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The Problem of Regulating Nanotechnology

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In "'Governing' Nanotechnology Without Government?" Dr. Diana Bowman and Graeme Hodge argue that while there should be some governmental involvement in the regulation of the burgeoning nanotechnology industry, largely to assuage public fears over the legitimacy of private-sector governance, most of the responsibility for regulation should fall to the industry players themselves (484). In writing the article, Bowman and Hodge seek to answer the question of precisely how to regulate the industry that has grown up around this novel technology which, due to its unfathomably small scale and potential for self-replication (think viruses), poses entirely new risks along with exciting new opportunities. As nanotechnology becomes more prevalent, particularly in biological applications, there is an increasing need for regulations to govern the process of developing, producing, and marketing it. "'Governing' Nanotechnology Without Government?" attempts to answer the question of how best to implement this. But while the authors make a compelling argument in support of their claim, in the process they commit several errors of reason that serve to completely undermine their conclusions. As such, while there are many good ideas to be poached from "'Governing' Nanotechnology Without Government?" the claim of the article rests on the quicksands of a logical fallacy and cannot be believed.

At the core of Bowman and Hodge's argument is the premise that self-regulation by the nanotechnology industry is a tenable method of ensuring that the most appropriate guidelines are put into place and followed by the industry participants. This is an easily contestable point, as the authors themselves admit (Bowman and Hodge 478). To begin with, it requires a great deal of public trust that the companies, being bound only by voluntarily-followed civil rules, will follow those rules and do the right thing in regards to the greater public good, even when it may affect their profits. However, this level of trust is hard to come by. In this post-Enron world, after having been privy to the corporate malfeasance and breakdowns of self-regulation at Tyco and MCI WorldCom, and more recently, the massive, systemic failures in the global economic system due in large part to a lack of governmentally-enforced regulation and oversight, the public is wary of trusting that companies will act in the best interest of the public without the specter of a tough governmental regulator, ready and willing to step in should a company try to somehow bypass regulations.

But beyond the unwillingness of the public to accept the validity of voluntary industry self-regulation is the question of whether or not the industry is indeed capable of successfully regulating itself: if rules that are mere recommendations, not mandates, are enough to prevent corporations from choosing the path, heavily tread, that places profits above public safety and well-being. After all, if this is not the case, then to convince the public otherwise, as Bowman and Hodge attempt to do, would be irresponsible at best, and immoral at worst. It is in their attempt to prove that the nanotechnology industry is indeed ready, willing, and capable of accepting and following voluntary self-regulation that Bowman and Hodge commit the logical fallacy that destroys their claim: they draw from the relative successes of BASF and DuPont in regulating their own nanotechnology divisions a hasty generalization that similar such processes should comprise the largest part of the regulation governing the nanotechnology industry (483). That is, they assume that what worked for two corporate giants with a diversity of interests will work equally well for the relatively small nanotechnology company with no name for itself, and with little to lose by ignoring voluntary regulations in an attempt to make such a name for itself. Yet, the authors offer no evidence that this would in fact be the case; they simply take a huge logical leap to extrapolate from the successes of BASF and DuPont to the viability of self-regulation for the entire nanotechnology industry.

As evidence that Bowman and Hodge follow their inductive argument to illogical conclusions, consider that BASF and DuPont differ in important ways from the average technology firm, and that this has helped greatly to make self-regulation work for them. First, they are two extremely large multi-national firms, with interests that cover a huge swath of the entire technology industry. Their enormous size is precisely what makes self-regulation work for them; put simply, they have too much to lose from damaging public trust in their companies, damage which would undoubtedly occur should they be caught flouting regulations, mandatory or not, that are meant to ensure public health and safety. Most technology companies, whether or not they are involved in nanotechnology, are not so large; BASF and DuPont being widely regarded as very large implies that they are large in relation to

the norm, which must, then, be smaller. And though BASF and DuPont may be interested in the market for nanotechnology, they have vested interests in numerous different segments of the technology industry, of which nanotechnology is only a small part. In other words, they are not so tied to nanotechnology that ruination of that division would cause the downfall of the entire company. Because of this, they may be willing to adhere to regulations even when it could lead to contraction of their nanotechnology division. This diversification of interests is a function of the size of the two companies and is unlikely to be mirrored in the bulk of its competitors for just that reason. But what is more valuable to these companies than any of their divisions is their trusted brand name, which they leverage to help them enter new markets more quickly and more easily than their competitors with less brand trust and recognition. This is particularly true in markets such as nanotechnology, where the products initially cause considerable trepidation in their potential customers and where public trust in a brand can help to alleviate some of this uncertainty. While this trust is not necessarily due to their size—for example, Wal-Mart's great size has not earned it the public's trust—it is another characteristic which helps to increase their conformity to regulations, but which is not shared by the majority of the other nanotechnology companies.

To further illustrate the irrationality of Bowman and Hodge's generalization, consider that historically in the development of novel technologies, very small new companies known as startups, which are markedly dissimilar from BASF and DuPont, have made some of the largest gains. This has most recently been seen in the growth of the personal computer in the late twentieth century, where the dominant corporate giants of today, Apple Computer and Dell, were started, respectively, by two people in a garage, and by one college student in his dorm room. Although nanotechnology startups are certain to be larger initially than were Apple Computer or Dell, these relatively small startup companies can logically be expected to play a large part in the development of nanotechnology products, just as they have played large roles in the growth of previous technological industries. This raises concerns, since these types of companies have very little to lose by skirting, or even ignoring, voluntary industry guidelines. These companies have no public trust built-up. They have no vast corporate coffers for potential litigants to drain, should someone who was harmed by the company having not followed the rules decide to sue them for damages. They have only their time and their initial investment to lose, and in a new technological arena such as this, what is at stake is a potential monopoly on some segment of the industry, or even the industry as a whole. Without fear of mandatory government regulations to keep them in check, and with such a large carrot goading them on, these startups stand poised for disaster. It requires little imagination to come to the conclusion that a small company, with little to lose and much to gain, unhindered by governmental mandates guaranteeing the safety of their work and the products thereof, and which is interested in entering the market for, say, self-replicating nanobots to be used in medicine, could very easily cause significant harm to public health.

Leaving behind the issue of safety for the moment, there is another issue looming on the horizon: the fear that if governmental agencies take the lead role in the regulatory process, producing what Bowman and Hodge term "command and control" legislation, that this would then slow development of nanotechnology to a crawl (477). That is certainly a possibility; governmental action does not have the reputation of proceeding at lightning pace toward its goal. Although there has not been presented any evidence to date that shows that this slowdown would indeed occur, should governments take a fully active role in regulating this industry, the notion is certainly plausible. However, a slowdown in technological development is no reason to weaken protections for public safety by replacing governmentally-enforced mandates with voluntary industry rules. Nanotechnology offers exciting possibilities, this is true, but civilization, having proceeded through all but its most recent history without such technology, has not so far collapsed in on itself under the duress of not having it. Critics should, then, if they are reasonable, agree that adding a few years wait, on top of the several millennia which have already passed, will not bring to bear any consequences which could be considered intolerable.

In their paper, Bowman and Hodge raise interesting points and offer a premise which is understandably enticing to players in the nanotechnology industry: that they can write their own rules and that the rules which they create can be modified to adapt to changes as often as they see fit and as quickly as they are able to amend them; this particular process, the authors feel, "provides scope for innovation, creativity and flexibility" (477-478). However, their core argument, without which their claim falls apart, rests on a logical fallacy. Their paper, while it may be referenced for some of the individual ideas contained within, cannot be trusted.

Works Cited

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1965—A Year in My Life

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The first day of 1965 was a Friday. Most Americans faced that frigid ice kissed morning wanting to hope, needing to hope, for things to get better. The night before, Mama and Daddy had let all the kids—even Baby Margaret—stay up until the old mahogany mantle clock struck twelve and then we toasted each other with apple juice. Since Lawrence was almost seventeen and I was on the downhill slide to eighteen, Daddy gave us a sip of the champagne he'd driven to South Carolina to buy. Our rural North Carolina county was dry and no one was allowed to sell alcoholic beverages—even for medicinal purposes. Four-year-old Mary Alice, dressed in her Annie Oakley pajamas, had fallen asleep on the couch and missed everything and my stair step brothers--nine year old Timmy, seven year old David, and five year old Michael--were glued to the television set and watched the big silver ball drop in Times Square. It was an uneasy time that even children sensed.

Everyone already knew that change was coming. It was in the air. A long time ago someone said "If you can keep your head while all around you are losing theirs…." Maybe it was one of Marie Antoinette's soothsayers who had first uttered these dire words of forewarning and like Marie, that poor doomed French queen, we should have listened and, perhaps, better prepared ourselves for the changes that were about to take place across our country as well as within our own families.

Months before, the American public had found itself in the midst of a revolution. One that had not begun with a loud bang and the acrid smell of freshly burnt gunpowder like so many revolutions do, but rather one that had begun with a simple sit-in at a Woolworth's lunch counter in Greensboro, North Carolina. Integration had belatedly come to the South. About the same time, Americans realized the war in Southeast Asia was claiming the lives of too many of their sons. Even women marched--out of hot, steamy kitchens and into the workplace. Yes, the winds of change blew over the land. It was a time of fading innocence and a time of learning too much too fast, a time of dreams and nightmares.

JANUARY

I was almost eighteen that January and ready to graduate from Chase High School whose olive drab walls were constricting around me. I couldn't wait to leave all that complacent familiarity behind me. I wanted to face the big bad world I only knew from television and magazines, to see the Pyramids, to ski the Alps, and to feel the hot Costa Rican sun against my pale winter skin. There was so much to do, so much to see, and there I sat behind Joey Abernathy while the hands on the clock in Mr. Greene's algebra class held me captive each day until three o'clock. It was only January and I wouldn't graduate until Friday, May 29th. Over and over, I counted the hours, the weeks that separated me from that magical day while time limped by.

On the twentieth day of January, Lyndon Johnson was sworn in as President of the United States for his first full term. We watched the inauguration on television during World History. Johnson talked about "The Great Society" while we wrote notes to each other in our "slam books"—the spiral notebooks where we asked and answered deep probing questions such as what's your favorite color and do you French kiss on the first date--and whispered about Mary Frances Hamrick who had not returned to school after Christmas break. Her mama said she had moved to Atlanta to take care of her ailing grandmother, but I knew her grandmother lived in Asheville. I didn't tell anyone, not even my best friend Sharon, and I figured Mary Frances might be pregnant but never voiced my suspicions out loud.

On the last day of that month, Nana Wilson—singer of hymns, baker of chocolate chip cookies, teller of fantastic stories, and believer of Heaven and Hell--had a heart attack and died suddenly while taking her afternoon nap.

FEBRUARY

Senior year crawled by. In February Johnny Murphy broke up with me and a week later began dating the new girl who had transferred from somewhere in South Carolina. I returned his senior ring to him—the one I had worn around my neck on a silver chain since last August. I kept the chain and replaced his ring with a shiny peace symbol charm that had recently become popular. I didn't receive any fancy box of Valentine's candy that year and

I sat home on Saturday night and babysat my younger brothers and sisters while Daddy took Mama out to dinner and a dance at the Shrine Club.

A week later I broke my left arm at cheerleading practice and had to drop out of the squad. On that same day, Malcolm X was assassinated in Manhattan.

MARCH

In March, a few brave Jonquils lifted their creamy yellow heads above ground and two hundred Alabama State Troopers met 525 civil rights demonstrators with armed force in Selma. The headline on the March 8th issue of the *CHARLOTTE OBSERVER* called it "Bloody Sunday."

A small article ran in that same issue informing the few who wanted to know that 3,500 United States Marines had arrived in South Vietnam. These were the first American combat troops in that country. They had been there before that, but they had simply been called advisers.

Walter Cronkite told us on the evening news that a Russian cosmonaut had become the first person to walk in space. He had been outside his spacecraft for twelve whole minutes. Daddy, who didn't trust the Russians one bit, proclaimed it to be another example of Soviet propaganda.

Dr. Radford cut the heavy plaster cast off my left arm just in time for prom. The skin beneath the flakey cast was white and dead looking. I stopped by the drug store on the way home for a bottle of Q-Tee Tanning Lotion and the next morning my left arm was a sickly orange against my white cotton blouse.

I went to the prom with David Padgett, a new boy in my English Lit class. Mama and I picked my dress out at the Davis' Sisters Dress Shoppe. It was white organdy and strapless and Daddy said I looked like a princess. David brought me a corsage of pink roses and wasn't sure what to do with it. His face turned red and his complexion almost matched his carrot colored hair. Thankfully Mama took over and pinned it to my waist. Daddy took our picture and told David to take care of his little girl. I was so embarrassed, but Daddy winked at me and said I could stay out until midnight.

At the dance, the DJ played "*Eight Days a Week*" a million times while we—the members of the junior and senior classes--moved under an improvised underwater kingdom. Johnny Murphy asked me to dance while Bobby Vinton crooned "*Blue Velvet*" but I said no and walked away. I noticed he had come to the dance alone. I wondered what had happened to the South Carolina girl, but I didn't ask.

After the dance, David and I drove out to the lake and I missed my curfew. Mama grounded me for the rest of the weekend.

APRIL

Spring was glorious that April—frilly dogwood whites and daffodil yellows danced across our front yard. Mama and Daddy began talking about building a new house. They had never had a new house and this seemed like a good time to build. Nana Wilson had left them a few acres of land at Lake Lure when she died in January and now Mama was always talking about the colors for the walls and looking at swatches of fabric for a new couch. I didn't really listen to her because I was leaving. I was going to college and then—who knew?

In Washington, D.C., one Saturday, there was a march against the Vietnam War and over 25,000 protestors marched on the nation's Capitol.

Pampers, a new disposable diaper, were advertised in the Sunday paper and Mama said the inventor should get the Nobel Peace Prize.

For Lawrence's seventeenth birthday, Mama and Daddy bought him a hard used Volkswagen Beetle. It had been red in a previous life but now the color was molted and scabby. The left fender was crumpled and the driver's seat spilled its cotton stuffing that dotted the seat of my brother's pants. He loved the battered little car at first sight and promptly named her Sandra Dee. He painted a peace symbol on the driver's door and got a job delivering pizzas for Fasolino's Italian Restaurant.

MAY

May came and now it was only twenty-nine days until graduation. I had been accepted at Appalachian State Teachers' College but Daddy was holding out for The Women's College in Greensboro and Mama had decided I would attend classes at Gardner-Webb, the small Baptist college about thirty miles away.

A black military car was parked in front of Mrs. Callahan's house next door when I came home from school one Thursday. That night, the women in the neighborhood took food to Mrs. Callahan and they held each

other and cried. Danny Callahan was coming home from Vietnam, but he would be sealed in a black rubberized body bag and wrapped in an American flag. There would be no open casket at his funereal.

Daddy, who had been a lifetime Democrat like his father before him and his father before him, began attending Republican Party meetings. He had four sons and I think he was beginning to worry how long this undeclared war would last.

ABC, NBC, and CBS showed us young men in Berkeley, California, burning their draft cards and chanting "Hell, no! We won't go!"

Daddy bought Timmy a skateboard for his thirteenth birthday. The Western Auto stocked only four of them because the manager, Mr. Dugan, wasn't sure anybody would buy them. Mama served chocolate layer cake with vanilla ice cream and Spaghetti-Os for Timmy's birthday dinner. We all loved the little round pasta—it was a brand new product Mr. Wells had just put on the shelves in his grocery store--but Daddy wouldn't eat it, wouldn't even taste it, saying it wasn't natural.

After graduation, my girlfriends and I were headed to Myrtle Beach for the summer where we had rented a house a few blocks from the water and had lined up jobs at Mammy's Pancake House waiting tables. With six of us sharing expenses we thought we might actually be able to save a few dollars for freshman year.

Graduation night finally came. We moved those tassels from right to left expecting to become wiser, more grown up but, of course, we didn't. Afterwards we went to the Blue Bird Café and ate big thick greasy hamburgers and fries covered with ketchup and planned our summer. It was going to be the best ever!

JUNE

It was hot—even for June. The little house we rented was too far from the ocean to let us catch any of the cooling ocean breezes. We ran vacillating fans and sweated. Grape Kool Aid and peanut butter sandwiches sustained us along with all the pancakes we could eat at work and the watered down beer that sunburned tow-headed tourist boys bought us at the Bowery. I fell in love two weeks at a time and said good-by to those laughing boys of summer on Sunday mornings after they had checked out of their hotel rooms and stood before their loaded cars headed back to where ever they had come from.

The Rolling Stones blared from every speaker on Ocean Drive and we hummed about not getting any satisfaction under our breaths and were not even aware that we knew the words.

JULY

Too soon, June melted into July while we shagged and twisted and baked under the hot sun in bikinis we had bought from a stand at the Pavilion. These were not suits designed for swimming and we knew that these skimpy pieces of brightly colored fabric would not be making the trip west towards home with us in August.

In the California district known as Haight-Ashbury, flower children and hippies grooved to Bob Dylan and smoked dope on the street and made love in the back of their vans.

My parents came down for a week in July bringing with them Grandma Brewer and all the kids, except for Lawrence who was working a summer construction. During that week, I moved in with them at the rental house on the beach. I left behind the bikini, my miniskirts, the beer cooler and the little bag of Marijuana I kept tucked under my mattress. It was wonderful to see them—I had really missed them--and to taste Mama's potato salad and fried chicken again, but after three days I was ready to wave them goodbye.

Daddy talked a lot about what was happening in Southeast Asia. President Johnson had announced his order to increase the troop number from 75,000 to 125,000 and to raise the number of men drafted per month from 17,000 to 35,000. Lawrence was seventeen. He had to sign up for the draft soon.

AUGUST

August was the saddest time at Myrtle Beach. Everyone was packing up to head home. Some of the luckier people were staying through Labor Day, but we—the girls from the little house on Sea Island Road-- were headed home. We had college waiting for us.

On the drive back home the car radio blasted the hot air with the music of the Beatles and the Rolling Stones. In between the songs about love and loss, we heard about the riots in the black section of Los Angeles known as Watts. The announcer said this was the second day of rioting and the California National Guard had been called in. Unbelievably people were being killed on the sidewalks of an American city.

At home, Mama won the college battle. She did not defer to Daddy and I was not even considered. She wanted me safe at Gardner-Webb College. Mama had heard too many stories of what happened to girls who went

wild when they went off to school and she was determined that was not going to happen to her oldest daughter. Mama was adamant.

There was no sense wasting breath to argue with her so I packed my bags—once again leaving behind the miniskirts, the beer cooler, and the bag of Marijuana--and reluctantly enrolled in classes at Garner-Webb College where I earned beer money renting out my warm body for chapel duty. I had learned within the first week of classes that the mandatory twice a week chapel attendance was not well received among many of the students from out-of-state, but attendance was noted and punishment was meted out but as long as a body—any body-- occupied your numbered seat, the monitors didn't care and you were saved from long hours in the library writing a thousand words about why you did not attend chapel. After several weeks, I could recite the Ten Commandments and most of the Psalms in my sleep.

President Johnson signed a law penalizing the burning of draft cards with up to five years in prison and a $1000 fine as punishment. Jimmy Callahan's mother and the members of her garden club—Mama included-- marched downtown and burned Jimmy's tattered draft card in front of the army recruiting office.

The county schools opened and, at Chase High School, twelve black students enrolled in Lawrence's senior class. Fifty-two others walked into Cliffside Elementary School on opening day along with Mary Alice, Timmy, David, and Michael. Parents, black and white, stood on the sidewalk and watched.

OCTOBER

By October, I knew my college career was not going well. I had missed the deadline for my English 101 theme and I had refused to dissect my pig fetus in Dr. Rash's biology lab. The Dean of Students had called me into his office several times and the house mother at Carmichael Dorm had caught me slipping in after curfew several times and I had been seen in Gaffney drinking beer.

The first boat load of Cuban refugees arrived on the coast of Florida that month and I was much like those refugees. At the end of the semester I too would be afloat in a strange land.

By mid-month, anti-war protests were drawing tens of thousands in cities around the country. I marched in Columbia, taking care to keep my face hidden from the flash bulbs of the reporters. I was afraid of what Daddy and Mama would do if they saw me.

NOVEMBER

I went home for Thanksgiving and ran into Johnny Murphy at the Blue Bird. The right leg of his khaki pants was pinned up and he stood with metal crutches under each arm. We talked a little bit. He told me about rehab at the Army Hospital at Fort Jackson and I talked about school, but neither of us really had much to say.

Two days after Thanksgiving, the Pentagon generals told President Johnson the troop levels in Southeast Asia had to be increased from 120,000 to 400,000.

We gathered around the food laden Thanksgiving table. Mama and Grandma Brewer had been cooking for two days and nose-tickling aromas lurked in every corner of our old house. Daddy bowed his head and prayed for our family and then our country. We talked about all our loved ones that were no longer with us.

Next door, the Callahans' house was empty and up for sale. Mrs. Callahan told Mama she couldn't look at Jimmy's empty room anymore and so she and Mr. Callahan had moved to Florida where her sister lived.

Mama and Daddy decided to stay in our rambling old Victorian on Main Street and canceled their plans to build at the lake.

I had applied at the University of South Carolina in Columbia and Mama didn't say a word when my acceptance letter finally came.

DECEMBER

In December, we held our collective breath and strung brightly colored lights from our roof tops. We watched for the first few snowflakes and planned the best holiday parades anyone had ever seen. Kids searched the Sears-Roebuck catalog "oohing and ahing" at the wondrous assortment of toys. Daddy and Lawrence came back with the perfect Christmas tree for the living room.

Mama took a part-time job at Sears. She knew a lot about kitchen appliances and wanted to work in that department. After all, she had spent most of her adult life in front of one, cleaning one, or lifting one. However, Milton Barnes, the manager at Sears, thought men could better explain how the shiny avocado and harvest gold appliances worked to the housewives who came in with their husbands to buy the expensive items so Mama sold ladies' shoes and handbags instead.

Daddy expanded his business and now had two other agents fresh out of Gardner-Webb College working in his insurance office.

My brother, Lawrence, had been accepted at UNC-Chapel Hill and Mary Alice who would be eight two days after Christmas had her first piano recital coming up. Baby Margaret would attend kindergarten in January while Michael and David strutted through halls of Cliffside Elementary. Thirteen year old Timmy had suddenly discovered girls and was dragging the telephone into the hall closet at night after dinner.

Daddy was looking grayer and gaining a little weight. Mama watched him silently and then asked him to take her on a real vacation—just the two of them—and she left brightly colored travel brochures in the bathroom for him to see. And time flowed around us, over us, drowning us —swirling, tugging, pushing us this way and that--and we wondered if we could ever be the same again. But we had lost our innocence that year and, for some of us, it was too late to go back to who we were before.

Gender, Identity, and Postcolonialism in Salman Rushdie's *Shame*

Tim Haywood, English 398

Gender is a topic that is often viewed through a one-dimensional lens. The distinction between members of the opposite sex and the physical attributes that each should possess appear to be quite obvious. However, the typical assumption of male versus female being the only defining aspect of gender is not so simplistic. When viewed in terms of masculinity and femininity, the idea of gender can be explored on a much more broad and complex level. In the context of postcolonial literature, this is frequently the case. Postcolonialism focuses on cultural and national identity in literature produced by the people of current or former colonies in places like the Middle East, South Asia, Africa, and the Caribbean. Many postcolonial authors delve into to the issue of gender when expressing their ideas about postcolonialism. How does an individual that lives in, comes from, or has history with a certain country or region which has been colonized, shape his or her identity? In the work of many Middle Eastern and South Asian authors, gender is one of the best tools to use when exploring identity. In Salman Rushdie's novel *Shame*, masculinity and femininity are important factors in how certain characters function. This growing desire to define identity as it relates to the characters in *Shame* is not only confined to the individuals in the story, but it is also an issue relevant to the nation of Pakistan as well. Most of the characters in the story are symbolic references to actual political figures in Pakistan. In addition, they also represent different periods in the country's history, both political and social.

To begin with, the relationship between Omar and his three mothers (Chunni, Munnee, and Bunny) is the center of the story. The title of the novel, and the fact that the mothers decided to raise Omar to feel no shame are a primary aspect of the novel. It is a theme that reoccurs constantly throughout the story and affects nearly every character. The reason for Omar's mothers to have raised him in this way is their attempt to rebel against the kind of upbringing they had. Their father was a very bitter man who didn't hesitate to express his shame and his anger towards his daughters and the world around him. These characters could very well represent the colonized era in Pakistan. The father represents the British Empire which dominated the area of Pakistan for a number of years, the mothers are the colonized period, and Omar is the new, independent Pakistan. The British Empire departs somewhat abruptly and leaves Pakistan with barely anything to support itself. This same desertion is mirrored in the death of Chunni, Munnee, and Bunny's father. The mothers desire to rid themselves, as well as Omar, of the oppression they were subjected to is directly comparable to the Pakistani people's dreams of cultural freedom for their next generation. Therefore, they raise Omar without a father figure to reject any feelings of shame regardless of the consequences. Omar's upbringing symbolizes the lack of structure that was left by the sudden departure of the British. Throughout the novel, we realize that the British Empire's decision in leaving the way they did results in an extremely chaotic state; both politically and socially.

As Omar journeys through the story, he uses his shameless upbringing as a means of justifying his actions. This all ties into the complex process of defining identity. Omar's lack of a strong father figure affects his masculinity and causes him to act in a way that his culture would view as weak, or "feminine." In turn, the same could be said about Pakistan's "postcolonial" government. But *Shame* isn't just Rushdie criticizing leaders of Pakistan. He primarily means to point out the instability in the country while suggesting that the problem is a result of the abrupt departure of the British Empire.

However, Rushdie does explore the political history of Pakistan and its leaders very thoroughly throughout the novel. The relationship between Iskander and Raza (who are the novel's equivalent to real world leaders Zulfikar Ali Bhutto and Zia ul-Haq) is probably the easiest characters to associate with the political situation in Pakistan. The novel was published in 1983 which was just six years after Zulfikar Ali Bhutto (Iskander) was overthrown by Zia ul-Haq (Raza) and four years after he was murdered in prison. Although Raza and Iskander are depicted as in the story, they are not related in real life. The novel portrays the two characters as having conflicting political views. Their differences are amplified due to their simultaneous relationship with the same mistress (Pinkie Aurangzeb). This is another example of how gender is used to express femininity and, furthermore, weakness in the story. The mistress (who possesses feminine qualities) represents the lack of

strength, or the apparent weakness, between the two political figures and the ideals they represent. Iskander is depicted as a democrat who supposedly wants the best for the Pakistani people while Raza is shown as a militant individual with a strong belief in Islamic tradition. Each of them battle over the mistress and for control of the nation. In reality, this lack of unity is very evident in the Pakistani government during the postcolonial years of the 1970s.

Rushdie also incorporates another familiar political figure in his novel. The daughter of Zulfikar Ali Bhutto, Benezir Bhutto, is portrayed as Iskander's daughter, Arjumand Harappa. Arjumand's feelings about other individuals aren't subliminal at all in regards to who she views as weak. These characters are primarily Iskander's friend Omar, her mother Rani, and her father's mistress Pinkie Aurangzeb. Arjumand openly insults these individuals without remorse. Furthermore, she expresses her disdain for her own femininity by idolizing her father and wrapping bandages around her breast to keep them from showing. Her actions stay in tune with the idea of postcolonialism and identity. She quickly rejects the gender role that her culture would have her embrace. Instead, she adopts a more masculine personality that conflicts with the weaker, feminine individuals around her. Rushdie is not attempting to insult the female gender or those with feminine qualities. He is simply constructing a metaphor to convey a message of concern toward the people of Pakistan and the Middle East in general; a message that says there is a serious lack of strength and unity in that region both politically and socially.

In that same sense, Rushdie constructs another metaphor in Sufiya Zenobia. Sufiya's personality directly contrasts with the personality of Omar whom she ends up marrying. While Omar was raised to not feel shame, Sufiya has been surrounded by it since she was born. As a result, she feels the shame of other characters and reacts violently to it several times throughout the novel. She seems feminine and weak on the surface, but reacts with anger and passion in a much more masculine way than Omar. Rushdie may have intended for Sufiya's conflicting gender identity to be a reflection of the Pakistani people. Her violent reactions to shame mirror the riots of the young Pakistani citizens in response to their country's constant turmoil. In fact, this type of violence is illustrated effortlessly in the novel: "Looking at the smoking cities on my television screen, I see groups of young people running through the streets, the shame burning on their brows and setting fire to shops, police shields, cars. They remind me of my anonymous girl. Humiliate people for long enough and a wildness bursts out of them" (119). The narrator continues: "surveying the wreckage of their rage, they look bewildered, uncomprehending, young. Did we do such things? Us? But we're just ordinary kids, nice people, we didn't know we could... then, slowly, pride dawns on them, pride in their power, in having learnt to hit back" (119). The passage reinforces the comparison between Sufiya and the Pakistani youth perfectly.

Each of the characters in *Shame* is portrayed in some way, shape, or form as symbolic of the general history of Pakistan. The political and social undertones represented by the characters in the novel tie into the ideas of gender and identity as they to postcolonialism. Rushdie's work is very controversial in the Middle East, and he is often criticized for his topics. However, for Western readers, the issues of the Middle East are quite often extremely difficult to grasp. So when a novel such as *Shame* presents these issues in a fictional world with characters that represent real leaders in the country and events that have shaped the country's history, it is much easier to identify with and understand the conditions the people of Pakistan are living in. The use of gender as a way of describing the political and social instability of the region, as well as the complex relationship between individuals struggling to define their identity, are all issues that many readers can sympathize with. Rushdie may have more Western readers questioning the fine line between masculinity and femininity in regards to their own identity.

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A Nice Piece of Fatherly Advice: Instructions on Imperialism in Rudyard Kipling's "The White Man's Burden"

Ashley Brown, English 419

In the last decade of the Victorian era, Rudyard Kipling wrote "The White Man's Burden" to convince the United States to follow in Britain's example and begin building an empire by annexing the Philippines. In "The White Man's Burden," Kipling presents the imperial world in the heroic and altruistic language of self-sacrifice, with the White Man bravely shouldering the troubles of the world. He speaks with experience, advising the relatively young nation of the United States to take this opportunity to mature and join the ranks of the imperial powers. He also alludes to a parent-child dynamic between races, which places the conqueror under an obligation for the welfare and improvement of its unruly and ungrateful children. In the poem, Kipling identifies exactly who an imperialist is, enumerates his good qualities, elevates him above other races and ethnicities, and finally charges him to improve the world by diligently imposing his culture on others. This fatherly condescension, full of advice and forewarning, was meant to encourage the growth of imperialism, but inadvertently reveals the patriarchal and racist attitudes that had accumulated over the many decades of Victoria's rule and had become laced throughout British literature and intellectual culture during her final years.

In the title, "The White Man's Burden," the exact nature of the "burden" that is carried by the White Man is not immediately revealed, but it automatically separates the White Man from other kinds of men, since the burden is uniquely his. The refrain, which is repeated at the beginning of every stanza, amends the phrase to: "Take up the White Man's Burden" (*line* 1). By admonishing the reader to "take" the burden, Kipling identifies his intended audience as the White Man. Apparently, Kipling believes that some white men have not equally shared in the burden. In the fourth line, the burden is finally revealed: the white man is subservient to his "captives' needs." Instead of the conquered people suffering from the horrors of slavery and defeat, Kipling portrays them as the beneficiaries of protecting and servile conquerors. The empire-building nation is the beast of burden who will "wait in heavy harness" for his "new-caught sullen peoples" (5, 7). Throughout the poem, Kipling describes the traits and duties of the white man in terms that could as easily be used to write the eulogy of a saint. Among the many virtues required are "patience" and simple speech, as well as an abandonment of pride and greed (10-16). Selflessness was the ideal, because instead of exploiting the potential riches of the colony, the White Man must be willing to "To seek another's profit / And work another's gain" (15-16). He must be a healer, capable enough to "Fill full the mouth of Famine / And bid the sickness cease" (19-20), but also an industrious worker, willing to commit to the "toil of serf and sweeper" (27). Here, he echoes Eliza Cook's cheerfully jingoistic poem, "The Englishman," published fifty years earlier. Cook proclaims:

> There's a heart that leaps with burning glow
> The wronged and the weak to defend
> And strikes as soon for the trampled foe
> As it does for a soul-bound friend. (21-24)

Like Kipling, Cook assumed that the rest of the world needed and wanted to be defended, and by naming her poem "The Englishman," she identifies the protectors of the world as the presumably white men of the noble British Empire.

In addition to cataloging all of the marvelous character traits of the "White Man," Kipling never loses sight of his argument that the White Man had a solemn racial obligation to perform. The imperialist must be white-- that would have been obvious and unquestioned among Kipling's contemporary audience-- but the term serves the more important task of creating two categories of people: those who are White Men and those who are not. By designating foreigners as a separate category of 'others,' Kipling sets up the poem to subtly compare the differences between the White Man and his "captives" (4). This distinction between whites as the conquerors and

non-whites as the conquered would blatantly reveal itself in 1907 when Japan defeated Russia in the Russo-Japanese War. Craig Lockhard stated that, "The Japanese victory electrified the world. For the first time a non-Western nation had defeated a major European power, giving hope to societies under Western domination" (706). The Japanese victory over Russia represented a major breakdown of the European power blockade since, "Frightened that it would become 'meat' for the West's banquet…Japan instead invited itself to be 'a guest at the table'" (McClain 313). Japan's failed attempts to colonize in Korea and Manchuria and to remake itself into a Western nation reveal how important race was in the competition for the massive empires of the late nineteenth century. This major challenge to white hegemony indicates a shift that took place soon after the publication of Kipling's poem. Even though Kipling is inviting the Americans to the imperial "table," he was extending an invitation to a dwindling party. The world had already been effectively carved up, and there was little room left for newcomers such as the United States, who had yet to approach the level of dominance that Britain possessed. There was also no place for nonwhite nations such as Japan to oppose the traditional stereotypes. After World War II, in which remnants of the old empires, such as the Philippines and Australia played pivotal roles, the age of imperialism and grand European domains was essentially over (Lockhard 802-5).

Throughout the poem, Kipling uses the phrase, "the White Man" to emphasize that the "burden" was the duty of only a certain portion of the imperial nation's population, but Kipling's definition of the White Man was not only determined by race and nationality, but was also limited according to gender and class. Obviously, the White Man was not a female. Kipling's language makes it clear that it was not a woman's job to civilize the wild cultures of the world. Phrases such as "bind your sons," "tawdry rule of kings," and "search your manhood," as well as the continual repetition of "man" and "his," make it abundantly clear that Kipling saw no place or role for women in the "tale of common things" (3, 26, 53, 28). Since imperialism was not a job for the faint of heart or the morally weak, Kipling appeals to British parents to

> Send forth the best ye breed
> Go, bind your sons to exile
> To serve your captive's need. (2-4)

This exile, then, was not a punishment, but an honor. The idea that only the best and brightest should be permitted to represent the British people in the untamed reaches of the planet further narrowed the pool of potential colonizers. Kipling somewhat contradicts himself later in the poem when he observes that building an empire required the "toil of serf and sweeper," jobs which were reserved for only the lowest classes during the Victorian period (27). Kipling seems to realize that the enormous challenge of world-wide domination was more daunting than even the highest echelon of British society could achieve without assistance from the lower classes, so he includes their labor in the long list of necessities for successful rule. However, considering the patronizing tone of the rest of the poem, it is doubtful that Kipling meant this line as an inclusion of poor, working class white men into the ranks of the "best."

Throughout the poem, Kipling describes the White Man in responsible and sober terms, while the other races of the world are so untamed and "wild" that they require tremendous sacrifice from the White Man. These conquered people are "half-devil and half-child," in contrast with the White Man of the last stanza who is ready to "have done with childish days" and work for the good of the nation (8, 50). Kipling focuses on the maturity and responsibility needed to build an empire, urging the United States to reject any 'easy' roads to national and international importance by tossing away the "lightly proffered laurel / the easy ungrudged praise" (51-52). Referring back to his previous depictions of ideal white masculinity, he promises that imperial subjects will "search your manhood / through all the thankless years" (53-54). A decade later, Kipling again explored the topic of fatherly advice to an adolescent in the poem "If." After providing thirty lines of scenarios in which the boy could prove his mettle, the speaker concludes that after the trial by fire, "you'll be a man, my son!" (32). "The White Man's Burden" is a very similar poem, because Kipling repeatedly cautions of the trials and hardships of an empire, but in the last line reminds the reader of the rewards at stake: "The judgment of your peers!" (56).

The implied age difference between races is important, since it solidly reinforces the patronizing and racist tones of the poem. These concepts can be traced back twenty-eight years to the 1871 publication of Charles Darwin's *The Descent of Man*. Darwin's second important work of evolutionary theory was heavily influenced by the Social Darwinism movement and had expanded on the idea of race as a form of speciation. Darwin had compiled facts about the skin color, body types, reproductive capacity, and cranium sizes of the "barbarous races" and compared them with "civilised" ones (Darwin 198). Of course, these measurements were presented to prove

European speculations that the "savage" was closer to the ape, even claiming that their feet had "not altogether lost its prehensile power, as shown by their manner of climbing trees, and of using them in other ways" (Darwin 203). If the foreign races were "proven" to be weaker and less competent, then it should logically follow that they needed help, improvement, and guidance from the superior race. Since foreigners usually lived far less industrialized lives than Westerners, Victorians considered Darwin's argument accurate and used it to justify their apparently endless lust for conquest and territory.

In addition to the philanthropic virtues the White Man must possess, he must also actively improve and reform his conquered nations. Thomas Babington Macaulay's memorandum "Minute on Indian Education" is a condescending comparison of the values between the English language, Sanskrit, and Arabic. After examining the poetic, scientific, and political aspects of the languages, he concludes that "the intrinsic superiority of the Western literature is, indeed, fully admitted by those members of the Committee who support the Oriental plan of Education" (Macauley 1610). These highly bigoted and biased opinions allowed Macaulay and his supporters to successfully begin to impose English on the Indian natives, convincing themselves and others that it "would be the most useful to our native subjects" (1611). It is not an accident that Kipling refers to indigenous races as "silent, sullen peoples" (47). The British subjects in India were not silent because they had no opinions about the British rule, but because their native languages had been methodically silenced in a very systematic and sinister kind of cultural genocide. The British understood how important language is to an individual's cultural identity, so they attacked the native languages that gave the Indian people identities other than that of "British subject."

By 1899, the idea of Europeans 'civilizing' their colonies was common enough for Kipling to exhort his readers to:

> Take up the White Man's burden-
> And reap his old reward:
> The blame of those ye better,
> The hate of those ye guard. (33-36)

According to Kipling, hatred from subjects of the empire should be expected, and even desired. He encourages America to "reap" the harvest of four centuries of European supremacy, despite the feelings of anyone else. In this context, winning the contempt of native people all over the world was a badge of honor, a sign that a nation was pursuing the correct course. Rationalizations such as these excused countless cruelties like the horrendous events in the Belgian Congo and effectively drowned any fledgling independence movements, such as the 1857 Indian Mutiny (Lockhard 643, 664). Any hostile opposition by natives would just be seen as further proof that they were in dire need of civilization. Voices of doubt were rare, especially thoughtful, sympathetic accounts such as William Howard Russell's diary entry after witnessing the horrific massacre of British civilians at Cawnpore in 1859. Russell admits that the brutality was prompted by "a war of religion, war of race, war of revenge, mingled together in a contest in which the insurgents were also actuated by some national promptings to shake off the yoke of a stranger, and to reestablish the rule of native chiefs, and the full sway of native religions" (Russell 1613). Ironically, Kipling used the word "yoke" fifty years later in reference to the imperial power, instead of the subjects. Obviously, Russell's concerns that British rule had only marginally improved the lives of the Indian people were not taken seriously enough, because Kipling decided to blame any failures on the native populations, not the flaws of the British government. He remarks with an accusing tone:

> And when your goal is nearest
> The end for others sought
> Watch sloth and heathen Folly
> Bring all your hopes to nought. (21-24)

To Kipling, imperialism was a long and difficult job which could, at any time, be unraveled by the many flaws of the uneducated native masses.

"The White Man's Burden" was published in February, 1899, one day before the United States officially annexed the Philippines. Not all Americans appreciated Kipling's somewhat tactless piece of fatherly advice. On February 15, 1899, Ernest H. Crosby published "The Real White Man's Burden" in the New York Times. He boldly satirized Kipling, snidely responding:

> Take up the White Man's Burden
> Send forth your sturdy sons
> And load them down with whiskey
> And Testaments and guns. (1-4)

Crosby also attacked the idea of the European 'civilizing' influence, saying that America should

> Teach the Philippines
> What interest and taxes are
> And what a mortgage means.
> Give them electrocution chairs
> And prisons, too, galore,
> And if they seem inclined to kick
> We'll spill their heathen gore (17-24).

While these verses are a witty rejection of all the prejudices and pretensions intertwined throughout "The White Man's Burden," Crosby unknowingly stumbles right into Kipling's paternal message, reacting against parental advice with the sarcastic response of a rebellious teenager.

Repeatedly throughout "The White Man's Burden," Kipling prominently emphasizes race, gender, nationality, and the superiority complex that seemed to be so intrinsically bred into Victorian culture. By swathing such racist and nationalist passions in the familiar terms of duty, civility, and loving admonition, Kipling raises questions about some of the Victorian period's major problems, such as what a nation and a citizen looked like, conflicts of race and gender, as well as the conflicting worldviews between religion and evolution. None of these issues arose in 1899, and none of them were resolved in 1899, either. The influence of Kipling's poem is not that it altered the way Victorians thought, but that it reflected it. In a way, the paternalistic and chauvinistic tone and intent of "The White Man's Burden" can be read as a slightly premature eulogy of the 'glories' of an era that, unknown to Kipling or anyone else at the time, were quickly fading.

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The Identity Crisis of the Modernist Era

Chase Huskey, English 428

Throughout the modernist time period, people tried to establish identity, whether it be individual or national identities. The struggles that mirror the struggle for identity are the women's rights movements and the animosity between whites and minorities. A modernist text that best emphasizes this issue is F. Scott Fitzgerald's novel, *The Great Gatsby*. In his book, *Writing Jazz*, Nicholas M. Evans links the issue directly with the novel by Fitzgerald by stating, "*Gatsby*'s particular articulation of the desire for authentic identity and of anxiety of inauthenticity ... is not necessarily universal or timeless, but emerged in conjunction with twentieth-century modernity and its contradictions" (201). Not only does *The Great Gatsby* express the particular issue at hand, but according to Evans, this issue is solely identifiable with this time period. This "identity crisis" not only affects individuals in their personal struggles to discover themselves, but also affects groups of people in terms of discovering their true national identity. Fitzgerald's novel provides an excellent perspective for the reader to observe the struggles of at least one of the main characters as Nick Carraway acts as the first-person narrator of the story.

The Great Gatsby begins with Nick explaining to the reader, in reference to his narration of the novel, that he is "inclined to reserve all judgements" (Fitzgerald 5), yet he also states that "reserving judgements is a matter of infinite hope" and that "a sense of the fundamental decencies is parceled out unequally at birth" (6). These conflicting statements occur within only a page of one another and reveal a narrator who seems to be uncertain of where he stands on reserving or creating judgments as he states that he will try to look at people and situations in an unbiased view, yet comments that it is only a matter of hope and that the decency of individual people are not equal when one is born. This sort of reaction to judgment and decency make Nick appear to view himself as unequal and more privileged than the average person during this time. Because of the contrast of statements, the reader can see that the type of identity conflict Nick is going through is individual at this point in the novel, but national identity will become an issue for the narrator as well as the story continues.

Within the novel, US international identity is represented through four settings: New York City, the two peninsulas of Long Island (East Egg and West Egg), and the "Valley of Ashes" on the commuter train route between the two. In the second chapter of the novel, the reader is exposed to "the valley of ashes" which is the location that has the poorest atmosphere and is a byproduct of the Eggs and the actions of the people who live within them. Although the novel as a whole could be seen as a statement solely about American national identity as it critiques the American dream and whether it is dying or not; the Eggs as well as other locations such as the valley of ashes and New York City act as microcosms of nations as the people of each location differ in their overall identities as seen by fellow inhabitants or those who live in another Egg or town. The only poor people in the novel are shown to reside there which is reflected by the gray surroundings that lack the beauty seen in the other three locations in the novel. Although the valley of ashes is portrayed as poor and lacking the "decency" of the other three locations, it is the only setting that is straightforward in its portrayal of its identity. West Egg, East Egg, and New York City contain the same decay because of the effects of capitalism and moral crises on their populations; yet industrial dumping in the valley of ashes prevents any extravagant, sparkling illusion to be placed over the valley like in the cities although the cities are just as decayed as the gray valley itself.

The Eggs are the suburban communities where the illusions of comfort and wealth are most obvious. In the third chapter of *The Great Gatsby*, the distinguishing characteristics of people from West Egg and East Egg are explained. Both groups of people from the Eggs are rich, but the people from West Egg are "new money" while those from East Egg are the "old money." The newly rich do not have the manners of the experienced wealthy, but as Jay Gatsby is finally introduced in the novel, the lines between the two classes are blurred as he hosts a party at his mansion. Gatsby himself creates a new example of an identity crisis as he hosts a party that includes many East Eggers, yet it is hosted at his mansion in West Egg. The reader may already conclude that Gatsby has no concrete identity among any of the people from either Egg as this character is introduced.

The perversion of the American dream expressed through the characters of the novel provides insight into just how corrupted the national identities of the characters are. In the article "What is Americanism?" which was written during the modernist era, it is encouraged that "Americans should increase their emphasis upon the

principle implied in the foregoing, that the final standard of life, whether of individuals, of minor groups, or of nations is not material but moral." The article continues discussing what true success is by stating,

> The measurement of success of living, thus far, is the kind of people we are—not the kind of people that we all are, considering that whether we will or no we are collectively engaged in an adventure of realizing the potentialities of persons, and that these potentialities are realized in the highest degree, not in the most notable achievements of segregated personalities, but in the teamwork between persons which gives to each the most aid from all, and to all the most aid from each in the universal task of achieving higher human values. ("What is Americanism?" 485)

According to this article, Americanism is the national identity of all Americans as it should be. Moral achievements such as higher human values should be the standards for success, not material gains. Although capitalism is a huge part of the American society and dream, it has corrupted the environments of the characters in *The Great Gatsby*. Not only have their values and desires become strictly material, but morality has become almost nonexistent as it has become overshadowed by material gain and desire. The lack of true Americanism as defined and encouraged by the article shows just how misguided the people of the Eggs are in not only individual identity, but also national identity. They are striving for what they believe is the American dream, but their quest for it distorts their identities as Americans since the view of Americanism by some during the modernist era was one of moral growth instead of solely material growth.

However, there were opposing views to this "moral Americanism" as seen in a supplement to the "What is Americanism?" article that appeared only two months after the main article in March 1915. In this supplement, emphasis is put onto labor group representatives and Americanism is described in a way much similar to that of the way the characters of Fitzgerald's novel would have most likely defined it. The quote "This is Americanism!" is used after the author continuously provides examples from America's history to support his argument for the definition of the term. This definition is clearly stated as "To a lesser extent elsewhere, it is capitalism, but nowhere else, without an uprising, has it reached the perfection attained in the land the portals of which are guarded by the Statue of Liberty" ("What is Americanism? Supplement" 614). This view sees capitalism as the driving force for what the American dream truly is and could be used to support the claim that the characters in the novel have completely stable national identities regardless whether their individual identities are stable or not.

Another article that supports the idea that perhaps the national identities of the characters are stable is simply titled, "Nationalism." In this article, S. Gale Lowrie writes that individuals, whether they be states or people, must conform to the greater nation. He quotes a man named Professor Holcomb who says that "A nation is a body of people united by a common sentiment of nationality." Lowrie continues by writing that the nation "springs from a common heritage of memories and is a mutual feeling which binds members irrespective of differences in religion, economic interests, or social position" (Lowrie, 45). Although this argument does not speak for the concept of capitalism specifically, it suggests that nationalism and its true definition lies with the feelings of multiple individuals united together regardless of their individual identities.

Within the novel, the lack of a common social heritage drives the characters to erase and reinvent their identities and their pasts. The fourth chapter of Fitzgerald's novel recalls the story of Jay Gatsby's past in which Gatsby claims to be the son of wealthy, deceased parents and lists many accomplishments that he has done throughout the course of his life so far. Nick had first gotten the impression that Gatsby had a huge hope for the future, but the capitalist ideals expressed by Gatsby in this chapter quickly overshadow that aspect of his personality until the connection to Daisy Buchanan is revealed. Once Nick discovers that Gatsby is in love with Daisy, an aspect of happiness that is not material is introduced that is expressed through Jay Gatsby as a change described by Nick as "simply confounding" (94). As Nick recalls, Gatsby's true name was once James Gatz before he changed it to become a yacht assistant to a man named Dan Cody. In fact James Gatz had dropped out of school and been a janitor prior to becoming Cody's assistant. Later, Cody died and left Gatsby an inheritance, but Gatsby was unable to claim it due to Cody's mistress interfering. From that day forward, Jay Gatsby decided to achieve the American dream and live a better life by becoming a successful and wealthy man, despite his earlier life which was quite the opposite.

As the novel continues, the reader learns that the luxurious parties that Gatsby holds for the wealthy of both West and East Eggs were only a ruse. Despite their capitalist appearances, they were only tools to acquire an immaterial desire: Daisy Buchanan. This revelation makes Jay Gatsby perhaps the greatest example of an identity crisis in the novel. Nothing the man says or does means what it seems. Not only has Gatsby changed his name,

public personality, and lifestyle; but everything he does now has double meanings. His quest for the American dream seems capitalist in nature, but it is for an immaterial purpose once that illusion is broken. His desire for wealth is a tactic used to achieve what he considers success, which is to win Daisy's heart. This type of success, although not exactly moral, is immaterial and supports the argument for Americanism being a moral standard of living. Although capitalism is a factor in Gatsby's success, it is not the driving force; therefore, it is not Americanism according to him.

The final moments of the novel begin with the death of Jay Gatsby. When Nick finds him floating dead in his own pool and muses about the world that Gatsby may have discovered if he had finally realized that his dream was a hopeless cause. The statement, "A new world, material without being real, where poor ghosts, breathing dreams like air, drifted fortuitously about" (Fitzgerald 169). Although Nick is literally describing the world Gatsby may have reluctantly discovered in his final moments, the text actually describes Gatsby as an individual as well. Although he sought the immaterial, he has become materialistic in the new world of West Egg. He had changed his name and was not real and now he was only a name, a ghost of who he once was during life. At the end of the novel, Nick regains sight of Americanism and moves back to the Midwest because of the lack of morals of the Eggs. The "body of people united as a nation" as described by Lowrie has broken as everyone moves their separate ways and now even "national" identities are in crisis.

Nick further raises this conflict between capitalism and morality in terms of national identity and Americanism at the end of the novel. By stating that Tom and Daisy "retreated back into their money or their vast carelessness or whatever it was that kept them together, and let other people clean up the mess they had made," Nick creates a perspective that perhaps wealth can take the place of morality in defining the identity of an individual. The article and supplement titled "What is Americanism?" provides insight into an issue that was occurring back in the early twentieth century during the modernist era. As the United States was undergoing mass development and improvements following the First World War, it is easy to consider that a struggle between material wealth and morality would develop. The ego of the nation was also developing at this time as schools were teaching nationalistic ideas and had an "emphasis on citizenship" in which they taught the importance of being a good citizen (Pierce 119). Pierce also comments that this national growth was nothing new as nationalism had always "been conditioned by contemporary social, economic, and political thought" even before the Civil War (117). This conflicts with the view that Evans held decades later in which he stated that the issue of identity in the modernist era was not exactly timeless, but rather unique to this era in American history. Could the reaction of struggling between morals and material possessions really be a phenomenon that occurred only in this particular era of national growth? No, but the particular historical context raised the issue to prominence and sparked a modernist crisis of identity.

The issue of identity was perhaps such a historically-specific phenomenon because of the fact that the United States was still a young country and the First World War had been the first opportunity for them to enter the international arena. The identity of the nation as a whole seemed to reflect those of the individual identities that composed it, which supports the claim about unity among peoples by Lowrie in "Nationalism." The unity of peoples is also expressed in an article by Arthur Feiler, titled "Economic Nationalism," albeit in a different context. In his article, his discussion links the ideas of morality to the development of the capitalism of the country during this time period. According to him, the "spiritual attitude" of the country that included the idea of free trade became known as "economic nationalism" (Feiler 203). As the article continues, he explains that the nation still undergoes post-war problems twenty years after the First World War ended. However, America is not the only country enduring a deep sense of nationalism because of the war. According to Lowrie, national identity is formed by the union of individual identities. Feiler uses this idea to relate nationalistic emotion to the growth of state powers in the economy of the United States as well as the growth of private economic interests. As both types of identities develop, so does the capitalism of the country.

So how does *The Great Gatsby* engage and respond to the issue of identity in the modernist era? After analyzing the characters and locations of the text, the reader will undoubtedly notice the struggle between morality and materialism at least in the character of Jay Gatsby. His attainment of vast wealth and popularity are results of a quest for the heart of a woman named Daisy Buchanan who is also a key to the capitalist class. This particular series of actions parallels what Feiler was stating about capitalism taking root in the "spiritual attitude" of the nation in his article. Capitalism and material wealth may have been the major outcomes of both circumstances, but they had begun merely as factors in a quest for something immaterial. However, the character of Gatsby diverges from a parallel with America once one looks at their search for a place in the world. During the modernist era, the United States was still trying to find it place in the world especially since a large proportion

of the world fought in WWI. When the reader is exposed to Gatsby's life story and his search for a place in the world in the sixth chapter of the novel, he or she is introduced to a serious identity crisis that is not only individual, but also regional and national. Jay Gatsby is revealed to be going by a name that he was not born with and began his work life as a janitor then a yacht assistant, two jobs that rarely result in capitalist success. His parties in West Egg with East Eggers combine both "old money" and "new money" to expose a regional identity crisis as Gatsby does not identify himself as a member of either Egg's. As for the question of national identity, the four locations act as microcosms of nations themselves. The Eggs and New York City are revealed to be beautiful on the outside, but moral disaster areas as one digs deeper. The novel on the whole critiques the state of all national identity, including that of the United States. Most may have seemed successful at that time as they were recovering from WWI, but deep down, they lacked significant moral values and social coherence.

The idea of Americanism brought up in *The American Journal of Sociology* questions the notion that Americanism is the act of striving for higher moral values. In this article, America's use of capital to get out of situations and as its main driving force to achieve its goals is an exact mirror to the description Nick gives of both Tom and Daisy. These two individuals are portrayed by Nick as finding comfort from their mistakes by escaping into their money. Yet Nick's rejection of Tom and Daisy shows the novel is critiquing pure materialism. As the novel ends, Nick's decision to move back to his home in the Midwest reveals a tentative moral identity for Nick—although he denies it. This movement to the west also relates to the movement to the west side of the country during an earlier time when America was first looking westward to expand its horizons. Although the separation of the individual identities of the characters results in a separation of the "national" identity of the microcosms of their cities, not all hope is lost as Nick looks to the west. Perhaps this is a statement by Fitzgerald that even if America loses sight of its true identity and becomes corrupt, that there is still hope for the future and the American dream.

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New Sexual Ethics, Same Old Gender Constructs

Lori C. Livesay, English 436

Science fiction allows us to imagine a whole new world, or re-imagine our own in a whole new way. Both *The Handmaid's Tale* by Margaret Atwood and *Stranger in a Strange Land* by Robert Heinlein accomplish the latter. They allow the reader to glimpse into the future and re-imagine our culture in a different paradigm. The stories and characters are vastly different, but each represents a futuristic view of what we could become. But how far outside of our own dominant paradigm can an author step when imagining a whole new world? The cultures represented in these two novels present extreme and contradictory views of sexual ethics. Yet, they differ very little from our present society in terms of gender construction and identification, in some ways reflecting the most oppressive forms of gender inequality.

In *A Handmaid's Tale*, Margaret Atwood introduces the reader to a future where all sexual expression, save for that between a man and wife or for procreation, has been explicitly banned. Romance, love and sexual pleasure are no longer a focus of human endeavor. They have been relegated to a ceremonial act wherein a handmaid, a servant, is used by her master specifically for breeding purposes. The mere hint of sexuality in any form is forbidden in this culture; the showing of an ankle by a woman, or a man with his hand in his pocket, is thought to be acting against the sexual mores. Sexuality is repressed in every possible way. The handmaids are forced to watch videos of old porn movies and view violent images of women being murdered and abused to show the evils of free sexual expression. They are indoctrinated into believing that the repression and lack of freedom they experience now is better compared to what life was like before - when sexuality ran rampant and women were just objects of seduction and desire.

But even in the repressive culture presented in *The Handmaid's Tale*, sexual expression purely for pleasure does find a means by which to sustain itself. The powerful men of the culture have "clubs" staffed by women who are there purely for their sexual pleasure. In explaining the existence of these secret clubs, the commander in the story tells his handmaid "you can't cheat Nature. Nature demands variety, for men. It stands to reason. It's part of the procreational strategy. It's Nature's plan" (Atwood 237). So, in Atwood's dystopian society, the suppression of all sexual expression of women and lesser men is acceptable, and even necessary as a means of control. Powerful men, however, are not only allowed to indulge in sexual pleasures, it is considered their nature to do so.

Stranger in a Strange Land invites the reader into a society with a completely different conceptualization of sexuality. It is not forbidden. It is not repressed. Again, as in Atwood's tale, the religious faithful and powerful seem to have the most unconventional sex lives, but society as a whole is presented with much the same sexual mores that we live by in our present society. Heinlein, however, re-imagines a better, happier way of living through the sexual innocence of his main character Michael, the Man from Mars.

Since Mike was not raised with any of the human emotions of guilt, jealousy, envy, or fear of open sexual expression that most humans have, he sees in sexuality a way of "growing closer" with his human friends. Through the course of the novel, he comes to believe that sexual intercourse is the greatest attribute our planet has in the universe. Mike refers to sex as the source of "all that makes this planet so rich and wonderful" (Heinlein 391). He treasures our ability to share ourselves, both physically and emotionally, through a sexual union, but only with those we are already in a position to "cherish and trust" (Heinlein 392). Indeed, Heinlein gives us an entire core character group who "cherish and trust" each other as often as possible throughout the final third of the novel, and all seem happier and more content beings for having done so.

While these two novels proffer vastly different sexual attitudes, gender inequalities and construction are much the same and closely parallel the most oppressive patterns in our own society. The women in both novels are subservient to men. In *Handmaid*, it is by force and through threat of death. The men have all the power, all the wealth, make all the decisions, and control the culture in every way. The women have no choice but to serve. In *Stranger*, it is by happy choice that the women are subservient. Jubal's secretaries wait on him hand and foot, and adore him despite his grumpy demeanor. The women of the novel, every single one of them, do the same for

Mike. They never question him, they just obey. In both novels, women feed, bathe, and serve their men sexually. Even in our society, such subservient roles seem extreme.

Perhaps the most disturbing shared aspect of the future visions of these two novels is the acceptance of violence against women as the norm. In *Handmaid*, the character Janine is forced to tell her story of being gang raped by a group of boys when she was fourteen, and even worse, is forced to say it was her own fault, she led them on, she deserved it. In *Stranger*, there is a scene where Jill tells Mike that "Nine times out of ten, if a girl gets raped, it's partly her fault" (Heinlein 287). Despite having contradictory attitudes towards sexuality, both societies view rape as a failure on the part of the victim, the woman.

Both novels indicate that the future clearly still objectifies women, as is evidenced by the immediate follow-up to this exchange in which Jill poses in "naughty" positions for Mike just because he expresses a casual interest in it. There are several sections of the book that extol the pleasures of women's naked or barely dressed bodies, and even the women get a chance to see themselves as men do, and they enjoy giving men this pleasure. We are led to believe they enjoy being seen as nothing but a body, a source of sexual stimulation. The women in the "clubs" of *The Handmaid's Tale* are no different. Although selecting the lesser of evils, most of the women at Jezebels have chosen to be there rather than one of the other assignments for unmarried women. They are kept at a certain weight, dressed to seduce, and made up. They exist solely for man's pleasure. Although these two novels appear to tell totally different stories, in many ways, they make the same points. They both seem to be saying that sexual repression leads to collective unhappiness, while open, honest, and free sexual expression leads to individual happiness. While this stance on freedom of sexual expression is progressive, the visions of a more gender equal future are apparently bleak. Men will be the recipients of wealth and power, even in the future. Women will still be blamed for their abuse at the hands of men, and will still, either happily or bitterly, call them "boss."

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"The Great Subterranean Pool of the Subconscious": Psychoanalyzing the Subjectivity of Marlow and Kurtz in Conrad's *Heart of Darkness*

Jason Funderburk, English 483

> *"The conscious mind may be compared to a fountain*
> *playing in the sun and falling back into the great*
> *subterranean pool of subconscious from which it rises."*
> —Sigmund Freud, *The Interpretation of Dreams* (1900)

In the area of literary criticism, it is arguable that no other theory placed as much emphasis on the realm of the subconscious as that of psychoanalytic theory. Led by the works of Sigmund Freud and Jacques Lacan, the theory searches for the meaning of its literary text beneath the written language of the printed page, in much the same manner as its psychological use in the treatment of human patients. For example, the repressed elements of a character's subconscious can be used to reveal unstated elements of his or her characterization, enlightening the reader with a deeper, more complex comprehension of its plot and characters. The richness of its sub-textual analysis can be potentially vital in the reading of a work such as *Heart of Darkness* by Joseph Conrad, in which much of the story's psychological depth lies below its rhetorical presentation. Under the theories of Lacan and Freud, the characterization of Marlow and Kurtz may be interpreted through a psychoanalytic discourse that provides unique understanding of the reasoning and motivation in the construction of each character's subjectivity. The mysterious characterization and unarticulated actions of Kurtz are uniquely exposed through Freud's theory of narcissism, particularly in its "queering" of his sexuality and subsequent causation of mental illness, and since Marlow acts as the reader's pedagogical entry point into the text of the story, it seems appropriate to examine the construction of his subjectivity through French psychoanalyst Lacan's theory of the mirror stage and its effect on his view of language.

With Kurtz, the aura of mystery surrounding his descent into madness is an ideal subject for psychoanalytic theory to tackle. Of principle interest is the true nature of his "unspeakable rites" and secrets to which the text refers and the role it plays in the construction of his subjectivity (50). Most recently, the contemporary rise of gender and sexuality theories in literary criticism have pointed to the possibility of that which is unspeakable being a subtle reference to Kurtz's sexual orientation, as thematic secrecy in the motif of male bonding for many Victorian authors denoted "strong sexual implications" (Schwarz 15). However, the groundwork for this interpretation of Kurtz with focus placed upon his narcissistic tendencies provides a theoretical perspective suggesting the queering of his character dates back to Freud's 1914 work "On Narcissism: An Introduction," one of the most important and pivotal texts of psychoanalysis. Much like the budding of Marlow's obsession with Kurtz in *Heart of Darkness*, the inspiration for the essay's framework extended from his interest in the life of Daniel Paul Schreber, a German judge who was diagnosed with schizophrenia, which began in 1911 when Freud published a case study based on Schreber's 1903 autobiography *Memoirs of My Nervous Illness*.

Freud was particularly fascinated by Schreber's admitted desire to "'be a woman submitting to the act of copulation'" and his increasing delusions of grandeur (Robbins 134). As a result, Schreber's mind adopted an alternate identity that was both feminine and divine, which he believed would provide salvation for humanity (Robbins 131). Years of analyzing these memoirs and previous documents on the subject, most famously the studies performed by Carl Jung, led Freud to the conclusion that Shreber's selfemasculation and megalomania stemmed from the repression of his narcissistic homosexuality, ultimately leading to the controversial addition of narcissism as a stage in his theory of psychosexual development.

Since Freud theorized that each individual's sexual development has a "fundamentally bisexual constitution," the normal development of a male requires the libido to enter a period of self-love beginning at birth and move through five stages of fixation. It will then attach itself to erogenous zones in the oral, anal, phallic, latency, and genital phases, a concept referred to as "sublimation" (Crockatt 12-13). At the end of this period, the libido will finally undergo "cathexis," wherein the libidinal drive should transfer its pleasure derivation to the infant's mother, which he refers to as the true object choice.

However, Freud states that there are two types of "perversions" that can problematize proper libidinal transference in the development of the homosexual male. Most commonly, the libido may permanently transfer to the father, who is the parent that most physically resembles him. Slightly more complex, though, is the regression of the libido from the true object choice to the narcissistic object choice. Known as primary narcissism, this phase occurs when the male's libido attaches itself to "an object not only like himself, but one that *actually* represents himself," consequently forming a "sexual relationship with the self" (Crockatt 13). While it is nearly impossible to observe Kurtz's own psychosexual development, as little information about his infancy and childhood is given, his well-documented psychotic behavior exhibits many of the same symptoms displayed by the adult males included in Freud's study that were suffering from secondary narcissism. These patients were classified as narcissistic, passive homosexuals and diagnosed with a psychosis that Freud wrote never obstructed their intelligence. These males demonstrated similar behavior to that of Kurtz, such as "megalomania, omnipotence of thoughts, and a diversion of libido from the external world of people and things" (Crockatt 14).

Under the assumption that the unspoken rites of Kurtz are directly related to the repression of homosexual desires, the application of Freud's narcissistic theory to his subjectivity creates an interesting association between the cause of his eventual mental breakdown and the homophobic views of his culture. In a socio-historical context, the mental burden of hiding one's homosexuality was undoubtedly an emotionally exhausting task during the late nineteenth century, as the time period and setting of the novella coincides with a period in British history when homosexuality and the act of sodomy were not only stigmatized as culturally taboo but also deemed illegal. When taking into account the repercussions, especially for a man of Kurtz's pedigree and stature within the state, the pressure to suppress and eventually repress one's homosexual desires was not only a necessity but a natural survival instinct for any male citizen in England.

In Freud's analysis of Schreber's case, the patient's inability to achieve repression of his homosexuality results in his attempted transition into a transgendered individual. Freud's hypothesis stated that Schreber's creation of a female identity was an attempt to legitimize his homosexuality to society (Schwarz 16). Likewise, Kurtz's dislocation to the Congo and embrace of the savage tribal customs could be interpreted as his construction of an alternate reality to express what British societal norms deemed inexpressible. Nevertheless, the unlocking of the repressed subconscious often results in further societal detachment and introversion, aggrandizing megalomaniac tendencies (Crockatt 16). As such, Kurtz's repressed desires are inferred frequently, though without name, throughout the novella in the physical, often bloody evocation of his neuroses and are consistently juxtaposed with acts of dictatorship and brutality. Explicitly voiced in Marlow's description of the miasmic gore, including dissevered heads placed on stakes surrounding the Inner Station, Conrad suggests his tyrannical enactments are not senseless deeds but are meant to mask the secret of Kurtz's identity. Marlow contemplates:

> Mr. Kurtz lacked restraint in the gratification of his various lusts, that there was something wanting in him – some small matter which when the pressing need arose could not be found under his magnificent eloquence. Whether he knew of this deficiency himself I can't say. I think the knowledge came to him at last – only at the very last. (57)

Furthermore, the explicatory analysis of Kurtz's infamous final words also displays parallel characteristics of the Freudian narcissistic theory. Seen through the eyes of Marlow, the moment prior to Kurtz's last breath is described as one of "intense and hopeless" desperation, a man haunted by the realities of his unspeakable desires, temptations, and his surrender to them. Marlow recounts, "[Kurtz] cried in a whisper at some image, some vision – he cried out twice, a cry that was no more than a breath: 'The horror! The horror!'" (69). Naturally, there has been much critical debate on the intentional ambiguity of the phrase's ultimate meaning within the context of Kurtz's subjectivity, yet beneath the textual observation of Marlow lies a perceived self-loathing and nearly masochistic connotation, which is symptomatic of what Freud terms "narcissistic identification." As Nina Pelikan Straus states:

> In narcissistic identification, which is closer to homosexual object-choice than to the heterosexual kind, the self-reproaches and regrets are in the service of 'repelling an undesirably strong homosexual impulse…The subject…strikes with a single blow at his own ego and the loved and the hated object. (132)

Therefore, the image or vision believed to be disturbing Kurtz's consciousness is the presence of his once repressed desires, relating to that which the text cannot evoke, which preoccupy much of the text and prominently figure into the most fascinating aspects of his characterization.

As for the man who actively pursues him, if, according to Albert J. Guerard, *Heart of Darkness* is a thematic "'journey within the self'" then Marlow, the narrator of the story within its story, is standing on a great precipice of recognition within his own subconscious (Meisel 20). However, while Marlow and the text seem engrossed in uncovering the center of Kurtz's subjectivity, a strictly Lacanian reading of Conrad's work reveals that the character actually in need of recognition is in fact Marlow, not Kurtz whose development of self exists in a purely passive form. The reader merely learns about the construction of Kurtz's subjectivity through documents and interviews detailing elements of his past that have been chosen by Marlow to include in his oral storytelling.

On the other hand, in dealing with the liminal development of Marlow's subject, his transition from the Imaginary to the Symbolic states of consciousness, by means of Lacan's highly influential theory of the mirror stage, is represented through the binary oppositions within Marlow's own character throughout the course of the physical and mental quest he endures in the plot. At the beginning of the story, Marlow is still living in the 'Imaginary' state of consciousness, a product of the Victorian society in which he was raised and a newly hired member of the Company's marine subculture. However, his assignment to travel to the Congo and retrieve Kurtz sparks the "misrecognition" that ultimately leads to his "entrance into the 'Symbolic' realm," as he begins to interact with 'others' and become aware of difference, a fundamental aspect of Lacanian theory, in their beliefs and ideologies (Bertens 126). Following his initial visitation to the Company's office, Marlow himself comments on the uncomfortable sensations elicited from this difference, saying, "You know I am not used to such ceremonies and there was something ominous in the atmosphere. It was just as though I had been let into some conspiracy – I don't know – something not quite right" (Conrad 10).

According to Ben Henricksen in his article "The Construction of the Narrator in The Nigger of the 'Narcissus,'" Marlow's isolation is a natural progression of the self's evolution toward recognition. "For Lacan," he states, "the self is always inhabited by alien discourses, like foreign cities within" (Henricksen 783). This social disconnection only continues once he sets sail toward the Congo in search of Kurtz. For three months, he becomes increasingly obsessed with the radical works of Kurtz and the interviews conducted with his intermediate family and coworkers, slowly withdrawing and detaching from the ideals of the British imperialist culture. This gradual acceptance of the darkness that exists beyond the English Channel, seen in both Kurtz's transformation and the visual deterioration of the terrain surrounding him, is parallel to the acceptance of language and discourse by the infant in the Lacanian developmental theory, which signals the advancement towards the 'Symbolic' stage of consciousness. The closer he gets to the Inner Station the more aware he becomes of the destruction of the idyllic wholeness that is tied into the impressions and fantasies of the 'Imaginary' (Bertens 126).

Fifty miles before Marlow and his crew reach the banks of the Inner Station, Conrad sets the stage for the character's identity formation in a lengthy passage describing his desperate grasps for a comprehension of reality and truth in light of his now shallow, empty past. Remembering the overwhelming frustrations and anxiety to complete his journey, Marlow ruminates to his listeners:

> Going up that river was like traveling back to the earliest beginnings of the world…There was no joy in the brilliance of sunshine…you thought yourself bewitched and cut off for ever from everything you had known once…in another existence perhaps. There were moments when one's past came back to one…but it came in the shape of an unrestful and noisy dream. (34)

While some interpretations of Marlow's moment of recognition point to his initial encounter with Kurtz, it is this scene that most successfully evokes his confrontation with his 'mirror' image. Faced with the harsh visual images of the Congo and the influence of Kurtz's ideological text, he seems to finally reject any previous concept of the world, now seemingly just delusions of idealism. He continues, "When you have to attend…to the mere incidents of the surface, the reality – the reality I tell you – fades. The inner truth is hidden…But I felt it all the same...It

made you feel very small, very lost, and yet it was not altogether depressing, that feeling" (34-35). Furthermore, his denunciation of corporate greed and capitalism as corruptive yet inescapable forces within the framework of every society, such as the ivory trade in Africa, shows his verbal acknowledgement of what Lacan coins the *nom du père*, which is translated to the "name of the father" in English, the recognition of the "patriarchal character of our social arrangements" (Bertens 126). By the completion of this passage, Marlow has completed his transition into the 'Symbolic,' linguistically constructed a new ideology and, in consequence, formulated a more assured, socially conscious self that is independent to his once "violently passionate" yet blind identification with Kurtz (Straus 133).

Had Marlow not been transformed in this manner, his actions proceeding Kurtz's death would have had a much different outcome, principally those pertaining to the role of language that were depicted at the novel's conclusion. Through the censorship of Kurtz's treatise "Suppression of Savage Customs" and his misleading conversation with the Intended, Marlow displays a thorough understanding of the role of verbal and nonverbal discourse in identity formation and ideological structures. Both instances of misrepresentation are an example of his willingness to alter reality by intentionally blurring the lines between fact and fiction to serve a singular purpose. In these cases, the guiding motivation was to preserve the illusion of Kurtz's former self by saving the character from the figurative darkness of his morality. This distortion of the real or rational is a power that Lacan believed to be inherent in both verbal and nonverbal language (Stockholder 402). Marlow's deployment of this quality in language is transformed into a form of narratological repression in itself, banishing the unflattering and potentially upsetting elements of Kurtz's character from the consciousness of the story and effectively hiding them behind the words of his depicted version.

While many contemporary critics have questioned the legitimacy and accuracy of psychoanalysis as a field of psychological study, including many of the concepts created by Freud and Lacan, its practice in the realm of theory continues to present thought provoking and subversive interpretations of literature for critics and audiences alike and stands as a palimpsest of influence for all future theoretical movements. The benefit of its concentrated effort in revealing the relationship between the deep subconscious desires of literary characters and the construction of their subjectivity is invaluable when analyzing a work of such complexity and textual ambiguity as Joseph Conrad's *Heart of Darkness*. The reading of Kurtz's subject as a narcissistic homosexual through Freudian theory and Marlow as an individual transitioning through Lacan's mirror stage is simply one psychoanalytic perspective of many that an individual can choose to shed light on the text's popularly discussed thematic darkness. The universal beauty of its criticism, though, is located in its recognition, revelation, and articulation of the deep, possibly repressed desires contained within the minds of the readers themselves. The relationship between psychoanalysis and literature holds the potential to take readers beyond the textual fountain of diegesis and discover the reality and truth behind the vagueness of words and ideas, allowing them to touch that which is untouchable and even speak that which is unspeakable.

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