, and that if his child self ever had hope of overcoming this anxiety with age, he has sadly grown up to realize that that "dream is gone". So, because he, like all humans according to Lacan, is stuck in the Symbolic for the rest of his life once he has left the Imaginary—there is no fourth stage in which we come to understand the Real—he is trapped with this anxiety forever and has no choice but to become "comfortably numb"—or, just get used to it.

Engendering ideas that transition us into Lacan's Imaginary order, which Derek Hook describes as the stage in which children strictly have "pre-verbal and 'pre-social' interactions with the mother" (61), is the aptly named track six on disc one, "Mother". This track exhibits the Imaginary in two ways. First, in the verses, Waters and Gilmour ask many questions in search of advice, validation, and comfort directed at their mother. For example, in the first verse, "Mother, should I run for president?" (Waters 1:16-18) and in the second, "Mother, do you think she's good enough for me?" (Waters 3:23-33). Second, in the chorus, they list all of the ways that "mother" will always be there to comfort her "baby"—"Mama's gonna keep you right here under her wing" (Gilmour 2:15-20), "Mama's gonna keep baby cozy and warm" (Gilmour 2:26-32)—just to name a few. The lyrics here clearly illustrate a child's state of mind in the Imaginary because the relationship appears entirely codependent. There is no mention of relying strictly on their mother to solve all of their problems, furthermore fitting into Lacan's concept of the Desire of the Mother, in which children in the Imaginary feel a "union of mutual satisfaction: my mother is all I need and I am all my mother needs" (Tyson, 44). This conception, though, is false, as Lacan notes, and we come to realize it when we

enter the Symbolic (Hook 62), where the album spends most of its time.

With lyrics that suggest the shift of desiring solely the mother to another person, track one on disc two, "Hey You", signifies the child's transition from the Imaginary to the Symbolic. Rather than calling out to the mother for attention as they do in "Mother", here, Waters and Gilmour are calling out to an unidentified "you". Importantly, instead of asking this "you" the same basic questions they asked their mother in the previous song, their requests appear much more sexual, asking this "you" for physical touch. The most explicit example is in the first verse in which Gilmour sings "Hey you, out there on your own / Sitting naked by the phone / Would you touch me?" (1:18-1:28). This reveals they are no longer searching for a motherly sort of satisfaction but a romantic or sexual one.

This shift is significant because it perfectly aligns with Lacan's relation of substitution—one of four relations required to successfully move from the Imaginary to the Symbolic—in which the child "must learn, via the route of substitution, that it will have to be the object of someone else's desire, that it will have to be the lover and partner of some other person" (Hook 68). Furthermore, because of the general notion that this feeling of longing for something to satisfy us that we encounter in the Symbolic can never become fulfilled—this signifier of lack is defined by Lacan as the Phallus (Hook 70)—the revelation of hopelessness and discontentment expressed in the final lines of the songs leads us to believe that Waters and Gilmour have achieved reaching the Symbolic: "Hey you, don't tell me there's no hope at all / Together we stand, divided we fall" (4:15-32).

Because the themes of lack and longing are so strong in "The Wall", as many as four tracks fit under this category of the Symbolic. The general message these songs convey is that, once, someone special gave the speaker's life meaning or purpose; then, this person either left them or the relationship became unfulfilling in some way. This results in the speaker becoming anxious in

songs like track eight on disc 1, "Empty Spaces", containing the lyrics, "What shall we use to fill the empty spaces / Where we used to talk?" (Waters 1:28-46) and track 11 on disc one, "Don't Leave Me Now", in which Waters desperately sings, "Don't leave me now / How could you go? When you know how I need you" (1:37-2:05).

Additionally, the recognition of something missing in the speaker's life also results in feelings of depression in track 10 on disc 1, "One of My Turns", in which Waters compares the love between him and his partner to the greying skin of a dying man, and that "Nothing is very much fun anymore" (1:21-26). Track three on disc 2, "Nobody Home", deepens this sense of coming to terms with the reality of the Phallus and recognizing that, no matter what we obtain, whatever it may be, it will not be enough to get rid of the desire for more. In the song, Waters rattles off a list of all his possessions from something as simple as a poetry journal to "a grand piano to prop up my mortal remains" (2:18-24). Midway through his list, Waters confesses that although he has "amazing powers of observation" (1:15-21), he knows that no one would be home to answer the phone if he ever tried to call who we can assume is a former lover (1:29-43). Before reiterating that fact at the end of the song, Waters also confesses, "I've got a strong urge to fly / But I got nowhere to fly to" (2:33-43). Here, Waters' recognition of lack and longing is as clear as ever: he acknowledges that he has all of these things, but in the end, it doesn't matter because he still desires more.

While not every song on the 26-track record provides Lacanian commentary on the human experience, enough evidence speaking to themes of lack and longing, the Three Registers of the Psyche and other Lacanian concepts are present in a select amount of songs' lyricism to conclude that the album as a whole has strong Lacanian messaging along with other interpretations. Through tracks like "Comfortably Numb" and "Mother", Pink Floyd explores the strange and unsettling world of the Real and encounters the Imaginary. Deep diving into the Symbolic, the lyrics in the songs "Empty Spaces," "One of My Turns," "Don't Leave Me Now," and

"Nobody Home" point to Lacan's central idea about the human condition, which essentially is that we are constantly in search of the Phallus; something that we will never fully grasp, and therefore, we will never be fully satisfied. Overall, listening to "The Wall" with Lacan's theories on humanity in mind offers a fresh and interesting perspective that merits more attention.

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Unseen Power and Resistance: An Interview with Dr. Andrea Brower

Interview Conducted by Kevin Pinkelman

How do you define your field of study and your niche within it?

I am in sociology. Within the study of society, I study the operation of structural oppression and how we might overcome it. I am especially interested in questions of capitalism and imperialism, and the intersection of the two, which are sustained by supremacist ideologies. I focus on how these intersecting structures of oppression impact the wider web of life, the environment, and our food system. I also study resistance—social movements, food and environmental movements, anti-capitalist movements, and especially what I would define broadly as the politics of the possible. So, ideology about how our world could and should be, that infringes upon or expands liberatory potentials.

What drove you to this specific niche and area of study?

My engagement in the world. I've been engaged in challenging oppression in a variety of forms since I was a teenager. It was my embeddedness within grassroots movements that led me into academia and scholarly pursuits, and that always informs the research, the writing, the theorizing, and the teaching I do. Teaching and research also inform how I move in the world. So, there's really a dialogue between my scholarly work and my commitments to social movements that are aiming to actually impact, effect, and change the world.

The theme for this year's edition of Charter is unseen. What does the idea of the unseen mean to you and your work?

When I hear the word unseen, I think about all the factors that allow a world of terrible violence, exploitation, and hierarchy to maintain itself and be repatterned continuously, in spite of our innate capacities for more equitable, kind, loving, and compassionate social formations. For example, I think about all of the historical patterns that have brought us to this point and their erasure—how they are being made unseen by our education system and dominant ideology. I think about social systems such as capitalism, which entirely defines how we interact with one another and the wider web of life and is literally the air we breathe but is made invisible to most of us. So, I think about these grander systems that entirely shape our human worlds and experiences but are rarely spoken about. Another example would be empire. We live at the heart of empire within the United States, but so few of us are attentive to the dynamics of empire and how they impact the world outside of and within empire. So, regarding the unseen, I think of historical patterns and social structures, I think of the operation of the powerful to maintain worlds of incredible hierarchy and exploitation and how the mechanisms of power and the powerful are made largely invisible.

I also think about the people who are made unseen by oppression and hierarchy, whose lives are deemed less important by these systems, whose lives are disregarded, whose lives are considered sacrificable and expendable, or whose lives are literally made invisible. This happens in both ideological ways through various forms of supremacy be it race based, religion based, or gender based. It happens in very material ways, such as in how the law treats different subjects differently. We might think about an example being missing and murdered Indigenous women and how the colonial settler state relies on the erasure of violence against Indigenous women for its continuing operation. Or the violence against undocumented people, incarcerated people, unhoused people,

who aren't even seen as human enough in our current systems for violence against them to be fully counted. Even in very concrete legal ways, right? So, yeah, when I think about unseen, I think about the people who are made invisible by such a brutal system. And then I think about the top—about the operation of power and propaganda that makes this all possible. And the kinds of structures and ideologies that mediate those things that are rarely spotlighted, interrogated, or put up for public debate.

When thinking about those systems of power or oppression, do you think that they need to be unseen to maintain dominance?

Yes, I think the invisibilization of capitalism, imperialism, racism, and heteronormativity serve to keep those things in place. If we were to fully see the operation of capital and how it is laying ruin to so many lives; if we were to interrogate a human-made system that could be made differently, I think it would be pretty glaringly obvious to the majority of people that we do not have a common interest in maintaining that system. Similar with empire. And these are entirely connected—capitalism relies on imperialism and racism, so you untangle one, you untangle the others. Something I always encounter in my classes is that when we break down these systems, students—no matter where they are on the on the political spectrum—seem to share a common sentiment that, wow, if everybody could just see the operation of these –isms and where they came from in history and that they're somewhat recent and that we could actually change them, then I think we might do so. Which is why critical political education is so core to building our movements and mass struggle.

Shifting to the groups who are made to be unseen by society, what do you think we as a collective or as individuals owe to those people?

Well, I'm assuming in your question you mean those of us who are more seen in the system, those of us who have more rights or safety or privilege, those of us who, you know—I'm a white woman, if I was abducted, I would probably make the headline nightly news, whereas an Indigenous woman or an undocumented woman probably would not. So, what do those of us who are more seen and counted and humanized owe to those who are not? I think that comes back to the basic principle of solidarity and making ourselves more vulnerable for the chance that it might alleviate the suffering of the more vulnerable. Solidarity, I think, has been pretty watered down to more performative actions like posting something on social media or declaring your allyship, versus actual deep complicated political engagement in trying to challenge and change structures of oppression. That form of solidarity necessitates making yourself more uncomfortable and vulnerable to power because any time you're actually standing up to power, power is going to come back against you.

I think about this especially right now in terms of the operation of the United States empire and Palestine. Where those of us who live at the heart of empire often have, not all of us, but some of us, have the luxury of not even seeing empire. We maybe even benefit, though I think benefit isn't exactly the right word because at some level, oppression of anyone eats away at our common humanity and potentials for a more beautiful world premised upon mutual aid. But we do live in a world where, for example, the extraction from the global South affords us cheap consumer goods here. And the ultra-rich are rich because they siphon (i.e steal!) society's collectively produced wealth from the rest of us. And so those of us at the heart of capitalist empire most especially have a responsibility to those who suffer the violence that it takes to maintain it. And to engage in actual solidarity with those people means that we are going up against the violence of that empire, right? And we see that really playing out right now in regard to Pal-

estine, because Palestine represents in many ways, the culmination of long decades of brutal capitalist hegemony, imperialism, colonial expansionism, racism, supremacism... The struggle in Palestine and the struggle for equal human liberation and dignity globally really challenges all of those systems. So the crackdown on the movement for Palestinian liberation is incredibly vicious. It's well orchestrated. It's well funded. It's happening in highly invisible ways. And as many of us who are in that struggle know well, to engage in using the privilege you have to stand with those who are less seen does make you more vulnerable.

How do you think hope and a collective imagination factor into the liberatory struggle for groups were made to be unseen by power.

We need to define hope. Hope that is grounded in the reality that humans have the capacity to live in far more equitable, peaceful, cooperative ways with one another; Hope that is grounded in the reality that we have overcome the most remarkable of oppressions, time and time again; Hope that is grounded in the reality that human-made systems can be challenged and changed by humans... That kind of hope, a hope that is not this pollyannaish, "maybe it'll just come from a savior above," but hope that is actually rooted in real human capacities and real human histories of struggle. That kind of collective hope is absolutely essential to our movements today. I really have come to believe that fomenting cynicism amongst ordinary people is the primary way that the powerful maintain their power, that these hierarchical systems maintain themselves, that the status quo stays solidified. Because if we don't believe things can change, then we will not engage. I think that hope also needs to go beyond a mere recognition of the potential for change to actually articulating big, bold, beautiful visions for change.

Right now we have a lot of dystopic imagination, which in some ways is necessary for illuminating the operation of the world as it is. But we also need a lot more utopic imagination about the world we could be moving towards. I think a lot of people that are engaged in social struggle today are reckoning with this, right? Like how, even on a climate unstable planet, could we be living in a way that is healing our relationships with one another and with the wider web of life? People are presenting bold visions for how we could, as Naomi Klein puts it, "change everything." I think those visions will bring more people into our movements, including people that have been targeted by reactionary movements.

Back to this theme of the unseen operation of power, we need to reckon with the fact that we're living at a moment in history where there is more concentrated wealth and power than ever. The powerful have potent mechanisms of propaganda at their disposal, and they are using those to target people who are isolated, who are afraid, who feel disenfranchised and don't necessarily know how to make sense of it because we have divested from education and public media and public spaces. So, we know that reactionary movements are targeting those people. We also know that liberatory movements are going to need to expand dramatically if we're going to win. I think part of the way we bring people into our movements is we present visions of where we could go that are appealing, that impact people's material lives, that are premised upon human connection and solidarity and what most of us long for—safety, getting our basic needs met, time for loves ones, etc.

Do you have any advice or final words for readers?

I think there's a pretty appropriate sense that we're living in very dark times, and that things could get worse. I think one of the main things that we need to constantly and collectively be reminding ourselves of is that no matter where we're at, the thing that changes the course of history is ordinary people from the bottom up deciding they have the power to change things. There

is always the possibility of creating the more loving world that so many of us long so deeply for. I think one of the main ways that we can remind ourselves of these simple facts is through engagement with others who are fighting for a world where all of our lives are truly equal and "seen."

A Theoretical Approach to *Get Out*

Liz Padrnos

Written and directed by renowned Black filmmaker Jordan Peele, *Get Out* is a psychological horror film that transcends the conventions of its genre with its race-related themes. The film follows a Black protagonist named Chris as he accompanies his white girlfriend, Rose, to meet her family, the Armitages. While the Armitage family home is full of unsettling tension from the very start, the truth behind their strange behavior gradually unravels to reveal something far more sinister. *Get Out*, in addition to exposing the psychological horrors of living in a white supremacist society, champions Black agency and resistance. This is because Chris manages to escape the Armitages, whom viewers learn have been using various techniques abduct Black individuals, taking over their minds and bodies in a procedure named "transplantation". *Get Out* is a film that can be analyzed from different perspectives, including deconstruction, African American criticism, and Freudian theory. Though these theories all vary in focus, *Get Out* is a striking example of how different theories can converge to produce a rich analysis of a work that specifically accounts for experiences of marginalized groups.

While traditional horror films often include jump scares to incite short bursts of fear, psychological horror films engage fears lodged deeply in the unconscious, leaving viewers with more prolonged feelings of discomfort. *Get Out* is consistent with this motif. In its opening scene, where Andre Hayworth attempts to navigate a suburban neighborhood late at night, viewers quickly become cognizant of Hayworth's uneasiness in this environment. Besides describing the neighborhood as a "creepy, confusing ass suburb" to his significant other on the phone, Hayworth states that he feels like a "sore thumb" (00:01:12 - 00:01:16). Hayworth's apprehensiveness can be best understood through Derrida's notion of "trace," which Lois Tyson describes as the residual effect

"left behind by the play of signifiers." (239). To dissect Derrida's notion of trace, it is important to first understand the definition of the word "signifier." A signifier is essentially the mind-image that emerges when an individual encounters a certain word or image (239). Trace is a more enigmatic term, but it essentially dually consists of presence and absence. In the context of America, suburbia has historically been a signifier of the presence of whiteness, and this presence has been inextricably sustained by the absence and exclusion of Blackness. Consider, for example, the psychological impact of redlining or the presence of the KKK on Black Americans. While white people may consider a suburb one of the safest places to walk around at night, other Black Americans like Hayworth perceive it much differently. Hayworth feels uneasy and fearful given his hyper-awareness of how suburbia contains the "trace" of racial hostilities towards the Black community—a community that was historically prohibited from these places via policies like redlining or brute force from hate groups such as the KKK.

Hayworth's positionality as a Black man in suburbia is ominous but not yet uncanny. When Hayworth continues walking, however, and a car approaches, playing an eerie song whose simple refrain "Run, rabbit run rabbit run run run" repeats over and over again, Hayworth's discomfort becomes elevated to the uncanny. It is at this moment that Hayworth turns around and walks in the other direction. This shift can be contextualized by merging Freud's concept of the uncanny with terms from African American critical theory.

Trickster tales, Tyson explains, emerged during slavery and continue to be influential in African American culture today. These tales often center around a "small, disadvantaged animal who rebels against the moral order and, through cunning and deceit, fools the larger, more powerful animals, punishes them, takes their food, and so forth" (350). In a different setting, one might presume that Hayworth could see this song as "heimlich," familiar and comforting—reminiscent of a trickster tale he may have heard during childhood (Freud 828).

Indeed, the rabbit is a common character in African American folklore, and the lyrics of this song follow the general pattern of a trickster tale. However, in a suburban environment where Hayworth feels unwelcome, the song becomes uncanny. A tune which once may have resonated with his African American heritage—known to celebrate characters like the rabbit for their cleverness and ability to overcome obstacles—becomes twisted when the place in which it is heard carries the trace of racial hostilities.

Of course, it is important to keep in mind that there is, as Derrida maintains, no "original or transcendental signified," and thus this song in the opening scene may be interpreted in a number of ways depending on one's sociohistorical context (280). That being said, given the prolonged value of trickster tales for the African American tradition, it is not presumptuous to infer that Peele had these tales in mind developing this scene. Further, even though the song is not explicitly repeated when Chris resists the same perpetrators who abducted Hayworth, Chris' character itself is the embodiment of a trickster figure. When Chris is confined to the Armitage basement, for example, he cleverly avoids becoming hypnotized by being resourceful—the chief characteristic of a trickster. Picking apart the armrests on the chair to which he is bound and stuffing his ears with cotton, Chris quickly and effectively uses wit to overcome his maniacal captors. African American theorists are interested in how "literary texts undermine or reinforce…racist ideologies" (Tyson 348). This scene, which clearly undermines racist ideologies, warrants analysis through an African American critical lens. By transforming cotton—a symbol of slavery and oppression—into a tool of resistance, Chris subverts the white supremacist ideology that the Armitages represent.

The fact that hypnotism is the first step towards controlling Black bodies in *Get Out* is congruent to African American theorist Saidiya Hartman's groundbreaking insights in *Lose Your Mother: A Journey Along the Atlantic Slave Route.* In this book, Hartman explains that, "In every slave society, slave owners attempted to eradicate the slave's memory, that is, to erase all the evidence of

an existence before slavery" (155). From "herbal concoctions that could make the most devoted husband forget his wife in the blink of an eye," to "songs and incantations that lulled [captives] into embracing servitude," Hartman outlines strategies slave traders used to predispose captives into submission (155). Mrs. Armitage's hypnosis technique mirrors these strategies. Even Mrs. Armitage herself defines hypnosis to Chris as a practice that helps her "patients" reach a state of "heightened suggestibility" (00:32:01). In other words, hypnosis enables Mrs. Armitage to place victims like Chris in vulnerable positions where they become more susceptible to subjugation. This motif can be understood as both an acknowledgment of how the slave trade was built on erasing history and a call to action to shed light on how the dominant narrative has excluded or erased the experiences of the marginalized.

Mrs. Armitage's hypnosis is profoundly intrusive on Chris' mind. The first time Mrs. Armitage hypnotizes Chris, for example, she guides him to ruminate over his mother's death. She even pointedly accuses Chris of doing nothing to save his mother. Regardless of the intensity of this session, Chris wakes up the next morning with blurry, fragmented memories. Speaking to Rose, Chris attempts to recall what happened in her mother's office. He admits, "I can barely remember anything, but now the thought of a cigarette makes me want to throw up" (00:40:39 - 00:40:45). That Chris has a visceral reaction to what was once habitual behavior is profoundly significant. It demonstrates that Mrs. Armitage's techniques have had a strong effect on his psyche. Just as chattel slavery historically involved psychologically severing individuals from their past, Mrs. Armitage's hypnosis is the first step towards the transplantation process. By meddling with Chris' mind, Mrs. Armitage intends to weaken his defenses and thereby increase the likelihood for the takeover of his body.

It is also highly significant that Mrs. Armitage specifically draws Chris' attention to the memory of his mother. The title of Hartman's book, *Lose Your Mother,* refers to a plant in North Africa that slave traders called "manta uwa," which literally translates to

"forget mother" (157). Upon ingesting manta uwa, Hartman explains, slaves "soon forgot their origins and no longer attempted to run away" (157). It remains unclear whether Mrs. Armitage intends for Chris to forget his mother entirely or merely to feel culpable for her death. In either case, the hypnosis scene underscores how racial domination is facilitated by erasures or distortions of knowledge. As Hartman emphasizes, "A slave without a past had no life to avenge" (155). This scene also resonates with Derrida's claim that, "If the word 'History' did not carry with it the theme of a final repression of différance, we could say that differences alone could be 'historical' through and through and from the start" (286). While many people cling to the assumption that history is neutral, this is simply not the case. History is a nationalistic project which upholds and perpetuates the ideologies of those in power. Chris' fragmented memory, occasioned by Mrs. Armitage's hypnosis, serves as a powerful reminder of how Black individual and collective memory in particular have historically been manipulated, suppressed, or excluded altogether from the dominant narrative. From the mind control of the slave trade that forced Black people to forget their origins, to the absence of Black history being taught in schools, the persistent psychological control of the Black community is just one of the countless horrors of living in a white supremacist society that Peele urges viewers to reflect on in *Get Out*.

Another aspect of *Get Out* that lends itself well to an African American critical analysis is the film's portrayal of double consciousness. African Americans' experiences of the world are unique because they are informed both by the personal knowledge they have of themselves and the often contradictory ways in which they are viewed and treated by white people. This phenomenon, which W.E.B. Du Bois calls "double consciousness," enables Black individuals to "see America in a way that white Americans can not" (870). In other words, Black individuals can see through the white supremacy that America is built on in ways which white Americans cannot. In *Get Out,* Rod Williams, Chris' best friend, trusts his double consciousness more strongly than any of the movie's Black

characters. Although it is easy to overlook Rod's character as comic relief, it is important to note that Rod is skeptical from the very start of Chris' decision to accompany Rose to her parents' house. When Chris drives with Rose on the way to the Armitage estate, for example, Rod warns Chris on the phone: "don't go to a white girl's parent's house. What she doin', lickin' your balls or something?" (0:09:58- 0:10:51). With this comment, Rod insinuates early on that Chris is out of his mind to visit Rose's parents. This is in spite of the fact that Rose, up until this point, has been portrayed as a harmless, well-intentioned romantic partner. Regardless of how hilarious Rod is, this humorous comment reveals an underlying truth: there is always the lurking possibility of danger for Black individuals when they enter white dominated spaces.

It is important to keep in mind that Peele is a director known for being intentional about everything. Peele specifically decided that Rod should save Chris in the last scene of *Get Out,* and to dismiss this scene as just another moment of comic relief would be a profound disservice. As a whole, the last scene of *Get Out* is crafted brilliantly. In an interview about the film with the Hollywood Reporter, Peele revealed his original intent for *Get Out* to end in police brutality. Fed up with the lie that America is now a "post-racial" society, Peele was determined that this ending would be a "more direct, brutal wake-up call" (Salud 4). While Peele did change his mind, part of the reason the ending he ultimately decided on is so powerful is because viewers are demanded to anticipate the darker ending anyway. Instead of making it known beforehand that Rod is on his way to rescue Chris, viewers only learn that it is Rod when he exits the door of his TSA vehicle. In this way, the ending confronts viewers with the ongoing phenomenon of police brutality while simultaneously affirming Black agency and resistance. Rod's double consciousness was overlooked by Chris earlier in the film, but it is ultimately championed in the film's final moments, as Rod's heightened awareness led him to discover Chris in the first place. By having Rod be the TSA agent who comes to Chris' rescue, Peele stresses how priceless Black individuals' double

consciousness can be in law enforcement.

African American critics who identify as racial realists, holding the conviction that "racial equality will never be achieved in the United States" might take issue with the film's relatively optimistic ending (Tyson 365). After all, Peele's decision to have Rod save Chris might be easily seen as overly idealistic compared with the alternative ending of police brutality that Peele had initially come up with. Ultimately, however, the ending makes a statement about how fruitful Black solidarity and collective action can be. Emphasizing how double consciousness can be used to dismantle systems of racial oppression through the characterization of Rod, Get Out urges Black viewers to harness this unique component of their identity to pursue meaningful change for their communities.

From reworking Freud's theory of the uncanny to account for African Americans' unique experiences, to offering a poignant commentary on history and memory erasure, Get Out exposes various psychological horrors that stem from white supremacy. With a combination of horror and comedy that decode and undermine racist ideologies, Get Out encourages Black viewers to creatively resist systems of oppression and trust their double consciousness. It is a film that demonstrates how different schools of thought, including psychoanalysis, deconstruction, and African American theory can be applied to examine the complexities of the experiences of marginalized individuals.

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The Duality of Kate in *The Taming of the Shrew*

Kylie Mukai

Throughout The Taming of the Shrew, William Shakespeare uses the character of Katherine (Kate) to challenge the role of women through her resistance to marriage and assertion of independence. Written in the late 16th century during the Elizabethan era, the play reflects contemporary societal norms regarding marriage and obedience, complicated through Kate's evolving character. From the outset, Kate resists the constraints placed upon women, rejecting suitors and asserting her independence in a society that values female docility. Her marriage to Petruchio, beginning in act three, scene two, sets in motion his calculated attempts to "tame" her, using psychological manipulation and deprivation to reshape her behavior. By the time Kate delivers her final monologue in act five, scene two—addressing her sister, Bianca, and Hortensio's new wife, a widow—she appears to have transformed into the ideal obedient wife. However, her monologue blends submission with inferred irony, ultimately questioning the nature of obedience in a marital relationship.

In earlier acts of *The Taming of the Shrew*, Kate is characterized as an outspoken, strong-willed woman that refuses to conform to gender norms. Her former facade, demonstrated in the first three acts, is contrasted by her monologue in act five, scene two where she perceives men with high regard, and in turn, Kate details a woman's duty in serving said men. The contrast between Kate's former self and act five pretense lessens the ethos of her argument, contradicting her past by highlighting the superior qualities of men in the service of objectifying and reducing women's identities. Asserting "Thy husband is thy lord, thy life, thy keeper, / Thy head, thy sovereign…" Kate grants full submission to Petruchio, preaching "Such duty as the subject owes the prince, / Even such a woman

oweth to her husband…" (V.ii.155-158). Hierarchical language implies inequality in her relationship and suggests her zealous devotion to her marital roles, underscoring the tension in Kate's autonomy.

With regard to gender roles, Kate asserts that a man "commits his body to / To painful labor both by sea and land…" (V.ii.165-166), while a woman is to "liest warm at home, secure and safe, / And [crave] no other tribute at thy hands" (V.ii.167-168). Similarly, she stresses, "When they…", men, "... are bound to serve, love, and obey" (V.ii.180), a woman's body is merely "soft and weak and smooth" (V.ii.181). In this context, Kate portrays men as noble figures dedicated to hard work and responsibility, whereas women are objectified, with their identities reduced to actions that depend on their husbands. A woman's stagnance, contrasted with a man's nobility, diminishes her former decree, "I see a woman may be made a fool / If she had not a spirit to resist" (III.ii.213-214). Such resistance contradicts her proclamation of obedient complacency.

However, Kate's unwavering submission to Petruchio is communicated through a monologue that, in contrast to a soliloquy or an aside, alludes to inferred irony—reinforced by the criticism of her fellow wives. Kate opens her monologue with "Fie, fie!" (V.ii.152), an exclamation of disapproval, and compares a disobedient woman to "a fountain troubled, / Muddy, ill-seeming, thick, bereft of beauty" (V.ii.158-159). She emphasizes that no man "so dry or thirsty / Will deign to sip or touch one drop of it" (V.ii.169-161), suggesting that a woman's perceived lack of obedience makes her an undesirable partner. Kate further degrades her female audience, Bianca and the widow, by calling them "froward and unable worms!" (V.ii.185), reinforcing the norm that disobedient women are powerless and in need of control. Kate's perspective on obedience is particularly ironic, given that her initial resistance to Petruchio was what first attracted him. He viewed her defiance as a challenge, declaring, "For I am he am born to tame you, Kate, / And bring you from a wild Kate to a Kate / Conformable as other

household Kates" (II.i.168-170). Thus, Kate's condemnation when lecturing that "... when she is froward, peevish, sullen, sour, / And not obedient to his honest will" (V.ii.174-175), a woman is a "foul contending rebel" (176) and a "graceless traitor" (177), serves as a complex commentary on the societal consequences of female defiance and the expectations imposed upon women to conform and obey. Her rhetoric thus serves a dual purpose: outwardly conforming to gendered expectations while maintaining a sense of autonomy through a self-deprecating performance. Had it been a soliloquy, the audience might interpret Kate's lecture as an expression of her true beliefs and innermost thoughts. However, because Shakespeare presents it as a monologue directed at Bianca, the widow, and her husband, its authenticity is questioned, prompting the audience to reconsider Kate's compliance and the sincerity of her stance on obedience in marriage.

Lastly, the latter half of her evokes unity with the condemned women, seeking justice through collective identity and calling women, assimilated or not, to join her in her duties as a strategically compliant woman. Admitting "My mind hath been as big as one of yours" (IV.ii.186), Kate subtly reminds her audience of her strong-willed past, justifying her current adaptation to marital, gendered norms with the statement "My heart as great, my reason haply more." (187). In this moment, Kate's recognition underscores the balance between her identity as an obedient, tamed woman, while retaining her harmony in intellect. This moment can be interpreted as Kate choosing compliance as a form of resistance, retaining her personal autonomy despite the expectations placed on her by a superior gender, and encouraging the other women to do so as well. Her husband, a witness to this monologue, views this performance as convincing– expressing his pleasure with the famous line, "Why, there's a wench! Come on and kiss me, Kate." (V.ii.196). Following this moment, Kate regards the women and herself as "Our" (V.ii.189), furthering her compliance toward submission and depreciation of a woman's body stating, "But now I see our lances are but straws, / Our strength as weak, our weak-

ness past compare, / That seeming to be most which we indeed least are" (189-191). The acknowledgment of a woman's fragility and weakness, especially in contrast to the characterization of men, highlights the societal limitations imposed on Elizabethan women. Thus, the tension between a woman's [performed] roles and their intrinsic values probes the complexity of gendered marital dynamics, revealing how women navigate a landscape where submission is seen as obedience and patriarchal standards are maintained. Lastly, Kate's monologue ends with a call to action for her and the two women in attendance of her monologue: "...vail your stomachs, for it is no boot, / And place your hands below your husband's foot;" (V.ii.192-193), taking the first step "In token of which duty, if he please, / My hand is ready, may it do him ease." (194-195). These rhyming couplets reinforce the finality of Kate's transformation, outwardly signaling her full submission to Petruchio. However, the highly performative nature of her exaggerated gesture, placing her hand beneath her husband's foot, raises doubts about whether her compliance is sincere or a deliberate act of self-preservation within the constraints of patriarchy.

Ultimately, this text can be interpreted in two ways: as Kate exemplifying full submission to Petruchio or, through contextual and dramatic analysis, as a monologue that questions the nature of obedience in a marital relationship. The latter interpretation is reinforced through irony, drawing on Kate's characterization in acts one through three and her use of submission as a form of justice, where her seemingly obedient stance becomes a strategic tactic to reclaim autonomy. In this way, Kate's performance both affirms and challenges the expectations placed upon her, complicating the audience's interpretation of her role as a woman and wife. This tension between personal agency and societal pressure remains central in modern discussions on relationships, identities, and gender expectations. Whether viewed as submission or resistance, Kate's performance mirrors the broader struggle for autonomy in the face of patriarchal structures.

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Expressions of Femininity in SZA's Album "CTRL"

Kennedie Krieger

When SZA's second studio album, "CTRL", was released in 2017, it was widely acclaimed for many reasons, one of these being just how important it felt thematically. Within this album, SZA dives into topics such as femininity, womanhood, love, sexuality, relationships, and self-image. These themes resonated heavily with listeners, and many people admired her for the vulnerability she expressed in her lyrics. Not everyone shared these positive sentiments though; some listeners criticized her for being so open about topics such as sexuality in her songs. Criticisms such as these prompt one to consider what kind of patriarchal ideologies are being both employed and pushed back against within SZA's work. The lyrics within her songs hold an element of self-awareness about the negativity that traditional heteronormative patriarchal relationships can produce while also trying to explore possibilities outside of that realm and escape such oppressiveness. As an album, "CTRL" offers an interesting reading from a feminist perspective as it battles with trying to resist patriarchal structures when it comes to relationships and self-image while also often returning to these ways of thinking and in a way embracing the oppressiveness patriarchy offers.

In her book, *Critical Theory Today: A User-Friendly Guide*, Lois Tyson works to break down feminist criticism, and in doing so, she introduces the concept of the patriarchal woman. "By *patriarchal woman* I mean, of course, a woman who has internalized the norms and values of *patriarchy*, which can be defined, in short, as any culture that privileges men by promoting traditional gender roles." (81). These traditional gender roles are of course ones that elevate men and allow them to operate in positions of power while continuing to oppress women and keep them out of these posi-

tions. A patriarchal society centers men and values the male experience while the feminine is viewed as inferior. Simone de Beauvoir touches on this oppression of women as well, and in "The Second Sex," she states, "To pose Woman is to pose the absolute Other, without reciprocity, denying all experience that she is a subject, a fellow human being." (1266). Beauvoir recognizes that taking on the position of being a woman is something that takes away your humanity in a way that does not happen for men under the patriarchy. Femininity is othering and oppressive to women because of the way it alienates them from occupying spaces in society that men have no issues with. This oppression under the patriarchal system is something that SZA seems to grapple with in her music as she sings about the way she feels about herself as she exists in this patriarchal system. The first song on the album, "Supermodel", is one example of her struggle with this and she sings:

I could be your supermodel

If you believe
If you see it in me (1:14-1:21).

In these lines, listeners are given a glimpse of how SZA sees herself functioning as a woman in society. It is important to note that she considers herself from a male perspective and wants to be recognized and valued in that light. Laura Mulvey discusses the idea of the male gaze in her essay, "Visual Pleasure and Narrative Cinema," and she writes, "In a world ordered by sexual imbalance, pleasure in looking has been split between active/male and passive/female. The determining male gaze projects its fantasy onto the female figure, which is styled accordingly." (2088). What Mulvey is discussing in her work aligns with the feelings that SZA communicates in this song. If she can be recognized by a man and seen by himhim, she can become whatever he wants as it's his desires and perspective that matters. She occupies that passive position and wants to be that object of fantasy. Mulvey also writes, "In their traditional exhibitionist role women are simultaneously looked at

and displayed, with their appearance coded for strong visual and erotic impact so that they can be said to connote *to-be-looked-at-ness*."(2088). This idea of to-be-looked-at-ness is one that SZA is trying to embrace and embody to acquire that male attention and gaze that she desperately longs for. She is willing to be displayed in this manner to gain male approval and satisfaction. The next portion of the song she sings:

I don't see myself

Why I can't stay alone just by myself?

Wish I was comfortable just with myself

But I need you (1:23-1:31).

She is actively aware here of the ways in which she is reliant on a man and cannot seem to envision herself from a perspective that isn't reliant on the patriarchal ideals for a woman and cannot find any validation within herself. In a society that prioritizes the masculine over the feminine, it is a challenge for her to imagine herself from a perspective that doesn't align with traditional femininity and to exist as that self. This highlights the struggle in a patriarchal society where women may find themselves wanting to have independence, but as patriarchal women end up living in conformity with gender roles in which they are to serve men and be the objects of their gaze and desire.

Tyson also identifies the ways in which women are treated in a patriarchal society, stating, "In every domain where patriarchy reigns, woman is *other*: she is objectified and marginalized, defined only by her difference from male norms and values, defined by what she (allegedly) lacks and that men (allegedly) have." (87). In her song "Drew Barrymore," SZA questions this objectification and otherness, singing:

'Cause it's hard enough you got to treat me like this

Lonely enough to let you treat me like this

Do you really love me?
Or just wanna love me down, down, down? (2:21-2:37)

She is aware of this unfair means of existing in which she is promised validation and companionship but only if her male counterpart is allowed to use her sexually and objectify her in an oppressive manner. She is valued for her sexuality and in a sense commodified but at the cost of being treated poorly to temporarily alleviate her loneliness. Luce Irigaray discusses this idea of commodification in her book chapter, "Women on the Market," and she writes "What makes such an order possible, what assures its foundation, is thus the exchange of women. The circulation of women among men is what establishes the operations, at least of patriarchal society." (184). Irigaray sees the ways that men uphold the patriarchal systems in society and that is through the commodification of women. For if women are treated as lesser and powerless and continue to be exchanged by men then it is men who will continue to hold power over them and exert that. This showcases the negative ways that patriarchal society can treat women due to the things they are viewed as lacking, such as power, strength, and intelligence, and therefore deeming them inferior allowing men to take advantage. The song is one where SZA is struggling with the negative ways this man is treating her, she has an interest in, but she is still willing to make herself available to him because she likes him. She lets him take advantage of her and sees herself as the issue, only recognizing her own flaws and shortcomings, while excusing his poor treatment of her so that they can be together. She is being used for her body but does not care because she feels that she lacks the self-esteem to break away from this relationship. SZA titled her song "Drew Barrymore," because she saw herself reflected in some of the characters played by Barrymore and viewed them as outcasts in the same way she saw herself.

SZA's music also can be analyzed from the "good girl" and "bad girl" identities that Tyson outlines. In her discussion of

these tropes she writes, "Men sleep with "bad girls," but they don't marry them. "Bad girls" are used and then discarded because they don't deserve better, and they probably don't even expect better." (86). SZA's song "Garden (Say it Like Dat)," is one example of an awareness of this way of thinking and a sort of sad acceptance of it as well. This song is her wanting vulnerability and acceptance in a relationship, even though the relationship she has with the man in the song is one of only a sexual nature. The song states:

'Cause you'll never love me, you'll never love me

You'll never love me

But I believe you when you say it like that (say it like that)
Oh, do you mean it when you say it like that? (say it like that) (2:02-2:15).

These lyrics seem to have an awareness of the way that she feels society views her as a woman who is expressive of her sexual nature and the issues that this perception might lead to. She is accepting the fact that she is not necessarily the type of woman that a man in a traditional patriarchal society would deem as worthy of love and commitment, but she is willing to put that aside in exchange for temporary validation. She knows she is the type of woman that the man in this song will sleep with but not necessarily one with whom he would pursue deeper commitment. This shows a harboring of patriarchal values as she cannot let go of that need for validation while she holds out hope that maybe eventually the perspective others have of her may change regardless of how she functions within the "good girl" and "bad girl" dichotomy. She realizes that she is not the traditional "good girl" but still longs to have that connection. This song is an example of the "bad girls" only being the sexual partner and not the long-term relationship and her struggles with wanting more outside of this oppressive dichotomy and the way that limits her.

Throughout the album with this level of awareness about her status in patriarchal society, SZA also expresses the desire to

change to be more appealing to male counterparts. While she recognizes the pain that can be caused by actively participating in patriarchal heteronormative relationships, she also recognizes the benefits one can receive by adopting the standards for oneself. In her song "Normal Girl," she adopts an attitude in which she wishes that she could live up to the standards of others and conform to traditional gender roles and stereotypes. In this song, she sings:

Type of girl you wanna take her home right up to mama

The kind of girl, I know your fellas, they'd be proud of

I'll be probably, I'll be proud like, I'll be probably a problem

Normal girl, ooh (no fantasy, no fantasy)

I really wish I was a normal girl

How do I be, how do I be your baby? (2:18-2:43).

This song shows a shift in her thinking as not only is she aware of the ways that she has been treated unfairly by patriarchal systems but since being a participant in this ideology is the only way to be seen as normal, she is actively wishing to be assimilated into this world. This song could also be viewed as existing within the "good girl" and "bad girl" dichotomy, as SZA is actively trying to change herself to fit into that "good girl" mold so that she can be accepted by society. If she can transform herself to receive all the traditional types of approval, then she will achieve this sense of normalcy and earn male validation alongside societal approval.

In addition to the "good girl" and "bad girl" dichotomy there is also judgment passed upon women for expressing their sexual nature and sexual desire. Tyson talks about this issue, stating, "For example, we use the negative word slut to describe a woman who sleeps with a number of men while we use the positive word stud to describe a man who sleeps with a number of women." (87). While SZA expresses in this album the desire to be more appealing to men and a willingness to participate in patriarchal

society, she also expresses a sense of rebelliousness against certain heteronormative and patriarchal standards. In her song, "Go Gina," she sings:

I belong to nobody

Hope it don't bother you, you can mind your business
I belong to nobody, try not to disturb, I mind my business (1:29-1:42).

These lyrics demonstrate a pushback against the notion that a woman needs to be in a relationship with a man as well as the idea that men have power over women. SZA is expressing her power and freedom as an individual and proudly claiming that her existence is not for anyone else and is therefore not their business. So, while she might be a woman that would traditionally be categorized as a slut, she is embracing her freedom as a woman instead and not letting the negativity of patriarchal society confine her and hold her down. She is actively going against the stereotype that Tyson defines by reclaiming her sexuality and individuality and resisting traditional patriarchal relationships. While patriarchal society attempts to restrict women and exert power over them, this song is flaunting the idea of independence and resisting the ideology of women's inferiority in relation to men.

Overall, this album invites its listeners to have an experience where one can consider the position of women in relationships and think about the idea of womanhood as a whole. It brings in a complicated perspective that offers room for questioning the societal expectations placed upon women. While the lyrics at times feed into a narrative rooted in patriarchy, there are also moments of active resistance that one must note and recognize the importance of. There are ups and downs throughout the whole album, displaying the complexities and challenges of womanhood especially as we exist under such oppressive systems. The tone of this album suggests sadness and unhappiness with the restrictiveness of patriarchal society in the beginning and over time her attitude

somewhat shifts to a more rebellious one. From the first song to the last one, we see a change in how she views herself and her life; by the last song she seems to be much more content with her life. Over the course of the album, it's like she is grappling with and shedding the expectations that a patriarchal society holds for women and trying to find a space outside of that in which she can exist. Her last song, "20 Something," has the line, "But God bless these 20 somethings," (0:59-1:02), and she is expressing a contentedness with the place that she has reached in her life. She recognizes the challenges she has faced and sees the things she has gone through as helping her grow and accept who she is. The way that SZA works to criticize traditional patriarchal relationships with men whether that be romantically or sexual leads listeners to think about how these types of relationships can hold women back from self-discovery and self-love. This album is a journey of her trying to find self-love and reject the confines that society tries to hold women in. She works to break free and find herself, encouraging listeners to do the same and think about the spaces we're existing in.

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The Morality of Structuring Economic Relations Using Unseen Planetary Boundaries

Aaron Danowski

In 2009, a group of earth system scientists published *A Safe Operating Space for Humanity* in the journal *Nature* (Rockström et al.). In this groundbreaking paper, they contended that exponential growth in global economic activity has produced unseen greenhouse gas emissions that threaten to push the planet out of an 11,500-year climactic period known as the Holocene. This period was an unusually stable climactic period in Earth's history which allowed agriculture and advanced human civilization to emerge. The earth system scientists identified nine unseen biophysical system thresholds that, if crossed, would create feedback loops that would tip the earth out of the stable Holocene and into a climactic configuration Rockström calls "hothouse earth" (*The Tipping Points of Climate Change — and Where We Stand* | Johan Rockström | TED). They named these thresholds planetary boundaries, and over the last fifteen years this approach to quantifying humanity's impact on the environment has been widely studied and refined (Rockström et al.). The latest update to the planetary boundaries framework, published in 2023, determined that six of the nine planetary boundary thresholds have already been transgressed, dramatically increasing the risk of forever exiting the Holocene (Richardson et al.). In the face of such drastic risks, the authors call for a global commitment to operate within the risk thresholds of the planetary boundaries. This would require a seismic shift in priorities away from the multi-hundred-year Western capitalist project of maximizing profits by externalizing costs onto the environment. Opponents of the planetary boundary framework contend that adhering to such biophysical limits would place draconian restrictions on

quality of life and increase poverty, rendering the entire approach immoral. I contend that prioritizing adherence to planetary boundaries and restructuring economic relations to operate within them can be a morally sound project.

To make my case, I will begin by laying out the often unseen ethical and philosophical assumptions that produced the last two hundred and fifty years of European industrial expansion, which also led to the transgression of six planetary boundaries in the twenty-first century. I will then explore the alternate ethical and philosophical framework of planetary boundaries, which requires a fundamentally different relationship between humans and the environment. Finally, I will examine how leaders and policy makers might go about operationalizing the planetary boundaries framework, countering arguments from libertarian and neoliberal activists along the way.

The Philosophical underpinnings of Western capitalism and its ethical imperatives

As sociologist Immanuel Wallerstein explains, the most important distinction to make "between a capitalist system and other kinds of historical systems is the minimization of effective constraints on the endless accumulation of capital." For the purposes of this paper, I adopt Andreas Malm's perspective that this minimization began in earnest when the industrial revolution, fueled by coal, allowed production to take place independent of the natural rhythms of streams and rivers (687). This shift to continuously functioning fossil-fuel-powered factories dramatically increased air and water pollution (and kicked off the unseen accumulation of greenhouse gases in the atmosphere), but powerful economic and political decision-makers chose to ignore or not care about the environmental costs of this mode of production. This lack of care was only possible because Eurocentric philosophy had spent centuries severing the relationships between Europeans and the world around them. This was accomplished through the intellectual tradition of dualism.

The philosophical roots of dualism can be traced all

the way back to ancient Greece. Plato was among the first to promote the notion of dualism, a metaphysical framework that posited everything good existed in a realm external to our being and was reflected imperfectly in the physical world (Lally). Early Pauline Christianity later advanced this distinction. According to this ideological strain, the core of a person's being, the source of their goodness, resided in their divine soul, while the material world was "the source of all misery and corruption, a place of fear and loathing" (Callicott, *In Defense of the Land Ethic – Essays in Environmental Philosophy*). One consequence of this dualist framing was that human beings fundamentally differed from the animals and nature surrounding them. This separation of humans from nature was a stark departure from other widespread ancient worldviews. A common theme among Indigenous cosmologies worldwide is the idea that a good divine spirit resides in all things, imbuing them with intrinsic value (Callicott, *In Defense of the Land Ethic – Essays in Environmental Philosophy*; Kimmerer 9-10; Davis 108-109). As John Fire Lame Deer, a Lakota Sioux, describes, "the spirit [splits] itself up into stones, trees, tiny insects even…[and] these myriad of things which makes up the universe [flow] back to their source, united in the one Grandfather Spirit." (Callicott, *In Defense of the Land Ethic – Essays in Environmental Philosophy* 186). This Lakota metaphysical formulation explicitly strengthens the kinship relationships between humans and non-human entities, while European dualism shatters it. Rather than seeing nature as transcendent or spiritually imbued, according to modern European natural philosophy, "nature *is* a machine. Nature is composed of hard, irreducible particles" (Callicott, *In Defense of the Land Ethic – Essays in Environmental Philosophy* 181). Taking that worldview to its logical conclusion, if nature is inert material, then it can have no moral standing. Therefore, it is not important to consider how individual or collective actions impact the environment. These stacking layers of dissociation from the natural world form the foundation for capitalist accumulation by annulling moral qualms about externalizing costs onto the environment.

Ardent defenders of the capitalist experiment justify the enterprise by pointing to the exponential increase in living standards for much of the world's population since the pre-industrial era. Using Bentham's utilitarian logic, they tally the monetary benefits billions of individuals have enjoyed against the harm experienced by marginalized groups and laborers and deem the tradeoff worth it. However, they often neglect to consider the severity of the capitalist project's impact on the planetary system. After five hundred years of massively increasing our means of accumulating capital and externalizing the costs of production onto the environment, we are not able to unsee the ecological damage this approach has wrought. A burgeoning climate crisis, catastrophic ocean acidification, plastic and other industrial waste build-ups, and the sixth mass extinction in planetary history have turned the debate over capitalism on its head. Now, as the scope of the historical damage becomes seen, policy makers acknowledge that business as usual is not adequate. Instead, the conversation has turned towards crafting "a more morally acceptable mode of global environmental change" in the twenty-first century (Wallerstein 383). In the next section, I will explore how the planetary boundaries framework seeks to grapple with this new ecological reality and shed light on the ethical framework that may justify replacing the existing mode of production discussed thus far.

The philosophical underpinnings of planetary boundaries and its ethical imperatives

From the mid-twentieth century onward, popular conceptions of the world began to shift from a wide-open natural frontier ready for human domination to an increasingly crowded, closed planetary system beginning to show environmental strain. To understand the genesis of planetary boundaries, one must begin with the notion of the Anthropocene. In brief, earth system scientists have proposed that we have entered a new era of geological time defined by humanity being "a dominant force of environmental change on the planetary scale" (Rockström et al.

774). The ubiquitous presence of carbon isotopes from nuclear testing in the 1950s, drastic increases in global temperature due to greenhouse gas emissions, and the presence of microplastics from the Marianas trench to human bloodstreams all point to us living in the Anthropocene (Pavid). At the same time as humanity's impact was becoming ubiquitous, a global awareness was ignited by the photos of earth taken by astronauts in the late 1950s. These images of a bright blue earth amidst a sea of inky blackness led economists such as Kenneth Boulding and Buckminster Fuller to formulate the notion of "spaceship earth" to describe the limited stocks of resources available for humans to utilize (Jarrett; Fuller). This strain of thought led to the publication of the Club of Rome's *Limits to Growth* in 1972, as well as Herman Daly's pioneering work in ecological economics. According to Daly, twentieth century policymakers in charge of the economy needed to measure success not just by growing GDP, but rather by achieving efficient allocation of resources through a free market, just distribution of economic benefits for all, and sustainable scale within ecological limits (Daly). Rockström et al.'s publication of the planetary boundaries framework in 2009 "coincided with wider societal discourse on the need to identify guardrails or limits to human pressures on critical Earth system processes" (Rockström et al. 774).

The Planetary Boundaries framework was revolutionary because "Rather than focusing on a single dimension of the environmental crisis (such as anthropogenic climate change or pollution), [it took] a systemic planetary perspective" (Rockström et al. 774). Using the best available science, it identified previously unseen control variables for nine environmental processes "beyond which there is a substantially increased risk of changes in Earth system state and functionality" (Rockström et al. 774). The variables have been honed and amended over time (Figure 1), but so far to the best of our knowledge we have exceeded the risk thresholds for six of the nine: climate change, introduction of novel entities (pollution), change in biogeochemical flows of phosphorus and nitrogen, freshwater change, land system change, and change in biosphere

integrity (Rockström et al. 779). In addition, ocean acidification is on the verge of crossing its threshold. The only two thresholds not in danger of being exceeded are atmospheric aerosol loading and stratospheric ozone depletion, both of which are stable thanks in large part to a binding international agreement known as the Montreal Protocol (UNEP).

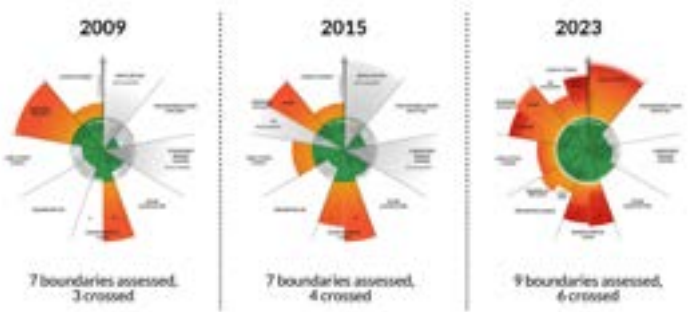

Figure 1 (Planetary Boundaries)

In light of the risks posed by exceeding planetary boundary thresholds, the authors advocate for implementing an ethical principle they call earth system justice, articulated in the maxim "all people, current and future generations, have a right to live on a stable and resilient planet that remains within the safe operating space" of the Holocene (Rockström et al. 780). This maxim fits the Kantian definition of a categorical imperative, since it can operate as a universal law that ought to be pursued out of duty (Kant).

One way of measuring progress towards earth system justice is Raworth's Doughnut Economics model (Raworth). This framework combines the nine planetary boundaries with twelve dimensions of social standards articulated in the United Nations' Sustainable Development Goals, providing a social floor below which it would be immoral to let humans live and an ecological

ceiling above which we endanger the life systems necessary for human flourishing, both now and in the far future (Figure 2). In practice, a doughnut model would be implemented at the national and subnational level by quantifying biophysical budgets of carbon, nitrogen, phosphorus, land use, water, and pollutants (Rockström et al. 781).

Figure 2 (Raworth)

In addition to national and subnational biophysical budgets, the planetary boundary authors argue that new global legal and governance frameworks would be necessary. Earth system scientists have identified biophysical systems that "regulate [Earth's] state and functioning" and which "everyone, irrespective of sovereignty or jurisdiction, depends on for the stability of the Earth system" (Rockström et al. 781). These systems qualify as global commons that ought to be managed by global entities, rather

than national governments, to ensure the wellbeing of all. Global commons include the Amazon rainforest, Boreal permafrost, the Antarctic icesheets, and ocean currents that route the flow of solar energy towards Europe and other landmasses (Figure 3). Many of these global commons are at risk of collapsing and pushing us towards a hothouse earth unless greenhouse gases are reduced.

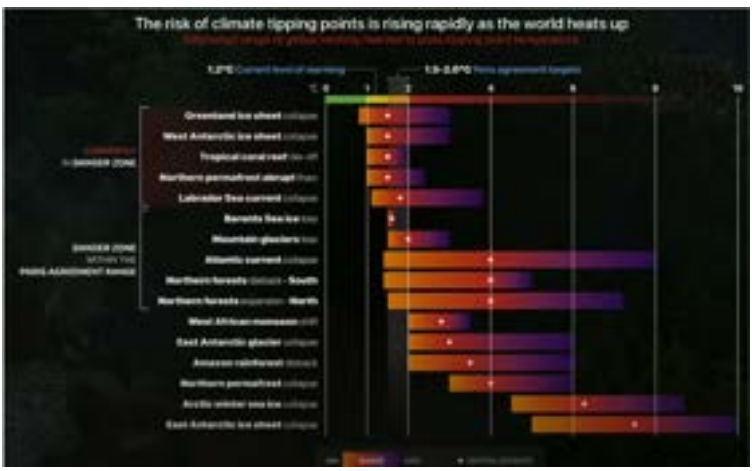

Figure 3 (The Tipping Points of Climate Change — and Where We Stand | Johan Rockström | TED)

The planetary boundaries framework is the natural outgrowth of rendering the unseen seen. It outlines a safe operating environment for economic activity around the globe, and it challenges the prevailing maxims of year-over-year economic growth and maximizing accumulation that modern capitalism espouses. It gives us a scientific foundation for making informed decisions to support current and future generations of humanity. It also gives rise to the concept of earth system justice, which fits within the Kantian deontological tradition of moral thought. However, the planetary boundary authors do not prescribe how to achieve polit-

ical and social implementation, or what shifts in attitudes it might entail. In the last section, I will explore these topics, as well as how leaders can counter criticisms of the planetary boundary approach.

Implementing Planetary Boundaries and Countering Criticisms

It is important to note that no country in the past thirty years has successfully operated within their national planetary boundary budgets and met the social floors of the doughnut model discussed above (O'Neill, "A Good Life For All Within Planetary Boundaries"). The closest example is Costa Rica, which only barely eclipses three planetary boundaries while achieving six of the twelve social floors (O'Neill, "Pathways"). It is worth noting that Costa Rica has a strong commitment to education and health spending, does not have an army, and has prioritized conservation and ecotourism to bolster its economy. At the same time, they are still striving to alleviate poverty, and their carbon emissions are on track to exceed their national biophysical allotment in the coming years (O'Neill, "Country Trends").

At present the doughnut model is still theoretical, but there are several ways countries and subnational governments are seeking to operationalize it. The first way is through an authoritarian, top-down approach. In some ways, this is the approach Xi Jinping in China is pursuing with his ecological civilization framework (Wei et al.). China is far from instituting hard biophysical budgets on its development, but its five-year plans have drastically advanced clean energy development across the country while also seeking to achieve widespread social upliftment for its population. The second method is via a bottom-up democratic social transformation of society's relationship with nature. This is what is happening in countries like the Netherlands, where Amsterdam's city council has officially adopted the doughnut economic model to guide their shift to a sustainable city by 2050 (*How the Dutch Are Reshaping Their Post-Pandemic Economy* - BBC REEL). The third approach, which could be pursued in tandem with one of the first two, would

be an augmented version of what happened with the Montreal Protocols: a brokered international agreement that codifies shifts in economic activity in the face of an existential ecological crisis (ozone depletion) (UNEP). This was the original hope for the Paris Climate Accords before mandatory drawdowns in greenhouse gases gave way to voluntary nationally determined contributions. At this point, a global agreement through the UN's Conference of Parties is unlikely, but bilateral or multilateral agreements between major economic blocs like the US, China, and the EU may be possible.

Individuals can promote the shift towards earth system justice by intentionally seeing and acknowledging the interconnectedness of human wellbeing and environmental stability. In a predominantly Christian nation like the United States, challenging the longstanding domination interpretation of Christian imperialism can be as simple as modelling the alternative stewardship land ethic present in the Genesis story. As Callicott points out, "God conferred intrinsic value on the world and all its creatures [via the act of creation]… in the stewardship environmental ethic, God represents an objective axiological point of reference independent of human consciousness" (192). Additionally, using Kantian deontology, individuals can invoke our duty to uphold the dignity of every human person, living and future, and share why they believe earth system justice is the best approach for their community. Critics have and will continue to call advocates of earth system justice anti-human, eco-radicals, and communists, but we live in an age of environmental awakening, a shift from unseen to seen, that forces everyone to contend with the ecological crises unfolding in front of our very eyes. By embracing the social floor of Raworth's doughnut model, advocates can avoid being painted as anti-human. By pointing out the real economic costs of climate change, drought, and pollution, they can make it clear that people advocating for the status quo are the real radicals. And by leaning into the free-market allocation principles of ecological economists like Herman Daly, they can counteract the narrative that they are advancing communism.

Conclusion

The past two hundred and fifty years of Western capitalist accumulation, driven by the industrial revolution and, at a deeper level, European dualism, have produced unimaginable amounts of wealth as well as unacceptable environmental havoc. In the post-Space Race era of global consciousness and environmental advocacy, people the world over are realizing the status quo is not sustainable moving forward. The planetary boundaries framework, coupled with the earth system justice maxim that "all people, current and future generations, have a right to live on a stable and resilient planet that remains within the safe operating space" of the Holocene period, offers a way forward (Rockström et al. 780). By seeing and responding to the reality of biophysical limits, the maxim advances the global conversation on sustainability and allows committed policymakers and citizens to advocate a new mode of existence. Rather than prioritizing capital accumulation, a world that prioritizes earth system justice sees the interconnectedness of humanity and the natural world. Using the best tools produced by the scientific advances of the last two hundred and fifty years, we could quantify our impacts while recognizing our sacred responsibility to be stewards of the earth. The path from here to there will be long and winding, but there is no other choice if we want a livable, prosperous future for our descendants.

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A Marxist Analysis of *Mr. Ives' Christmas*

Liz Padrnos

Mr. Ives' Christmas, a novel by Oscar Hijuelos, has an ideologically conflicted protagonist but is not an ideologically conflicted text. With a stream of consciousness style coursing through a middle-class character's everyday life, *Mr. Ives' Christmas* problematizes phenomena inherent to capitalism. These include commodification, false consciousness, and the stubborn tendency of championing philanthropy over pursuing class revolution. By crafting a middle-class protagonist who falls short of being revolutionary, Hijuelos prompts readers to interrogate their own complicity to the system of capitalism.

Though it may seem trivial to the overall plot of *Mr. Ives' Christmas*, the chapter "Models" powerfully sheds light on socioeconomic inequalities inherent to capitalism and, more specifically, how individuals respond to these. This chapter begins with Ives visiting an art studio where nude models pose for artists to draw. At this session, the model is a pregnant woman who is clearly not comfortable in space but posing because she is desperate for money. As Hijuelos specifies, the woman "wore no wedding ring" and "sometimes let out the deepest sighs" (Hijuelos 33). Despite the woman's visible discomfort, the artists, including Ives, contemplate her with "curiosity and admiration," seeing her as an aesthetic figure. This scene is a realistic illustration of an everyday occurrence that might happen under capitalism. As is demonstrated by her letting out "deep sighs," the pregnant woman clearly does not wish to stand in front of the artists, exposing her body for all to see. However, due to financial instability – which can be reasonably presumed provided she is a single woman living in 1949 New York – the woman finds herself in a position where she must commodify

her body for survival. Her experience vividly illustrates commodification which is, "the act of relating to objects or persons in terms of their exchange value or sign exchange value" (60). Striving to make ends meet, the woman finds it necessary to reduce her body to its exchange value. With this disturbing scene, Hijuelos problematizes how capitalism not only forces individuals into situations where they must sacrifice their sense of comfort and bodily autonomy in order to survive but rewards them with monetary compensation for doing so.

Besides illustrating how capitalism can force individuals into profoundly uncomfortable situations to acquire money, "Models" accentuates the false consciousness that many artists cling to Artists who are disenchanted with capitalism view art as a noble pursuit that can express rebellion towards or even escape capitalist ideologies Because they are surrounded by capitalist ideologies, though, artists too can be complicit in exploitative practices even if they do not consciously realize it resonates with

Lois Tyson's definition of false consciousness as a phenomenon that occurs "when an ideal functions to mask its own failure" (56). Aestheticizing the pregnant woman's body is a clear manifestation of false consciousness. Ives and the other artists, contemplating the woman with "curiosity and admiration," do not inquire into the deplorable material circumstances that led her there in the first place. Instead, they detach themselves from the woman's struggles. For example, when (34),Hijuelos writes, "Ives' mind drifted. He felt a kind of ache that he had never experienced before, having to do with Annie," (34), readers learn that Ives is preoccupied with his feelings toward Annie at this moment. It is important to keep in mind that Marxist theorists consider literary works successful if they "help us see the ways in which ideology blinds us to our own participation in oppressive sociopolitical agendas" (Tyson 65). By demonstrating how even an introspective, artistic individual like Ives can remain oblivious to certain systemic injustices, such as the pregnant woman's situation, implores readers to confront similar situations they might unwittingly brush off in theeryday lives.

Even if one professes to be a staunch anti-capitalist in a capitalist society, it s impossible to fully escape social conditioning. It takes an abundance of effort and focus for one to recognize and attempt to break free from the pervasive ideologies that have such a potent effect on his or her thoughts and behaviors.

While Ives does not exhibit any discomfort about the pregnant woman's troubling situation, there is a later scene in "Models" where he has a visceral response to a separate instance of commodification. It follows a young woman's death who fell from her apartment building. In this graphic scene, Hijuelos delineates how the woman "bluntly landed, her bones breaking, blood spreading out from her head and out of the tips of her fingers" (37). This description is horrific. Even more disturbing is that in the wake of this woman's death, a child attempts to capitalize on the tragedy for personal gain. The child first asks Ives, "'Mister, you want to buy a rose for the pretty lady?'" (38). When Ives refuses, the child changes his tone, more aggressively enjoining, "'Buy the rose and leave it for the dead lady'" (38). Examining the child's change of tone illuminates how the system of capitalism transforms interactions into transactions. As Marx stresses in the *Communist Manifesto*, capitalism creates an atmosphere where there is "no other nexus between man and man than naked self-interest, than callous 'cash payment'" (659). This scene epitomizes that dynamic as the child, raised in a capitalist society, has learned to relate to the world in transactional terms.

This scene is also fruitful from a Marxist perspective because it accentuates how, in a capitalist system there are stronger visceral responses to subjective violence than to objective violence. Contrasted with his lack of concern for the pregnant woman's plight —the byproduct of the objective violence inherent to capitalism—Ives is disturbed by the subjective violence the child perpetrates. This corroborates Slavoj Zizek's argument that subjective violence is "seen as a perturbation of the 'normal,' peaceful state of things," (2) whereas objective violence is accepted as normative. This child is likely a member of the proletariat trying to improve

his situation. However, Ives, instead of critiquing capitalism for creating the disparities that engender such behavior in the first place, greets the child with disdain. Observing Ives' disgusted reaction toward the young boy illuminates how time that could be spent challenging the bourgeoisie is often wasted by internal conflicts among the proletariat.

Ives' ideologically conflicted characterization is further illustrated by his failure to critically examine his role in commodification and his unyielding acceptance of philanthropy as the solution to socioeconomic inequalities. Ives' career indisputably exemplifies a complicity to capitalism; his entire aim is to make products look appealing to consumers. One ad Ives renders for a floor cleaner epitomizes what Marx refers to as commodity fetishism, a phenomenon where products are made to "appear as independent beings endowed with life" (665). This ad showcases a "woman in a mink coat, in her kitchen, applying makeup and, ever so glamorous, using the shiny kitchen floor as a mirror" (57). It is inscribed with the catchphrase "Let Imperial Make your Floors Mirror-Clear" (57). There is, of course, no connection between being physically attractive and utilizing a floor cleaner. Yet, by depicting the woman in the ad as attractive, Ives attributes sign-exchange value , creating an illusion for consumers, in other words, that if they purchase the they too can be glamorous (Tyson 58). Ives commands his children to have compassion for the poor, instructing them to always remember that the poor "could not help being born poor, any more than the rich could help being born rich" (87). Through his work, though, Ives himself is complicit in abetting the bourgeoisie and furthering the marginalization of the proletariat. His capitulation to the notion that philanthropy is a sufficient means to address socioeconomic inequalities is another manifestation of false consciousness. Ives carries out philanthropic deeds to maintain a sense of moral superiority in spite of his culpability in perpetuating inequalities.

Ives' dedication to philanthropy, which is crucial to his characterization, ultimately contributes to his downfall. Ives makes

his company's hiring policies more equitable, bringing Spanish-speaking copywriters and executives into his business. He also assists his Cuban friend Ramirez' family by looking into job prospects for them (Hijuelos 91). These acts may appear generous, but they are far from revolutionary. They demonstrate how Ives turns to capitalism as a remedy for social ills rather than the source of them. The jobs he introduces people to are also not exceptional in any way. They are low-wage positions that the proletariat occupy. Regardless, under a capitalist system, behavior like Ives' is often celebrated. Hijuelos' decision to kill off Ives' son in the novel strongly critiques philanthropy. True change will only occur if the systemic issues are addressed, and Ives, unwilling to accept this reality, ends up suffering for it.

Furthermore, despite all Ives' philanthropic deeds to the Spanish speaking community, whom he claims to have an affinity for, at no point in the novel is it suggested that he gives credence to the egalitarian ideals of the Cuban Revolution. There is no doubt that Hijuelos, a Cuban American writer, purposefully confines Ives' interest in Cuban culture to a superficial curiosity about elements like Cuban music, dances, and food. In Eula Biss' essay entitled "Anything," she accentuates the dangers posed by the middle class, which Ives belongs to. She describes the middle class as "a class of conflicting allegiances and internal contradictions" (67). Ives' conflicted attitudes toward Cuba echo Biss' argument perfectly. Although Ives evinces a desire to identify with the historically marginalized Cuban community, Ives proves to be unwilling to take the next step to be in solidarity with them. In typical capitalist fashion, he picks and chooses which aspects of Cuban culture suit his purposes and neglects Cuba's more revolutionary elements. Not critically engaging with the ideals of the Cuban Revolution, Ives safeguards his own privilege and evades the discomfort linked to his complicity to capitalism.

Robert's death could have been the catalyst for Ives to exchange his limited philanthropic efforts for a more systemic approach to addressing social injustices. Robert's death undeniably

occurs because of the system of capitalism, whether Ives chooses to acknowledge it or not. This is best illustrated in the chapter "God Has Called Him to Heaven." In "God Has Called Him to Heaven," Ives reads the following description about his son's murderer in a newspaper: "His [Daniel's] mother was on welfare. He had two previous arrests for petty theft. He was an eighth-grade dropout, his father in jail" (Hijuelos 134). With this bleak excerpt, Hijuelos clearly characterizes Daniel Gomez as a victim of capitalism. Portraying him as an individual with intergenerational trauma caused by systemic inequalities, Hijuelos humanizes the struggles of the proletariat. He implores readers to not just reduce Gomez to the man who killed Ives' son but examine him with a more holistic perspective, acknowledging that Gomez is a byproduct of the objective violence inherent to capitalism. Therefore, when Ives' response to Robert's death is consistent with his habitual unwillingness to strive for revolutionary change, Hijuelos leaves readers with a poignant sense of discomfort. Depicting Ives' meeting to forgive Gomez as an event where "Nothing monumental transpired. Niceties were exchanged," Hijuelos blatantly highlights the futility of individual acts of charity (242). While Ives' forgiveness might appear noble and even inspirational, it will not ensure that similar violence will not take place in the future.

Ives' decision to forgive Daniel Gomez on the surface is honorable, but it too is not revolutionary. When Ives tells Pablo that he decided to forgive Gomez because he felt that the need to "do something to get the poison out of [himself]," Hijuelos prompts readers to reflect on how emotions such as grief can inhibit revolutions against capitalism from forming (172). While it is natural to feel sympathetic for Ives' loss, it is impossible to deny that forgiving Gomez, like all his other philanthropic efforts, will not produce tangible societal change. Instead, by turning inward after Robert's death rather than addressing the systemic violence of capitalism that engendered it, Ives misses an opportunity to truly take meaningful action. Ives could have advocated for youth programs to provide resources to families like Daniel Gomez' aimed at

addressing some of the root causes of Daniel's crime, such as poverty and lack of education. He also could have joined a movement protesting the prison industrial complex, which impedes incarcerated individuals like Daniel from truly rehabilitating and perpetuates the cycle of crime and poverty.

Mr. Ives' Christmas does not end in a class revolution, but it is nevertheless a literary text that is constructive for Marxist study. By shedding light on the threatening positionality that the middle class occupies and providing a sharp critique of philanthropy, Mr. Ives' Christmas is a novel with an evident, albeit subtle, anti-capitalist agenda. Furthermore, Hijuelos' characterization of the novel's protagonist as an ideologically conflicted individual is especially meaningful. It addresses how philanthropy, which can serve as a coping mechanism for the discomfiting guilt of being complicit to capitalism, falls short of generating meaningful change. Ives' philanthropy did not save his son, but a class revolution could prevent similar tragedies from occurring in the future.

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The Invisible Catholic Widows of Early Modern England: An Interview with Dr. Jennifer Binczewski

Interview conducted by Ellie Crist

Could you start by sharing a little bit about your work studying Catholic widows during the English Reformation? What role did they play in the English Reformation?

Absolutely. My research examines the role of Catholic widows specifically in the late sixteenth century. So, this is a time when Elizabeth I is on the throne. She has pretty much declared decidedly Protestant when it comes to the religion of the realm. She is known famously to be quite moderate in terms of how she approaches it. She says she doesn't want to make "windows into men's souls," so if everything seems good on the outside, she's all good. This, however, shifted during the 1580s quite dramatically. There are a couple of plots against her life created by Catholics, Jesuit priests start to come onto English shores, and there seems to be plots, either real or fabricated, that seem to be a threat to Elizabeth's rule. In return, she creates all sorts of anti-Catholic laws, which means that it is treasonous to be a Jesuit priest, a seminary priest, or any priest, it is treasonous to participate in any sort of Catholic ritual, it is treasonous to be a Catholic, and it's also treasonous to harbor priests. All of this is after 1585.

I study is what is known now by historians as the "Underground Catholic Community," that even though all these laws are passed, doesn't mean that everyone follows them. There are many Catholics who are still wanting to remain Catholic and preserve Catholicism for future generations. So I look specifically at Catholic

widows who, upon widowhood, seem to find a specific agency in—now, many of these women are elite so they are wealthy, they've had houses bequeathed to them in their husband's wills, they also are of the social elite which gives them some protection. They see that in the perceived vulnerability of a widow—someone who's meant to just be on the outskirts of society, someone who's meant to retire to her dower house and make way for the heir—that this vulnerability was almost a protection for their desire to preserve Catholicism. So, in their widowhood, in their economic independence, in their social independence, all things that women at this time usually didn't have, they instead used this to harbor priests and to host secret masses and to send their children abroad to Catholic seminaries and institutions on the continent.

Men are doing this, women are doing this who are married, but I study specifically how widowhood was a little bit different because, again, of this autonomy and because, honestly, culture thought "Women aren't going to be doing these kinds of things, they're just old widows. Just let them live the rest of their life off to the side and don't worry about whatever they're doing." There's multiple instances of specific widows where even their age is brought up: "Oh, old lady Magdalen Montague, don't worry about her. She's old and who cares, she's probably going to die anyways, so don't worry about what she's doing." Meanwhile, in the circle of Catholics, her house was known as "Little Rome." She hid priests like crazy, hosted mass for all sorts of people as well. So I look again at how it's gender but also how their marital status gave them a specific sort of agency within their invisibility.

That's amazing. What was it about their status as widows—you touched on this a little bit—that allows them to occupy this "unseen" role? Were there specific social expectations or assumptions that made them less likely to be suspected?

Absolutely. Gender a hundred percent is going to be the

main thing. Widowhood is a separate animal, which I'll talk about in a second. The Early Modern perception of women—one, it was thought, even just based on humoral theory, that in terms of intelligence, or even agency to be seditious, that it was just not in women's nature. So, automatically, women were not seen to be as threatening. The same thing goes for espionage in the seventeenth century in England. There's a great book by Nadine Akkerman who talks about this, also. Women just have this cover almost of "Well, they're women. They wouldn't be doing that kind of thing. They can't be doing that kind of thing." And that's absolutely attributed to these women.

Now, in terms of gender, many of the widows I study relied on these gender tropes. Meaning that in letters and correspondence and court cases they were saying "I'm just a feeble woman. What am I actually capable of doing?" Or they would fake illnesses. There are multiple instances—Elizabeth Vaux specifically—when pursuivants, or priest hunters, literally would come to these widows' houses, banging on the doors and trying to get in, trying to arrest the priests who then would be executed, they would pretend that they were sick in bed. This gave the priests long enough to stow away in what were known as "priest holes" to hide from the pursuivants. There's many house searches that occurred that, because the widow faked an illness and made the searchers wait for her to get out of bed, that they were ineffective and didn't find the priests. They relied on illness, they relied on age, they relied on the fact that they were women in order to hold these magistrates and sheriffs at the door while other people could hide away.

Gender also, women were known to be hospitable. They were meant, especially as elite women, to give out food to their communities. They were meant to be hospitable to different families, as well. And, if you're a Catholic widow, you're relying on this idea to be hospitable yet you're doing it in ways to promote Catholicism secretly. So, it was beautifully baked in almost of what it was to be an elite woman, but they were able to manipulate that for the Catholic cause.

But then widowhood specifically, there's an even greater vulnerability associated with widows. I mean, most of the extent literature that is from the sixteenth century and seventeenth century about widows is all about vulnerability and being widowed and orphaned and all the different allusions that are done in scripture that seems to be what a lot of the Protestant authorities placed on widows, even if they were elite. They were vulnerable, they were meant to be taken care of, that they were sidelined in society because they were now women without men. And, yet again, that was a position that these women could take this perceived invisibility and act secretly. So, it's not seen as a negative by any means. They're adapting the perception of invisibility and weaponizing it to harbor priests, host mass, and be able to send kids abroad when their husband died.

What were the risks involved for them, and how did they navigate these risks?

I mean, death was the ultimate risk because after 1585 it was treasonous to harbor priests. Not even that you are a priest, that you were caught, red-handed, in your home, with a priest that was hidden, and it was proved that the individual was a priest. One woman, Anne Line in 1605, would be executed for harboring priests, and she was a widow. Other than that, there were two other woman who were executed during this time from late-sixteenth century to early seventeenth century, that are associated with harboring priests. One of them is not officially from harboring priests, but by-in-large women were not executed for it in the same way men were. A lot of that does have to do with Elizabeth I's very clear preference to not execute women, and there's very clear evidence that she did have a gender bias. She found women and imprisoned them, but it's a very different direction than she took sometimes, it seems, with men. So certainly death was the ultimate, but that was not always. A lot of these women would be fined, many of them

would be imprisoned, but even that, within any history that you look at, the letter of the law does not always measure up to what actually happens.

One of my favorite widows, Lady Magdalen Montague, she harbored priests, was known to have "Little Rome" within her house, but everyone ignored her because her husband—her now dead husband—had a great relationship with Elizabeth I, her godson was within the high-up in government under Elizabeth, and he was responsible for rounding up a lot of the Catholics and fining them. And yet, it's her godson. And there's evidence in letters found at the British Library that they had a great relationship and there were favors exchanged. So, it all depended on personal relationships, who you knew, how you could hide behind these relationships, and how you could hide behind your gender and social status. So, wide gambit. You could openly harbor Catholics and not get penalized, or you could die for it. There's a crazy answer for you.

A big spectrum!
A huge spectrum!

Do you think that it was just religious conviction that drove them to do this, or do you believe there were other motivations involved other than just religion?

That's a great question! Some of these women seem to have it out against, perhaps, the state itself. A lot of it has to do with protecting their children. It does have to do, still, with religion, but part of it is allowing them to express their autonomy and going to the continent and entering the seminary if that's what they had wanted. But in terms of these specific choices, it seems to be preserving family lineage, perhaps even preserving the beliefs of their now deceased husbands, perhaps even preserving the future for their children. So, there's certainly a religious undertone but

there's also a kinship connection of a continuation of the past that could potentially be argued. There's certainly not a financial reason, because if you maintained your Catholicism, the fines became exorbitant. I mean, it got up to £20, which was not even possible to pay for anyone lower than the gentry or the nobility. There's not a financial reason for it. Perhaps there's a social reason, a kinship reason, but it is a hugely religious component.

Pivoting a little bit from the description of what they were doing and into the process of researching people that are operating in these kinds of invisible capacities, what types of sources did you use to uncover these histories and what were the challenges you faced in researching people who tried to operate invisibly?

That is another great question because, quite honestly, I'm studying not only women, which in the Early Modern world were already covered, they're not present in a lot of political sources, they're not present in a lot of treatises, they're not in a lot of what is generally deemed to be historical sources, so that's already a disadvantage. But now, I'm trying to find women who were trying to be invisible. So a lot of what I've had to rely upon at first is more hagiographical material. Meaning, actual priests who are writing biographies of these women, and there are multiple. There's Dorothy Lawson's biography, Lady Magdalen Montague has a biography written about her, Anne Dacre Howard has a biography written about her. The problem with those sources is that they were written by Jesuit priests or Seminary priests, and they're written in a way that… maybe it's true what they said about these women, or maybe it's propaganda for the Jesuits to show their work within England. There's even a bitter rivalry between Jesuits and Seminary priests so it's almost like these biographies mirror the rivalry for the English soil between these. So, you have to sift through these biographies incredibly carefully because they're incredibly biased.

They still include wonderful details about what they might have done, where they might have been, who they interacted with. They also recount what houses perhaps they did live in, these kinds of details that they really had no reason to make up. You have to sift through how pious they were, how often they prayed, and look at a lot of things with a grain of salt. But by and large, that's probably the greatest difficulty of not getting wrapped up in the saintly lives of these women.

But it's not just these sources, though that's originally how these women were written about. There's arrest warrants, there's correspondence, there are also state papers and documents of people listing so-and-so who's suspected of harboring priests. There's recusant rolls. These are lists of individuals who are called recusants. That word comes from the Latin word recusare which means "to refuse." So anyone who refused to attend Protestant services would have been placed on this list. That didn't mean they were necessarily Catholic, but many of them would have been. They could have also been Puritan, they could have also just not cared to bother going to church. But you can trace recusant records of individuals who were placed on these lists and find patterns of behavior as well, and these people would have also been fined. Quarter session records, too.

So, my job as a historian is to kind of blend these state papers, arrest warrants, documentation of people who are breaking the law with the hagiographic biographies of the women who are part of that. But it's also separate and more information, so it's certainly doing a dance between what is fictive, what is imagined, what is actual, and trying to come up with some sort of pattern of what these women actually did, while being invisible. It's good detective work.

Yes! How do you think scholarship on these women has changed over time? Like, is this specific area of study becoming more popular, or are they still predominantly overlooked?

They have had a renaissance, which is absolutely phenomenal and I'm so happy to be a part of this actually. Really in the 1960s and 1970s, by and large I would say that women in the Early Modern English Catholic community—which is what I'm talking about—were seen as tools for assisting men. So most of the histories looked at the Jesuit priests, they looked at the men who ran the great Catholic households, they looked at the politicians, they looked at kind of this great men of history. And then they would kind of say, "Oh! And there were some women, and look at what they were doing, as well." So it's almost like they were a side story, or a tool to assist the male history.

By the time you get into the 1975-1980s, there's a shift all of a sudden of saying "Wait a minute, if these Catholics are secretive, they have an underground community that by and large is placed in the home, we need to look at women, specifically. Because women specifically were in charge of the private domain, this is their space. And more than likely, there seems to be women who are maintaining Catholicism in the house." And this is where you have then, from the 1980s to even today—I literally just got a book on my doorstep yesterday that promoted the same argument—that wives have been a huge part of the English Catholic community. Largely because they could maintain Catholicism at home under the secret cover while their husbands were off pretending to be Protestant, or doing whatever they needed to in the public sphere in order to protect the activities of women at home.

Now, what my research does is it furthers this even more so. I make the argument that you can't just say: "All women are wives." That's not an accurate representation of reality. There's women who never marry, there are, of course, married women who are very active in Catholicism. But also, what about the widows? Because when you look at those who were the most active

in harboring priests, who are in the sources more frequently, yes some of them were active during their married life, but they, even more so become more active in the community after their husbands die because they have this coverture of widowhood, of autonomy, of being sidelined in society and shoved to the outskirts. So I'm kind of pushing against, a little bit, the prevailing argument of focusing only on wives, making the argument that's only part of the narrative, and you're ignoring the fact that these women become far more active when they enter widowhood. So it's a continuation of a few decades of this evolution of women as just tools for assisting men rather than when they are autonomous in widowhood, they're absolutely forces of nature when it comes to preserving Catholicism. Hopefully that helps, there's a little bit of historiography, too.

No that's wonderful, that's what I wanted to get at, anyways! My last question is: what kind of lessons do you think we in the present can draw from these women's experiences? I feel like there are a lot of unseen acts of resistance that people engage in, so how do you think we can learn from the activities of these women in our modern context?

Absolutely, I think that within any sort of minority situation—which unfortunately, in history as in today, there are countless examples of being on the outs, of being seen as being in the periphery, or being an outsider, or being a religious, a political, a social, a gendered minority. History is absolutely complete with examples of people who used it for their advantage. So even if you are on the periphery, there are ways of finding your voice and finding your agency. Again, sometimes it's in spite of, but sometimes it's actually with the help of the positions you are placed in society. The great thing is, too, of studying these widows is that part of my work also is looking at how this translates elsewhere. Puritans were doing the same thing. Even Muslim women within Spain in the Early Modern period were doing a similar thing. In kind of trac-

ing these narratives of silenced voices, you're finally giving voice to people who have been sidelined in history—people who truly have been silenced in history. By seeing ways that being invisible is worked to an advantage gives them an agency that they have been denied up until this point. There's plenty of examples of being sidelined, of being invisible, and not letting that get you down and using it to your advantage.

Race on the Open Range: America's Black Cowboys

Nicholas Hylen

The 19th century was a time of great change for the western half of the North American continent. Starting in 1803, the United States began expanding into the vast region. Through the Louisiana Purchase, the young nation acquired all land up to the Mississippi River, while the later Treaty of Guadalupe-Hidalgo ended the Mexican-American War and annexed vast swaths of land from Texas to California. The expansive Great Plains covered much of this newly acquired territory, thousands of miles of flat grasslands spanning from modern-day Canada to Texas. When American explorer, Brigadier General Zebulon Pike, led expeditions through this region in 1805-1807, he described the plains as wastelands, deeming them inhospitable for American settlement. He stated that only the bison and Indians who lived there could ever be capable of surviving the ocean of grass and sand. He predicted the "scarcity of wood and water… will prove an insuperable obstacle in the way of settling the country" (Buckley and Harris 42). Within a century, American pioneers and soldiers proved him wrong. They settled the plains, slaughtered the bison, and subjugated the Native American tribes that had long lived there. This movement of American civilization into the Plains, termed Westward Expansion, was driven by the promise of economic opportunity in the West. This movement played a key role in the development of modern America. One key group during this period was the cowboys. They played a large part in the development of the American West by herding cattle from the nutrient dense grasslands of the Great Plains to the industrialized and highly populated East Coast. However, the nation that conquered the Great Plains later mythologized cowboys, distorting cultural understandings of what these frontiersmen

looked like. In the 20th century, Hollywood and literature whitewashed the diverse history of the cowboy profession. Although Black Americans made up a quarter of the nation's cowboys, they were ignored in 20th century cultural depictions, with Hollywood's westerns casting exclusively white actors, like John Wayne and Clint Eastwood, as the iconic buckeroos (Goldstein-Shirley 79-89). This essay will explore the unseen history of America's Black cowboys, revealing how African American men found economic opportunity, community, and identity on the Great Plains, and how American society of the 20th century erased their contributions to our nation. Black Americans were vital to the creation and development of the cowboy profession.

Origins of the American Cowboy

The Great Plains are a unique geographic region with thousands of miles of nutrient rich grasslands flourishing during the rainy summer season. For millennia, this environment sustained a massive bison population, which is estimated to have totaled in the tens of millions. Spanish cattle, introduced to the Americas by Christopher Columbus's Second Voyage in 1493 for consumption (Spanish, or Texan, Longhorns are meat cows, not meant for milk production), were found to have very similar ecological and nutritional needs to the native bison (Kohl et al. 721-731). These cattle thrived in the southern Great Plains, now Texas and Oklahoma. The Spanish settlers saw an opportunity for great profit. But how to transport the hardy steers (male cattle) and cows (female cattle) from the isolated northern plains to the markets of the southern heartlands? By using the same herding techniques that been practiced in Spain for centuries, of course. In Spain, the *vaquero*—meaning cowboy or herdsman—rode on horseback and utilized dogs to herd cattle. The *vaqueros* heard of the lucrative opportunity in the New World, where cattle were abundant and demand for herders was high. They crossed the ocean to work at the *haciendas* and *ranchos* of New Spain—plantations and farms specialized in

the raising and herding of cattle. Escaped cattle multiplied into massive, wild, unowned herds. In 1590, a Jesuit Spanish historian, observed, "There is another kind of cattle that has gone wild… [due to] their large numbers these are not branded and have no owners; the first man to hunt and kill them, like game, becomes their owner" (De Costa 230-231). *Vaqueros* discovered it more lucrative to round up these wild, unowned cattle than to herd on a ranch, where they would earn just a fraction of the total payout. If one could instead capture one's own cattle, he could herd them to market and pocket the entirety of the payout. Thousands did just that, with the previously mentioned historian describing "both whites and blacks" going out into the wilderness to capture wild cattle for market. Thus, both white and black men in New Spain became *vaqueros*. They developed a unique herding culture, riding in 'posses'—or groups—adapting their attire to the desert-plains environment of Texas. Later American cowboy found these practices highly practical and adopt en masse. Sombreros led to cowboy hats. Bandanas were commonly worn by both. Leather jackets, breeches, and spurs were all inherited from the *vaquero* tradition, as was the practice of roping and herding cattle from horseback (Madrano 119-122). Thus, the Mexican *vaquero*, comprising both Hispanic and Black men, played a crucial role in developing the American herding tradition, tradition.

Black Men as Vaqueros

Black African slaves were played an important role in the advancement of the *vaquero* tradition, in turn influencing the practices of American cowboys. Black slaves came to Texas as early as 1528. The frontier province lay far from the protection of the colonial government in Mexico City, resulting in only few, sparsely populated Spanish settlements appearing. The local Comanche and Apache conducted ferocious raids, instilling fear in all inhabitants. The prospect of living in Texas was so unattractive that the province's population was just under three thousand well into the 1800s. However, what the region lacked in Spanish bodies, it made

up for in Spanish bovines. By 1806, cattle herds, introduced by the region by Catholic missionaries, had swelled to total in the hundreds of thousands (Massey ix-15). *Hacienda* owners capitalized on these wild, unowned herds, having their Black slaves round up the cattle. These slaves, now *vaqueros*, herded from horseback, a practice later adopted by American cowboys (Madrano 119-122). Following the Mexican War for Independence, Mexico in the 1820s sought to develop its northern province. It encouraged white Americans to immigrate to the region. Little did Mexico know they would eventually lose the province to an independence movement, started by the very people invited to immigrate there.

Black Men in the Early American Herding Industry

Meanwhile, the American herding system in the United States relied heavily on enslaved Black herders and their expertise. Many of them were from West Africa and practiced their traditional herding techniques. In West Africa, the lasso was used to round up free-range cattle, a fundamental tool of later American cowboys (Weston 1-20). These West African slaves developed the open range system of herding, which later defined Great Plains ranching. In both West Africa and the American South, cattle roamed and grazed freely. Enslaved West African herders then rounded up these cattle, utilizing lassos and traditional herding practices. This system relied upon the unique, accumulated knowledge that these enslaved individuals had, and was imported to America through forced migration. After arriving in America, enslaved herders hybridized their native methods with those of the English and Spanish (Sluyter 9-16). The vaqueros horse riding and attire was combined with the lassos and free-range method of the West Africans, creating a new herding system (Sluyter 330-349). This system shaped the Eastern herding industry, and when brought to the Great Plains, created an environment which required the distinctive cowboy.

Starting in 1821, many Southerners accepted Mexico's immigration offer, moving to Texas for the cheap land and bringing their enslaved African herders with them. Although slavery was

illegal in Mexico as of 1829, Southern slaveowners refused to emancipate their slaves. The Americans largely ignored the laws of their new government in far-away Mexico City. In Texas, Black slaves managed the herding of cattle from the plantations to nearby markets. As Anglo Texans' profits grew, and more immigrated, the province's Black and white population increased. As profits expanded, so did the Texas cattle market. With the increasing demand for meat cattle, so too did the demand for enslaved herders increase. From Texan independence in 1836, to annexation by the United States in 1845, the Texan enslaved population and cattle market expanded dramatically. On the eve of Texan Independence, there were five thousand enslaved Black people in Texas. On the eve of the Civil War, just twenty-six years later, that number had increased thirty-six times over, up to 182 thousand (Massey ix-20). Once again subjects of the United States, enslaved Black herders continued working for their masters, using techniques which had been passed down for hundreds of years, in Africa and America.

The Birth of the Great Plains Herding Industry

The Civil War's end in 1865 sparked a boom in the free-range herding industry across the Great Plains, providing jobs for cowboys from all backgrounds. The war's conclusion ended a 65-year period of instability in Texas, marred by governments galore and constant war. During this turbulent time, countless farms and ranches had been abandoned. 5 million wild, unbranded cattle now wandered the Texas Plain, creating an enticing economic opportunity for those who could round them up. On the costal prairies and high plains of Texas, where nutritious grasses thrived due to reliable rains, horses and cattle grazed well year-round. In fertile Texas, cattle populations doubled in number every four years. Once rounded up, they were driven through the Great Plains to the railroad towns for shipment east, grazing on the vast plains' grasses along the way (Massey ix-15). The cattle industry implemented the practices and traditions of enslaved Black men, who had developed such a successful herding system in the East- or rather, it was

successful for the slaveowners who profited from it. Both formerly enslaved Africans and white southerners moved west to become cowboys. White southerners moving west had to learn skills and practices long employed by Mexican *vaqueros* and enslaved African herders (Goldstein-Shirley 79-89). Thus, formerly enslaved herders adapted more easily to the cowboy profession than white latecomers. Jack Bess, born and raised in slavery on a Texas plantation, easily transitioned to cowboy life. He had learned to herd cattle on horseback as a boy. In a 1930s interview, Bess recounted, "I learned to ride as soon as I could sit on a horse… I sure liked to ride and rope them cattle" (Massey 24-28). Many Black enslaved men had similar experiences. After emancipation, many found the transition to cowboy life easier, often teaching their white counterparts the tricks of the trade.

Go West, Young Man!

Following emancipation, many formerly enslaved Black men saw the west as their best economic opportunity. Whether for the money or for the adventure, many Black men sought work on the open frontier. With few heavily settled population centers, the frontier generally had fewer systems of governmental and societal discrimination (Hardaway 27-32). It represented a fresh start far from the oppression of the south. Cowboys could also earn substantial wages. The vast herds of Texas Longhorns, roaming the plains, were a valuable commodity to be exploited. When herded across the plains to northern markets, cowboys could sell each head of cattle at ten times the going price in Texas. Black cowboys earned up to $20 dollars a month herding for Texas cattleman (Weston 1-20). For a person who had been formerly enslaved, this was an incredible amount of money. Going west and working as a cowboy was a financially attractive prospect. This was true for Nat (Nate) Love, a Black cowboy who left his Tennessee plantation at 15 to seek a new life in the West. In his autobiography he describes his motivations for heading west, saying, "I wanted to see more of the world… and I wanted to make more of the opportunity and my

life than I could see possible around home." He describes Kansas as, "a good place in which to seek employment. It was in the west, and it was the great west I wanted to see" (Love 43-45). Many Black men shared Nat's reasons for heading west, drawn by the massive financial opportunity. However, they found cowboy life was grueling, offering miserable working conditions and poor company, with whom they were forced to spend months at a time with.

Racism on the Trail

In the late 19th century, two-thirds of the cowboy population were white southerners. Many white cowboys were terrible racists, making life difficult for their diverse counterparts. Even on the desolate chuck trails, Black cowboys found that whites enforced racial hierarchies they were accustomed to. Black cowboys were forced to observe and abide by these long-standing racial hierarchies. Black men were expected to show respect to their white counterparts, even in rough and rebellious cowboy country. While white cowboys could drink and get rowdy in town, Black cowboys had to remain mindful of the time's racial norms (Massey 195-200). Although the difficulty of the trail required cooperation, the whites of an outfit often ignored or dehumanized their Black peers. Racial slurs were prevalent. Black men were always addressed by their first names, while white cowboys were referred to by their surnames with an honorific. Many Black men were referred to with derogatory terms, including "Negro," and other racial slurs. While the skills and hardiness of Black cowboys was undeniable, compliments from their white counterparts of such qualities were often packed with prejudice. "I admired this Negro cowboy," one white Texan cowboy wrote in his autobiography, "but that's okay because he was one of the good ones." Another white cowboy wrote in his memoirs, "Forgive me for admiring that Negro … when I was forced to be in the same outfit with him—I'm not a nigger lover [sic] ordinarily" (qtd. in Hardaway 27-32). Andy Adams, in his memoirs, recounted an incident in which his predominantly white outfit encountered an all-Black outfit while fording a river. Adams demanded of the

"dusky foreman," that he order his herd to the side so that Adams's herd could cross. The all-Black outfit complied, making way for Adams's group to cross. That night, a white cowboy in Adams's outfit remarked, "As good cowhands as ever I saw were nigs [sic], but they need a white man to blow and brag on them… It always ruins [a Black cowboy] to give him any authority" (Adams). Black cowboys were often put in charge by their bosses due to their skill and willingness to accept lower wages. However, they were almost always put in charge of all-Black outfits, because when white men were mixed in the Black leader could face insubordination and resistance on the trail. Despite their abilities, Black cowboys were degraded on the trail, viewed as lesser by their white counterparts. Despite enduring racism, Black men found solidarity in their shared struggles with prejudice on the trail.

Overcoming Prejudice

And the trail was harsh. Indian raids, uncooperative cattle, and supply constraints required cooperation between members of an outfit. Black men commanded respect due to their work ethic and usefulness to their team. Despite racist worldviews, whites could not deny the hardiness and skill that their Black coworkers possessed. After months on the trail, interracial outfits also became increasingly comfortable with one another. While old prejudices die hard, white cowboys generally came to respect their Black counterparts' abilities. Charles Siringo, in his autobiography, *A Texas Cow-boy*, describes the Black men of his outfit with relative respect. He recalls being saved by a Black man named Jack after becoming stuck under his horse. He describes having picnics with his Black counterparts. He writes of befriending "Babe Fisher, a yellow negro whom I knew could be trusted." Across the plains, the abilities of Black men were recognized and sought after. Forty percent of the infamous Texas Rangers were Black men, with an unfortunate hatred of Mexico and Mexicans uniting the diverse group (Durham 291-301). Nat Love, the formerly mentioned Black cowboy, describes his white coworkers as treating him fairly, referring to his

mixed-race outfit as "the boys." Similarly to the Rangers, he held prejudiced opinions of Mexicans and Indians, subscribing to the commonplace supposition that, "the only good Indian is a dead Indian." Love, as well as many other Black cowboys of the time, were not sympathetic towards other oppressed racial minorities. Black cowboys identified with the very culture which discriminated against them, a survival mechanism which helped them 'fit in.' Despite the unfair treatment they faced, Black men strove to find community and connection with their fellow cowboys, even if that meant ignoring the plight of other marginalized peoples (Bolster).

The Numbers Game

The prevalence of Black cowboys and the influence they had upon the cowboy profession is important to recognize. To look purely at the numbers of those who herded along the cattle trails of the Great Plains between 1860 and 1890, one quarter to one third were Black (Massey i-xix). Historians have always struggled to determine the number of Black cowboys due to a lack of data of the total cowboy population, regardless of race. Cattle, not cowboys, were counted on the frontier, and census data only recorded the number of cowhands on frontier ranches, not of cowboys out on the trial. Estimates of how many cowboys there were range from 16,000 to 35,000 (Hardaway 27-32). This uncertainty affects estimates of what percentage of cowboys were Black. However, photographs and migration records leave us with little doubt that a large minority of cowboys were Black. Additionally, some eighty-five autobiographies were written by Black cowboys of their experiences (Durham 291-301). Given that Black male literacy at the time was only twenty percent, scholars estimate several thousand cowboys were Black. Indeed, Black men played a large role in the development of the cowboy profession (Savage 5-11).

The End of an Era

The invention of barbed wire, expansion of the railroads, and encroachment of frontier homesteads caused the free-range herding system to die out by the close of the 19th century. Because free-range herding required mass amounts of open public land, its division among private landowners made the Great Plains ranching system and the cowboy profession impractical. Of course, settled ranches continued to employ ranch hands and cattle herders. However, the practice of cowboys leading thousand-mile-drives disappeared. As it became easier to ship cattle directly to the east via rail, it was no longer economical to undertake risky and long cattle drives. The Black men who had served as cowboys found new frontier careers that were equally important to the development of the American West. Black cowboys became federal marshals and soldiers, enforcing relocations of American Indians to reservations, and maintaining order in the "Wild West." Lawman Bass Reeves kept the peace in Arkansas and the Indian Territory, arresting some 3,000 fugitives during the late 19th century. The 25th Infantry Regiment served throughout the west during the same period, an all-Black unit that suppressed Indian raids and maintained the peace in up-and-coming frontier towns. The "Buffalo Soldiers," as they were called, kept the peace in cities such as Couer d'Alene, Denver, Helena, and Missoula. This all-Black regiment was integral to the early development of the American West, just as Black cowboys had been. Many Black cowboys transitioned into military or law enforcement roles following the decline of the open-range cattle industry (Nankivell ix-xxii).

Unseen

Black men had a massive impact on the development of the cowboy profession and the American West. Despite this, historical media depictions portray the cowboy profession as an exclusively white one. The dime novels of the 19th century and films of the 20th century shaped popular perceptions of Ameri-

can history. Authors and filmmakers identified the cowboy as an iconic, highly marketable protagonist within the history of the West (Mons 110-127). Frederick Jackson Turner's "Frontier Thesis" of 1893 argued that American exceptionalism was demonstrated by Westward Expansion and America's fulfillment of Manifest Destiny. The cowboy became a central figure within this story. Unwilling to include Black Americans in this historical narrative, and marketing to a majority white audience, dime novels and westerns depicted only white cowboys (Popper et al. 91-102). This brushed aside the contributions Black men historically made to the cowboy profession, causing them to become an unseen part of the history of the American West. This erasure was so complete that in 1971, John Wayne, a key figure within the rise of the Western genre, made the following statement about the casting of Black actors in westerns he directed. "I gave the blacks their proper position [in my westerns]. I had a black slave in [my film] The Alamo, and I had the correct number of blacks [in other films] … If it's supposed to be a black character, naturally I use a black actor. But I don't go so far as hunting for positions for them." To Wayne, as well as many other Americans, giving African Americans their "proper place" within westerns meant casting them only as enslaved people or city folk. By portraying cowboys as exclusively white, Wayne and other filmmakers erased the history of Black cowboys. Wayne and many others were unwilling to include those they considered racially inferior as that iconic American figure.

Conclusion

20th century cinema embraced and promoted the myth of a white national epic. Hollywood mass-produced westerns featuring exclusively white cowboys. The true history of Black cowboys remains largely untold and unseen. By ignoring the story of Black cowboys, we overlook a vital contribution to the development of the nation, which is a disservice to the Black men who were so integral to the growth of our country. By challenging the exclusively

white cowboy narrative, we can uncover and recount the stories of *all* people who made their livings off the open range. Honoring the resilience of Black cowboys through the frontier's challenges and celebrating their role as important pioneers enables us to ensure historical accuracy and deepens our appreciation of America's diverse history. Let us ensure the unseen history of Black cowboys no longer remains in the shadows of American history.

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Psychoanalysis, Now for Ages 4 and Up: A Lacanian Reading of *The Lego Movie*

Inés Marquez

The 2014 animated film, *The Lego Movie*, provides a unique example of Lacanian theory in the form of a hero's journey. The personal transformation of Emmett Brickowski, from zero to hero, through Lacan's Imaginary and Symbolic orders . Jacques Lacan's theoretical work sought to define three key "orders" of development: the earliest order, or the "Real"; the transition of the "Imaginary"/ the "Mirror Stage"; and the final, irreversible order of "Symbolic". Particularly, Lacan refers to these as "orders", rather than stages, to emphasize that all three are present in an individual at any time. Drawing on linguistics, philosophy, and Freudian theory, Lacan expresses how the acquisition of language fundamentally alters our perceptions of reality and the self. By transitioning through these orders, Emmett ultimately experiences a realization of his identity. In Emmett's blissful state as a collective citizen of his city, he remains within the Imaginary order; through an encounter with "The Piece of Resistance", he is launched into the Symbolic order. Throughout this journey, Emmett also engages with objects of desire and conflict, which Lacan identifies as "The No/Name of the Father", and the "Phallus". He must fulfill his prophesized destiny as "The Special" and confront the evil President Business ("The No/Name of the Father") for possession of the "Kragle" (Phallus). The film's conclusion, however, attempts to move beyond Lacanian structure. Through metanarrative techniques, itthis film suggests the possibility of a return to the Real, as well as the malleability between the three Orders.

Through themes of identification and uniformity, the film opens with the placement of Emmett within a form of the Imaginary, or more specifically, the Mirror-Stage. The Imaginary is the

stage in which the child begins to take in reflections and images but lacks the ability to identify differences with language. In the Mirror-Stage (more of a process than a development stage), the child sees everything as the extension of the self, and does not separate the mailman, for example, from itself. Hook describes this experience as "based on the incorporation of sameness; there is no separation… between the experience of the child and the world it inhabits" (61). The first action Emmett takes in the film is opening his eyes. This act symbolizes his position as a developing child, still awakening to the truths of reality. In his morning routine, this sameness is continued: he greets inanimate objects and his neighbors equally. Though he identifies unique names of things and people, his manner is unchanged between the two, signifying a naïve sense of connection between self and object, and self and others. This behavior is also remarkably childlike, continuing to indicate his position in a primary Order. His occupation as a construction worker also contributes to this idea; he literally lives to serve the city, working as a nameless part of a whole (*The Lego Movie*). This life in the Imaginary is all he knows, and it offers comfort and a deeper fulfillment of desire in his sense of seamless belonging.

This desire and its role in the Mirror-Stage is fully realized via the opening song segment, "Everything is Awesome!", with a hook that consistently reaffirms "everything is awesome, everything is cool when you're part of the team" (*The Lego Movie*). Not only does the song's repetition of the chorus create an echoing, reflective effect, but there is total synchronization of everyone's movement and performance. Emmett and his peers rely on this complete mirroring of behaviors to maintain their reality of pleasure and their sense of self, or their "awesomeness". This identification, however, is incomplete, and demonstrates a key trait of the Mirror-Stage: " 'the child 'misrecognizes' itself.... [it] finds the image a pleasing unity which it does not... experience in its own body'" (Hook 62). The song itself offers a feeling of successful mutual recognition, but upon its completion, Emmett finds himself physically separated from the crowd and left out of their plans. Beyond

this perceived unity, this reveals that he does not share complete consciousness with his surroundings and thus grows increasingly aware of himself as an "I", or individual subject. This difference from the other citizens is exacerbated by his exit of their world entirely, and into the Symbolic.

Once Emmett encounters the Piece, he realizes a sense of lack and the requirement for new language; these developments place him within the Symbolic. The Symbolic is considered the final stage in Lacanian theory; the child now recognizes differences between itself, and objects/subjects around them. They are entirely separate from the world as an individual being. According to Hook, the Symbolic requires the development of "signification", or "the use of language", in order "to restore something that is missing, to communicate that there is something that it wants" (67). A large, red, glowing brick entitled "The Piece of Resistance", or "the Piece", acts as a vehicle for Emmett's entry into this world of signs. Upon touching it, Emmett experiences a blur of images and hears "the Prophecy": "One day… a Special one, with face of yellow; will make the Piece of the Resistance found…and with a noble army at the helm, this Master Builder will thwart the Kragle and save the realm" (The Lego Movie). Emmett's encounter with the Piece acts as an introduction to the things unknown, unnamed, and unexperienced in the reality he has lived in: everything he couldn't identify as separate from himself in the Mirror-Stage. This moment can be interpreted as the Lacanian moment of "castration", or "the recognition by the subject of a kind of lack" (Hook 69). For the first time in his life, he hears words, or "signs", that he does not understand, signifying concepts he has never experienced. In short, in losing his default state of contentment and unity that he had in Lego City, Emmett lacks more than ever. Additionally, the Prophecy also clearly positions him as an individual: his newfound knowledge of these signs identifies him as "The Special". Where Emmett previously felt no distinction between his goals and those of his surroundings, his new mission cannot be intuitively understood. Context, and the language of "The Special", the "Piece of Resistance", and "The

Prophecy" are required to explain the significance of his task. If he fulfills The Prophecy, this will indicate a fluency of the Symbolic: it shows that he understands and can successfully engage in these meanings. Additionally, he can achieve a new, defined role in the Symbolic order as a hero. To accomplish this, he is required to search for the "Kragle", and eventually face President Business.

The "Kragle", as a primary sign of power and desire, serves as the film's main Symbolic Phallus. The Kragle is a weapon utilized by President Business throughout the film. As Hook defines it, the Symbolic Phallus acts as a "'signifier for desire', [or] a 'signifier of the other's desire'" (73). In essence, Lacan identifies the Phallus as an object that the child is aware that it desires; the term "phallus" refers to a penis, or the masculine demonstration of power and fulfillment. Though it helps that the item is physically reminiscent of an actual phallus, the Kragle embodies the conflicting desires between Emmett and President Business within the Symbolic order. For Emmett, it represents the ability to maintain the peaceful harmony of the city as a commonwealth. Through accomplishing this, he would then fulfill the personal and societal desire for him to complete The Prophecy and become the Special. For President Business, however, the Kragle represents the ability to rule over the city: "a way to keep things exactly the way they're supposed to be. Permanently" (*The Lego Movie*). Rather than a natural harmony, he seeks forcible control, fulfilling his own desire for ultimate power. By centralizing this dichotomy of desire, the positioning of the Kragle as the Phallus offers a clear categorization of another significant piece of the Symbolic. Where Emmett's continual development places him in the role of child migrating through the Orders, President Business reflects the No/Name of the Father in both literal and symbolic senses.

The Lego Movie's core conflict within the Symbolic relies heavily on the characterization of President Business as the No/Name of the Father. Lacan defines the No/Name of the Father as "the operation of prohibition", as well as "the factor of law that this figure introduces into the child's life" (Hook 76-77). The Lacanian

Father exists as the embodiment and enforcer of social mores. The film positions Business in this role not only through his personality and actions, but also through a meta-narrative play. President Business is named after two structures that order a society: the role of President within a Democracy, and the market of business. A President rules through bureaucratic force; business rules through economic force. Both embody "a network of relationships and rules", an essential element of the Symbolic that the No/Name of the Father forces the child into (Hook 76). He enacts this throughout the film by monitoring the city, advertising with propaganda, as well as constantly sending a police force with robot drones to deter Emmett from his quest (*The Lego Movie*). There is a constant need for him to restrain and control the behavior of others. In these senses, he is a metaphorical symbol for the "Father" prohibiting Emmet's desire. However, in a final twist, the film shifts into the literal world, operating in a realm where the Lego Symbolic may not apply. This represents him as a literal representation of a human father figure; in contrast to the abstract, Lacanian power symbol, he can be empathized and reasoned with and thus defeated.

The conclusion of the film attempts to work against the traditional Lacanian fate of humanity within the Symbolic, stuck between their desires and the limits of the No/Name of the Father. Rather, the film creates the possibility for a return to the primary order of the "Real". The Real, or "that which cannot be signified, that which cannot be captured or reduced to symbolic expression", is unattainable under Lacanian theory (Hook 62). It is an existence before the images of the Imaginary, or the language of the Symbolic: it can never be returned to, as we can never unlearn language, nor can it be fathomed. After Emmett is thrown into the Void, he wakes up in the human world, unable to move or speak (*The Lego Movie*). His eventual motion is limited to the rigid movement of a Lego figure, rather than the fluidity of his animated self. His lack of language in this world corresponds with an inability to access the symbols of his own world. Additionally, he can see the city as physically constructed; revealing that his reality was simply the signifiers

for the physical Lego brand bricks. All of this indicates that he is in the Real- an entirely deconstructed existence beyond reality, language, and his developed identity. Through accessing the Real, the characters shift out of following a theoretical structure, and into responding out of emotional experience. By Lacanian theory, this is impossible; by the theory of *The Lego Movie*, it is necessary to achieve real connection and meaning.

In contrast, the two humans in the realm can communicate through movement and speech. The human form of President Business (notably, with similar appearance and the same voice) continues to assert his desire for control over the Lego building space. However, the child, Finn, is a completely new character, with no Lego counterpart. The lack of a direct parallel to the Lego Symbolic order (President Business and Emmett) suggests that the film is no longer interested in setting up the theoretical relationship between the child and the No/Name of the Father. Rather, the film is shifting to an emphasis on a present, emotional, literal father and son. The literal destruction of Finn's created world is played out simultaneously with the Symbolic destruction of Emmett's world (*The Lego Movie*). This relationship, as Emmett realizes, has more significance on the state of his Symbolic world than the actions he or Lego President Business take. He returns to the Symbolic and convinces Lego President Business to release his control. He explains that everyone is the Special for their ability to make change, and the prophecy is made-up because it is about everyone *(The Lego Movie)*. Reconciliation is carried out in both realms, and everyone exists in a final harmony. By the end of the film, the Lacanian elements are not so much resolved as they are destroyed. Through overlapping the Real and the Symbolic, the film seeks to destabilize both, putting the subjective, emotional aspect of the journey first. The structures that are inherent in the Symbolic are able to be disregarded, as long as everyone ends up happy.

Over the course of its narrative, *The Lego Movie* shifts from more traditional Lacanian formats of the Imaginary and the Symbolic orders, to an eclectic layering of all three. The movement from

the Orders follows the personal journey of Emmett, who goes from an average citizen, to the prophesized Special. From his earliest Imaginary stage to his quest in the Symbolic, Emmett represents the developing child of Lacanian theory. He chases the Phallus (Kragle) and is faced with the Name/No of the Father (President Business). However, from the moment of the film's translation of President Business as a symbol to President Business as a human, the Lacanian structure of the narrative continues to devolve. By the conclusion, the film has diverged from the boundaries of the Lacanian orders entirely, favoring the ability to overcome the structures of the Symbolic through goodwill. It decides to put down the symbols and remind the audience not of the never-ending lack of life, but the potential to create connection and joy regardless.

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Navigating the Unseen in Teaching Spaces:
An Interview with Dr. Juliane Mora

Interview conducted by Amisa Ramadhani

What is your area of study?

I am in the field of communication studies, which includes a lot of things. Basically, it is about how we use symbols to make meaning, construct identity, and negotiate systems of power. Communication is a process we engage in to make meaning with other people in a variety of different ways. I am most interested in how we use communication to teach, so I focus on communication and pedagogy, communication and teaching, and how we address power relationships based on inequality in the classroom.

I focus on studying power, marginalization, and difference, and I do that in classrooms and teaching spaces. That's the area of the discipline that I pay the most attention to. It's an area that doesn't have a whole lot of people in it. Many people pick an aspect of communication studies to do their study and research in, but do not also focus on the use of communication scholarship in the process of teaching, which is the job most of us are engaged in.

Everybody teaches, so you would think that if folks are going to teach, they are going to know both their subject area and how to teach it. Most of the time, though, people know their subject area, and they figure out how to teach it through trial and error. So, teaching and how to teach is its own area of study in the field. The practice of learning to teach is most obvious in education schools, but every discipline also has to focus on how we teach our discipline, and that's not always a big group of people.

What drove your interest in this research area?

People who are not good teachers. By that, I mean I had

people who were really smart, and it was very clear that they understood their discipline very well. But what they could not do was translate that knowledge to people who did not understand their discipline. So, if you know something really well, and someone asks you how it works, if you can explain to them how it works well, that is translating. I had people in my educational upbringing who were not good at the translation part; they couldn't take what they were so passionate and knowledgeable about and teach it to anybody else who did not already know it.

I also had people who were good at both. Between those two ends of the spectrum, I thought, it feels like there is a way to study teaching to help people be better at it. Particularly, those who struggle with how to explain it or who think it is self-evident or that everyone should understand it from simply hearing them explain it. No, that is not always how learning works. That's what got me interested. I did not know it was an area that I could study until I was in my master's program. I had two fabulous people who taught what was called instructional communication, or the use of communication in the process of instruction. I learned a huge amount from them through practicum courses and have been fascinated ever since.

This year's theme is unseen. What comes to mind when you hear this concept, or how do you see it in your area of study?

So many aspects of the teaching process are unseen. When you walk into a building, you see the carpet, furnishings, lights, and decorations, but you don't see the wiring in the walls, the insulation, the things that make the house a house. You just experience being in it. In the teaching situation, there is a lot that goes into picking the reading, creating the assignments, and planning activities and other parts.

When you come into the classroom, you just experience the classroom. You don't always experience seeing the preparation work or what happens behind the scenes. The work you do to

be a teacher is unseen because it is the stuff you end up doing by yourself. You are planning what you want your students to do when they come into the classroom, how you want them to engage, and what you want them to walk away with. It is not something that students (or colleagues) always see or understand. The planning, the background work, the structure and scaffolding needs to happen; it is vital, but largely invisible to the people who experience the space.

You mentioned communication involving space and power, do you see this concept unfolding contemporarily?

Yes. Here at Gonzaga in our communication studies curriculum, we talk about three pillars: mean-making, power, and identity. Communication is used to make meaning with other folks, to establish our identity, and to engage with each other around issues that have to do with power. Those three pieces are always a part of every communication interaction. When you go into a classroom space, the teacher has a lot of power because they are the ones who direct the flow of the materials. They are the ones who give you the work and evaluate you.

We are all humans, we are all fallible, nobody is perfect, nobody has all the knowledge in the universe. We carry with us whatever habits, behaviors, beliefs, and biases we have acquired through our lives. In that classroom space, I have all those things with me; if I don't consciously try to look at them, the impact could be that I am acting on those things without thinking about how they impact the students. If I say something careless about a particular population of students, or I don't know that somebody in the space is a part of this population, or has this particular background, I can be doing damage.

If I am not sensitive to the fact that my students have their own histories and things they come to the classroom with, then the materials I am teaching or the way I am teaching could absolutely have terrible impacts on those students. Which is why teaching is a huge responsibility. It is not just a particular subject; you are not

just teaching a subject when you are teaching a classroom, you are teaching people how to think and engage with the subject, how to engage with each other, and how to engage with you.

There are so many other aspects of the teaching and learning experience that we are not taught to pay any attention to that teachers may not be thinking about them. They are unseen, but they have a lot to do with power, identity, and mean-making. Because that's the angle I take, and the area of the discipline I study and work within, I try to make those things a part of how I am constantly thinking about and interacting with students. How can I change the power balance? How can I actively acknowledge people's identities and perspectives? How can I be active about how we make meaning that's unfair to particular populations: like migrants, or refugee populations? How do I do those things, and then how do I model them as part of the materials that we are learning so students can understand that part too?

You spoke of the unseen part of a space; how could someone be considerate of the unseen aspect of a particular space?

It takes a long time to develop a sense of self-reflexivity. The ability to turn the mirror on yourself. Teaching people self-reflexivity usually starts by helping people understand that your experiences are not the same as somebody else's and that everybody's experiences are valid and valuable. It does not help us to try to reduce everybody to the same common denominator because that just erases their experiences. That's not helpful. Everybody is coming with something. To learn to be curious about that, to delight in learning about other people's experiences is a huge component of communication studies. We want to learn from other folks and make meaning. This is an ongoing process.

In this country, at this particular moment, we want to have right and wrong answers and clearly defined things; we don't want to see the complexity of an issue, or group of people, or a topic. We want to have things very simplistically laid out. That's not how the world is. Nothing about it is simple. Learning that you just

have to embrace the complexity and have to be willing to allow other people into your bubble, to be touched, and to care for the experiences of others. That is the only way you can resist things remaining unseen. If I treat all students in a classroom as if they are all the same, as if they are all going to learn the subject the same way, or learn public speaking the same way, that does not acknowledge people who have vastly different experiences, or trauma, or other concerns. I have to constantly want to learn where people are coming from to do a good job, to make the unseen seen so it can be part of what we are doing when we gather together for this purpose.

Can we as humans benefit from the unseen being seen?

We can. I like to tell my students that human beings are categorizing creatures. We take in a lot of stimulus and quickly sort it into categories, partly because we've taken in a lot of stimuli, and we can't deal with all of it. But it is when we sort it into categories and never go back and look into what is in that category that's how we end up with stereotypes, racism, and sexism. Sorting isn't the problem; it is not a problem when you sort things into categories. It is the meaning that we assign to those categories that can create problems. It is what we say it means if this person has a particular gender, skin color, or religion. It is when we say one of those is better or worse; that's the process that is not helpful.

So, does it benefit us making those categorization processes that are unseen seen? Yes. Is it uncomfortable to some people? Yes. That is why we are seeing such a tremendous push against anything related to acknowledging and celebrating diversity, working to make the systems beneficial for all people. Folks are threatened by the idea that something is wrong with their categorization system and that the world isn't as simple as they wanted it to be.

There is an element of discomfort with making the unseen seen, how would you advise a person who is trying to navigate this experience?

Curiosity is important. If you are going into everything thinking that there is something you can learn that you don't know everything, that you can learn, always learn from other people, even things that are uncomfortable, even folks you think don't agree with you. You can always learn something from being in a space or listening, thinking, or feeling. Having a growth mindset that everything teaches you something, good, bad or otherwise. It is a good first step. Human beings are insatiable curiosity machines. If you ever spent any time with children, you know we come out super interested in the world. It is just that we have been trained to stop asking questions, to rely on the categories, to not be curious, and to just exist in our particular bubble. So, if we can recall that we are not inherently afraid of things that are different. Babies pick up everything and put it in their mouths, and everything is different, they are not afraid. Usually, what we are afraid of is the thing that makes us question our sense of self.

If you understand that your sense of self is always developing, you are always encountering things that make you think about your sense of self; it is a little bit easier to lean into those moments than to be afraid of them. It is like going to the gym and strengthening your muscles, a lifelong process. And just because you do something poorly one time, you try to examine your categorization system and it doesn't go well, it doesn't mean that you are not ever capable of going back to that experience or doing something similar and then feeling something different. It is not a one-time or one-size-fits-all process.

Any final remarks?

I love this theme. It is really thoughtful because it asks us to think about the things we don't normally think about. As you are just going through your regular day, there is a whole host of things that are unseen either because you have not had to look at them or

nobody prompted you to look at them, or they continued to work the way they have always worked. We typically start to look at the unseen when it stops working the way we thought it did. And all of a sudden, we think this thing that I never paid any attention to just worked this way all the time, and now it's not working, and I don't know how to look at it. Looking at it helps you understand that some of the things you were doing, relying on this process that always worked for you, were never good processes to begin with and were never helpful for you or for others but were simply a habit. We benefit a lot from making the unseen seen.

How Thinking About Knowledge Changed the World

Julia Porter

The sixteenth century was a time of new ideas and ideals. As humanism—an intellectual movement focused on Greek and Roman classical texts as well as an increased interest in educating the common people—began to take over England and the rest of the world, it influenced many literary works and created lots of debate about the nature of knowledge. Both *Utopia* by Sir Thomas More and *The Tragical History of Doctor Faustus* by Christopher Marlowe discuss the relationship between knowledge and power. *Utopia II,* written in 1515, depicts a country where knowledge is freely shared for the good of the commonwealth. *Dr. Faustus*, written nearly seventy years later in 1589, portrays the world in a binary way that shows knowledge as something that is competitive and hierarchical. While these are two very different types of texts—prose and verse; a book and performed on stage—they have many similarities and are in conversation with each other about the power that knowledge holds and what knowledge can do for people whether it be through a hierarchical structure of knowledge or a knowledge democracy. This is a debate that still takes place in our world today, but its origins are from over five hundred years ago.

Utopia, as a text, appears to be very confident in what knowledge can do for people. Because of this confidence, Utopia ensures all its citizens are educated, "The Utopian mind, then, being trained in all learning, is exceedingly successful in the invention of arts that bring pleasure and convenience" (More 54). Utopians pride themselves on the education of their people to teach its citizens to distinguish between rational and foolish pleasures. More uses the phrase "unprofitable honors" (50) to describe the pleasures in life that are not rational. Money, jewels, and sworn fealties are considered these irrational, senseless delights because they cannot bring about the natural pleasures that lead to happiness. These

pleasures are considered external goods and the lowest of the goods that Utopians seek out. In the chapter on traveling, More discusses the Utopians' ideology of goods and their moral philosophy, "They inquire into the goods of the soul, goods of the body, and external goods. They also wonder whether the name of 'good' may be rightly applied to all three or belongs only to the endowments of the soul" (More 48). Utopians question whether the "external goods" (48) are even really a 'good.' Money is something that the Utopians do not value and with that have relieved themselves of the stress of a capitalist economy. They do not see money as a 'good' and looking at the world it is not clear if money is a 'good.' Utopians do not concern themselves with external goods and with that pride and greed were weeded out of their population. The Utopians believe that through their sharing of knowledge they know enough to know better than to be concerned with external goods.

On the contrary, *The Tragical History of Doctor Faustus* is set in a world where knowledge is harder to obtain and not accessible to the masses. Accordingly, *Utopia*'s external goods are found to be the most important in Dr. Faustus' world. In the first act of the play Faustus admits what he most longs for, "Ay, these are those that Faustus most desires,/O, what a world of profit and delight,/ of power, of honor, of omnipotence" (1.1.53-55). Here, Dr. Faustus is stating that he wants nothing more than external goods; this is the beginning of his downfall. This play is a tragedy because Faustus signs a deal with the devil to obtain these senseless delights, and he is never satisfied with the knowledge and power he obtains. In *Dr. Faustus*, knowledge is turned into something that is competitive and hierarchical and Satan uses that to manipulate Faustus, "But tell me, Faustus, shall I have thy soul?/And I will be thy slave and wait on thee,/And give thee more than thou hast wit to ask" (2.1.45-47). Faustus views making a deal with Satan as the best way to grasp more knowledge and power; he believes that he alone will have access to new knowledge that the rest of humanity doesn't.

In Faustus' society people were not confident that knowledge could be a 'good', so it was only given to the elite. The idea

was the elite would not abuse the power that knowledge gave them and that they were the ones that could be trusted with it. Utopia believed that if everyone had access to knowledge, they could 'know enough to know better.' A term that can be used to describe knowledge in *Utopia* is knowledge democracy. Knowledge democracy contemplates the development of a wide body of knowledge available and shared with everyone; not only is this fairer, but the horizon of knowledge is broader and more robust and diverse which leads to greater innovation. In *Utopia*, the characters believe that every person has a soul to which "they ascribe intelligence and the delight that comes from contemplating the truth" (More 51). Utopians have trust and confidence in their people to use knowledge wisely and to make positive change.

Dr. Faustus argues against the idea of a knowledge democracy through the depiction of the clowns. In these scenes, people who are of lower class are brought into contact with knowledge (Faustus' book) and use it to attempt to put a spell on Vintner, "Sanctabulorum periphrasticon… /Polypragmos Belseborams framanto pacostiphos tostu Mephastophilis, etc" (3.2.25-27). Here, Marlowe is arguing that when the lower and upper classes have access to knowledge, they use it poorly. In *Dr. Faustus*, there is the continuous theme of a lack of confidence in knowledge and the power that it brings people. With the clowns, Utopia would argue that had they been educated properly—ethics and morals—they would have chosen not to use Faustus' book as they had because they would have known enough to know better. For Faustus, Utopia might have a different response and say he acted as he did because he put the external goods above the goods of the soul.

This is a problem that the world was wrestling with in the sixteenth century as the rise of humanism came about. Humanists wanted everyone to have an education and possess knowledge, which was very different from how knowledge had been distributed prior. Typically, you only received an education if you were of noble birth, or your family had enough money to pay for your schooling. Marlowe was born in the lower class and would not have become a

great writer without the humanist movement to educate the lower class. More was of noble birth, and born before the humanist movement, so he did not have to worry about an education. Both texts argue for two different ways that knowledge should and shouldn't be distributed, and both come from people that would have been expected to argue for the other side.

This debate that came about five hundred years ago still takes place today. All over the world, we still see people wrestling with the power and distribution of knowledge. For example, in America everyone can receive schooling through high school for free, but to receive college education you have to pay. How much information that governments release about decisions they make and why is always being debated. What is kept private for safety? What is personal privacy? What is important? While the debate about knowledge has slowly changed over the past five hundred years, humans are still struggling with confidence in knowledge and its benefits for individuals and society. More and Marlowe may have been the first to address this debate in text, but it is a conversation that has continued long after their deaths. Today, we have more of knowledge democracy with the information available at our fingertips because of technological advances, but we still see people trying to control the amount of information available through book bans and influencing school curriculums.

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Christian Nationalism and Civil Life in America

Olivia Sandvik

Although Christian nationalism has gained considerable momentum in the U.S. over the last several years, less than half of Americans have heard this term. Even less know what it is. There is ambiguity where the definition is concerned, which likely contributes to its mystery. For those who have heard of it, the "Most common descriptions of 'Christian nationalism' involve Christianity playing a dominant and institutionalized role in society" (Smith et al. 55) Most critics of Christian nationalism share that sentiment but are more specific in their analyses. Katherine Stewart states, "It is not a social or cultural movement. It is a political movement, and its ultimate goal is power" (3). More than that, though, Christian nationalist adherents seek to dominate every sphere of life and impose their religious views and laws on everyone; this ideology is *not* just another voice in political discourse. This topic is currently important to discuss because of its increasing visibility. One example is Christian nationalists' involvement in the Insurrection on January 6, 2021. Since then, political ideology has made a dramatic shift towards conservative majority, as evidenced in the 2024 election: Christian nationalism undoubtably shares partial responsibility for this reality. Christian nationalism needs to be addressed because it hinders the flourishing of Christianity and diversity and freedom in democracy. To get a full scope of this issue, the separation of church and state, contemporary Christian nationalism beliefs and examples, and responses to it are analyzed and discussed.

Christian nationalism is by no means a new movement. It began when people (predominantly white Europeans) began to establish the United States of America. The Founders knew the threat

that religious nationalism posed to democracy, so they implemented measures to prevent such a thing. Yet 60% of Americans think that the Founders intended America to be a "Christian nation," and 45% believe the U.S. should be a Christian nation (Smith et al. 44). But the texts of the Founders show that they all varied in their belief system and rejected the establishment of a national religion. Of course, that is why many Christians left Britain in the first place. Religious freedom was written into the Bill of Rights to discourage religious nationalism. For example, arguing against a bill of provision for "Teachers of the Christian Religion," James Madison resolved that "The religion, then, of every man must be left to the conviction and conscience of every man; and it is the right of every man to exercise it as these may dictate. This right is in its nature an unalienable right" (29-36). In his collection of texts on church and state by the Founders as well as theologians and pastors of the time, Church points out that "On both the religious right and the secular left, much contemporary confusion stems from an inability to distinguish between: 1) the universal spiritual values that underlie the American experiment in democracy, and 2) the role assigned to government to advance the same values by protecting freedom of conscience and belief" (viii-ix). It is important to look at these old texts because they explain why the separation of church and state is necessary; religious nationalism undermines democracy and religious freedom, which are both foundational to our country.

Church reiterates the Founder's intentions when he says, "By the founder's design, we embody both the soul of a church *and* a resolutely secular mind" (x). But the Founders were not the only ones who had something to say about the separation of church and state. Unitarian minister and mathematician Richard Price felt strongly about this topic as he reflected on the American Revolution. "Civil establishments of formularies of faith and worship are inconsistent with the rights of private judgment. They engender strife. They turn religion into a trade. They shoar up error. They produce hypocrisy and prevarication. They lay an undue byass on the human mind in its enquiries and obstruct the progress of truth"

(147). As we have seen in events such as the Christian nationalist's involvement in the Insurrection on January 6th, 2021, the push for an established national religion result in these dangers. John Leland, a Baptist pastor particularly interested in religious liberty, also saw the deficiencies of a state-established religion:

> To produce uniformity in religion is another evil. Rulers often fear that if they leave every man to think, speak, and worship as he pleases, the whole cause will be wrecked in diversity; to prevent which they establish some standards of orthodoxy to effect uniformity. But is uniformity attainable? Millions of men, women, and children have been tortured to death to produce uniformity, and yet the world has not advanced one inch towards it (99-100).

Even if our Constitution allowed for the establishment of a state religion, it would do more harm than good. Not only would it limit diversity, but it would also put targets on the backs of people who did not conform. In *The Flag and the Cross*, Gorski, Perry, and Tisby eloquently explain what the core of our country is. America, they say, "…is an attempt to build a nation of nations and a people of peoples…The challenge is twofold: to maintain social solidarity amid deep diversity; and to sustain civic engagement in a mass democracy" (129). Our nation is "Christian" in that that is what certain Christians make of our country's history (5). Although, it is worth mentioning that, because the settlers who occupied this land, that became the United States, came from Europe, they were influenced by and familiar with Christian ethics and sometimes even lifestyles or lawmaking. But evidently not all who settled in America are similar in culture and lifestyle; in reality, our country is akin to a mosaic or a salad bowl that should uphold the dignity of all peoples. Christian nationalist adherents seek to keep the salad bowl and assert themselves as the most potent ingredient.

To help define Christian nationalism, it is vital to say what it is not. For one, it is not Christian patriotism. "Patriotism, as the political philosopher Steven Smith explains, is first and foremost

'loyalty . . . to one's constitution or political regime.' Nationalism is loyalty to one's tribe 'but always at the expense of an outgroup, who are deemed un-American, traitors, and enemies of the people'" (Gorski et al. 9). Moreover, "White Christian nationalism idealizes the power of white Christian Americans. It is rooted in white supremacist assumptions and empowered by anger and fear" (8). Thus, Christian patriots in America are just Christians who are loyal to and support their country. Chirstian nationalists, however, go a step further than loyalty. Christian nationalism is exclusionary; it promotes a clear hierarchy where Christians hold power, and the rest of the population is demonized. So, Christian patriotism is not the problem.

An important aspect of contemporary Christian nationalism is the Seven Mountain Mandate. A current movement/belief system called the New Apostolic Reformation (NAR) upholds this Mandate. This mandate instructs Christians to take "dominion" over seven aspects of society: government, media, education, family, business, arts and entertainment, and religion.

This is problematic because "dominion" really means domination—and, therefore, the exclusion of people who do not fit the "true Christian" mold. As mentioned above, Americans saw this during the Insurrection, a riot in which members of the NAR were actively involved. It is important to note here the strong relationship between Christian nationalism and political expression. 13% of Americans support declaring Christianity as the national religion (Rotolo et al. 51). Again, this shows the widespread confusion of the wall of church and state separation. As for the political realm, it is unsurprising that Republicans are more likely than Democrats to say Christianity should be declared the official national religion (21% vs. 7%) (52). However, it is alarming to see just how influential Christian nationalism has been in culture and politics.

One of the connections between Christian nationalism and the Republican party is MAGA (Make America Great Again). Both groups are in pursuit of "returning" to a great country marked by what they see as traditional American or Christian values. The

authors of *The Flag and the Cross* correct a common misunderstanding. They hold that "The first [misconception] is that contemporary white Christian nationalism is 'conservative.' It is not. It is 'reactionary.' It does not seek to preserve the status quo. Rather, it seeks to destroy the status quo and return to a mythical past: to 'make America great again'" (105). While there is a link between Christian nationalism and the Republican party, the former wants to return to a past that does not actually exist. Most conservative Republicans, on the other hand, interpret the Constitution literally and understand the reason for the separation of church and state. Those authors continue to connect the dots with "MAGA is a secularized and reactionary form of white Christian nationalism. Which makes Donald Trump the new John Wayne" (89). Here, the authors mean that MAGA is not only comprised of Republican Christians but also of people who support American Christian culture. Along with that, MAGA is a response to what its members see as a displacement of their identities in America (Eckart). This reactionary form of Christian nationalism rejects diversity in thought and belief, and sometimes, promotes lawmaking that disrespects or discriminates against certain "other" groups.

This ideology presents itself similarly in Trumpism—the political movement and ideology affiliated with Donald Trump and his political base. Trumpism is even applied to similar movements in other democratic countries. People have attributed characteristics such as right-wing populism and neo-nationalism to it. It may not be clear to everyone why these Trumpism and Christian nationalism mesh so well. Gorski, Perry, and Tisby try to clear up this confusion: "So why does Trump's ethos still resonate with so many white Christians? Because there are many deep continuities between Trumpism and white Christian nationalism's core ideals of freedom, order, and violence" (89). In both movements, there is an "us" versus "them" mentality. On the topic of race, the apparent whiteness of these movement's most loyal adherents is noteworthy. O'Brian and Abdelhadi reference others about this issue in their article:

> This acknowledgment of racial politics as a line of fracture through the American religious and political landscape returns us to contemporary politics and the election of Donald Trump. While some were surprised by the steadfast support of Evangelicals for Trump's candidacy despite his personal moral failings and lack of visible religious commitment (Green 2016), others noted one area in which the politics of conservative white Evangelicals and Trump did overlap (other than a concern for securing conservative Supreme Court nominees)— an emphasis on prioritizing the well-being of Christian white Americans and an active marginalization of racialized "others" (Edgell 2016; Braunstein 2017; Whitehead, Perry, and Baker 2018a) (496).

While there are certainly Christian nationalists and Trumpists who are not white, there are clear racial divides. Going back to the "us" versus "them" mentality, the "racialized 'others'" make up considerable portion of "them." Christian nationalism seeks to set itself apart from the masses and establish minority rule.

On Fire Ministries, a church located in Spokane, Washington, is an epitome of how Christian nationalism operates at the local level. This example is noteworthy not only due to the attention some of the church's members have received from the news, but also because On Fire Ministries' beliefs and practices align with mainstream Christian nationalism and rightwing extremism. The lead pastor at this church is Matt Shea, a former Washington state Representative and lawyer. It may be worth noting that Pastor Shea is a white Republican. In September of 2023, Shea preached a sermon titled, "Christian Nationalism, Dominion, and Theology" (1:06:23). Pulling from Acts 17:22-34, Shea declares that on Areopagus Hill, Paul preached about "Christian nationalism Seven Mountains Dominion theology" to the people of Athens (0:32:20-0:32:32). Interestingly, Shea is responding to those who think that Christians should not have any influence on culture. "The lie

behind the attack on Christians influencing the culture is that there is some area that God doesn't care about or want to redeem," he goes on to say. Understandably, there would be some pushback on Christians holding positions of power in all spheres of life, namely from those with negative views of Christianity. But that is not the heart of the issue. Later, he rightly says that legislation is morality. Although a Christian nation is not necessarily bad, historically it has never worked out because as hard as people try, people can never be perfect leaders or followers. That is the heart of the issue. There is difficulty in determining whether a law should be pluralistic or based in Christian ethics, but the "us" versus "them" mentality—as opposed to a mentality of humility and mercy—does nothing for God's kingdom. In fact, loving your neighbor is the second greatest commandment (Matthew 22:36-39). Unfortunately, this information about On Fire Ministries is just the tip of the iceberg. But again, it is vital to say that responding to this issue in love, not returning malice or hatred, is what will lead to better results.

While Christians are called to spread the Good News (the Great Commission) and be salt and light, we are not called to hold total dominion over believers and nonbelievers in civil life. When we focus on earthly kingdoms, we risk idolizing them. In Exodus 20:3, God says that we are not to have any other gods before him. God is not just talking about golden calves or Baal; people can make idols of nations, money, celebrities, etcetera. Journalist and author Tim Alberta, a believer whose roots are in evangelical Christianity, has a lot to say about idolatry. This topic came up in a conversation he had with Chris Winans, the man who replaced Alberta's father as Cornerstone's senior pastor. "'At its root, we're talking about idolatry. America has become an idol to some of these people. If you believe that God is in covenant with America, then you believe—and I've heard lots of people say this explicitly—that we're a new Israel," Winans said. As someone who received backlash from his congregation about not fitting the mold, Winans knows all about the dangers of obsession. At the end of his article, Alberta says, "But many of those same people have chosen

to idealize a Christian America that puts them at odds with Christianity. They have allowed their national identity to shape their faith identity instead of the other way around." Our identity in Christ should be our primary motivator for Christ is perfect and eternal, unlike the nations of the world which rise and fall.

At the end of the day, America is not a Christian nation, nor should it be. As hard as proponents of Christian nationalism push for it, the Constitution does not allow it. It is not a Christian America or Trump that will make the world a better place. Only Christ can do that. Additionally, the "biblical" foundations that Christian nationalism references are unjustifiable. People do have dominion over the earth, but that is not synonymous with dominion over each other. So, what should Christians do going forward? We can help each other. We can pray for one another. We can respond to issues with grace, humility, mercy, informed by wisdom. We can be quick to listen and slow to speak. We can have conversations about theology. Building upon a solid foundation is what makes the Church stronger, after all.

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Reclaiming the Language of Birth in Early Modern Women's Poetry

Delaney Sousa

Early Modern women's writing is a still nascent genre of English literature of the period. Unlike the canonical giants of the era like John Donne and Ben Jonson, whose life and works have been solidified in the annals of the canon for centuries, the majority of Early Modern English women writers and their work have been excavated much more recently. Katherine Philips, for example, was brought back to the periphery of literary consciousness through a biography from 1931, but not until the 1990s were her poems given the serious critical attention awarded to her male contemporaries ("Katherine Philips"). This disparity is due largely to the rigid gender norms that structured Early Modern English upper to middle class society. While men were the free agents of the public sphere, women were relegated to the quiet of the private sphere, tasked with keeping house and raising children as their primary purpose (Mendelson and Crawford 301). These gendered roles greatly barred women's access to public writing and print; few women from the period published their own writing during the period, as doing so was a facial transgression of the gendered ordering of Early Modern society, wherein only men were capable of intellectual engagement (64).

But what of the women who used writing to transgress the public sphere in bodies socially marked for the private? This piece explores the subversive work of women writers in Early Modern England who reclaimed the narrative of the private that was hegemonically constructed by public discourse, specifically as they reclaimed the language of birth in their literature. In the period, writing concerning birth was hierarchized by the same calcified gender norms. While male writers described the reasoned, embellished process

of birthing their poetic masterpieces, women's writing about birth, both of children and poems, was deeply raw and emotive. Men's writing using the birth metaphor reflected public-facing attitudes on the topic: under the control of patriarchy, the logistics of birth were relegated to the private (Cressy 54), but its symbolic potential was ideal for masculine poets putting words to their own creative processes. This resulted in the public dealing with birth theoretically and at arm's length.

Women's writing on the subject of birth in the period thus becomes a crucial, contested viewpoint that gives voice to the actual struggles of the birthing chamber and of motherhood from the bodies who actually endured them. While masculine poets focused on the intellectual labors of writing by appropriating the birth narrative as creatively productive, women's writings surrounding the birth narrative offer a far more raw and realistic perspective on the stakes of their embodied, emotional labor that was largely invisible to public society and to the canon of literature that followed from that society.

This project thus seeks to uncover women's writing from the period that critically and realistically engages with birthing in order to reclaim birth as a markedly feminine device through which to express their experiences, both metaphorically and literally. Feminine reclamation of the language of birthing follows contemporary impulses to question the canonicity of appropriative metaphors that survive the test of time to rewrite canons that allow feminine voices to become a point of consciousness in literary memory. Such a perspective produces a more critical reading of Early Modern women's birth writings, as both their conformity and nonconformity to gender roles in their writing can be read as subversive acts of power and reclamation. Attention to subtext and reading beyond facial meaning is also illuminative in Early Modern women's writing, as their ability to disseminate their texts publicly was inhibited by their subjugation to the private realm, as they were deemed less capable of rationality and intellectual activity (Mendelson and Crawford 64).

Ultimately, this piece contributes to critical readings of the still germinating archival canon of Early Modern women's literature. By reading the subversive linguistic maneuvers of women writers on birth and the birth metaphor, I assert that their work constructs an archive of proto-feminist work. The themes of self-determination and autonomy prevalent in these writings allows contemporary audiences to root ongoing dialogue surrounding women's equality in the legacy of struggle for women's equality in Early Modern England before the language of feminism even existed. I conclude that the Early Modern birthing dialect, as it sheds light on who has canonically controlled the narrative around birthing, holds sustained relevance in the context of contemporary strife over reproductive freedom.

Tracing women's reclamation of the birthing dialectic necessitates unpacking men's appropriation of the language of birth to describe their own processes of poetic creation. In Early Modern English society writ large, the female body was shrouded in uncertainty and mystery. Due to lack of scientific knowledge on processes of birth, the private workings of women's bodies were a regular topic for public debate, which rendered them problematic in essence (Mendelson and Crawford 19). In this context, the womb emerges as an inscrutable private space that cannot be readily interpreted, and the power this unknown potential portended threatened patriarchal structures of society and proto-medical ways of knowing. According to Mendelson and Crawford, in their archival work on women in Early Modern England, the womb was seen as a "source of 500 miseries to the woman" (21). It regularly caused "mother-fits," or the heightened emotions of pregnant women deemed "female hysteria" (23, 25). This derogatory framing of women's bodies acts as a device employed by Early Modern patriarchy to exert control over the unknown of women's bodies, a strategy that contributed to the compromised status of women in Early Modern society.

This patriarchal control was exerted in the realm of literature in more nuanced ways. While men in the medical realm re-

duced uncertainty about women's bodies by diagnosing them with "mother-fits" and hysteria, literary patriarchs grappled with this uncertainty by leaning into it in their poetry. In her essay on masculine poets appropriating the feminine body, Katherine Eisaman Maus writes, "For men, the womb can become a figure for a kind of freedom, however limited; but the very hiddenness of that freedom can preclude allowing it to the actual possessors of these wombs, whose bodies, unreadable from the male point of view, suggest a kind of anarchy" (96). By using the womb as a literary device to symbolize their creative depths and capacities, masculine poets appropriate the womb by suspending its feminine signification within a primarily masculine mode. In other words, the private mystery of the womb is thrust into the public arena of men's poetry, and in this act the womb loses its trace of feminine creativity and instead becomes appropriated by and in service of masculine freedom.

A prime example of such appropriation of the womb and the metaphor of birth is Sir Philip Sidney's "Sonnet 1." In the piece, Sidney likens his process of bringing forth the words of his poem to the experience of childbirth. He achieves this through great use of natural imagery in his poetry to indicate fertility as he is rife with poetic verse. He tries "Oft turning others' leaves, to see if thence would flow / Some fresh and fruitful showers upon my sunburned brain" (ll. 7-8). A common trope in the period, Sidney calls upon the language of fruitful earth to harken female fertility. On the surface, this trope in itself subjugates women's bodies as procreators to the status of landed property. As Sidney uses this trope to refer to his "sunburned brain," however, by invoking his brain, Sidney appropriates the language of feminine bodies without having to assume or critically engage with the subjugated positionality of women as objects in patriarchal society.

Sidney keeps his interaction with Nature more generally —whose unruliness is associated with feminine bodies in the period —at arm's length as well. When he at last stumbles across the proper language with which to write his masterpiece, Sidney bemoans his inability to harness these words: "But words came halting forth,

wanting Invention's stay: / Invention, Nature's child, fled step-dame Study's blows" (ll.9-10). In these lines Sidney pits the unpredictability of Nature, associated with women and childbirth, against the guiding rationality of Invention and Study, associated with men and the masculine poet. By calling upon this dichotomy, Sidney is again able to use the generative "halting forth" of the birth to his advantage, without having to take accountability for the trace of chaos and unpredictability imputed upon the Early Modern birthing dialectic. He is able to both invoke Nature as his muse and cast her aside when she opposes his masculine rationality, which betrays Sidney's hasty, unrealistic appropriation of the birthing dynamic.

Sidney's poem also appropriates birthing through its inattention to the dynamics of embodied pain implicit in childbirth. As his poem reaches its climax, Sidney writes, "Thus great with child to speak, and helpless in my throes, / Biting my truant pen, beating myself for spite" (ll.12-13). One can't help but notice that Sidney's diction in these lines is rather tame for the climactic birth he is describing. In the face of such an event, he tastefully bites his "truant pen," and he describes his anguish broadly as "helpless." Even his use of the word "beating" is connected back to his internal "spite," rather than any physical sensation. The final line of the sonnet draws Sidney even further from the physicality of birth, as his "Muse" instructs him to "look in thy heart and write" (l.14). Not only is Sidney's avoidance of the discourse of pain and physicality untrue to the actual process of birth, it erases feminine ways of knowing implicit in the birthing process. The embodied experience of pain and suffering and the knowledge of self and human condition that comes from birth is inaccessible to Sidney. Sidney's intellectualization of birth without understanding the extent of the process renders his sonnet incomplete, disingenuous, and contributing to the co-opting of the female embodiment and feminine ways of knowing.

In light of poets like Sidney co-opting the birthing dialectic, women writers in the period attempt to reclaim the language of birth by asserting their inherent value as creative bodies and

subjects amid Early Modern patriarchy. Eisaman Maus articulates this dirge well: "Women, heroically asserting the importance of culturally undervalued female experiences, must redeem both their bodies and their creative energies for themselves, if they are not to succumb to neurosis or bad faith" (89). A key reality that informed this assertion of female experience was the high rate of birthing room mortality for both mother and child in Early Modern England.

Because of this reality, the situation of birth was pervaded by a keen awareness of death and one's own mortality. Mendelson and Crawford assert that "Most women showed anxiety about their pregnancies" (151), and "During every pregnancy each woman feared her own death" (152). The stakes of physical life and death were raised by the socio-religious death that threatened women who miscarried or whose infants died soon after birth. In his work on rituals surrounding birth, marriage, and death, David Cressy illuminates the religious anointment and celebration of women who survived birth along with their infants into the community of motherhood through a process called "churching." In this way, "Delivery of the child meant deliverance for its mother" (80). Acknowledging the elevated physical and social stakes and anxieties of the birthing dialectic is crucial to reclaim the humanity of feminine birther subjects in Early Modern England.

Katherine Philips and her poem "On the Death of My First and Dearest Child, Hector Philips" brings the perils and traumas of the birthing chamber to life. The poem is part of the genre of elegy, which includes pieces mourning the death of a close relative or friend that one might often hear in funeral rites or see on tombstones. In her elegy, Philips presents a more holistic picture of nature and the world than Sidney does, ever-attentive to her place within this cosmos as a feminine body. She describes the fleeting life of her son who died in childbirth through metaphor: "I did but see him, and he disappear'd / I did but touch the Rosebud, and it fell; / A sorrow unforeseen and scarcely fear'd" (ll. 5-7). Philips invokes the unnaturalness and cruelty of infant mortality through the falling of the rosebud too soon. Her use of the word "disap-

pear'd" also indicates both the swiftness and mystery surrounding the birth chamber; her son's life unnaturally and suddenly vanished before her very eyes. This emphasis on the sorrow and mystery of the birthing chamber not only calls attention to the reality of peril that shrouds it, but also reinstates feminine authority to tell of her experiences in the private sphere on her own terms. She gains authority by being the sole testifier through her embodied senses ("I did but see him") and by being the sole survivor emerging from the birthing chamber. Philips takes this authority a step further, beyond the purview of hegemonic notions of proper femininity, and offers her worldview as it has been altered by her birthing experience. She writes, "I grieve thy loss (Ah, boy too dear to live!) / And let the unconcerned World alone, / Who neither will, nor can refreshment give" (ll.14-16). Philips here asserts that the structure of the "unconcerned World" is incompatible with the grief she is experiencing. In the context of infant mortality as a quotidian reality, Philips' poem functions as a protest piece against expectations of birthers and subjugated status of women in Early Modern society.

Amid her tangible grief, however, Philips also offers commentary on the unique access of birthers to a mode of inspiration and creation inaccessible to masculine poets. Instead of using bodily metaphor to access intellectual concepts as Sidney does, Philips situates body and intellect as mutually informative. She writes, "Tears are my Muse, and sorrow all my Art, / So piercing groans must be thy Elegy" (ll.11-12). Philips echoes the language of classically-informed high literary production, "Muse" and "Art," and pairs them with embodied emotions that express them, including "Tears," "sorrow," and "piercing groans." This pairing is more than unconventional; by using her embodiment and emotions as source and inspiration of her creative work, Philips asserts the creative potential of birth not only to yield physical life, but to yield new depth of creativity inaccessible to non-birthers. This maneuver undermines the attempts of masculine poets like Sidney to appropriate the birthing metaphor for their own creation because, as Philips suggests, only birthers can access the emotions and experiences of

birth that constitute true poetic epiphany. Philips reconciles this idea with the termination of her maternal status with the death of her only son in the final couplets of the poem: "Receive these gasping numbers to thy grave, / The last of thy unhappy Mother's Verse" (ll.19-20). The end of Philips' motherhood coincides with the end of her writing because she has lost access to the depths of inspiration she experienced with the arrival of her son. The discrete nature of Philips' inspiration vested in her role as a mother serves to advocate for a less one-dimensional, more subjectified view of women in patriarchal society. The depths of inspiration emerging from the birthing chamber prove women to be more than mere objects of physical procreation, as their survival from the perils of the birthing chamber transforms them into subjects capable of intellectual engagement by way of their embodied and emotional knowledge.

The writerly subjectification of women is furthered in the work of Anne Bradstreet. In her poem "The Author to Her Book," Bradstreet employs the birthing metaphor to describe her writing, but she offers a much more realistic portrait of both motherhood and writerly creation than Sidney could access. From the opening couplet, Bradstreet situates her poem by appealing to tropes surrounding women's writing in the period. She writes, "Thou ill-form'd offspring of my feeble brain, / Who after birth didst by my side remain" (ll.1-2). The self-deprecating language of "ill-formed" and "feeble" employed to describe Bradstreet and her text child draws upon a trope of modesty that was often used by women writers to justify their place in writing and print. In *The Mother's Legacy in Early Modern England*, Jennifer Heller explains, "the humility topos establishes the superiority of the reader only to invert that hierarchy, reinvesting authority with the writer" (39). By diminishing her writing and abilities in comparison to the worthy reader, Bradstreet uses the humility *topos* to reinforce her subservient place in patriarchal society to justify her humble submission to the forum of poetry. This submission to patriarchy, however, is only facial; Bradstreet's humble appeal to authority allows her to speak

more freely and creatively, as she has stated to her audience her "feeble" abilities to conform to patriarchal standards of literature.

Bradstreet's use of self-deprecating language also functions to set the tone of the piece and illuminates her attitudes toward her poem through her maternal relationship with her writing as her child. Bradstreet writes, "My rambling brat (in print) should mother call, / I cast thee by as one unfit for light" (ll.8-9). The language of a "brat" who is "unfit for light" seems far from the doting patriarchal ideal of a mother and child. Bradstreet's frustration with her child more realistically represents the relationship of a mother with her child in the private home. While the public realm might imagine an immaculate portrait of love and adoration between mother and child, Bradstreet gives voice to the experiences of the private family home, in that sometimes children can get on their parents' nerves, and validates these experiences as fodder for the creative process. Moreover, rather than focusing on her writing in process, or birth, as Sidney does, Bradstreet casts her writing as a birthed child that represents a draft of sorts. While Sidney embellishes the pains of labor that call forth a flawless intellectual child, Bradstreet positions her metaphor after the birthing chamber, which allows her to shed light on writing and creation as a process, rather than as an epiphany. She writes,

Thy Visage was so irksome in my sight;
Yet being mine own, at length affection would Thy blemishes amend, if so I could
I wash'd thy face, but more defects I saw,
And rubbing off a spot, still made a flaw. (ll.11-15)

Bradstreet's desperate attempts to "amend" the "blemishes" and "flaws" of her metaphorical text child starkly contrast the idealism of the birthed poem as Sidney describes it. Her verses not only dispel idealistic, patriarchal myths of angelic children and ever-patient mothers, but they also place emphasis on the imper-

fection of the writing process. Bradstreet's illumination of the creative process as messy and multilayered interrogates epistemologies of writerly creation and patriarchal expectations of family life that challenge paradigms of women's role in the private realm as immaculate, yet objectified birthers. Her interrogation is thus a proto-feminist one; Bradstreet's challenge to the patriarchal order and the subjugated role of women in society is resonant with continued calls for women's bodily autonomy.

The birthing dialect in Early Modern society and literature is fraught with the impositions of patriarchy and the neglect of women's actual lived experiences as legitimate ways of knowing. Appropriated by male poets the likes of Philip Sidney, the language of birth used as a metaphor for the creation of writing becomes hollow, idealized, and out of touch with the embodied realities of birth itself. Amid this dynamic, the work of women writers during the period emerges as a counterforce against patriarchy's grasp on the language of birthing. Katherine Philips' elegy validating emotion as a source of creativity offers grounding perspective on the real perils of the birthing chamber. Anne Bradstreet's poem gives voice to the unidealized struggles of the Early Modern mother raising real children, and she deems writing a process-based endeavor akin to child rearing, which establishes authority for women entering the male-dominated world of Early Modern poetry. Most importantly, these women and their feminine contemporaries co-construct a proto-feminism that supports modern feminist movements that might be otherwise described as recent phenomena. Women's poetry reclaiming the birthing dialect offers a call for women to take control of their bodies and the language surrounding their autonomy over their bodies, a call with renewed significance in light of contemporary strife struggles for abortion rights in the face of forced motherhood.

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Hidden in Plain Sight: A Sociological Tour of Zag Nation

Dr. William A. Hayes

In memory of Michael Burawoy (1947–2025), whose dedication to public sociology continues to inspire critical engagement with the world.

At first glance, Gonzaga University appears as an open and nurturing academic community, one where students cultivate their intellectual curiosity, faith, and commitment to social justice. Yet, beneath the visible culture of engagement and excellence, a web of social control mechanisms exists to shape student identity, guide academic and social choices, and reinforce broader ideological structures. These mechanisms, often unnoticed, function at many levels—from the personal and communal to the institutional and structural—directing behaviors and defining what it means to be a "Zag in Zag Nation." While social control is a defining feature of all universities, Gonzaga provides a premier setting in which to analyze its manifestations.

Social theorists have long explored the subtle and overt forces that regulate society, offering theoretical insights into the ways individuals and institutions manufacture social order. In our Jesuit, Catholic, and humanitarian context, social theories help illuminate how social control operates through identity formation, bureaucratic structures, disciplinary practices, socio-economic pressures, and ideological frameworks. In reflecting upon the mechanisms of social control at Gonzaga University, it is essential to acknowledge the profound influence of my mentor, Michael Burawoy. His advocacy for a ***public sociology*** that transcends the ivory tower challenges us to scrutinize how universities, including Gonzaga, may inadvertently perpetuate class privileges and dominant ideologies and to question the role of higher education in

either reinforcing or dismantling social hierarchies. As we navigate the complexities of institutional power and social control, Burawoy's legacy serves as a guiding beacon, urging us to align our academic endeavors with the pursuit of social justice and transformative change.

This essay explores social control across three interrelated levels: **micro** (individual identity formation and social belonging), **meso** (organizational structures such as residence life and campus surveillance), and **macro** (political economy and ideological frameworks). From the formation of a Zag identity to the guiding forces behind academic choices, from the subtle regulation of student life to the political economic realities shaping access to higher education, this analysis makes the unseen visible. We will see how students are not merely individuals navigating college life but are shaped by deeply embedded institutional norms. By engaging with these levels, we can better understand the constraints and possibilities of agency within our institutional setting. Ultimately, this discussion invites reflection on how control mechanisms reinforce or challenge the Jesuit education mission: to cultivate individuals committed to justice, inquiry, and the greater good.

Entering the First Floor: Zags at Work

Gonzaga University fosters a distinct student identity—one embedded in professional, white, middle-class, heteronormative male culture. From the moment students arrive on campus, the University immerses them in traditions, social norms, and institutional narratives that construct a "Zag" identity. While the university espouses values of inclusivity and social justice, the dominant cultural framework privileges particular identities and social positions. Borrowing from Simone de Beauvoir (1908-1986), a French public intellectual, we can articulate this phenomenon: "*One is not born a Zag, but rather becomes, a Zag*" (*The Second Sex*, 283). The process of becoming a Zag is not natural but a socially conditioned experience shaped by institutional expectations and cultural norms.

From Day One, the campus enables newly arrived students

to become a "Zag," donning Orientation T-Shirts and purchasing Zag Swag to symbolize their membership in this spirited community. Soon thereafter, the Kennel Club begins new recruitment in hopes of generating ***collective effervescence***—the intense energy and shared emotion experienced during communal activities (*The Elementary Forms of Religious Life*, 217-218). As Zombie Nation reverberates through the McCarthey Athletic Center, 1200 Kennel Club members synchronize their movements, jumping in unison

and chanting "WE ARE GU!" This collective display integrates new classmates and creates a formidable atmosphere that energizes the Gonzaga *men's* basketball team and intimidates opponents. Emile Durkheim (1858-1917), a French public intellectual would argue our students, faculty, administrators, and staff foster social solidarity and our collective Zag identity through similar defining rituals.

Buoyed by our collective identity, W.E.B. Du Bois (1868-1963), an American public intellectual would address *the problem of the color line and*

double consciousness at our predominantly white institution (PWI), identifying how whiteness embeds itself within Gonzaga's cultural fabric, particularly for students of color who must navigate their identity through PWI expectations (*The Souls of Black Folks*, 2-3). From music and food choices to workout attire and fitness classes, the idealized Zag identity is implicitly racialized, aligning with middle-class whiteness in its norms, behaviors, and expectations. Campus traditions, from the Kennel Club to service-learning programs, often reflect an ethos of racial neutrality that, in practice, reinforces whiteness as the default identity. The construction of the Other within the Zag identity is framed not through meaningful engagement with racial difference but through controlled interactions that uphold whiteness as the norm. This process ensures that diversity remains structured within acceptable boundaries, where racial difference is acknowledged but not allowed to fundamentally challenge Zag culture.

Foundationally, Zag student cultures, including our nascent Greek chapters, manifest the subtle promotion of a professional, middle-class identity. Antonio Gramsci (1891-1937), an Italian public intellectual provides the concept of **cultural hegemony**, that is, how dominant social groups maintain their supremacy by propagating values and norms that become universally accepted as common sense (*Selections from the Prison Notebooks*, 12). Historically, Gonzaga eschewed traditional fraternities and sororities, aligning with Jesuit principles that prioritized inclusivity and community over exclusivity. The university fostered service-oriented groups like the Knights and Setons, to organize events such as the Charity Ball to support local causes, embedding a culture of service within the student body, while exemplifying masculine "feats of strength," feminine "muffin sales," and heterosexual norms.

In recent years, however, Student Affairs has permitted the introduction of Greek-letter organizations, signaling a move towards conventional collegiate social structures. The Phi Omega chapter of Alpha Kappa Psi and the Kappa Alpha chapter of Theta Chi fraternity aim to instill the values and practices associated with

Greek life. While these organizations offer avenues for leadership and professional growth, they also contribute to the reinforcement of a social identity aligned with middle-class professionalism. The rituals, networking opportunities, and social events associated with these groups often mirror the cultural capital prevalent in professional middle-class society. This shift influences students' socialization processes and perpetuates existing social hierarchies, as participation in these organizations often requires resources and time commitments accessible predominantly to those from middle or upper-middle-class backgrounds. These developments shape the campus ethos, promoting a professional middle-class identity that aligns with broader societal norms.

Ultimately, Gonzaga promotes a tight-knit community and a shared sense of purpose, yet the formation of the Zag identity reflects deeper mechanisms of social control that normalize certain identities while rendering others peripheral. While identity formation sets the foundation for social belonging, Gonzaga's regulatory mechanisms reinforce these norms at a structural level. Through residence life policies, academic tracking, and campus surveillance, the university exerts control over student behavior in ways that often go unnoticed.

Arriving at the Mezzanine: Academic Tracking, Residence Life, and Surveillance

Beyond identity formation, Gonzaga's imposes additional mechanisms of social control, shaping student choices and behaviors through bureaucratic regulation, surveillance, and disciplinary systems. These mechanisms operate at the meso-level, guiding students' academic pathways, residential experiences, and everyday interactions that reinforce broader institutional values.

Academic Tracking and the Regulation of Student Success

Academic programs structure student experiences through a tracking system that subtly prioritizes certain fields over others. Business, STEM, and pre-professional programs receive greater

institutional support. Max Weber (1864-1920), a Germain public intellectual would argue Higher Education has been ***rationalized***, wherein efficiency and calculability dominate educational choices (*The Protestant Ethic and the Spirit of Capitalism*, 160). These students benefit from well-funded career services, exclusive networking opportunities, and a fast track to post-graduate placements, while humanities and social science students often face fewer direct employment pathways. This tracking process shapes the future workforce, reinforcing class structures and privileging professional aspirations that align with dominant economic interests.

Most visible, the classroom provides a rich environment for Zag social control. Michel Foucault (1926-1984), a French public intellectual, famously argues that hierarchical observation and normalizing judgment combine in examination resulting in the internalization of disciplinary power (*Discipline and Punish: The Birth of the Prison*, 184-185). This leads to the production of docile, self-regulating subjects within the educational system. The Examination consolidates power through visibility, ranking, and self-surveillance, ensuring that Zag students not only conform to institutional norms but also measure their own worth through external standards of judgment. Whether through the "V" grade for excessive absences or the ever-present numeric grade scales, faculty deploy a disciplinary toolkit that ensure students internalize the ideal Zag identity – one where structured labor and controlled leisure condition their bodies and where the mantra "Work Hard, Play Hard" serves as motivation and mandate. And, lest we forget, the strict semester timetable brings the arrival of the midterm advisor session. Students tiptoe into offices with trepidation that their performance has not lived up to faculty expectations. In the worst case, advisors receive notice from the Committee on Academic Standing warning of the removal of federal and/or state assistance unless the advisee demonstrates satisfactory academic progress (SAP). This is usually enough to *straighten* out any deviance from the norm.

Residence Life and Behavior Control

Moving from the classroom, Student Affairs also serves as a key site of social control, especially in residential life. Gonzaga constitutes dormitory life to instill discipline and conformity through a combination of social pressure and administrative oversight. Here, Foucault's concept of ***panopticism*** is evident in the ever-increasing fine system, which regulates student behavior through financial penalties for infractions such as noise violations, alcohol consumption, and unapproved guests (*Discipline and Punish*, 202). Resident assistants act as mentors and enforcers, reinforcing institutional norms while monitoring students for rule violations. Through these practices, students internalize self-discipline, regulating their own behavior even when direct oversight is absent, especially in the first two years of required campus residency.

Surveillance and the Extension of Institutional Control

Related, Gonzaga's technological monitoring systems highlight Foucault's analysis of ***surveillance*** as a mechanism of social control (*Discipline and Punish: The Birth of the Prison*, 173). The Campus Security & Public Safety (CSPS) Communications Center operates over 600 cameras with *OpenEye Web Services*, strategically positioned to monitor and record entryways of residence halls and other critical areas. To augment physical security measures, the CSPS has also implemented the Rave Guardian mobile application,

offering discreet communication with campus security, emergency alerts, and a virtual safety timer for individuals traversing the campus. While these technologies aim to enhance safety and deter misconduct, they also contribute to a culture of control, monitoring and regulating daily activities, subtly influencing behavior, and reinforcing institutional norms. Most recently, the campus has been embroiled in the creation and implementation of an interim Protest Policy, largely in response to campus activism over the Israel-Gaza War. This codification of campus behavior essentially silenced the emergent student activism, creating new boundaries for what constitutes "peaceful, lawful activism" for a Zag.

Social control at Gonzaga is not just enforced through visible structures like cameras or fines—it is embedded in the very rhythms of academic life. We weaponize time in education, creating a regimented progression of milestones—grading periods, credit accumulation, probation warnings—that shape students into self-regulating subjects. The "V" grade for excessive absences, four-year graduation pressures, and merit-based scholarships create a narrative of linear success, in which students learn to discipline themselves according to institutional timetables. These mechanisms function as an invisible form of hierarchical observation, ensuring students conform to expectations not out of force, but out of internalized necessity. Gonzaga thus operates as a time-bound machine, producing professional subjects who measure their worth through deadlines, GPAs, and strategic resume-building.

Taken together, these meso-level structures reinforce the microphysics of control, while buttressing the political economic and ideological systems that define higher education. Through academic tracking, residence life regulations, time discipline, and surveillance fields, Gonzaga ensures that students adhere to pathways of success and social behavior, while limiting individual agency, especially when directed against the norms and practices of the university. These meso-level mechanisms do not exist in isolation; rather, they are embedded within broader political and economic structures that shape the university's priorities. Gonzaga, like many

private institutions, operates within a market-driven framework where financial considerations dictate academic offerings and student trajectories.

Heading for the Penthouse: Political Economic and Ideological Frameworks

Gonzaga's micro and meso social control systems operate within an overarching political economic and ideological framework that defines educational access, career prospects, and social mobility. The cost of attendance, student debt structures, and Jesuit philosophical traditions all function as macro-level mechanisms that shape student decisions and reinforce existing social hierarchies. The unequal levels of control find a diffusive mesh through the ubiquitous smartphone and social media, providing a present illumination of the glue that binds.

The Political Economy of Higher Education

Gonzaga frames education as a privilege and an investment, positioning students within a market-driven model of success. Karl Marx (1818-1883), a German public intellectual, identifies how economic barriers restrict access to higher education, ensuring that the University reproduces class privilege and dominant ideology across generations (*Capital, Volume 1*, 111). While financial aid and scholarship programs exist, the burden of student debt disproportionately impacts first-generation and working-class students, often limiting their ability to pursue non-lucrative fields such as social justice work or academia. By commodifying education, Gonzaga, in effect, forces students to make career decisions based on financial security rather than intellectual or moral fulfillment.

Gonzaga markets its education as a transformative journey, but like any commodity, its value is contingent upon market forces. Karl Marx, in *Capital, Volume 1*, warns that education is not separate from capitalism but is deeply entangled with it, functioning as a tool for labor discipline and social stratification (643).

Students, increasingly burdened with debt, become hyper-aware of their future economic viability, internalizing a "use-value" mentality in which their degrees must translate into job security. Humanities and critical social sciences—fields that question capitalist structures—are subtly marginalized, while business, finance, and STEM tracks are framed as the rational, employable choices. As Marx describes, the market does not simply "offer" options; it dictates which options are viable for survival. This commodification of education turns students into self-exploiting workers-in-training, where learning is no longer for intellectual or ethical growth, but for securing a foothold in an unstable economy. The tension between market logic and Jesuit ideals raises important questions about the role of education in fostering social justice. While Gonzaga promotes the values of ethics and service, its increasing reliance on professionalization and corporate partnerships suggests a shift away from its original mission.

Jesuit Tradition and the American Dream Ideology

Softening the predatory market, Gonzaga's Jesuit tradition promotes an ethos of service and ethical leadership, but this ideological framework operates within broader neoliberal narratives of individual success and responsibility. The American Dream, deeply embedded in Gonzaga's institutional culture, emphasizes personal merit, hard work, and sacrifice as the primary justifications for social mobility. This ideology suggests that success is attainable for those who demonstrate perseverance and determination, masking the structural barriers that disproportionately impact marginalized groups. The Jesuit notion of *cura personalis* (care

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for the whole person) also reinforces a narrative of self-improvement and individual responsibility, subtly deflecting attention from systemic inequities in access to education and economic resources. This synthesis of moral obligation and economic pragmatism ensures that students conform to institutional ideals while still participating in market-driven logic.

Gonzaga institutionalizes the Jesuit ideal of seeking the "Other," but within a framework that favors an *Other of Similarity* rather than radical difference. Service-learning trips, global engagement projects, and campus diversity initiatives often construct the Other as a recipient of aid rather than a co-producer of knowledge, reinforcing hierarchical power dynamics and sustaining a paternalistic model of engagement, where Zags maintain privilege under the guise of social justice, inadvertently reproducing a "White savior" complex. bell hooks (1952-2021), an American public intellectual reminds us that even service-oriented institutions sustain gendered and racialized hierarchies (*Feminist Theory*, 31). While Gonzaga prides itself on inclusivity, it reflects what Beauvoir describes as the "becoming" of an idealized subject—one shaped through institutional expectations rather than innate identity. The "Zag" ideal emphasizes leadership, competition, and networking—traits traditionally coded as masculine and reinforced in professionalization tracks like business and law—while femininity is often aligned with care work, visible in social justice clubs, campus ministry, and student wellness initiatives but rarely centered in leadership narratives.

Again, Gramsci's ***cultural hegemony*** helps explain how Jesuit values become intertwined with dominant societal expectations. While Gonzaga's emphasis on social justice and ethics appears to challenge traditional capitalist narratives, it ultimately functions within a meritocratic framework that privileges personal achievement over structural critique. As Gramsci notes, institutions do not merely impose hegemony but incorporate alternative discourses, reabsorbing critique into the dominant framework (259). The institution promotes leadership and service but does so in a

way that aligns with neoliberal values—we encourage students to pursue vocational careers that combine professional success with ethical responsibility, reinforcing the notion that market participation and moral integrity can coexist seamlessly. This hegemonic structure ensures that students, regardless of their socioeconomic backgrounds, adopt the belief that their success or failure reflects their individual effort rather than the result of broader social and political economic forces. The American Dream's promise of upward mobility through hard work becomes a disciplinary mechanism, compelling students to align their aspirations with market demands. However, as economic precarity rises, the gap between the meritocratic ideal and the market reality becomes too apparent.

For many students, the financial burden of attending Gonzaga contradicts the Jesuit commitment to justice and equality. For the 2025-2026 academic year, the estimated total cost for on-campus undergraduate students is $73,880, which includes tuition, required fees, housing, and food. While financial aid and scholarship programs are available, the high cost of tuition and living expenses places significant pressure on students to prioritize financial security over intellectual exploration or social advocacy. This financial strain is reflective of a broader national issue. As of January 2025, Americans collectively owe approximately $1.773 trillion in student loans, with the average federal student loan debt per borrower at $37,853. The meritocratic claim that education serves as a ladder to opportunity is undercut by the reality that market forces—rather than talent or effort—often determine career outcomes.

Of course, the evolving political landscape under the Trump regime presents new dimensions of social control. As national policies shift toward heightened surveillance, restrictions on academic freedom, and intensified ideological polarization, the university finds itself negotiating tensions between its Jesuit values of social justice and the external pressures to conform to conservative political currents. Federal policies on immigration and diversity, for example, have created anxiety among international students and undocumented students who once relied on the institution's

promises of sanctuary and inclusion. The rollback of DEI (Diversity, Equity, and Inclusion) initiatives in higher education nationally further complicates the university's ability to support marginalized students while maintaining financial and political stability. These broader national dynamics seep into Gonzaga, shaping campus discourse, administrative decision-making, and student activism. As Foucault reminds us, power operates through both visible and invisible means—whether through policy restrictions or the subtler internalization of institutional self-discipline. Gonzaga, like many private universities, face the daunting challenge of navigating these external pressures while upholding its Jesuit mission of critical inquiry and social responsibility.

Finally, the pervasive use of smartphones and social media among Gonzaga students represents a new diffusive mechanism of social control—one that operates less through direct institutional enforcement and more through self-regulation, digital surveillance, and social conformity. Students spend hours "surfing" online, curating their digital identities and engaging with corporate marketing platforms that subtly dictate what is acceptable discourse, behavior, and consumption. Rather than needing external enforcers, students internalize surveillance, moderating their own speech and actions to align with the perceived norms of their digital communities and peer surveillance. The fear of online backlash—whether

from peers, faculty, or future employers—encourages self-censorship, as students strategically filter their social media posts to avoid controversy, ensuring they do not transgress unspoken ideological boundaries. Additionally, the constant feedback loop of likes, shares, and comments reinforces normative expectations, subtly coercing students into expressing only those opinions that align with dominant social trends. While many students believe they are "free" in their decentralized networks, social media commodifies their identities, aspirations, career choices, and political views based on algorithmic preferences, not individual agency. True, social media offers a space for self-expression, but it simultaneously disciplines users by rewarding conformity and penalizing deviation. Thus, smartphones and social media do not simply serve as tools for connectivity—they function as an ever-present form of digital social control, reinforcing hegemonic discourse while limiting the potential for dissent (*The History of Sexuality*, Volume 1, 93).

Ultimately, Gonzaga's Jesuit education, while framed as a transformative experience rooted in ethics and service, operates within a broader ideological structure that upholds the myths of individualism and meritocracy. Historically, the Jesuits—referred to as 'Black Robes' by Indigenous peoples due to their attire—were known for radical intellectual engagement and social critique. However, we now found ourselves in a Jesuit university without Jesuits; the "Black Robes" of old are no longer present to engage us in dialogue with these contradictions. Without such critical engagement, the university risks not only perpetuating these contradictions but reinforcing the very social inequalities it claims to challenge.

Conclusion: The Unseen Forces of Zag Nation

Following Burawoy's extended case method, this analysis situates Gonzaga within a broader socio-historical framework, demonstrating how micro-level identity formation, meso-level institutional regulation, and macro-level state and market forces interact to produce a distinct system of social control (*Ethnography Unbound*, 19-22). While these mechanisms shape student experi-

ences in often invisible ways, they are crucial in maintaining institutional coherence and stability. However, seeing these forces is the first step toward critically engaging with them. If Gonzaga seeks to foster a transformative and socially just educational environment, it must name and address the constraints placed upon students by these social control mechanisms. By challenging the ways in which identity, institutional structures, and political economic pressures shape student life, the university community can move closer to its mission of fostering independent thought, ethical leadership, and a genuine commitment to justice. Ultimately, making the unseen visible requires sustained reflection and action. As students, faculty, staff, and administrators, we must question the frameworks that define success, recognize the structural inequalities embedded in higher education, and work collectively toward a more humanistic academic community.

Finally, while Gonzaga's institutional structures regulate behavior and instill dominant ideologies, Zags are not merely passive recipients of social control. Burawoy and his colleagues would remind us that institutions are lived spaces, where individuals navigate, negotiate, and resist social constraints (*Ethnography Unbound*, 1-7). At Gonzaga, students develop informal countercultures, from underground student-run media to satirical Instagram pages critiquing campus life. Even within service-learning initiatives, some students subvert institutional expectations, reframing their roles from "helpers" of the Other to engaged co-learners. Similarly, while Greek life and professional organizations reinforce middle-class norms, students actively reshape these communities—introducing alternative leadership styles, challenging exclusivity, or forming identity-based collectives that push against mainstream university culture. These micro-resistances, while subtle, reveal that Zags do not simply absorb Gonzaga's ideological framework—they participate in its reproduction, alteration, and at times, its defiance.

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