23rd annual BEACON CONFERENCE

PROCEEDINGS

JUNE 5, 2015

RCC | Rockland Community College

STATE UNIVERSITY OF NEW YORK

Table of Contents

2015 BEACON CONFERENCE SCHEDULE

8:15 – 9:00 AM   **REGISTRATION / BREAKFAST**
Technology Building Atrium

9:00 – 10:30 AM   **SESSION I: CONCURRENT PANELS**

Allied Health/Nursing   Technology Center – Room 8371
Business & Economics   Technology Center – Room 8373
American Literature   Technology Center – Room 8375
Communications   Technology Center – Room 8376

10:30 – 10:45 AM   **COFFEE BREAK**

10:45 – 12:15 PM   **SESSION II: CONCURRENT PANELS**

Education   Technology Center – Room 8371
History   Technology Center – Room 8373
Natural and Physical Sciences   Technology Center – Room 8375
Multicultural Studies   Technology Center – Room 8376

12:15 – 1:30 PM   **LUNCH**
Cafeteria
Speaker: Dr. Cliff L. Wood, President

1:30 – 3:00 PM   **SESSION III: CONCURRENT PANELS**

World Literature   Technology Center – Room 8371
Psychology   Technology Center – Room 8373
Social Sciences   Technology Center – Room 8375
Social Justice   Technology Center – Room 8376

3:00 – 4:00 PM   **REFRESHMENTS / POSTER SESSION / COLLEGE FAIR**
Cultural Arts Center

4:00 – 5:00 PM   **AWARDS CEREMONY**
Theater – Cultural Arts Center

OUTSTANDING PRESENTERS IN EACH PANEL

ALLIED HEALTH/NURSING
Juliana Nitis
"The Puzzle of P.O.T.S"
Mentor: Mira Sakrajda, Mentor
Westchester Community College

BUSINESS & ECONOMICS
Ya Rue Xie
"The Roots of Real Estate Sector Crises: The Connection Between Financialization, Economic Recessions, and Crises in the Real Estate Sector"
Mentor: Fabian Balardini
Borough of Manhattan Community College

AMERICAN LITERATURE
Kristy Garcia
"The Struggle to Overcome Culturally Imposed Limitations on the American-born Latina Woman: Cisneros' Critique of Triple Oppression"
Mentor: Jami Carlacio
Borough of Manhattan Community College

COMMUNICATIONS
Sydney Axelrod
"Tuning into Globalization: A Glimpse into our Changing Society Through the Small Screen"
Mentor: Nathan Zook
Montgomery Community College

EDUCATION
Rasmi Shrestha
"Technology: Bridging the Education Gap Between the Rich and the Poor"
Mentor: Shweta Sen
Montgomery Community College

HISTORY
Emily Christian
"Musicals and Their Art: A Feminist Perspective"
Mentor: Michelle Moran
Montgomery Community College

NATURAL AND PHYSICAL SCIENCES

Lianhua Shen
"Batch Absorption of Heavy Metals onto Chai Tea Residues for the Bioremediation of Contaminated Solutions"
Mentor: Abel E. Navarro
Borough of Manhattan Community College

MULTICULTURAL STUDIES

Rima Sakhawala
"Rethinking Ink: The Significance of Tattoos in a Global Context"
Mentor: Shweta Sen
Montgomery Community College

WORLD LITERATURE

Jeremy Rosen
"The Literature of Exhaustion"
Mentor: Katherine Lynch
Rockland Community College

PSYCHOLOGY

Nicole Jackson
"Working Mothers: A Shift in Gender Roles in a Globalizing World"
Mentor: Shweta Sen
Montgomery Community College

SOCIAL SCIENCES

Ryan Dupont
"Methods of Minimum Wage: An Analogy of How Different Approaches to Increasing Minimum Wage Affect Minimum Wage Earners"
Mentor: Christine Bowditch
Lehigh Carbon Community College

SOCIAL JUSTICE

Sarah Batool Khan
"Real Voices, Historically Muted: Towards Authentic Narratives in Writing"
Mentor: Nancy Moreau
Northampton Community College

ALLIED HEALTH/NURSING

Readers:

Wendy Greenspan
Rockland Community College

Stephanie Miller
Lehigh Carbon Community College

Melanie Rie
Rockland Community College

Moderator:

Sr. Marie Buckley
Rockland Community College

Judge:

Julie Fitzgerald
Ramapo College

Presenters:

Zornitza Frasca
"Diabetes: Facing the Epidemic"
Mentor: Mira Sakrajda
Westchester Community College

Ashley Giaquinto
"Coaches and Concussion
Management"
Mentor: Jennifer Krohn
Mohawk Valley Community
College

Juliana Nitis
"The Puzzle of P.O.T.S"
Mentor: Mira Sakrajda
Westchester Community College

BUSINESS & ECONOMICS

Readers:

Christy Hediger
Lehigh Carbon Community College

Eileen MacAvery Kane
Rockland Community College

George Repic
Rockland Community College

Moderator:

George Repic
Rockland Community College

Judge:

Jennifer Schwartz Berky
Bard College

Presenters:

Natalie Macek
"A Help, or a Hindrance? The
Impact of Globalization Upon
World Hunger"
Mentor: Shweta Sen
Montgomery Community College

Sushant Tamrakar
"Hanging in the Balance: Internet in
the Age of Globalization"
Mentor: Nathan Zook
Montgomery Community College

Ya Rue Xie
"The Roots of Real Estate Sector
Crises: The Connection Between
Financialization, Economic
Recessions, and Crises in the Real
Estate Sector"
Mentor: Fabian Balardini
Borough of Manhattan Community
College

AMERICAN LITERATURE

Readers:

Suzanne Cleary Langley
Rockland Community College

Elizabeth Erwin
Lehigh Carbon Community College

Jen Myskowski
Lehigh Carbon Community College

Moderator:

Bill Baker
Rockland Community College

Judge:

David Allen
SUNY Maritime

Presenters:

Aaminah Aleem
"Freudian and Lacanian Analysis of
the Yellow Wallpaper"
Mentor: Katherine Lynch
Rockland Community College

Kristy Garcia
"The Struggle to Overcome
Culturally Imposed Limitations on
the American-born Latina Woman:
Cisneros' Critique of Triple
Oppression"
Mentor: Jami Carlacio
Borough of Manhattan Community
College

Matthew Marion
"Breaking the Code: A History of
Censorship in Comics"
Mentor: Sabrina Caine
Erie Community College

COMMUNICATIONS

Readers:

Marc Bonanni
Lehigh Carbon Community College

Julian Costa
Northampton Community College

Wilma Frank
Rockland Community College

Moderator:

Talia Lipton
Rockland Community College

Judge:

Patrice Courtney-Strong
President & CEO, Courtney Strong,
Inc.

Presenters:

Sydney Axelrod
"Tuning into Globalization: A
Glimpse into our Changing Society
Through the Small Screen"
Mentor: Nathan Zook
Montgomery Community College

Gabrielle Green
"Television's New Profile Picture"
Mentor: Effie Siegel
Montgomery Community College

Marcia Puig-Lluch
"The Subliminal Message: Film in the
Age of Globalization"
Mentor: Nathan Zook
Montgomery Community College

EDUCATION

Readers:
> Peter Arvanites
> Rockland Community College
>
> Pamela Smith-Diaz
> Lehigh Carbon Community College
>
> Kathleen Williams
> Bergen Community College

Moderator:
> Erika Maikish
> Rockland Community College

Judge:
> Marina Marcou-O'Malley
> Policy Director, Alliance for Quality
> Education

Presenters:
> Andrea Bialosuknia
> "Storm Chasing: The Pursuit of
> Creative Thought"
> Mentor: Tom Denton
> Dutchess Community College
>
> Rasmi Shrestha
> "Technology: Bridging the
> Education Gab Between the Rich
> and the Poor"
> Mentor: Shweta Sen
> Montgomery Community College
>
> Joseph Sonken
> "Engineering and Improving a
> Global Workforce"
> Mentor: Shweta Sen
> Montgomery Community College

HISTORY

Readers:
> Eric DeAngelo
> Lehigh Carbon Community College
>
> Christine Eubank
> Bergen Community College
>
> Gregory Geddes
> Orange Community College

Moderator:
> Katherine Lynch
> Rockland Community College

Judge:
> Lynn Eckert
> Marist College

Presenters:
> Emily Christian
> "Musicals and Their Art: A Feminist
> Perspective"
> Mentor: Michelle Moran
> Montgomery Community College
>
> Romina Nieto
> "The Legacy of Slave Resistance as
> a Force Against Colonialism"
> Mentor: Ian S. March
> Montgomery Community College
>
> William Rave
> "An Inheritance of a Reflected
> War: World War II in International
> Textbooks"
> Mentor: Mary Furgol
> Montgomery Community College

NATURAL AND PHYSICAL SCIENCES

Readers:

Adessa Butler
Rockland Community College

Elyse Fuller
Rockland Community College

Michele Ianuzzi-Sucich
Orange Community College

Moderator:

Brian Cocolicchio
Rockland Community College

Judge:

Allison M. Fitzgerald
New Jersey City University

Presenters:

Robin Denny
"Epigenetics: How Our Environment Affects Us and Our Descendants and What We Can do to Improve Human Health"
Mentor: Shweta Sen
Montgomery Community College

Christopher Mercier
"The Feasibility of Delaying Senescence in Humans"
Mentor: Sam Dillon, Elaine Torda
Orange Community College

Lianhua Shen
"Batch Absorption of Heavy Metals onto Chai Tea Residues for the Bioremediation of Contaminated Solutions"
Mentor: Abel E. Navarro
Borough of Manhattan Community College

MUTLICULTURAL STUDIES

Readers:

Dawn Geiringer
Reading Area Community College

Andrea Laurencell
Orange Community College

Charles Molano
Lehigh Carbon Community College

Moderator:

Katherine Copp Brown
Rockland Community College

Judge:

G. Modele Clarke
Marist College

Presenters:

Kenna Brown
"The Haitian Revolution: The Root of Haiti's Poverty but Not the Core of Haiti's Despair"
Mentor: Sholomo Levy
Northampton Community College

Rima Sakhawala
"Rethinking Ink: The Significance of Tattoos in a Global Context"
Mentor: Shweta Sen
Montgomery Community College

Eyvonnka Rizkallah
"The Palestinian Christian: A Life Among the Shadows"
Mentor: Nathan Zook
Montgomery Community College

WORLD LITERATURE

Readers:
Sandra Graff
Orange Community College

Joanna Lackey
Rockland Community College

Donna Singleton
Reading Area Community College

Moderator:
Ian Blake Newhem
Rockland Community College

Judge:
Jay Gates
John Jay College

Presenters:
Dennis Harsley
"The Dialectic Between Poetry and Art: Anne Sexton's Bildgedicht on Vincent van Gogh's The Starry Night"
Mentor: Maria Makowiecka
Bergen Community College

Ellen Mutter
"Croquis of Nothing: A Deconstruction of King Lear and Waiting for Godot"
Mentor: Katherine Lynch
Rockland Community College

Jeremy Rosen
"The Literature of Exhaustion"
Mentor: Katherine Lynch
Rockland **Community College**

PSYCHOLOGY

Readers:
Nancy Egan
Lehigh Carbon Community College

Shawna Urban
Northampton Community College

Jennifer Wentz
Lehigh Carbon Community College

Moderator:
Peter Marino
Rockland Community College

Judge:
Paul Brown
SUNY New Paltz

Presenters:
Brandi Abele
"The Social Psychology of Dress & Impression Formation in Online Dating"
Mentor: David Caicedo
Borough of Manhattan Community College

Leah Israel
"Grit: The Missing Link Between Success and Failure for Students"
Mentor: Wilma Frank
Rockland Community College

Nicole Jackson
"Working Mothers: A Shift in Gender Roles in a Globalizing World"
Mentor: Shweta Sen
Montgomery Community College

SOCIAL SCIENCES

Readers:

Brian Cocolicchio
Rockland Community College

Alison Diefenderfer
Lehigh Carbon Community College

Christine Foster
Bergen Community College

Moderator:

Beth Robinson
Rockland Community College

Judge:

Kathleen Tobin
SUNY New Paltz

Presenters:

Eileen Callahan
"Power Dynamics and the
Oppression of the Mentally Ill: Social
Costs of Exclusion"
Mentor: Christine Bowditch
Lehigh Carbon Community College

Ryan Dupont
"Methods of Minimum Wage: An
Analogy of How Different
Approaches to Increasing Minimum
Wage Affect Minimum Wage
Earners"
Mentor: Christine Bowditch
Lehigh Carbon Community College

Janelle Zimmerman
"Exploring Education in Utopia"
Mentor: Lucia Torchia-Thompson
Reading Area Community College

SOCIAL JUSTICE

Readers:

Mark Altschuler
Bergen Community College

Stanton Hancock
Lehigh Carbon Community College

David Lucander
Rockland Community College

Moderator:

Cliff Ader
Rockland Community College

Judge:

Douglas Koop
SUNY New Paltz

Presenters:

Aidan Bazikian
"Civil Disobedience: Catalyst for
Civil Rights Movement"
Mentor: Dorothy Altman
Bergen Community College

Sarah Batool Khan
"Real Voices, Historically Muted:
Towards Authentic Narratives in
Writing"
Mentor: Nancy Moreau
Northampton Community College

Van Ha Nguyen Le
"Technology Addiction and
Electronic Waste: What Comes
After the Rush Of Euphoria?"
Mentor: Shweta Sen
Montgomery Community College

POSTER SESSION

Bezawit Habtesellassie
"We Have the Right to
Know What We Eat"
Mentor: Leah Sneider
Montgomery Community College

Samantha Bruehert
"To Raise or Not to Raise Your
Offspring: Dinosaur Edition"
Mentor: Walter Jahn, Elaine Torda
Orange Community College

Kyria Aho
"Modern Applications of Plato's
Meno"
Mentor: Dwight Goodyear
Westchester Community College

Leanna Mohr
"The Argument for Bilingual
Education"
Mentor: Katie Sinsabaugh, Elaine Torda
Orange Community College

Trevor Metterhauser
"Brauche and Hexerei: The
Power of Folklore"
Mentor: Jodi Greene
Reading Area Community College

Matthew Casey
"The Binary Nature of Parody in
Vladimir Nabokov's Lolita"
Mentor: Geoffrey Sadock
Bergen Community College

Ayisha Gimala
"The Voice of the Beat Generation"
Mentor:Richard Rodriguez
Westchester Community College

Maggie Holmes
"On the Origins of Gender Inequality:
The Transition to Agriculture in
Southwest Asia"
Mentor: Cory Harris, Elaine Torda
Orange Community College

Rachel Roskamp
"Aptly Coping with Depression"
Mentor: Randy Boone
Northampton Community College

Asha Azhakath
"Women's Rights in the Middle East
and Violence in the Eastern World"
Mentor: David Lucander
Rockland Community College

Tiela Smith
"Key Issues in American Penology"
Mentor: Robert Cacciatore, Elaine Torda
Orange Community College

Alexandra Riedel
"Transcendentalism, Beats, and
Buddhism: Agents of Change, Focus
and Solutions for Modern America"
Mentor: Diane Bliss, Elaine Torda
Orange Community College

Rania Hentati
"The Strength in Weak Ties: An
Examination of Social Media in
the World of Politics"
Mentor: Nathan Zook
Montgomery Community College

Seung-Yeob Yang
"America's Internationalized National
Pastime: Fixing the Exploitation of
International Talent in Baseball"
Mentor: Nathan Zook
Montgomery Community College

ALLIED HEALTH/NURSING

Juliana Nitis
"The Puzzle of P.O.T.S"
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Westchester Community College

Introduction

Walking is a normal, sometimes mundane aspect of everyday life for most people. Many do not spend a great deal of time analyzing their ability to remain vertical for long stretches. Human beings are one of only a few bipedal species forced to combat gravity in order to ensure proper blood supply to vital organs. Mechanisms within the human body, such as the autonomic nervous system and skeletal muscle pump, function to make this possible. For some however, the autonomic nervous system malfunctions, resulting in an inability of the body to maintain the upright position. This abnormality is termed postural orthostatic tachycardia syndrome (also referred to as postural tachycardia syndrome and POTS). Patients with POTS experience blood pooling in the extremities upon standing due to a failure of blood vessels to constrict which precipitates a cascade of events. In an attempt to compensate for the poor venous return, the heart starts beating rapidly. For POTS patients, the effort is not always enough to stabilize blood pressure, and they can experience syncopal episodes. Postural orthostatic tachycardia is a form of autonomic dysfunction which not only affects the cardiovascular system, but also can cause neurological and gastrointestinal symptoms.

Postural orthostatic tachycardia syndrome is a little known condition which commonly goes undiagnosed for years after patients become symptomatic. Kavi explains, "There is little knowledge of PoTS within the medical community and it is often misdiagnosed as anxiety, panic attacks, vaso-vagal syncope, chronic fatigue syndrome, or inappropriate sinus tachycardia" (286). Recent estimates claim POTS affects approximately 500,000 people in the United States (Raj et al. 339), and 170 people out of every 100,000 in the world (Mathias et al. 22); however, these numbers are most likely inaccurate as POTS is not infrequently misdiagnosed. Approximately 75-80 percent of patients are female between the ages of 15 and 50 (Medow and Stewart 67). The gender disparity can be explained in part by the vasodilating effect of estrogen and vasoconstricting impact of testosterone (Kavi et al. 286).

Patients with postural orthostatic tachycardia syndrome display a wide range of functioning levels with some being only mildly affected, while others experience significant disability rendering a percentage of patients unable to work or go to school (Kavi et al. 287). This can have profound impacts on psychosocial development, and quality of life. Some patients are treatment resistant and remain afflicted for the rest of their lives.

The intention of this paper is to draw attention to the important issue at hand of POTS. A sizable number of people have their lives upended by this potentially

debilitating condition. Most patients affected are mistreated prior to finding a specialized physician with the ability to adequately manage their health. Furthermore, it is highly likely that untold numbers of patients never receive a diagnosis. Education about this manifestation of autonomic dysfunction is of the utmost concern because it is necessary to raise awareness, increase the ability of health professionals to recognize signs and symptoms and consequently, improve treatment options for patients.

History

Postural orthostatic tachycardia is an extremely recent diagnosis in the world of medicine, only given its name in 1993 by Schondorf and Law. Some accounts of probable POTS have been written about in the past. The most famous of these was the entry of a Civil War soldier named DaCosta submitted to the American Medical Journal in 1871. He described symptoms of tachycardia and palpitations which he attributed to "irritable heart syndrome" and "[s]oldier's heart" (Medow and Stewart 67). Subsequently, conditions such as neurocirculatory asthenia, vasoregulatory asthenia, hyperadrenergic orthostatic hypotension and sympathotonic orthostatic hypotension would be qualified as POTS (Mathias et al. 22). These conditions have now been recognized by the medical community for the past 21 years as postural orthostatic tachycardia syndrome and postural tachycardia syndrome (PoTS).

Symptoms

Postural orthostatic tachycardia syndrome can be particularly challenging to treat because of the multiple body systems it can affect and heterogenous nature of the illness. Although the underlying pathophysiology of POTS is not entirely understood, experts agree that there is a degree of autonomic dysfunction involved which can cause a wide variety of symptoms. The autonomic nervous system controls more than just blood pressure regulation and plays an important role in digestion, stress responses, temperature regulation, respiration and heart rate.

Orthostatic intolerance is the hallmark symptom of POTS. As characterized by Dr. Kizilbash, "orthostatic intolerance (OI) is defined as the inability to remain upright because of signs and symptoms that are improved on recumbence" (114). Upon standing, patients with POTS can experience tachycardia, shortness of breath, light-headedness or dizziness, weakness, tremulousness, and chest pain (Medow and Stewart 68). Mathias writes, "patients with PoTS often exhibit features suggestive of peripheral blood pooling or inappropriate vasoconstriction and vasodilatation, such as blotchy or marbled skin, particularly over the feet, which may turn mauve or purple" (23). Because of symptoms of orthostatic intolerance, some patients with POTS end up confined to wheelchairs either for a transient period of time or permanently (Kavi et al. 287).

Patients with POTS can suffer from an array of symptoms. The majority of patients report feelings of fatigue and exercise intolerance. Many individuals have gastrointestinal symptoms such as gastroesophageal reflux, constipation, abdominal

distension and gastroparesis (Mathias et al. 23). These GI symptoms in particular are indicative of more severe autonomic dysfunction (Kizilbash et al. 116).

One of the primary complaints of patients with POTS is that of chronic fatigue. According to recent studies, about two-thirds of these patients suffer from headaches, specifically migraines which can exacerbate symptoms of dizziness and GI upset (Kizilbash et al. 116). Some patients are forced to cope with chronic pain possibly caused by a "disruption of peripheral nerve activity" or "an amplification of neuronal signaling within the CNS that elicity pain hypersensitivity" (Kizilbash et al. 118).

A sizable portion of POTS patients struggle with cognitive impairment or "brain fog". Brain fog is likened to a sort of mental fatigue. Dr. Ross associates this symptom with forgetfulness, concentration difficulty and word finding difficulty (306). A study performed by Dr. Raj of Vanderbilt University showed that patients with POTS suffer more inattention than healthy control subjects (343). Cerebral hypoperfusion and sleep quality are two factors within POTS that could explain this phenomenon (Ross et al. 309). Cognitive impairments present challenges to functioning in both educational and workplace settings and can contribute to disability.

The wide ranging symptoms of POTS can have profound impacts on the lives of those affected. From physical activity to schoolwork and even eating, many daily activities become challenging if not impossible for patients. As there are several body systems impacted by functions of the autonomic nervous system, numerous domains of healthy living are lost to those with POTS. This makes it all the more imperative for researchers to fully delve into the biological underpinnings of the illness.

Pathophysiology

Scientists are still investigating the various pathophysiologies behind postural orthostatic tachycardia syndrome. While they have gained some comprehension, the pathophysiology is not yet completely understood. It is generally agreed upon that POTS is a heterogenous condition which involves several different subgroups with multiple underlying pathophysiological mechanisms. Ziegler explains, "the autonomic nervous system provides the major reflex mechanism that allows maintenance of blood pressure on standing" (354). Proposed causes of orthostatic intolerance are cerebral hypoperfusion in combination with reflex sympathetic activation and parasympathetic withdrawal (Benarroch 1215). Tachycardia in POTS is the result of "sinoatrial node abnormalities, hypovagal responses improved by ivabradine, hypersensitivity to norepinephrine, and beta-receptor-sensitive 'inappropriate sinus tachycardia'"(Kizilbash et al. 114). There appears to be consensus regarding the idea that sympathetic denervation is responsible for some symptoms (Thieben et al. 312). Mathias suggests, "abnormalities of sudomotor autonomic function could reflect an underlying neural deficit that also impairs cardiovascular autonomic function" (27). Hypovolemia is observed in patients with POTS. Within a subset of patients described as "hyperadrenergic", overactivation of the of the central sympathetic drive and increased levels of norepinephrine can be detected. "Neuropathic POTS" is marked by observed sympathetic denervation of the lower extremities (Benarroch 1215-1216).

In addition to pathophysiologies of POTS, causative phenomena are being explored. Researchers believe many factors play a contributive role in the development of POTS. It is generally agreed upon that genetics can predispose individuals to developing POTS. Kizilbash reports, "15% of affected adolescents have a close relative (parent or sibling) who had similar symptoms during adolescence or young adulthood" (113). While the discovery of a specific gene causing POTS has yet to happen, it is probable that there is a genetic component in a percentage of patients.

POTS has also been linked with other disorders such as diabetes (which can cause various neuropathies), autoimmune disorders like Sjogren's Syndrome, lupus and sarcoidosis and frequently joint hypermobility syndrome, otherwise recognized as Ehlers-Danlos Syndrome. POTS can also manifest in patients following a precipitating event or stressor as evidenced by patients who experience autonomic dysfunction after a virus, trauma, pregnancy or traumatic brain injury (Kavi et al. 286).

Although POTS has been associated with multiple conditions, the precise relationship is not yet understood. Researchers agree that genes may play a causal role, but have not discovered which genes contribute to onset of POTS. It is unknown whether POTS brought on by physical stressors or trauma differs in pathophysiology. More research is required to continue a progression toward deeper understanding of the condition.

<p align="center">Misdiagnosis</p>

Because POTS is still a relatively unknown medical condition, many patients go undiagnosed for years. Patients often receive an incorrect diagnosis from physicians who mistake the syndrome for depression, anxiety and panic disorder. The same study from Vanderbilt mentioned earlier, set out to find whether the prevalence of DSM IV diagnoses' like major depressive disorder and anxiety disorders are greater in patients with POTS than the general population. Results of the study suggested prevalence of lifetime anxiety disorders and major depression are not greater in patients with POTS than controls, and cognitive anxiety assessment methods did not show differences between POTS patients and controls (Raj et al. 343). While POTS patients are not immune to suffering from psychological conditions, the illness itself has a different established underlying pathology and delaying treatment can have ill effects.

The average POTS patient goes years without receiving a diagnosis which holds up proper treatment, causing decreased functioning and quality of life. Seeking out specialist after specialist searching for answers, patients and their families can face a significant financial burden as expensive medical tests are ordered. In the process, patients are sometimes prescribed medications which are more harmful than helpful. Mistrust of doctors develops in some, as patients become frustrated without finding someone who can provide them answers. These patients are not given medications which have proven effectiveness in people with POTS and are not advised or educated about lifestyle changes that can improve symptoms. More members of the medical community need to become knowledgeable about how to pick up on possible signs

and symptoms of postural orthostatic tachycardia syndrome so they can be referred to institutions capable of diagnosing and treating the illness.

POTS can be diagnosed through the usage of a head-up tilt or simple orthostatic testing in a doctor's office. An observed increase of heart rate of 30 beats per minute or more within 10 minutes of standing or tilt table test is considered to meet criteria for a diagnosis of POTS. In patients aged 12-19, a change of heart rate of 40 beats per minute is required to be classified as POTS. A head-up tilt of about 70° is believed to be more accurate for diagnostic purposes (Kizilbash et al. 112), although tilt table testing is not available at most hospitals. This is yet one more example of obstacles patients face in their search for a diagnosis. In addition to orthostatic testing, a comprehensive patient history and autonomic function tests can aid in determining the degree of illness and impairment. For patients exhibiting gastrointestinal symptoms, a gastric emptying test can be used to detect gastroparesis.

Treatment

A combinatory approach has shown to be most effective in combating postural orthostatic tachycardia syndrome. Pharmacological intervention, lifestyle changes and cognitive behavioral therapy are all components of successful treatment. Managing the care of patients with POTS requires an individualized case by case approach because of the highly heterogenous nature of the illness. One size does not fit all and what can be helpful for one patient may not show to be beneficial to another.

Although Medow accurately states, "there are no U.S. Food and Drug Administration-approved regimens for this condition (POTS)", a wide variety of pharmacological therapies are currently used by specialists (73). They are imperfect in resolving symptoms of the condition because multiple medications used to treat POTS can exacerbate other symptoms. Midodrine, a vasoconstrictor, is one of the more commonly prescribed medications as it can increase venous return, but must be used cautiously because it can cause hypertension. Fludrocortisone allows for greater water and salt retention, however, can worsen headaches. Beta blockers are beneficial to a portion of POTS patients by reducing the heart rate, while others are negatively impacted and experience more severe fatigue or hypotension (Benarroch 1222). The cholinesterase inhibitor pyridostigmine has been shown to increase parasympathetic tone, increase cardio-vagal tone and decrease heart rate, though can cause abdominal cramping in a population already prone to GI upset (Medow and Stewart 73-74). More severely affected patients have been treated with octreotides which can also cause "gastrointestinal disturbances" and erythropoietin which is theorized to increase blood volume and therefore alleviate symptoms of POTS (Mathias et al. 32). Additionally, these patients are sometimes administered IV saline which also aids in blood volume expansion; however, this is inconvenient for patients and has only temporary effects (Medow and Stewart 73).

Potential benefits of pharmacological treatment for POTS patients are maximized when paired with lifestyle changes. In fact, timely diagnosis and education can reduce

the need for medications. The importance of staying hydrated cannot be emphasized enough when administering treatment to patients with POTS. Combined with increased salt intake, drinking a minimum of 2 liters of water a day can help maintain blood volume and alleviate symptoms (Kizilbash et al. 120). Moderate exercise is highly recommended for patients with POTS because deconditioning can have a contributory effect on symptoms. It is not uncommon for patients to experience exercise intolerance which leads to an avoidance of physically strenuous activity. They in turn become more deconditioned leading to worsening of symptoms and further avoidance of exercise. To break this cycle, an exercise plan should be put into effect to gradually increase the level of function for patients. Both aerobic and strength training should be encouraged and incorporated into patients' lives. Strength training in particular can stabilize both systolic and diastolic blood pressure and tolerance of orthostatic stress (Kizilbash et al. 123). For more debilitated patients a gradual approach should be taken and exercise in a pool can be considered. The environment of a pool supplies "buoyant support" and "hydrostatic pressure-enhanced venous return" (Medow and Stewart 72). Exercise and increased fluid and salt intake are essential components of the POTS patient's future wellness.

Some patients with POTS report a benefit from support garments such as compression stockings that provide 30-40mm Hg of pressure which can also serve the purpose of increasing venous return (Medow and Stewart 73). Patients may also be taught "physical countermaneuvers" like squeezing large muscle groups such as the buttocks and crossing legs to produce increases in arterial pressure and keep from fainting (Benarroch 1221).

Finally, cognitive behavioral therapy can be helpful for patients in learning how to manage symptoms. Teaching patients techniques to cope with being sick such as distraction, positive self-talk, sleep hygiene and activity pacing have demonstrated to be potentially helpful (Kizilbash 124). Chronic illness takes an extreme toll on patients and their loved ones. Support from a mental health professional can be beneficial for everyone.

Impact

Chronic illness, especially during adolescence, a time when people are grappling with issues of identity and place in the world, has deeply felt consequences for patients and their families. POTS can have devastating effects on functioning levels of patients which in some leads to social isolation, separation from peer groups, education interference and altered family dynamics.

Patients with moderate to severe cases of POTS are likely to end up spending a great deal of time at home removed from activities of normal daily life. Involvement with school and social events drops off with life increasingly revolved around being sick. In some of those affected, depression and low-self esteem can develop because of loneliness and perceived inadequacies. Some patients end up homebound, unable to attend school altogether. Peer to peer social relationships are vital to psychosocial

development and removal from the school environment can have long term damaging effects on patients' social skills and emotional health. This problem is compounded by the fact that some patients become fearful of participating in activities that can bring on symptoms such as standing, and physical stressors. They may exhibit avoidant behavior in an effort to prevent symptom aggravation (Kizilbash 124). This is yet one more reason cognitive behavioral therapy can be considered a viable aspect of treatment.

The education of a POTS patient can be tricky as a result of symptom unpredictability and prolonged absences from school. Because many school districts have not dealt with similar situations before, they may view absences as truancy rather than a health issue (Kizilbash 126). It is necessary to inform educators of the complicated nature of POTS to make re-entry to the school setting possible for patients. Reducing the period of time spent out of school should be a high priority for families, patients and doctors so as to give patients the best possible option for future employment and remain in an age appropriate environment with their peer group.

Family dynamics shift when there is a chronically sick child. In the cases of families with multiple children, attention is often directed disproportionately towards the child with health concerns while the "normal" children receive less focus. Parents may become hyper aware of their child's symptoms, worrying frequently about their welfare. Family time can start to revolve more around doctor's appointments, hospital stays and medications rather than quality time and togetherness. Because patients may struggle with basic day to day activities, it is not uncommon for them to become more dependent on well intentioned loved ones. Unfortunately, learned independence is a crucial part of growing up and must be encouraged whenever possible. When an adolescent becomes chronically ill, they are not the only one whose life is irrevocably changed. The entire family faces this hardship together and therefore requires support as well.

Sparking discussion about postural orthostatic tachycardia syndrome is of special interest to me because I was diagnosed with POTS at the age of 12. The time spent searching for an explanation as to why I was suddenly experiencing dizzy spells, tachycardia, stomach pain, loss of appetite, excessive fatigue and headaches was both scary and confusing. Thankfully, I was diagnosed within 7 months, a relatively short interval when compared with the average for most patients. Being sick precluded me from participating in a lot of the usual areas of teenage life including much of middle school and high school. For me, the loss of school--which I loved prior to becoming ill-- and a normal social life was devastating and more painful than any physical symptom. Fighting through concentration difficulties made schoolwork arduous and missing out on normal teenage activities like spending time with friends, dating, prom and high school graduation led to feelings of loneliness. I am very fortunate to have received first rate medical care that has allowed for the quality of life and high functioning level that I enjoy today, although I still struggle with the ramifications of being extremely sick for 10 years. Sadly, not everyone with POTS is so lucky as to find someone capable of

effectively treating the condition or simply have more complicated cases that do not improve over time.

<p style="text-align:center">Discussion and Conclusion</p>

Currently, no cure exists for POTS and not all patients respond to treatment. Roughly 10-20% of those affected do not experience improved health and 40% continue to endure some symptoms of the condition (Kavi et al. 286). Further research is necessary to provide more efficacious options for patients and an increased understanding of the pathophysiology itself. Raising awareness about POTS is crucial. Healthcare providers must be more informed about the nature of this syndrome so they can intervene early and give patients the best chance at a healthy future.

Healthcare workers hold the responsibility for educating and treating patients as soon as possible. Deconditioning is more likely to occur in the absence of direction from a capable physician. Because deconditioning can worsen symptoms of orthostatic intolerance, guiding patients through a gradual exercise program can hold a large benefit. Benarroch details, "[a]lthough many patients are motivated to exercise, they may initially exercise too vigorously, leading to worsening of symptoms" (1222). Patients must be instructed about aggravators of symptoms such as abrupt postural changes, high temperatures, big meals and certain medications (Kizilbash et al. 120). Informing patients of seemingly simple dietary changes such as increased water and salt intake could alter the course of illness. When combined with an appropriate medication regimen, these lifestyle changes can mean the difference between years of disability removed from the work or school setting and high functioning levels.

In conjunction with addressing the physical health of patients with POTS, emotional health concerns need to be considered by doctors in order to optimize outcomes. To combat the social isolation which many patients undergo, social supports should be encouraged. Seeking out support groups can provide patients with a decreased sense of social isolation and aid patients in setting attainable goals for functional improvement (Kizilbash et al.127). For adolescents with POTS, every effort should be made to avoid withdrawal from the school setting by parents, doctors and educators. While this is not always possible due to illness severity, it can help prevent further segregation of patients. When presenting patients with a diagnosis of POTS, doctors should fully explain the condition and set realistic expectations for patients about the course of illness. Because there is no cure, a large component of living with POTS is learning to accept going through everyday activities of life with symptoms that others do not experience and taking every measure to feel well.

It is enormously problematic that so many within the healthcare world remain unaware of POTS. This results in patients receiving incorrect treatments and can cause patients to become more afflicted because they are not prescribed the right medications or given condition specific exercise and dietary instructions. Raising awareness in the medical community can save POTS patients years of looking for a diagnosis. Placing a greater emphasis on POTS and autonomic disorders in medical

schools and holding training seminars for practicing doctors could increase the number of healthcare workers who recognize the condition when they come across it in practice.

Finally, more funding of POTS research must occur if there is to be any chance of discovering a cure. Organizations like Dysautonomia International have worked tirelessly to increase the breadth of research, and they have successfully raised funds for research on autonomic disorders. However, there is still much that needs to be done before exhaustive research on POTS is complete. Allocating resources to POTS research could result in the development of new FDA approved treatments and possibly one day, a cure. I sincerely hope that within my lifetime a greater understanding of POTS is gained along with a larger number of informed healthcare professionals.

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BUSINESS & ECONOMICS

Ya Rue Xie
"The Roots of Real Estate Sector Crises: The Connection Between Financialization, Economic Recessions, and Crises in the Real Estate Sector"
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Abstract
This paper analyzes the possible causes of crises in the real estate sector and their relationship to financial crises in the United States economy during the last four decades. It tests David Harvey's theory of an urban crisis due to financialization which thus triggers a crisis in the financial world by analyzing theoretical and empirical evidence in favor and against this interpretation. It concludes with policies that could be suggested to alleviate or reverse crises in the future.

Introduction

The 2007- 2009 financial crisis sent almost all players of the market on a frantic hunt for explanations. The most recent crisis has encompassed housing markets, mortgage markets, and finance and credit markets. The result was catastrophic. From December 2007 to June 2009, the United States economy experienced "The Great Recession" and to this day, the US economy is still recovering. The public wants to know the reasons for the crisis and what cost them their home, their job, and their wealth. The government wants to know why and how it happened. More than anyone else, the banks and firms on Wall Street, who were caught in the front row seat of this mega crisis, want to know what went wrong. Very few experts were able to foresee the crisis and the question that remains is whether the 2007- 2009 financial crisis was a systematic crisis as a result of the capitalist system or a once-in-a-life-time event?

David Harvey, a distinguished professor of geography at the CUNY Graduate Center, claims that urbanization and development in the real estate sector ultimately lead to the crisis in financial markets.[1] To test Harvey's theory, I analyzed three historical periods: the crises of 1970s, the Savings and Loan Crisis of 1987- 1990, and the financial crisis of 2007-2009. These three historical periods marked some of the most important eras of capitalist history, along with the Great Depression, and I intend to provide a possible explanation for some of the questions that emerged as a result of the financial crisis of 2007-2009. In addition, the research aims to identify policies that will hopefully alleviate future real estate crises and reduce the potential to generate crises in financial markets.

Literature Review

A large number of authors have investigated the cyclical movement of prices in the housing market and its relationship to the cyclical movement of the economy as a whole or so called "business cycles". The concept of housing long cycles (cycles between 15 and 25 years long), also known as "Kuznets cycles", was first introduced by Nobel Prize laureate Simon Kuznets in 1930. Kuznets cycles refer to the levels or rates of economic growth in the categories of capital formulation, agricultural production, construction output, migration, and different segments of trade and trade balances. Although a number of authors[2] claim that Kuznets cycles are a feature of the pre- 1913 era, Gottlieb (1976) argues otherwise. Gottlieb's study analyzes the patterns of housing long cycles and concludes that local and national cycles typically move together. Gottlieb's analysis in conjunction with Mera and Renaud's (2000) research suggests that when housing prices decline and the real estate sector contracts, the economy as a whole also experiences a contraction. Agnello and Schuknecht (2010) conclude that domestic credit and interest rates have significant influences on the probability of booms and busts occurring in the housing market. Their research also finds that recent housing booms have been amongst the longest in the past four decades. These findings provide evidence of the continuing existence of the "Kuznets cycles." In

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[1] See Harvey (2012).

[2] Abramovitz (1968), Solomou (2008), and Brinley (1954).

addition, deregulation of financial markets has strongly magnified the impact of the domestic financial sector on the occurrence of booms. While a number of authors address the mechanisms that influence the appearances of cycles and bubbles in the real estate market, none of them link it directly to the banks. Herring and Wachter's (1999) researched the lags in construction and the imperfect foresight with regards to future demand and the bank's willingness to fund real estate projects as real estate prices rise. Hilbers, Lei, and Zacho (2001) analyze the characteristics and functioning of real estate markets and their connection to the financial sector to determine the conditions for real estate booms and busts including its supply and demand and its impact on the financial sector. The authors emphasize the probability of unbalanced real estate price developments leading to problems in the financial sector and formulate the correlation between financial sector crisis and high exposure of banks to the real estate sector. These authors argue that the higher the exposure of banks to real estate, the more amplified the cycles in real estate markets become. These authors are among the few who raised the alarm and forewarned of the consequences of escalating housing prices during the 2000s. Finally, Harvey (2012) claims that financial crises are closely associated to suburbanization and urban economics such as investment in the building environment with housing and infrastructure as the roots of the crises. Harvey (2012) disagrees with Shiller (2011)'s claim that the recent housing bubble was a "rare event, not to be repeated for many decades". Shiller (2011) argues that the enormous housing bubble of the early 2000s "isn't comparable to any national or international housing cycle in history. Previous bubbles have been smaller and more regional". Harvey (2012) disagrees. He claims that this is an inaccurate reading of capitalism's history and the fact that this interpretation is generally accepted proves that there is a serious blind spot in contemporary economic thinking. Harvey (2012) argues instead that there is an inevitable connection between urbanization of the real estate sector and the financial world and that the occurrence of a crisis within the real estate sector leads to crises within the financial sector and may even lead to global crises. Harvey concludes that financial crises since 1973 resulted from urbanization within the real estate sector. From the crisis of 1973 that began with a global property market crash and wiped out several banks, to the commercial property-led Savings and Loans Crisis of 1987-90 that cost United States taxpayers some $200 billion, and the most recent financial crisis of 2007-09, 'land' and 'urban economics' mattered, not only in the sense of regional crises but also as triggers with global ramifications. Harvey's belief that urban economics is the force and source behind the crashing of the financial markets is strengthened by the findings in Goetzmann and Newman (2010). These studies conclude that property market booms and busts are intimately entwined with speculative financial flows. The greater the share of the property market in the Gross Domestic Product, the more likely it will become a source of macroeconomic crises. This was in part proven by the financial crisis of 2007-2009 during which housing mortgages took up to 40 percent of the Gross Domestic Product. In sum, for Harvey the drivers of housing cycles are "fictitious" capitals accrued in real estate and its collateral

value. Fictitious capitals, in short, are money generated by future expectations. In addition, according to Harvey, the political pressure put onto financial institutions like Fannie Mae and Freddie Mac to lower their lending standards to accommodate the housing boom along with the low interest rate favored by Alan Greenspan at the Federal Reserve Bank, played an important role in fueling the boom. But as Groetzmann and Newman (2010) argue, finance backed by the State can build cities and suburbs but they cannot necessarily make them pay, so what really fuelled the demand for housing? The authors conclude that financial institutions determined to a certain degree both supply and demand in the housing market. The same financial institutions provided the finance to build and the finance to buy what was been built. This, in turn, resulted in capital gains and the power to manipulate both supply and demand. After reviewing the literature on housing crises, the macroeconomic question that arises is: What theories are the ones that most accurately describe how crises unfold, and what policies can be implemented to alleviate real estate crises? In the next section I use David Harvey's theory of urban crisis to analyze the 1970's crisis, the savings and loan crisis of 1987, and the financial crisis of the 2007-2009.

Comparative Analysis
The Housing Crisis of the 1970s Reuss (2009) claims that severe crises expose serious defects in the existing "social structure of accumulation" and may result in overturning the old framework and the establishment of a new one. Furthermore, the most severe crises can even threaten the existence of the capitalist system through political shuffling and its collateral damages. Reuss's arguments align with those of Kotz (2009): while the Great Depression created a relatively large government role and allowed the formation of powerful unions in major industries, also known as the period of "regulated capitalism," the crises of the 1970s brought in an era of a diminishing government role and weakening unions, also known as the period of "neoliberal capitalism." In other words, the crisis of the 1970s served as the pivot between the two different eras of United States capitalism. Harvey (2012) claims that there have been hundreds of financial crises since 1973 (compared to very few prior to that) and that many of them have been property or urban-development-led. He also argues that the real estate boom in the early 1970s can be measured by the fact that *Real Estate Investment Trust Assets* in the United States grew from $2 billion in 1969 to $20 billion in 1973, and that commercial bank mortgage loans increased from $66.7 billion to $113.6 billion over the same period. Harvey reinforces his claim by showing that the property market crash in the spring of 1973 spilled over into the fiscal crises of local states (e.g. New York City's fiscal crisis of 1975) due to a decline in government revenue, which would not have happened had the recession been only about oil as argued by the conventional explanation that the 1973-74 oil embargo caused the crisis. Harvey (2012) argues instead that the crisis was the result of a global property market crash. The *Competition and Credit Control* of the 1971 reform brought the abolition of credit controls on all banks in the UK and caused a sharp increase in competition in the global banking

sector. Together with a relaxation of macroeconomic policies, the result was an exacerbated increase in lending, and a stock market and property boom. While major banks also took advantage of the situation, the secondary banks expanded their balance sheets rapidly with lending to the property and construction companies. With the floating exchange rates established in the global markets in the early 1970s, many banks decided to invest heavily in the global commercial market without taking into full consideration the risks of unstable currency. The oil embargo of 1973 later became the *Oil Crisis of 1973* when the oil price experienced an unprecedented hike (first double, then quadruple from October 1973 to January 1974) and contributed to a heightening of volatility in the global markets including the commercial property sector and a very much disrupted pattern of cash flows including the depreciation of many exchange currencies. To counter the situation, authorities in 1973 acted to reduce the demand of oil, and the inflation that came with it, by raising interest rates and tightening fiscal policy. As a result, within the two years from 1973 to 1975, and aggravated by the oil crisis, the global property market devalued and crashed, which subsequently caused many banks, mostly secondary banks whose assets were principally secured by collaterals from assets in the real estate sector, to fall. The crashing of the global property market and the crisis of 1973 – 1974 provide evidence in support of Harvey's argument that the real estate sector caused of the 1970s' crisis, and of the strong correlation between crises within the real estate sector and financial markets. Figure 1 below shows housing prices peaked in 1972 right before the oil embargo and then fell until 1974.

Figure 1 - Real Home Price Index: 1969-1975

Source: Online Data – Robert Shiller, http://www.econ.yale.edu /~shiller/data.htm
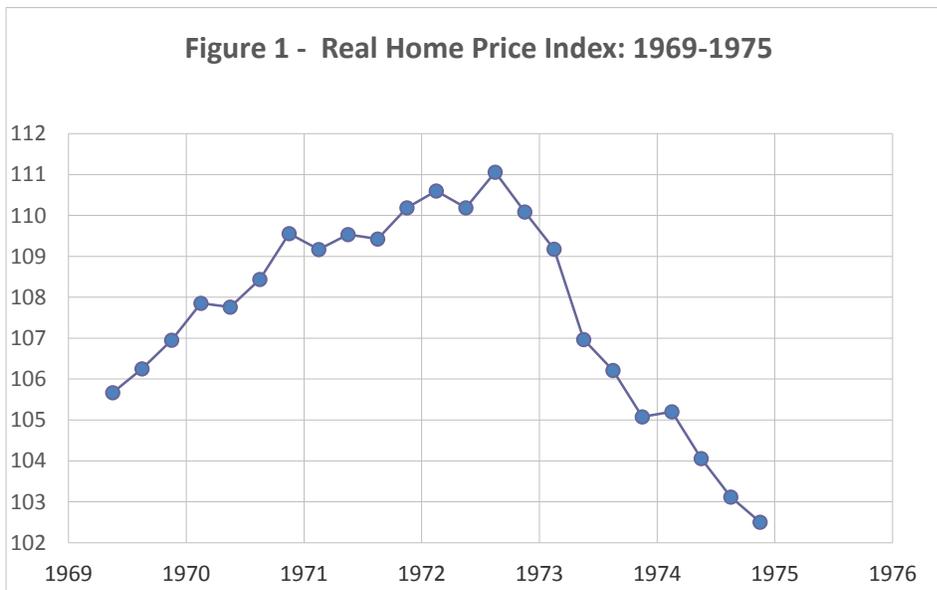
The Savings &Loan Crisis of 1987 - 1990

The Savings & Loan (S&L) crisis of 1987-1990 was one of the worst financial scandals in United States history. As Harvey (2012) argues, the S&L crisis was

commercial-property-led and it was caused by the collapse of several hundred financial institutions within the S&L industry. The S&L industry was making money by providing services to working-class and middle-class people, in addition to low-interest mortgages. When stagflation (stagnation coupled with inflation) in the late 1970s and early 1980s first appeared, investors abandoned their S&L accounts for Treasury securities, money market funds, and other financial instruments with a much higher rate. By the 1980s more than two-thirds of the original 3,000 S&L institutions were on the brinks of bankruptcy. M. H. Ferrara and M. P. LaMeau (2012) argue that the *Garn-St. Germain Depository Institutions Act* of 1982 was the final step in the process of deregulating the financial industry. It allowed S&L to invest directly in shorter-term enterprises such as real estate development, securities, and commercial loans. The act also allowed S&L to pay market interest rates on deposits. However, the most important part of the act was that it increased federal insurance on deposits from US$40,000 to US$100,000 per account. Shortly after, S&Ls began engaging in risky investments (e.g. land development schemes). In 1989, when land and real estate prices started to decrease, S&Ls suffered major losses. Figure 2 below shows that housing prices peaked in 1989 and then collapsed reaching a trough in 1991. One poignant reason for the staggering losses was fraud. In February 1989, Congress passed the *Financial Institutions Reform Recovery and Enforcement Act* (FIRREA). The S&L industry was reregulated with stricter guidelines and S&L institutions were forced to return to their original purpose and hold at least 70 percent of their assets in residential real estate. FIRREA ended the immediate crisis, but the cost of the bailout and restructuring of the S&L industry would take decades to pay off. The United States federal government was forced to borrow huge sums to cover the cost. The cost of the bailout and the real estate glut caused fuelled speculation and led to a recession that cost the United States hundreds of millions of dollars. From 1990 to 1995, the *Resolution Trust Corporation* (RTC) closed 747 Savings and Loan Institutions, including 211 in Texas, and sold off $460 billion in assets and $225 billion in deposit liabilities.

Figure 2 - Real Home Price Index: 1984-1991
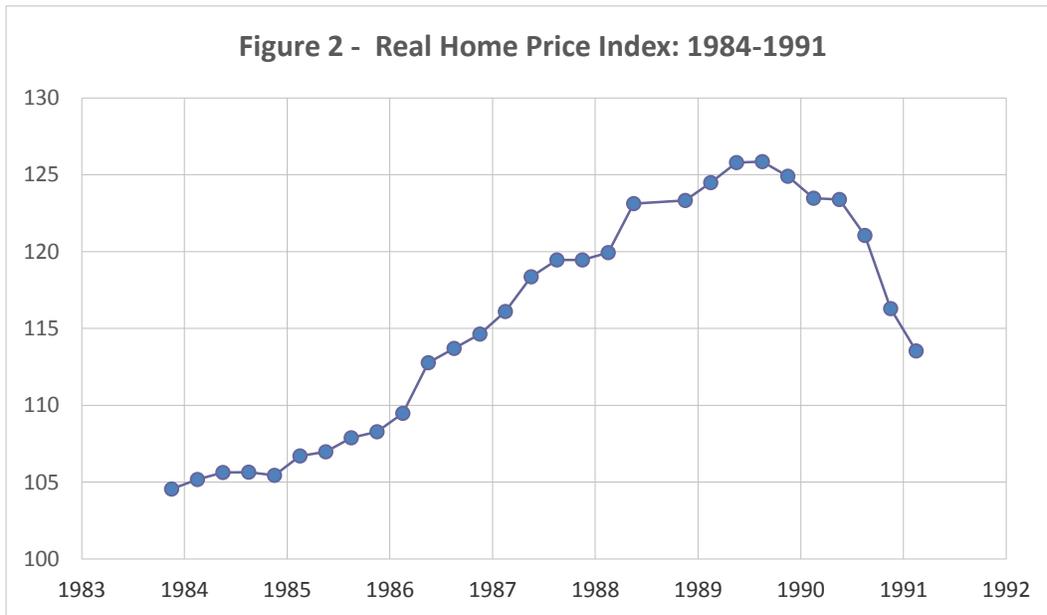
More than 25 million bank accounts were affected. United States regulators charged 1,100 people with fraud related to the S&L crisis, securing convictions in 839 cases. By 1990 the estimated cost to the taxpayers for the S&L bailout had reached $500 billion. Baughman, et al., (2001) estimated that the cost to taxpayers for the bailout reached $500 billion by 1990. As described above, the manipulative nature of the S&L crisis of 1987- 1990 makes it very clear to see that the connection between the financial world and the real estate sector exists and it also confirms Harvey (2012)'s theory that urban crisis due to financialization triggers a crisis in the financial world. Conventional economists (Ely, 2008; Ely and Vanderhoff, 1991; Fand, 1991) believe that the causes of the S&L crisis of 1987 - 1990 stemmed from public policies. However, while public policies such as the *Garn-St. Germain Depository Institutions Act* of 1982 deregulated the financial industry, my analysis of the S&L crisis supports Harvey's theory that urbanization and financialization of the real estate sector were the primary drivers of the crisis.

The Financial Crisis of 2007-2009

The Financial Crisis of 2007-2009 began in the summer of 2007. It encompassed housing markets, mortgage markets, and finance and credit markets. It proved Harvey's theory that a housing crisis in the real estate sector leads to a crisis in the financial world and can have global ramifications that can lead to a global economic downhaul. As shown in Figure 3 below, housing prices reached a peak in mid- 2006, then fell until 2009. The expectations of continuing expansion in the housing market fell short and to many participants of the market it was an unsuspected and unanticipated incident. An increasing number of borrowers could not meet their mortgage payments, especially those with subprime mortgages. Major financial institutions (e.g. Bear Sterns,

Lehman Brothers, Merrill Lynch, and AIG) forever lost their standing in the market. R. L. Wilson (2009) states that "federal government agencies, notably the Federal Reserve and the Treasury, intervened at many points to try to prevent matters from getting worse." At the same time, stock prices were falling rapidly. Wilson (2009) identified the layering of debts through several stages of financial intermediation as one of the contributing factors to why the collapse was so severe: "grassroots lenders initiated mortgages, some of which they held pending resale, borrowing 80 to 90 percent of the value of their holdings". Fannie and Freddie bought mortgages using mostly borrowed money. They and other firms pooled some mortgages into Collateralized Debt Obligations (CDOs), some of which they held pending resale and they financed most of these purchases by borrowing.

Figure 3 - Real Home Price Index: 1997-2009

Source: Online Data – Robert Shiller, http://www.econ.yale.edu /~shiller/data.htm
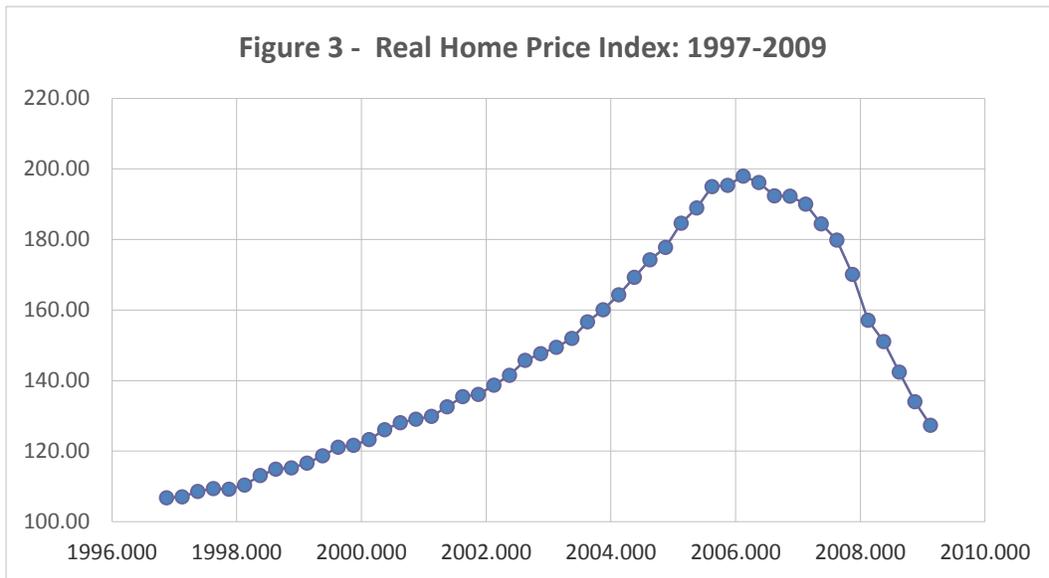
Hedge funds bought the high-risk equity tranches of CDOs also by borrowing. For every $100 of underlying mortgage debt, there could easily be $500 or more of interlocking institutional debts. Interwoven with these were the debts implicit in the purchase and sale of Credit-Default Swaps (CDS). A CDS is a credit derivative contract designed to transfer the credit exposure of fixed income products between parties; the purchaser of the swap makes payments to the seller until the maturity date of the contract while the seller agrees to pay off a third party debt if this party defaults on the loan. It is similar to an insurance against non-payment. However, when buying CDS the buyer is also buying the speculation of the possibility that the third party will default. As a result, firms that were deeply involved with CDOs were most likely to experience a crisis.[3] Also,

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[3] Collateralized Debt Obligations, a credit product created by asset- backed securities that breaks down different pools of debt obligations such as mortgages, loans, line of credits and etcetera into different segments that mature in lesser time to entice more investors.

Wilson argues that relatively small increases in mortgage defaults became magnified for several reasons:

- Firms that made major investments in CDOs, or in mortgages were heavily dependent on short-term loans, needed to be rolled-over continuously. Inability to renew loans precipitated most of the firm closures.
- Most firms did not have capital accounts sufficient to cover their risk exposure. The capital account shows the amount by which the value of assets exceeds the value of liabilities. Fannie and Freddie had capital accounts less than 2 percent of their assets. A decline of 2 percent in the value of their assets would make them technically insolvent. Government regulations establish minimum capital requirements, but in many cases these were not large enough. A major reason was that many firms had extensive "off-balance-sheet" liabilities, such as loan guarantees. Firms like AIG had more liabilities than they acknowledged, and the rules for minimum capital failed to adjust for these invisible liabilities.
- Firms that sold large amounts of CDS, such as Fannie, Freddie, and AIG, believed they were providing "insurance." They had elaborate computer algorithms to calculate probabilities of loss. The calculations were simply wrong, and the sellers did not have enough solid assets to cover their bad bets.

Harvey (2012) provides a different explanation of the financial crisis of 2007-2009. He argues that the cause of the crisis was fictitious capital or a capital built on credit. As an example he presents the case of a bank that lends to a consumer to buy a house and receives interest in return; it makes it seem as if something is going on in the house that is directly producing the value when that is not the case. He claims that while fictitious capital is necessary in capitalism, it must be justified by the production of value and surplus. Another component of fictitious capital is that some of the flow can be used to generate value. That is when the product is converted into a place of production or becomes part of the production chain. Hence "when banks lend to other banks, it became apparent that all manner of both socially unnecessary side- payments and speculative movements become possible, built upon the perpetually shifting terrain of fluctuating asset values."[4] These asset values undergo a critical capitalization process so they can be transferred and traded in the money market. The problem in 2008 became 'how to value such assets when there is no market for them?' and until today, no one really knows how toxic the assets that Fannie Mae held are. Harvey concludes that these predatory practices are fuelled by the profit motive. While the bonuses on Wall Street were soaring, it is estimated the assets held by low-income African American communities lost somewhere between 71 and 93 billion dollars in value. Even more astonishing was the fact that over a million foreclosures were illegal. Harvey's theory that economic crises are a reflection of the failure of capitalism collides with Shiller's (2011) claim that the recent housing bubble was a "rare event, not to be repeated for many decades". In an interview with Nigel Warburton at Social Science Space, Shiller explains the financial crisis of 2007 as follows: **"...*The way it began is home prices started*

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[4] Harvey (2012).

falling rapidly. Many people had committed themselves to mortgages and now the debt was worth more than the house was worth, they can't come up with the money to pay off the mortgage and so it kind of lead to a world financial crisis. So why did that happen? Conventional economics theory can't seem to get at the answer, which I would say is, we had a speculative bubble driven by excessive optimism, driven by public inattention to risks of such an eventuality, and errors in managing the mortgage contracts that were made. There are no errors in conventional economics: it's all rational optimization." Although Harvey and Shiller agree that the financial crisis of 2007 – 2009 began in the housing sector, their thoughts on conventional economics varied. Harvey's argument that there is something seriously wrong with capitalism contradicts Shiller's claim that there are no errors in conventional economics: it is all rational optimization. From my study of the major crisis in the past four decades, I believe that Harvey's argument is more accurate.

Conclusion

This research paper tested Harvey's theory that there is a connection between financialization and urbanization of the real estate sector and that suburbanization and overinvestment in the housing market triggered the crises in the financial sector. I also agree with Harvey (2012) that a crisis with the magnitude of the financial crisis of 2007 – 2009 is an alarming situation and it proves that there is a serious blind spot in contemporary economic thinking. On one hand, investment in the housing market and urbanization stimulate the economy and propel it forward. In the event of a crisis, urbanization and suburbanization will absorb surplus capital and labor that accompanies the crisis, and as a result bring the economy out of the crisis as it did in the 1940s, in the aftermath of the Great Depression. On the other hand, investment in the urban sector is driven by the profit motive and its constant push for more and more profit, focused primarily on asset accumulation, starting in the 1970s, ultimately leading to over investment in the building sector. Meanwhile, as investment in assets accumulates and the capital surplus absorption grows, its links to the financial sector are strengthened. Driven by the profit motive, the parties involved in the building sector seek to create more value, and to that end, they invest heavily on financial products such as stocks and bonds. Unfortunately, due to the never ending and never ceasing intent to profit, this behavior creates speculation on asset values. As the speculation on asset values increases, a bubble is formed; as investments and reinvestments follow price is pushed-up and it causes the bubble to grow in a self-feeding cycle, fed by investments and reinvestments, until finally the bubble bursts. While rising housing prices translate into higher asset value, the majority of the population, particularly those on the lower tier of the economy, cannot afford the escalated prices that come along with higher value. Thus, the bubble bursts, and the economy experience a crisis. Through my analysis of the three historical periods: the crisis of the 1970s and the Savings & Loan crisis of 1987 – 1990, the link between urbanization and financial crises is established and it proves to be deeply woven into the capitalist economy and

embedded in the capitalist system; therefore, a crisis with the magnitude of the financial crisis of 2007 – 2009 is most likely able to occur again in the future. That is unless certain measures are taken to hopefully alleviate future real estate crises and to prevent or reduce the potential to generate crises in financial markets. One of the interesting ideas that Harvey (2009) proposes is to have municipal governments pass anti-eviction ordinances as some places in France have done. Another idea is for the government to set up a municipal housing corporation that would assume the mortgages and pay off the banks so that foreclosures can be prevented. I agree with Harvey on both proposals. The first proposal could help protect those in danger of eviction from losing their home, and the second proposal could help those who are about to lose their homes, keep them. However, for the purpose of proposing ideas, I will suggest that if not the federal government, then municipal governments should adopt certain policies that will give it jurisdiction to govern and regulate the financial industry so that a scenario where an individual's debt on his or her house exceeds the worth of the house cannot happen again. Since in both the Savings & Loan Crisis of 1987 – 1990 and the financial crisis of 2007 – 2009 government intervention was required to prevent the meltdown of the economy, then why not have the government intervene from the start? I am not proposing that the United States should return to government-regulated capitalism, I am suggesting that the government should know or have the ability to find out what is going on in the financial world during the crisis if not before the crisis erupts. Therefore, even if a crisis is unavoidable, the U.S. economy can weather the storm better, recover better and limit the losses to a minimum.

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Kristy Garcia
"The Struggle to Overcome Culturally Imposed Limitations on the American-born Latina Woman: Cisneros' Critique of Triple Oppression"
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Being only a daughter for my father meant my destiny would lead me to become someone's wife. That's what he believed. But when I was in fifth grade and shared my plans for college with him, I was sure he understood. I remember my father saying, "Que bueno mi'ha, that's good." That meant a lot to me, especially since my brother thought the idea hilarious. What I didn't realize was that my father thought college was good for girls—good for finding a husband. After four years in college and two in graduate school, and still no husband, my father shakes his head even now and says I wasted all that education. Sandra Cisneros, "Only Daughter"

Introduction
Women of color have been producing a literature of resistance since the late 1960s with the emergence of the women's movement in Latin and North America. Significantly, in North America there emerged the feminist Chicana voice of Sandra Cisneros. The daughter of a Mexican father and Mexican-American mother, Cisneros has addressed these issues in her stories, essays, and poems in order to highlight the stereotypes, alienation, and degradation of women in Mexican American culture. In this paper, I will analyze how Cisneros has critiqued Latino culture through her acclaimed short story collections Woman Hollering Creek and House on Mango Street; her nonfiction, including her essay "Only Daughter"; and her introduction to the 25th anniversary edition of A House on Mango Street, A House of My Own. Essentially, Cisneros interrogates the patriarchal structure of her culture in relation to the role of wife and daughter; her literature "Talks back" to the patriarchal system that has silenced Latin American women for centuries by exposing and challenging the symbols embedded within the culture and illuminating how these harmful symbols have marginalized Latinas.

Cisneros's personal relationship with her family, and in particular her father, six brothers, and the Latino men in her community, has deeply informed her work, which functions as a commentary on the rigid expectations of gender roles. For instance, Latino families, like many other cultures, generally emphasize domesticity rather than encourage women to pursue a professional identity; consequently, Latinas are rendered dependent, powerless, and subservient. Cisneros addresses this issue in her essay, "Only Daughter," for example, by highlighting her father's apathy towards her pursuit of higher education and a professional career: "Being only a daughter for my father meant my destiny would lead me to become someone's wife. That's what he

believed" ("Only Daughter"). Here, Cisneros exposes how Latino culture fosters male domination and thus devalues education because it serves to empower Latina women. Empowered Latinas are threatening Latinas.

In weaving her personal female experience—and the female experiences of various Latinas, like her mother—into her literature, Cisneros opens a space where the lives of silenced women can be exposed. In an interview about her book The House on Mango Street, Cisneros explains, "My intent was to write stories that don't get told—my mother's stories, my students' stories, the stories of women in the neighborhood, the stories of those people who don't have the ability to document their lives" ("Returning to One's House"). In other words, Cisneros's work represents the women she has met on her personal journey to female liberation. By investigating Cisneros's fiction and nonfiction—that is, by analyzing her resistance to the maternal/daughter and dependent role—we may be able to see how these cultural constraints have had a deleterious effect on the Latina identity and thus inspire us to move towards a much-needed reevaluation and change to the culture's ethos.

1.   Historical and Cultural Context
In order to appreciate Cisneros's feminist standpoint and Latinas' experiences in general, it is important to define and explain the origins of patriarchy in relation to the oppression confronting all Latin Americans since the sixteenth century. Specifically, Latin Americans have been dominated and oppressed since the Spanish colonization of Central and South America. During this period of tyranny and settlement, the Americas underwent a significant transformation, the most evident being the birth of a new people—the Mestiza/Mestizo. Historically speaking, this important term originated in colonial times and referred to mixed people who descended from the Spaniard soldiers and male settlers who engaged in sexual relations with indigenous women. It is important to note that these Spanish men rarely ever married the Indian women; therefore, to be Mestiza/o meant by definition to be illegitimate. During this colonial era, the Spaniard stripped the Indians of their power through violence and discrimination; in addition, they imposed upon the people the religious beliefs of Spaniard Catholicism through tyrannical rule. According to historian Arturo Arias, "In the conquest itself, indigenous people endured the destruction of their cities and their cultures, the rape of their women and the enslavement of their men . . . . Those who survived were forced to accommodate their perception of the world to new cultural and social realities." In other words, Mestizos or Latinos are a people who lived under the oppression of identity, violence, and subjugation from the very first moment of colonization; indeed, it is this specific kind of cultural and religious domination that gave birth to patriarchy in the Americas.

The term feminism and the expression Latino women's experience are better understood in relation to patriarchy; moreover, they are viewed by both Chicanas and

Latinas as the legacy of a culture imposed upon them by the Spaniard conquistadores. In general, patriarchy is a social system marked by the supremacy of the male identity within the family, group, or government in which the disproportionate share of power is held by males—in other words, total male domination. (It is important to note that although patriarchy is generally present within many cultures, for the purpose of this paper I will only focus on the experience of American-born Mexican women, and provide only a brief historical context, which includes South and Central American women.) Fundamentally, the Colonial era can be entirely defined by patriarchy because men ruled all domains of public and personal life, including the church. In addition, patriarchy pervaded Spaniard property law, in which only men could own land (Arias). To put it bluntly, only white men were honorable enough to own land. According to Arias "these policies ensured the economic and cultural marginalization, not only of indigenous people and African American slaves, but also of women whose struggles for equality may also be qualified as anti-colonialist movements" (Arias). Basically, Arias claims that the patriarchal ideologies that originated from the Spaniard settlers did not just devastate Latino people, but specifically crippled Latina women, subsequently rendering them dependent on and subservient to males. My discussion of the Spaniard colonization of the Americas leads me to address the larger matter of how Latinas live in a patriarchal society, with limited agency.

2. Spaniard Catholicism and Gender Roles: La Virgen de Gaudalupe and La Malinche

The Spanish conquest and subjugation of the Americas reformed all areas of the Indian peoples' lives, specifically imposing patriarchal ideologies that ran deep within the Spaniard culture—and especially within Spanish Catholicism. This particular mixture of church and male supremacy can be defined as a spiritually based patriarchy that in fact engineered restrictive gender roles and social acceptance of male chauvinism, as well as personal and public oppression by which Latinas suffered victimization and loss of autonomy. Latin American historian Miguel A. De La Torre argues that, traditionally, Spanish Catholicism constructed a female role that was modeled after the Virgin Mary: As the ideal virgin, women are to be chaste, pure, and docile. Just as Mary submitted to God's will, and just as she was pure as signified by her virginity, so too are Latin American women and U.S. Latinas to accept God's will to be wives and mothers, living humble lives and always being willing to suffer for the sake of their families. Basically, De La Torre is explaining how Latinas' identity was constructed by the male-dominated society. This idealism of the Virgin Mary not only relegated the Latin-American woman to the private domain of household, but also reduced her existence to someone whose sole purpose was reproduction. This idea is discussed in some detail by feminist critic Francie Chassen-Lopez. In her article "From Casa to Calle: Latin American Women Transforming Patriarchal Spaces," she explains that the image of mother imposed upon the Latina was a result of the Catholic Church. She writes, for example, that the "traditional gender constructions situate mothers as symbols of self

sacrifice, and moral superiority, and images of a 'loving, forgiving' Virgin Mary are omnipresent in Latin American Catholicism." In stating this, Chassen-Lopez identifies these three key characteristics that were presumably to be biologically inherent to all women. In essence, the Latina's ethos rested solely on her maternal function, and she was only to express herself as a mother on behalf of her family.

Sandra Cisneros addresses this issue in The House On Mango Street's short story, "No Speak English," in which the protagonist Esperanza observes that the man across the street works two jobs in order to bring his wife, Mamacita, and their son to the United States from Mexico. However, once Mamacita arrives in the United States, the story's protagonist basically imprisons her within their home: "Up, up, up the stairs she went with the baby boy in a blue blanket . . . . Then we didn't see her again" (76). Although the story does not say so directly, one can assume Mamacita does not work and does not speak English because "she sits all day by the window and plays the Spanish radio" (76). The situation Mamacita finds herself in is a result of the Latino ideology, which dictates that women are to be confined within the domestic sphere. While Esperanza observes that Mamacita cries at her disillusionment, she also notices how Mamacita's husband exercises his dominion over his wife through verbal abuse:

Sometimes the man gets disgusted. He starts screaming and you can hear it all the way down the street . . . . [He says to Mamacita] We are home. This is home. Here I am and here I stay . . . . Mamacita, who does not belong, every once in a while lets out a cry, hysterical, high, as if he had torn the only skinny thread that kept her alive. (78) Cisneros's short story illustrates the realities that women face when they are economically dependent and subservient to men; indeed, Mamacita is a woman rendered powerless by her husband and who sees no way out.

Mamacita is a woman rendered powerless because of the centuries' imposition of La Virgen de Guadalupe's symbol. Indeed, as a figure that further fosters male-domination, she is rooted centuries deep into the Mexican culture. In fact, by 1821, when Mexico won its independence from Spain, the Virgin Mary had become such a significant symbol that the indigenous people had adopted it and began to transform her into Guadalupe (Alarcon). Chicana feminist and theologian Norma Alarcon writes in her essay "Traddutora, Traditora: A Paradigmatic Figure of Chicana Feminism," that indeed, Guadalupe was "the emerging Mexican people's native version of the Virgin Mary . . . [in other words, a] neo-representative of the Virgin Mary." In making this comment, Alarcon uses one word—neo— meaning new—to explain how the Virgin Mary's significance was so great that Latin American people adopted her for their own symbolic mother, even giving her a personal name with which to identify their race. Understanding the significance of the Virgin de Guadalupe is important because it is from her construction that the culture derives its attitude towards women. That said, if a woman did assert an independent posture in her maternal role, or say, if she wanted to

embrace an occupation outside of the household—the public domain—she would be labeled subversive, a catalyst, a Malinche— Mexico's female renegade—and antithesis of La Virgen de Guadalupe.

Alarcon provides an in-depth study of the Mexican legend and symbol La Malinche, the indigenous female who translated for the conquistador Hernan Cortez and bore his children; consequently, she was declared a traitor to her people and the "whore" that bore a fallen race—the mestizo, offspring of an indigenous person and a Spaniard. Alarcon explains that "because Malintzin the translator is perceived as speaking for herself and not the community, however it defines itself, she is a woman who has betrayed her primary cultural function—maternity" (35). Therefore, Alarcon identifies La Malinche as a symbol of great importance in Mexican and Chicana/o history and argues that Malintizin—as well as her original birth name—has been chosen as the scapegoat by a male-dominated society. While La Virgen de Guadalupe is an accepted ideal female identity, embraced by the Latino and Mexican culture because of her virtue, La Malinche has been viewed with hostility and violence, which has fostered a deeply rooted misogynistic ideology in Mexican culture. Furthermore, this same violence has been enacted upon female descendants who choose an identity independent of motherhood (Alarcon). It follows then that when women in Latino culture behave like Malintizin, they become Malinches; in other words, they are traitors, subversive, independent—all which are negative characteristics that challenge the presumption that women should be subservient, dependent, and silenced.

Cisneros provides us with a powerful illustration of the effects La Malinche's symbol has on Latinas in her short story collection entitled Woman Hollering Creek and Other Stories. In the short story "Little Miracles, Kept Promises," the young Chicana protagonist Rosario is pursuing her formal education; however, her family does not value this. Instead, they bombard her with questions about motherhood that Rosario resists by saying, "I don't want to be a mother. I wouldn't mind being a father. At least a father could still be an artist, could love something instead of someone, and no one would call that selfish" (127). Through this story, Cisneros illustrates a young woman resisting her dominant culture. On the one hand, she is resisting the maternal identity because she recognizes the constraints that come with the role; on the other hand, Rosario's desire of "being a father" only further encourages the ideology of men as the family's superior figurehead. Furthermore, Rosario's pursuit of a formal education and rejection of a maternal role causes her family to label her a traitor and a Malinche. For instance, Rosario—in a moment of complete rebellion—cuts her long "beautiful hair" that serves as a sign of her femininity and brings it to the shrine of La Virgen de Guadalupe and addresses it thus:

Don't think I didn't get my share of it from everyone. Heretic. Malinchista. But I wouldn't shut my yap. My mouth always getting me in trouble. [Her family goes on to ask,] Is that

what they teach you at the university? Miss High-and-Mighty. Miss thinks-she's-too-good-for-us. Acting like a bolilla, a white girl. Malinche. Don't think it didn't hurt being called a traitor. Trying to explain to my ma, to my abuela, why I didn't want to be like them. (124-129)

Here, Rosario, is acknowledging her family's resistance to her education. At the same time, she is resisting her culture and nuclear family's attempt to repress her intelligence and independence. In essence, Cisneros uses Rosario's character to empower women and to offer Latinas—like Mamacita—a positive revision of the female "Malinche" position.

3.   Marianismo and Machismo

In discussions of gender roles within the Latino culture, not only is it important to discuss the Spaniard construction of religious symbols to maintain patriarchal domination, but it is also critical to understand how female subservience functions in relation to male dominance, and vice-versa. It is important to mention, too, that the Latino and Mexican culture organizes its symbols of dominance according to constructions of good and evil: in essence, they are dualistic cultures. For example, where there is a positive Guadalupe, there is also a Malinche, her negative representation. According to Alarcon, "The figure of the mother is bound to a double reproduction, stictu sensu–that of her people and her culture"; in other words, according to traditional Latino and Mexican culture, woman's existence is dependent upon her ability to reproduce and serve her husband. The constraints placed on women are exacerbated by marianismo, a term first coined in 1973 by political scientist Evelyn Stevens. As an illustration, Stevens explains that "marianismo teaches that women are semi-divine, morally superior to and spiritually stronger than men" (qtd. in De La Torre). Yet De La Torre's sober analysis of the matter reveals that marianismo glorifies Latinas' suffering as a result of male physical abuse, callousness, and extramarital "liaisons"; in essence, Latinas are conditioned to believe that crippling oppressive patriarchal social conditions are normal and inescapable. Ultimately, as I will elaborate below, marianismo further advances patriarchy through the fostering of machismo—Latin male chauvinism.

Making marianismo visible, illuminates its inverse, machismo; in essence, machismo is largely dependent on marianismo. In fact, marianismo and machismo are quite similar to the dualistic configuration of Guadalupe and Malinche. Under the authority of the Catholic Church, Latinas were to inhabit the domestic sphere whereas men were strategically positioned as heads of the household and occupants of the public domain (De La Torre). Chassen-Lopez explains it best: "Women [lived] in the casa, the home or the private sphere, and men [lived] in the calle, the street or the public sphere." Hence, the male identity reflects machismo, which can be defined as the excessive display of male aggression, assertion, sexual experience and non-domesticity. It follows then that machismo engenders the ideology that men inherently can and will exercise abusive

dominion over their wives and daughters; thus, the males' identity, role, honor, or manliness becomes inherently dependent on the control they can exercise over their wives and by extension, requires marianismo. De la Torre, writes for example,

Even when husbands are callous, physically abusive, or engaged in extramarital affairs, marianismo provides women with the model of Mary who silently accepted her fate. . . . Rather than establishing strong families, marianismo encourages domination, aggressiveness, and a "cult of virility" that reinforces a machista culture detrimental to all women.

De La Torre is insisting that marianismo only encourages the patriarchal ethos of the Latino culture. In examining the identity of women in relation to her broader Latino history, I am able to demonstrate that the patriarchal structure that informs the Latino culture is oppressive to Latina women because it relegates them to a specific sphere— the domestic sphere—which renders her subservient and powerless.

Cisneros raises issues about the real effects such a dualism can have on women in her short story entitled "Woman Hollering Creek." The protagonist Cleofilas—similar to Mamacita—has been brought to America by her Mexican husband. Cleofilas is not only economically dependent on her husband, but she is also a battered woman, suffering physical abuse at his hands. The conditioning of marianismo is even propagated by the telenovelas Cleofilas watches:

Tu o Nadie. "You or No One." The title of the current favorite telenovela. The beautiful Lucia Mendez having to put up with all kinds of hardships of the heart, separation, and betrayal and loving, always loving no matter what, because that is the most important thing. . . . Because to suffer for love is good. The pain all sweet somehow. In the end.(45)

This excerpt from the story demonstrates how the Latino culture encourages women to take on sacrificial roles, and conditions Latinas to believe that this kind of social circumstance is normal and natural. Unlike Mamacita—who does not see a way out— Cisneros rewrites her female protagonist Cleofilas as an empowered woman who eventually becomes aware of her crippling situation. One day as Cleofilas is washing dishes, she hears her husband and his friend Maximiliano—"who was said to have killed his wife in an ice-house brawl"—laughing outside on the house porch and she begins to reflect:

Was Cleofilas just exaggerating as her husband always said? It seemed the newspapers were full of such stories. This woman found on the side of the interstate. This one pushed from a moving car. This one's cadaver, this one unconscious, this one beaten blue. Her ex-husband, her husband, her lover, her father, her brother, her uncle, her friend, her

co-worker. Always. The same grisly news in the pages of the dailies. She dunked a glass under the soapy water for a moment—shivered. (52)

Clearly, Cisneros is demonstrating the realities of the domestic violence Latinas face because of marianismo and machismo. The only way to break free from this dependence and victimization is for Cleofilas to embrace independence and empowerment. In a complete act of defiance and liberation, Cleofilas escapes her life of domestic abuse and returns to Mexico. Ultimately, marianismo is an oppressive construction that results in men exercising their domination through physical and emotional abuse; nevertheless, Cisneros rewrites Cleofilas story, offering all Latinas a way out.

4.   Historical Context: A Brief Overview of the Women's Movement in the Americas

In order to appreciate the North American feminist movement, it helps to understand some of its origins in Central and South America. Women all over the Central and South America mobilized as a result of authoritarian regimes, which took over and destabilized employment, health care programs, education, and housing during the 1970s. Latino studies scholar Joan M. Caivano recounts in her essay "Latin American Women in Movement: Changing Politics, Changing Minds" how the regimes employed abusive and violent methods in order to suppress the people's resistance; specifically, the regimes would often imprison, abduct, or torture activists. Further, Caivano explains that because Latin America is a patriarchal run society, men held the majority, if not all, professional positions—making them the most influential and most probable group to resist and protest the regimes. As a result, they became the "main victims" of violent suppression (Caivano). In light of mass disappearances of men and the desperation to provide for their families women were forced to mobilize; significantly, they moved from their homes and to the streets, protesting human rights abuses (Caivano). Their protesting led them to subsequently form different activist groups that empowered Latin American women.

In contrast to South America, Central America's women's movement began to mobilize through secret groups—like Nicaragua's Frente Sandinsta de Liberacion Nacional (FSLN)—that engaged in guerilla warfare against authoritarian regimes all through the 1970s and 1980s. Studies show that at least thirty percent of members were women (Caivano). In the same way, women in El Salvador formed forty percent of members in the organization Frente Farabundo Mari para la Liberacion Nacional (FMLN). Latinas were so essential to the fighting that they were able to reach positions of leadership. As an illustration, in Nicaragua, combatant Dora Maria Tellez even served as head of forces (Caivano). However, with women's continued involvement in these revolutionary groups, they would soon assert their feminist standpoint and move

towards autonomy, thus creating their own exclusive women's groups to fight for women's rights in Central America.

By the 1980s, Nicaraguan women established one of the first women's association groups of feminists solely confronting all female issues (Caivano). According to Caivano, The Partido de la Izquierda Erotica (PIE) tackled issues of "violence against women, voluntary maternity, abortion, sexuality, freedom of sexual choice, and right to political participation." In essence, these women were making a bold choice to bring up issues that would inevitably strain their relationship with the Catholic Church; nevertheless, it was a bold movement towards female autonomy in Central America.

In the same way, the emerging progressiveness of Nicaragua soon extended to El Salvador; significantly, in 1977, a group of women in El Salvador would come to form the Co-Madres, one of the most committed women's organizations to ending human rights abuses in Central America. Their aims were to advocate against violence and protest against the "disappearance of relatives," writes Caviano. However, the dictatorship in El Salvador responded aggressively, specifically abducting, torturing, and raping Co-Madres activists (Caviano). As a result of the crimes against women, Co-Madre activists began to focus on women's rights, in addition to human rights advocacy. Latinas were "invading the patriarchal space" and their activism was seen as threatening to the government (Chassen-Lopez). As an illustration, Chassen-Lopez tells the story of Maria Tula, a Co-Madre activist who "became an internationally recognized human rights activist . . . .Tula's transformation from poor housewife to activist to feminist, her enormous strength in the face of torture, rape, imprisonment, and the assassination of her activist husband, is an epic for twentieth-century Latin American women" (Chassen-Lopez). Tula represents the violent entrance that Latina women made into the professional and political sphere in Central America; in fact, Tula's testimonial rings true to the change in women's agency. Basically, women were fighting for their rights and becoming empowered. Tula is an example of all women who fight daily against the oppressions imposed upon them.

Women all over South and Central America were mobilizing against authoritarian regimes, institutionalized sexism, and marginalization as result of free market economic policies. Likewise, in North America the Civil Rights movement had empowered women; as a result, they began to challenge the machismo that defined their culture. Similar to women in South and Central America, they began to form networks and interest groups, which eventually led to the formation of large women's organizations. As an illustration, The League of United Latin American Citizens and the Mexican American National Association are just two organizations formed as a result of the women's movement, with their sole function being the development of Latina Leadership. Consequently, the growth of awareness in the human rights movement encouraged women to challenge private and public oppression and sexism. Latina historian Linda

Kay Mancillas explains, "Latinas started challenging male-dominated sex roles and machismo culture by questioning prevailing societal traditions." In other words, American Latino women were beginning to hold their own within the larger overreaching arch of the women's movement. Latinas were beginning to become active in labor—essentially, changing agency—no longer were they going to be ignored.

By the 1970s Latina activist organizations in North America were at an all-time high. Furthermore, these activists began to produce literature that openly criticized Latino and Mexican culture. As an illustration, Chicana feminist Gloria Anzaldua was one of the first Latinas to "call patriarchal man-made Latino traditions 'cultural tyranny'; in addition, she urged Latinas in the fight to liberation to resist these traditional conventions (qtd. in Mancillas).

Significantly, it was during this explosion of female consciousness within the Latina movement that gave way to Sandra Cisneros's voice. Although Cisneros never engaged in warfare, her works served as her form of activism because she writes about empowered Latina characters. For instance, in her short story collection A House on Mango Street, the protagonist Esperanza is a young woman who has secretly staged her own war (89). She witnesses her friend Sally suffering physical abuse at the hands of her father (92); observes as her other friend Minerva who writes sad poems because her husband, who physically abuses her, has left her alone again with their two children (84); and seeing that her mother, who has "lived in this city her whole life," is unable to travel on the subway to get downtown because she has been constrained to the domestic sphere all of her life (90). As a result, Esperanza becomes empowered. Just as South and Central American women, fought to break free from the domestic domain that crippled them, so too does, Esperanza decide to change history and claim her agency by deciding that she will not "grow up tame like the others who lay their necks on the threshold waiting for the ball and chain" (88). Instead, Esperanza will "leave the table like a man, without putting back the chair or picking up the plate" (89). In other words, it is through empowerment that women are able to gain control of their own lives.

6.   Conclusion: Cisneros's Critique of Triple Oppression

Prevalent in Cisneros's literature are the themes of poverty, and marginalization. Indeed, poverty was prevalent in Cisneros's life growing up. Specifically, Cisneros was not only a female, but also grew up poor; consequently, she faced a triple oppression— class, race, and gender. In her interview "Returning to One's House" with Martha Satz, Cisneros discusses the topic of poverty in her community; specifically, she acknowledges that although she grew up in el barrio, she was terrified and frightened by it because "the future for women in the barrio is not a wonderful one. You don't

wander around 'these mean streets.' You stay at home" ("Returning to One's House"). In making this comment, she exposes the effects of patriarchy on impoverished communities. Further, when she speaks of "the future of women" in el barrio, she is addressing the restrictive domestic roles that are imposed upon women. It is then no surprise that gender and class play a large role in Cisneros's writing.

Cisneros also elaborates on how class and race came to influence her college experience. Specifically, she discusses how "fortunate" she was to have attended the prestigious workshop at the University of Iowa. However, she recalls,

I never liked the work my classmates were doing. . . . Coming from a working class background, an ethnic community, an urban community, a family that did not have books in the house, I just didn't have the same frames of reference as my classmates. It wasn't until I realized and accepted that fact that I came upon the subject I wanted to write about. ("Returning to One's House")

Importantly, Cisneros acknowledges the class and race difference she experienced at the University of Iowa. This realization has empowered her to change her destiny. As a result of this awareness, she was able to produce literature that articulates her unique experience.

Indeed, Cisneros could not write about the "sun shining and beautiful gardens" like her classmates at Iowa because she never experienced those things in her life ("Returning to One's House"). In reality, Cisneros's life growing up resonates the realities she writes about in her acclaimed short story collection The House On Mango Street. In her interview with Martha Satz, Cisneros sums up her book in one sentence: "I'd say it's a book about a young girl's discovery of her sexuality" ("Returning to One's House"). Similar to Cisneros, The House on Mango Street's protagonist Esperanza grows up in an impoverished Latino neighborhood in Chicago; further, like Cisneros, Esperanza chooses to express herself through writing. Through her journey of sexuality, Esperanza comes to discover that "boys and girls live in separate worlds" (The House on Mango Street 8). To illustrate, Esperanza observes her friend Sally playing with Tito and his buddies, the boys from the neighborhood. They take Sally's keys and tell her she "can't get the keys back unless you kiss us and Sally pretended to be mad at first but she said yes" (96). At this significant moment Esperanza realizes how the relationship between men and women change as they get older. As Latina feminist Anna Marie Sandoval explains, the boys in this community have already "become socialized to believe that it is natural for them to use Sally for their own pleasure; even Sally sees nothing wrong with it" (Sandoval). As a result, this moment in Esperanza's life fills her with anger, frustration, and most gravely, fear at the realization that in her culture, the boys' behavior is condoned. Ultimately, Esperanza makes a conscious choice to resist her culture throughout the story. In

essence, she begins "her own quiet war," which leads her to pursue a formal education and to liberate herself from the patriarchal demands of her culture (89).

In her 25th anniversary edition of her book The House on Mango Street, Cisneros has added an introduction entitled "A House of My Own," in which she discusses the time in her life when she returned to her parents' home as a professional woman, after completing her graduate degree at the University of Iowa. Specifically, Cisneros addresses the importance of gaining full autonomy in her life by earning her own money and living on her own. However, writing in the third person, she recounts how "her father cannot understand why [she would want to live on her own]. . . .The father has decided too much college and too many gringo friends had ruined her" (xiii). At the same time, she writes, "When's she's alone, she savors her apartment" (xiv). For Cisneros, as a Latina, it is significant for her to live on her own because it solidified her autonomy. She had resisted her culture's ideology, which told her that woman were to be domestic, and instead became a professional woman; thus, the next step towards taking control of her life was to live alone. Much like Esperanza, she was not waiting for the "ball and chain" (88). Cisneros had a "power of her own" and she was not going to sacrifice it, not even for her family's oppressive traditions (89).

Although Cisneros accomplished her goal of empowerment, she illustrates how initially, she was afraid. For example, in her introduction, she writes about the reaction her friend Norma Alarcon had, in 1980, when she learned that Cisneros lived alone:

I meet Norma Alarcon. The first time she walks through the rooms of the apartment on North Paulina. . . . "You live here . . ." she asks, "alone?"
[Cisneros Answers] "Yes."
"So . . ." She pauses. "How did you do it?"
Norma, I did it by doing the things I was afraid of doing so that I would no longer be afraid. Moving away to graduate school. Traveling abroad alone. Earning my own money and living by myself. (xxi)

In other words, Cisneros was afraid that she would fail, and would thus have to return to her parents' home. In addition to confronting her fears of going against the Latino cultural imperative, Cisneros emphasizes the importance of education and a professional identity to the empowerment of all women. Ultimately, these proved to be the vehicle that liberated her from the gender and traditional constraints imposed upon her by her culture. Cisneros's life proves that education is crucial, if not central, to the revision of the Latina identity. In other words, it is the achievement of formal education that disrupts the dominant patriarchal structure that exists within the lives of American-born Latinas. Through her writing and through her actions, she has been able to break the crippling Latino ideology that dictates to women that they are only destined to be

mothers, wives, and "only daughters." Instead, she acknowledges female strength, making Latinas' experience important, meaningful, and legitimate.

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In this essay, Norma Alarcon provides an in-depth study of the Mexican legend and symbol La Malinche—the indigenous female that translated for the conquistador Hernan Cortez and bore his children; consequently, she was declared a traitor to her people and the "whore" that bore a fallen race—the mestizo, offspring of indigenous and Spaniard. Alarcon explains that "because Malintzin the translator is perceived as speaking for herself and not the community, however it defines itself, she is a woman who has betrayed her primary cultural function—maternity" (35). Therefore, Alarcon identifies La Malinche as a symbol of great importance in Mexican and Chicana/o history and argues that Malintizin as is her original birth name has been the designated scapegoat by a male-dominated society. Consequently, her legend has been viewed with hostility and violence inherent in the deeply rooted misogynistic ideologies of the Mexican culture. Furthermore, this same violence has been enacted on many other Latinas (34). It follows then that when women in Latino culture behave like Malintizin: they become Malinches; in other words, they are traitors, subversive, and independent—all which are negative characteristics that go against the expectation of women as subservient, dependent, and silenced.

In addition to Malintzin—Mexico's female renegade—Alarcon offers us her antithesis, the Virgen de Guadalupe, the positive symbol of "transcendental power, silence, and maternal self-sacrifice" (35). Alarcon goes on to assert that Chicanas must revise and rewrite La Malinche with "positive redefinitions in order to go beyond religiously organized Manichean thought" (34) that continues to subvert women's agency. However, she also acknowledges that in rewriting La Malinche, the Chicana must first accept the violence of her cultural history in order to rewrite the Malinche's story accurately.

Arias, Arturo. "Anti-Colonial Struggle in Latin America from the Conquista to the Present." *A Historical Companion to Postcolonial Literatures: Continental Europe and Its Empires.* (2008): n. pag. Credo Reference. Web. 18 Oct. 2014.

Arturo Arias provides an in-depth history of the colonization of the Americas; specifically, he discusses the negative effects that the "colonial system of domination established in the sixteenth century" had on the indigenous people—particularly women of Mestizo descent—and the origin of the term Mestizo. According to Arias, the patriarchal structure with which the Spaniard men maintained their dominion, extended into their Spanish Catholicism; as a result, they also imposed upon the

indigenous people their religious beliefs. For example, Arias acknowledges that "The domination of the Spaniards and the Portuguese was cultural as well as military. Largely with the aid of the Holy Inquisition, they attempted to impose homogeneous linguistic and religious guidelines on the colonized." Basically, the Spaniards persecuted and killed any indigenous person who tried to maintain his or her cultural traditions. Ultimately, the people were forced to renounce their customs and begin to practice Spanish Catholicism. Furthermore, Arias explains that patriarchy pervaded Spanish property law because only men could own land. To put it bluntly, only white men were honorable enough to own land. According to Arias "these policies ensured the economic and cultural marginalization, not only of indigenous people and African American slaves, but also of women whose struggles for equality may also be qualified as anti-colonialist movements." Basically, Arias claims that the patriarchal ideologies that originated from the Spanish settlers did not just devastate Latino people as a whole, but specifically crippled Latina women, subsequently rendering them dependent on and subservient to males.

Caivano, Joan M., and Thayer Hardwick. "Latin American Women in Movement: Changing Politics, Changing Minds." Civil Society and Social Movements: Building Sustainable Democracies in Latin America. Ed. Arthur Domike. Inter-American Development Bank, 2008. 264-300. Book Review Digest Plus. Web. 11 Oct. 2014.

In this essay on the Latin American women's movement, Caivano and Hardwick trace its origins back to 1837 in Nicaragua when women organized and fought for voting and educational rights. However, South and Central American women wouldn't see enfranchisement till much later on; specifically, in Brazil, women gained the right to vote in 1932, while women in Chile did not gain this right until 1949. In 1955 women in Peru and Nicaragua would finally be enfranchised and women in Ecuador would be last—gaining suffrage in 1961. In addition, the authors describe the vehicles that women used to fight oppression and sexism in Latin American countries ruled by dictators. As an illustration, women in Chile were the first group to protest the authoritarian regime of General Augusto Pinochet. The general came into power by organizing a violent military coup; specifically, he subjugated the men of the country by targeting the strongest and most popular groups, such as "Labor unions, political parties, university professors [and students]." At this time in history, women in Latin America were considered a non-threatening minority; as a result, they were able to protest the abuses of their government. Similarly, women in Brazil fought against the authoritarian regime that lasted from 1964 to 1985. Once more, the marginalization of women in the community gave them the impetus to organize and engage in protest. Likewise, the women's movement in Central America grew out of guerilla warfare—that is, small independent fighting groups engaging in attacks against the government's larger forces. For instance, in Nicaragua and El Salvador, women fought alongside men as

combatants during their respective revolutions. Therefore, the women's movement in South and Central America surfaced from the fight for democracy.

The authors discuss the creation of many revolutionary women's groups in South and Central America and their functions. Although some women joined these groups with feminist awareness and values, the majority joined because they wanted to rebel against the authoritarian regimes in their countries. The authors detail how the different groups allowed women of different social and educational backgrounds to interact with one another; as a result, the women in different Central and South American countries began to experience a solidarity with one another that would later be the vehicle that would lead to much larger groups and international meetings where women could voice their experiences and forward their feminist agendas. Ultimately, the authors provide historical context of the women's movement in the nineteenth century and highlights the generation of women that came after.

Chassen-Lopez, Francie R. "From Casa to Calle: Latin American Women Transforming Patriarchal Spaces [Part 1 of 3]." Journal of Women's History 9.1 (2006): n.pag. Contemporary Women's Issues. Web. 10 October 2014.

In "From Casa to Calle," Francie Chassen-Lopez explains how the stereotypical image of domestic Latina has changed and continues to change in Latin America. Chassen-Lopez argues that the once marginalized Latina—restricted only to motherhood and the private space of her home—has made her way to the public domain as a result of repressive military dictatorships and globalization. She explains the great significance of motherhood in third world Latin American culture, where symbols of "female spiritual superiority have been in place since the Spanish conquest". Further, Chassen-Lopez asserts that the Latina position is no longer treading the outskirts of the Western world. As an illustration, she recounts Maria Teresa Tula's journey from a "young women who with only one year of school became [an] internationally recognized human right's activist...in El Salvador." The author goes on to describe how Tula faced "torture, rape, imprisonment, and the assassination of her activist husband." Included with Tula's story are those of many other Latinas who have mobilized in the face of personal and social oppression, thus proving that the once silenced, repressed, victimized, peripheral Latina has "invaded Western literature, history and the political arena".

Cisneros, Sandra. The House on Mango Street. New York: Vintage books, 1984. Print

The collection of short stories entitled The House on Mango Street is written from the perspective of Esperanza, a young American-born Mexicana. Esperanza documents her life as her family moves into their first-ever home in an impoverished inner city Chicago neighborhood. In addition, she documents the life of her neighbors, specifically highlighting the life of young women facing domestic abuse, language

barriers, teen pregnancy, and confining gender rules within the homes on Mango street. All the while, Esperanza also details important moments in her own life in which she experiences humiliation because of the home she lives in, the moment a man sexually assaults her, her first crush, and the realization that she did not want to follow in the footsteps of the women who lived on Mango Street.

The House on Mango Street characterizes the typical life of an inner city female minority. Namely, Cisneros's descriptions of what a patriarchal society expects from women were accurate in relation to the Latino culture and quite honest to the point of sadness. At the same time, Esperanza represents hope for other Latinas. Although she was determined to leave the house on Mango street, she would one day return for the silenced women left behind and unable to get out.

---. "Only Daughter." Latina: Women's Voices From the Borderlands. Ed. Lillian Castillo-Speed. New York: Touchstone/Simon & Schuster, 1992. n.pag. Web. 10 October 2014.

In her brief essay "Only Daughter," Sandra Cisneros discusses the dynamics of her life growing up in a working-class family with six brothers and one machista father. For example, in the essay Cisneros discusses her father's expectation of her assuming a domestic role: "Being only a daughter for my father meant my destiny would lead me to become someone's wife. That's what he believed." In addition, she recounts that "After four years in college and two more in graduate school, and still no husband, my father shakes his head even now and says I wasted all that education." In other words, Cisneros's father does not value formal education because she is a female. In fact, it is a general ideology within the Latino and Mexican culture to discourage women from pursing higher education. In addition, Cisneros illustrates the rejection of her brothers and their ridicule of her dream of attending college. She recounts her personal journey wherein she tries to break free from her father's, and indeed her culture's expectation that she will marry rather than pursue her education. She acknowledges that by pursuing writing as a profession she is actively forfeiting the call to early motherhood; as a result, her relationship with her father remained strained for many years. Her writing eventually led her to win two National Endowment for the Arts Fellowships, a guest professorship at the University of California, Berkeley, and the sale of her book to a major New York publishing company. However, it was not until her father read one of her stories that she truly felt accomplished.

Cisneros's intimate description of her life highlights the way in which the Mexican culture imposes upon women the traditional role of daughter and how she resisted this domestic imperative by acquiring formal education. Furthermore, her in-depth descriptions of the dynamics not only between her and her father but also between her and her brothers illuminates how sexism and oppression present itself within the personal space of the home.

---. Woman Hollering Creek: And Other Short Stories. New York: Vintage, 1991. Print.

The short stories introduced in this book are rich with Mexican culture and political awareness; specifically, Cisneros uses a wide range of mostly female characters, which are American-born Mexicanas, to highlight the vast range of Latina experiences in America. The stories range from Mexican women displaced in America with language barriers to the general machismo of the Latino and American Latino man. As an illustration, one of the most powerful short stories is entitled "Eyes of Zapata" and takes place in old Mexico. The narrative demonstrates the norms and values of the Latino American culture during a time when women were solely reliant on men; by contrast, other stories demonstrate the ways in which the current generation rejects traditional values for independence.

---. Interview by Michelle M. Tokarczyk. "Spiritual Sustenance: Interview with Sandra Cisneros." Contemporary Literary Criticism 305 (2001): n. pag. Literature Resource Center. Web. 6-10-2014.

This interview offers us a look into Cisneros's relationship with her father, and how her education at the prestigious University of Iowa influenced her personal life and writing. Throughout the interview Cisneros discusses her parents, the differences between their manner of nurturing their children, and the difficulty of her father's death. Specifically, she describes her father as nurturing and emotional; conversely, she describes her mother as the "male figure who should have been the father." The descriptions of her parents provide insight into her fiction, which functions as a commentary for restrictive gender roles, sexism, and patriarchy.

Cisneros goes on to express her experience in Catholic school, Loyola College, and the University of Iowa. She recalls that both her Catholic School and the University of Iowa were full of bad "role models," in other words, full of people who were very unhappy and openly expressed that to their students. However, she states that it was all these elements that made her into the writer and woman she is.

Cisneros's work is deeply rooted in culture and family; therefore, the characters she writes about are representative of the women she's met on her personal journey of female liberation.

---. "Returning to One's House: An interview with Sandra Cisneros." Interview by Martha Satz. Southwest Review, 82.2 (1997): n.pag. Web. 15 October 2014.

In this interview with Martha Satz, Sandra Cisneros discusses her first collection of short stories, The House on Mango Street. Specifically, she discusses the general theme of the

book, the author's intention, her parents' reception of her success, and the female experience in contrast to the male experience in the barrio.

Cisneros's acclaimed work is told from the viewpoint of a young girl in an impoverished neighborhood who is stuck between multiple worlds—specifically, childhood and adulthood, and American and Chicana. According to Cisneros, "[The House on Mango Street] is a book about a young girl's discovery of her sexuality." In addition, the author discusses how important it was for her to tell the kinds of stories that are never told. Naturally, The House on Mango Street encompasses the overlooked account of her mother's stories, her students' stories, and the stories of the women in her community through the fictional form of narrative.

Cisneros also goes on to discuss her mother's and father's reception of her literary career. Although her mother encouraged and actively supported her as a child, her father was apathetic towards her education. On the one hand, her mother—having been denied an education—empowered Cisneros by taking her to the library and filling their home with rented books. Cisneros acknowledges that her mother was "important in nurturing her as a writer." On the other hand, Cisneros's father ignored her desire to be educated because she was a female; ultimately, he believed she would eventually marry. Cisneros recounts, "I'm thirty-one and I've had a bit of success with my writing now. But my father never acknowledged my success until very recently—until last summer, in fact."

Although Cisneros's father ignored her desires to attend college and write, she continued to strive toward her education; in fact, she attended the prestigious Iowa University, wherein she was able to formulate her distinct voice among her classmates. Indeed, it was at Iowa Mango Street was born.

---. Voices From the Gaps. Interview by Maria-Antonia Oliver-Rotger. University of Minnesota. 2012. Web. 16 October 2014.

In Voices from the Gaps, Cisneros discusses her female experience that defined her feminist ideologies, and her writing as a form of resistance and activism against the Latino and Anglo-culture that oppresses women of color. Specifically, Cisneros defines her feminism as a means for activism. Her artistic expression derives from her conviction to fight for the most debilitated of women and people within her culture: "My feminism is humanism, with the weakest being those who I represent." Further, she also discusses the moment in the creative writing workshop where she became aware of her class difference as well as the male and female relationship to the domestic sphere.

De La Torre, Miguel A. "Marianismo." Hispanic American Religious Cultures. Ed. Miguel A. De La Torre. Santa Barbara: ABC-CLIO, 2009: n.pag. Gale Virtual Reference Library. Web. 18 October 2014.

De La Torre defines the term marianismo, which originates from the idealism of the Virgin Mary and dictates that women are to be passive, silent, domestic, and maternal; conversely, machismo is the negative inverse of marianismo—and can be defined as excessive display of male aggression, assertion, sexual experience and non-domesticity. Marianismo is socially crippling to Latin American women because it propagates patriarchy; in other words, it relegates women to the domestic sphere and renders them powerless. Although the term Marianismo was introduced in the 1970s, its ideals first originated as a result of the colonization of the Americas where Catholicism was introduced. According to De La Torre, Spanish Catholicism substantiates marianismo because it aids in the construction of gender roles where women are to be home and men are to be in the public sphere, en la calle—in the street. As a result, women are expected to remain silent, even in light of male physical abuse and callousness.

Ganz, Robin. "Sandra Cisneros: Border Crossings and beyond." Melus 19.1 (1994): n. pag. Web. 11 October 2014.

This biographical sketch of Sandra Cisneros highlights how Cisneros's childhood and cultural background contributed to her career as a writer and spokesperson for the Chicana feminist movement. She was born on December 20, 1959—the only daughter in a family of nine—to a Mexican father, Alfred Cisneros Del Moral, and a Mexican American mother, Elvida Cordero Anguiano. Before meeting Cisneros's mother, Alfred studied accounting in Mexico; however, after failing all of his classes at the university he attended, he ran away from Mexico and migrated to Chicago. It was there he met Elvida. They would soon become a family of nine. Cisneros recounts how her brothers often felt it beneath them to play with a girl; as a result, their rejection caused her to feel isolated.

Compounding her isolation, the family often moved, both from neighborhood to neighborhood and from country to country. Cisneros's father often felt nostalgic for his homeland, Mexico; consequently, he would often uproot the family from Chicago and would move them temporarily back to Mexico. However, after he filled his void, he would pack up the family and return to Chicago, to a new neighborhood and new apartment, to begin all over again. Ultimately, the constant uprooting and rejection of her brothers caused Cisneros to grow lonely and feel displaced. Ironically, these difficulties proved to be the driving forces that led her to eventually write A House on Mango Street.

Sandra Cisneros's success continued to grow after the publishing of The House on Mango Street, in 1984; following this, she published her second collection of stories entitled Woman Hollering Creek and Other Stories, which introduced a politically outspoken Cisneros not afraid to confront issues of oppression, class, sexism, and sexuality.

Mancillas, Linda Kay. "Women as Leaders in the Latina/o Movement." Gender and Women's Leadership: A Reference Handbook. California: SAGE Publications 2010. 209-217. SAGE Knowledge. Web. 6-10-2014.

Mancillas describes the Latina movement that emerged during the Civil Rights movement in the United States as well as the Latina women that emerged as leaders henceforth. As a result of the many groups that rose up against the discrimination and exploitation of Spanish-speaking people, women gained access to the public and political sphere, thus challenging machismo that defined their culture. Subsequently, they began to form networks and interest groups, which eventually led to the formation of large organizations. For instance, The League of United Latin American Citizens and the Mexican American National Association are just two organizations formed as a result of the women's movement, with their sole function being the development of Latina Leadership. Consequently, the growth of awareness in the human rights movement encouraged women to challenge private and public oppression and sexism.

Furthermore, Mancillas discusses the liberation and emergence of Latina women in professional positions, such as literature and politics. In the 1970s, various Latina scholars began advocating for the writing of Latina women to be included in the curriculum of higher learning; subsequently, in the 1980s and 1990s, female writers gained national recognition. Similarly, Latinas gained recognition in politics; in fact, in the 1970s, women in Texas spoke out against police brutality and formed important groups that offered leadership education for Latinas. Ultimately, according to Mancillas, "In 1982 Cuban American Llena Ros-Lehtinen was the first Latina representative elected to the U.S congress." This would inevitably pave the way for many more American-born Latinas to hold positions of power.

Significantly, Mancillas illustrates how American-born Latinas in the United States fought against the cultural oppression and the marginalization they experienced as a result of living in a racist patriarchal society that favors the Anglo American.

Sandoval, Anne Marie. Toward a Latina Feminism of the Americas: Repression and Resistance in Chicana and Mexicana Literature. Austin: University of Texas Press, 2008. Project Muse. Web. 12 Dec. 2014.

Sandoval's book compares Mexican and Chicana literature, illuminating the specific connections between the Chicana experience and the Mexicana experience. Her study includes a historical overview of Chicana critics and their theories; specifically, literary critic Debra Castillo stresses the need for a specific Latina feminism that studies the critical issues that are specific to Latina women. In addition, Sandoval's study includes an analysis of prominent feminist voices and their literature.

Sandoval provides a critical examination of the modes of resistance within Chicana and Mexicana literature. As an illustration, she explores Cisneros's The House on Mango Street and Woman Hollering Creek. Chicana feminist author, Cisneros, uses her intimate experience with the barrio to write the realities that women face in a male-dominated traditional culture. For instance, Sandoval writes about one specific moment in The House On Mango Street in which the main character, Esperanza, realizes how the relationship between men and women change as they get older; specifically, she observes how the boys in her community "become socialized to believe that it is natural for them to use Sally for their own pleasure; even Sally sees nothing wrong with it" (27). As a result, this moment in Esperanza's life fills her with anger, frustration, and most gravely, fear of the realization that this is what her culture condones. Ultimately, Esperanza makes a conscious choice to resist her culture all through the story, which leads her to pursue formal education and liberation from the patriarchal demands of her culture.

In writing the stories of strong young women like Esperanza, Cisneros resists the traditional portrayal of women as weak and domestic in Mexican culture; therefore, she offers a revision of women's destiny within Mexican culture. Similarly, in Cisneros's second short story collection, Woman Hollering Creek, Sandoval explains that Cisneros creates characters that expose the battered female as a result of the oppressive male structure. For example, one important female protagonist in Woman Hollering Creek is Cleofilas, a displaced Mexican woman living in the United States with her physically abusive husband. Sandoval depicts the moment Cleofilas acknowledges the graveness of her situation:

While she is washing dishes one day, a conversation between her husband and his friends inspires her to reflect on her life of domestic abuse: "Was Cleofilas just exaggerating as her husband always said? It seemed the newspapers were full of such stories. This woman found on the side of the interstate. This one pushed from a moving car. This one a cadaver, this one unconscious, this one beaten blue. Her ex-husband, her husband, her lover, her father, her brother, her uncle, her friend, her co-worker. Always. The same grisly news in the pages of the dailies. She dunked a glass under the soapy water for a moment—shivered." (37)

This realization leads Cleofilas to escape her abusive husband, further demonstrating that Latinas can break the patriarchal stranglehold of their culture. Fundamentally, Sandoval uses her analysis to argue that Cisneros's work provides women with new options for living through resistant female characters that go against the traditional portrayals of women in Chicana and Mexican Literature.

COMMUNICATIONS

Sydney Axelrod
"Tuning into Globalization: A Glimpse into our Changing Society Through the Small Screen"
Mentor: Nathan Zook
Montgomery Community College

For decades, television sets have served as beloved fixtures in American households; however, the act of sitting around the tube is often frowned upon and viewed as a lazy, self-indulgent pastime -- following *The Simpsons*' character Homer Simpson's ironic belief that programs such as "cartoons don't have any deep meaning; they're just stupid drawings that give you a cheap laugh" ("Mr. Lisa Goes to Washington"). Be that as it may, those following this belief see television shows only for their face value -- discrediting and overlooking insightful commentary concerning current events, politics, and other elements of society. Although television shows may not be the most obvious source for information regarding culture, society, politics, or other studious subjects, viewing American programming through an analytical lens reveals the transition that our society has undergone from expecting the assimilation of others into the dominant culture to embracing the differences and unique attributes that different cultures can bring to the table. As a result, society within the United States has become more open to introducing and integrating properties of outside cultures and minority identities, while also questioning the traditional American values that were previously held as absolute and propagated across the globe.

Trying to identify the causes and effects of globalization in regards to any subject or medium can be daunting, because this phenomenon is complex, current, and omnipresent. It can be challenging to pinpoint a clear definition of globalization, let alone, interpret how and where it is affecting us. This phenomenon can be especially difficult to analyze, because it constantly occurring and altering our lives – both subtly and strongly. According to Lyn Gorman and David McLean, globalization, at the most basic level, is an "inexact expression for a wide array of worldwide changes in politics, communications, business and trade, lifestyles, and culture" (Gorman and McLean 264-265). Essentially, globalization describes the process of increasing interconnections between countries and cultures. As Robert Kaplan explains, this phenomenon is neither positive nor negative in itself; it is simply a process of change that may have positive or negative consequences (Friedman and Kaplan 65). Gorman and McLean have supported this claim, stating that current views of globalization developing out of the late 1990s can be "categorized broadly into optimistic and pessimistic." While some see this phenomenon as negatively impacting the economy, others view globalization as positively promoting "global consciousness, increasing international dialogue, empowering minorities, and creating new alliances and solidarities that supported a progressive politics" (Gorman and McLean 278). Although it can be difficult to

decipher whether complex connections are causing positive or negative consequences, television shows can provide simple examples of these effects. For example, during the early years of the television, shows such as *Gilligan's Island* -- which, as Paul Cantor describes, told the "wacky misadventures of [...] hapless castaways -- featured predominantly white casts supporting various American ideologies, including democracy, equal rights, and free speech; however, over time, many family-based sitcoms – such as *The Simpsons* and *Modern Family* – began starring more diverse casts, while others began questioning American superiority.

Perhaps one of the most apparent shifts in American television regarding the interconnectivity of the world has been the change in messages from Americanization to globalization. In many ways, this shift has reflected the ideologies stemming from the progression of the Cold War. As Paul Cantor notes, in the early stages of the Cold War, "World War II [was] close enough to be a living historical memory," which is reflected in *Gilligan's Island*, where its memories are "still helping Americans form their sense of place in the world" and "encouraging them to think of themselves as the true champions of freedom and democracy" (Cantor x-xi). During this period of time, television programs acted as propaganda to continually support the idea of American superiority and our responsibility to help keep other countries from falling to the evils of communism by promoting democracy. According to Cantor, "in the earlier shows[,] globalization is something that America does to the rest of the world" and could more accurately be called "the Americanization of the globe" (Cantor xiii-xv). In terms of *Gilligan's Island,* Cantor notes that this show's "premise was that a group of representative Americans could be dropped anywhere" and still succeed, thus demonstrating "the ability of the country's economic, scientific, and military might to prevail in any corner of the globe" (Cantor xv). In many ways, *Gilligan's Island* secured the American government's attitude of global superiority in the public's minds by demonstrating the belief that values of this country could thrive and improve life anywhere in the world. The title character of Gilligan, Cantor explains, represents the typical American citizen, who bears no significant characteristics and is essentially normal in every sense of his being. According to Cantor, Gilligan is "living testimony to the democratic idea that you can have nothing to say for yourself and still deserve a voice in the community." Rather than perpetuating the classic image of a strong, affluent, likeable, and clever leader, *Gilligan's Island* demonstrates its "democratic vision" by "[devaluing] traditional aristocratic notions by neutralizing conventional forms of heroism and excellence" (Cantor 6). As Cantor elaborates, The Skipper, The Millionaire, and the Professor would appear to be the most obvious selections for a leader, because they are respectively the strongest, wealthiest, wisest characters on the island; however, "these [three] claims to superiority cancel each other out," making them essentially equal. Gilligan, on the other hand, does not have any distinguishable qualities. In the spirit of the American ideology that all men are created equal, Gilligan demonstrates that even those who are entirely mediocre deserve equal credit to those

who have superior strength, knowledge, and experience. Cantor elaborates, stating that in many ways, Gilligan is actually the "reigning force" in the island's community, because his only true virtue is "a distinctively democratic one: agreeableness" (Cantor 8). Since he does not have any real skills or strengths to offer, Gilligan is often viewed as the most ethical choice for a leader, because he is not superior to any of his peers. Following the American value of equality, the show argues that a truly democratic leader does not have to be extraordinary; he can be an ordinary man. In the spirit of democracy, no man should hold the power or superiority to reign over others; he should, instead, make decisions that benefit the group as a whole. As Cantor explains, this program "develops a consistent democratic ideology" and "distinctively American principle that no human being [...] is entitled to rule over another" and that society should, instead, be based around compromise and equality (Cantor 16). This belief is then spread and applied to the native inhabitants of the island, promoting the Cold War ideology that American values can survive universally and can allow people to thrive around the world, as demonstrated in the episode, "Beauty Is As Beauty Does," where a contest is held to decide which female is most deserving of the title "Miss Castaway." As Cantor notes, although the competition is assumed to be between Ginger, Lovey, and Mary Ann – who are celebrated for their charm, grace, and virtue, respectively – when Gilligan is given the authority to crown Miss Castaway, he chooses "Gladys, an ape he met on the island," because she is the only real citizen of the island (Cantor 8-9). In Gilligan's eyes, the honor of being Miss Castaway does not depend of talent or beauty, but should be given to the female who most strongly embodies the essence of the island that she would represent and, as a result, rightfully deserves to be called "Miss Castaway." Essentially, this follows the same notion that Gilligan himself could be identified as the character who is most representative of the quintessential American way of life – that is, working on spreading the goodness of democracy to others abroad – and, ultimately, emphasizing the show's underlying message that it is more important to humbly promote the collective image of the nation rather than flaunt individual strengths.

In noting the shift from Americanization to globalization that has progressed since the Cold War era, it is also important to recognize the shift that our society has made from expecting the assimilation of others into the United States' dominant – white, Anglo-Saxon, and Protestant (WASP) – culture to embracing elements that can be incorporated from other cultures and allowing individuals to establish their own identities. According to Matthew Henry, television during the 1950s generally promoted the image of the "smiling, self-satisfied WASP families" seen in shows such as *Leave It to Beaver*, which he describes as "manifestations of the conformity of the Cold War era" (Henry 52). While white citizens were expected to conduct themselves in the same conservative manner as the families seen in these programs, where the characters generally followed the stereotypical gender roles of the housewife managing the rowdy children and running their cookie-cutter suburban household while her husband is at

work, there was a simultaneous push for immigrants to abandon their ethnic backgrounds and assimilate into this same society. As Henry describes, this likely occurred in the midst of the Cold War because "the fear and loathing of immigrants" or sense of nativism typically "intensifies in the midst of war" or other national crisis, leading "native-born citizens [to seek] the safety of social homogeneity" and view others as potential enemies or targets (Henry 65).

As the nation's fear of outside attack or war gradually decreased, television programs began incorporating more diverse casts; however, these characters cannot really be seen as equals to their white counterparts. As Mittell mentions, in the early stages of the diversification of television, African-Americans and Latinos – such as *I Love Lucy*'s Ricky Ricardo – were represented, but with little respect and were commonly the butt of jokes (Mittell 316). Although this inaccurate and often racially stereotypical representation did eventually evolve into more respectful portrayals of groups that had been overlooked until this point, it is likely that the portrayal of minorities in such a fashion could be seen as another effort to encourage audience members to assimilate into the dominant, white culture – which was still at the forefront of most programs – in order to avoid being seen as jokes, themselves. The later portion of the Cold War featured a number of what Mittell refers to as "assimilationist texts," such as *Mission: Impossible* and *Star Trek*, in which minority characters are "treated equally to their white counterparts," but are not placed in the leadership roles that the white characters hold (Mittell 320). While these programs did offer dimension to minority characters outside of the stereotypes associated with them, it was nearly impossible to find a truly successful non-white character until the start of *The Cosby Show*.

Although *The Cosby Show*, with its entirely black main cast, does not appear to be a likely forefather of ethnically or racially diverse television, experts tend to view the program in this light, because of its impact on audiences, which prepared them for shows with more mixed casts in the future. According to Henry, *The Cosby Show* – which was on air from 1984 to 1992 – "marked a significant transition in network television's portrayal of black Americans" by "working hard to downplay its 'blackness.'" While its predecessors, such as *Sanford and Son* and *Good Times*, reinforced the association between blackness and poverty, which "kept black cultural identity separate" from the more traditional dynamics of sitcoms, *The Cosby Show* featured an upper-middle-class family whose race is displayed only through their skin tones – rather than their actions (Henry 55). In many ways, *The Cosby Show* can be more accurately described as a traditional American family sitcom with actors who happen to be African American than a distinctly black show, showing audiences that race does not define one's character; however, over time, some have found the need for a resurgence of black heritage – as demonstrated on the ABC sitcom *Black-ish*. As Robert Bianco notes, on the most basic level, *Black-ish* is essentially parallel to *The Cosby Show*. On the surface, both shows feature extremely successful, upper-middle-class black families, but while

The Cosby Show moves away from the idea of a black identity, *Black-ish*'s patriarch, Andre Johnson, scrambles to reclaim this heritage. After realizing that his family is "losing its connections to its roots," Andre sets out on a mission to make his family "not black-ish, but black" (Bianco). While *The Cosby Show* ultimately promotes the abandonment of a racial identity for the assimilation into a national identity, *Black-ish* reexamines the importance of taking pride in one's heritage and family history.

After realizing that racially and ethnically diverse characters could be used for more than just cheap laughs, television networks began incorporating globalized elements into their programs. A prime example of this is *The Simpsons,* which portrays a modern American society that has become so focused on the local and global aspects of life that the once mighty nation-state is often pushed aside. If *Gilligan's Island* represents the Americanization of the globe, *The Simpsons* celebrates the globalization of the characters' hometown of Springfield. Despite being a generic American small town, Springfield is considerably diverse – housing characters of various races, religions, and backgrounds, as demonstrated by the show's playful coloring. As Henry explains, it may seem that the use of fluorescent yellow in place of a white complexion is a playful effort to belittle the emphasis of importance of race and color; however, Henry notes that it seems likely that, had this been the creators' intention, all citizens of Springfield would be a single color." Rather than eliminating diversity in order to reduce the emphasis of differences, the show embraces the "actual diversity of American society" – including race. Furthermore, following the precedent set in place by *The Cosby Show*, *The Simpsons* generally side-steps the connection between race and socioeconomic status by placing the shows most prominent black characters in some of Springfield's most prestigious roles as doctors and police officers (Henry 56). The shows only real exception to this is Apu Nahasapeemapetilon, who serves as the show's token illegal immigrant; however, as Henry explains, the writers of *The Simpsons* use Apu as a tool to satirically mock conservative Americans' reactions toward illegal immigration, rather than mocking immigrants themselves. This is apparent in the episode "Much Apu about Nothing" – which aired in the midst of heated debates regarding illegal immigration -- in which the majority of the citizens of Springfield – who are primarily Republican – are in favor of immigration reform until they realize that the new law would require that their beloved friend Apu be deported, thus mocking the way that conservatives tend to be in support of the rejection of others unless their personal interests are at risk (Henry 65). Still, by portraying racial and ethnic differences as essentially non-issues in most instances, *The Simpsons* avoids the creation of individual communities and, instead, develops a more unified identity as citizens of Springfield. While *The Simpsons* demonstrates an ethnically and racially diverse town, the show rarely delves into the conflict between groups – suggesting that the identity of being citizens of Springfield unites the characters despite their differences, creating an integrated, globalized society.

In addition to overlooking the difference between each other's backgrounds, there are a number of occasions in which *The Simpsons*' characters embrace of elements from other cultures and accept them as their own. A prime example of this is the episode entitled "The Food Wife," in which Marge, Lisa, and Bart decide to expand beyond their ordinary palates and explore global cuisine after finding themselves stuck in the Little Ethiopia district of Springfield. Initially, the characters are wary of Ethiopian food and approach it with an extremely ethnocentric attitude, with Bart wondering "what else [Ethiopians] do wrong" after discovering that the meal is eaten using pancake-like bread as utensils and Marge ordering the "craziest thing on the menu;" however, they develop a newfound appreciation for global cuisine after giving the food a try ("The Food Wife"). Although Marge, Bart, and Lisa show a respectful reverence toward other culture's cuisine, the episode also demonstrates two opposing approaches toward international food. On one end of the spectrum is Homer, who refuses to try new foods, stating that "[he doesn't] eat anything new unless [he's] eaten it before," while on the other end is a group of foodies whose appreciation for global cuisine is actually bordering on cultural appropriation. Rather than displaying respect for the cultures from which these food items come, these characters claim these elements as their own and scoff at any existing cultural significance, as demonstrated by their statements that "[they] discovered Korean food in [Springfield]" before the actual Koreans who simply "cook it," "but don't *get* it" ("The Food Wife"). Although embracing elements of a culture is an important step toward showing respect and acceptance toward its people, erasing the history and significance behind these items undermines any progress made by creating a tone of imperialism, rather than globalization. Still, these characters are a minority in a generally accepting and progressive society of Springfield that views its inhabitants as citizens of the globalized town, rather than Americans and others.

Although the United States has undergone a number of changes over the course of the past century, one of the most apparent has been in the image of the American family. In the 1980s, social psychologist John Condry made the observation that most sitcoms "depict traditional nuclear families" with "a father, mother, and children – all living together" (Condry 135); however, flipping channels nowadays clearly shows that this is no longer the case, with programs such as *Modern Family* and *Switched at Birth* depicting families that are far from traditional. ABC's *Modern Family*, for example, follows the lives of three extended families that are all unique in their own way: the Dunphy's, a traditional nuclear family; the Prichett-Delgado's, an interracial family made up of old-timer Jay Prichett, his young Colombian wife Gloria, her teenage son, Manny, and their newborn son, Joe; and the Prichett-Tuckers, a gay couple raising their adopted daughter, Lily. Although *Modern Family* is filled with crazy antics and anecdotes about parenthood, many of the show's strongest lessons about tolerance are shown through Jay's dialogue and actions, since he has seen the changes our society has undergone since the Cold War in terms of learning to accept others

regardless of their ethnicities, races, genders, and sexualities. While the younger characters do not question accepting others in spite of their differences, because they have grown up in a fairly globalized and integrated society, the show demonstrates that Jay, who was raised during the age of segregation and conformity, is still hesitant to welcome beliefs and lifestyles that are different from his own. Still, *Modern Family* depicts Jay as a character who gradually becomes more open to realizing that the views he has always held are not necessarily right. One example of this occurs in the episode "Planes, Trains, and Cars," where Gloria undermines Jay's nostalgic view of the Cold War Era as "the good old days" in America by responding that this was true "unless you were a woman, black, Hispanic, or gay." Rather than getting defensive as one may expect, Jay reluctantly agrees, sarcastically remarking that "if you were a straight white guy who played football, you really couldn't have a bad day" ("Planes, Trains, and Cars"). Here, it can be inferred that Jay – a straight, white male – has never faced the same level of discrimination as a Gloria, a newly immigrated female, would have. As a result, Jay does not realize that what he has always seen as innocent fun was actually a time of racism, sexism, and homophobia until it is brought to his attention by an outsider. Still, by recognizing the truth in Gloria's statement, it can be said that America has progressed from the society of Jay's youth – which was reluctant to accept those who are different – to one that is more welcoming of new beliefs, and cultures – and willing to recognize the wrongdoings of its past. At the same time, there are have been several occasions where Jay, as a white male, has held an elitist attitude toward his wife Gloria, particularly regarding her heavy Colombian accent -- demonstrating that he still holds the assimilationist attitude toward immigrants that society has ingrained in him throughout his lifetime. Throughout the show's run, writers have used Gloria in a very similar manner to television's early minority characters, which, as Mittell describes, were represented, but with little respect. Just as characters, such as *I Love Lucy's* Ricky Ricardo, were mocked for their heavy accidents and misused English idioms, Gloria is often the butt of these jokes (Mittell 316); however, while older programs did not reveal these characters' reactions toward being teased, Gloria eventually stands up for herself and calls Jay out on his disrespectful actions in the episode "Queer Eyes, Full Hearts". After growing tired of listening to Jay, her son Manny, and the rest of the family mock her accent, Gloria finally defends herself and reveals the struggles that she has to endure when speaking English, asking Jay and Manny if they "know how frustrating it is to have to translate everything in [her] head before [she says] it" or how embarrassing it is "to have people laugh in [her] face because [she is] struggling to find the words" ("Queer Eyes, Full Hearts"). By conveying Gloria's point of view, *Modern Family* is rejecting the assimilationist attitude that the society in the United States has held for generations and is, instead, showing audiences that it can be extremely difficult for immigrants to abandon elements of their previous lives in order to blend into the dominant culture, thus arguing that we, as Americans, should accept others for who they are, rather than mocking them for being different.

In addition to being used as a pawn to show the integration of other cultures, over the course of the show, Jay's character has also demonstrated the process that many conservatives go through when beginning to accept a family member's sexuality. Although Jay is initially very reluctant to accept that his son Mitchell is gay, as demonstrated by Mitchell's remark that "[he] had to actually come out to [his] dad three times before he finally acknowledged it" ("Fifteen Percent"), Jay slowly comes around to the idea that Mitchell and Cam's relationship is really no different than the heterosexual relationships that he is used to and even teaches this concept to Cam's father in the episode "The Last Walt." In this episode from season three, Mitchell's fiancé's father, Merle, insists on viewing Mitchell as an effeminate counterpart to his son, Cam – much to Jay's dismay; however, Jay comes to realize that this is not Merle's way of insulting Mitchell, but rather a way of coping with the reality that his son is gay by grasping at the idea that at least Cam is the "man" in the relationship. As a result, Jay – in a heartfelt moment – teaches Merle that it "[isn't] like it was in [their] day" and Cam and Mitchell can both be the men in the relationship; "neither one is the wife" ("The Last Walt"). Although he is still not completely on board with Cam and Mitchell's relationship and would admittedly like his son to be straight, Jay comes to realize that Mitchell's happiness is more important than preserving his traditional view of marriage as a heterosexual engagement and that – ultimately – this happiness is dependent on a father's acceptance of his son.

In addition to demonstrating the shift from Americanization to globalization that can be seen in many of our programs, the changing nature of television and its portrayal of our society has also encouraged audiences to question the American values and politics that were previously accepted. While many American shows in the early stages of the Cold War supported the state's goals of spreading democracy and eradicating communism, the later stages and end of this period have seen a shift from the Americanization of the globe to the globalization of America. At the beginning of the Cold War, many television programs acted as propaganda to subtly gain citizens' support of the state's efforts; however, as the war progressed and the bipolarity of the world between the United States and the Soviet Union began losing hold, it became more common for shows to question the ethics of these world powers and the beliefs that had previously been regarded as truths. The questioning and mocking of the American federal government has become increasingly popular through the development of satirical commentaries regarding American politics – becoming especially prominent during presidential commentaries. Jeffrey Jones describes these programs as "infotainment": programs designed to both entertain and inform views about current events and issues (*Satire TV* 47). These programs generally offer critical and comedic approaches toward politicians and their policies. Recently, satirical news programs – such as *The Daily Show* and *The Colbert Report* – have grown in popularity and importance, thus bringing audiences' attention toward current events and presenting them in a more skeptical and, often, belittling tone than that of the typical

news programs. As Jason Mittell describes, *The Daily Show*, presents "interviews with major political and media figures" with "comedic commentary on the news" – making current events entertaining and engaging, while also providing information that Mittell suggests is more accurate and fact-checked than that of standard news programs (Mittell 146). By providing accurate information through an engaging approach, it is likely that Jon Stewart, Stephen Colbert, and other comedic news anchors are giving their audiences a strong education of current events while also encouraging them to question what other news outlets are saying. In addition to these satirical news programs, infotainment also takes form in many cartoons and sitcoms, such as *South Park*, *That's My Bush!*, and *Lil' Bush*. While *South Park* tackles a variety of social and political issues, *That's My Bush!* and *Lil' Bush* – also produced by Comedy Central – mock George W. Bush's character and actions. As Jones explains, *That's My Bush*! was a "parody of the typical home and office sitcoms," but was set in the White House during George W. Bush's first term as president and made most jokes at his expense (*Entertaining Politics* 8). In addition to blatantly mocking Bush's demeanor, the show occasionally commented on the ideologies of Bush, his father, and – ultimately – the Republican Party as a whole, by alluding to controversies, such as racist beliefs (*Satire TV* 38). Jones also notes that *That's My Bush!* "signals how far television has come" from blindly supporting the sitting president and his beliefs, to openly mocking him and his family (*Satire TV* 50).

Since the 1970s, *Saturday Night Light* has also played an important role in influencing public opinions in various presidential elections. According to Jones, these comedy sketches have influenced elections by performing impersonations of candidates that were based more around exaggerated "mannerisms and political style" than actual politics (*Satire TV* 38). This sort of sketch was integrated into *Saturday Night Live*'s line up in the show's fourth episode, where Chevy Chase opened with his impersonation of President Ford (*Satire TV* 40). Although this sketch was successful, the show refrained from continuing to outwardly mocking any other presidents or candidates until the late 1980s. At this point, *Saturday Night Live* began creating more presidential impersonations when Dana Carvey joined the cast and mocked George H.W. Bush, mimicking his attitude, voice, overused hand motions, and overdone rhetoric (*Satire TV* 42). As Jones explains, Carvey's impersonation of Bush Sr. "set the tone for what would become the standard SNL approach to political humor," emphasizing politicians' physical appearance and mannerisms (*Satire TV* 43). Over time, the popularity of these sketches seems to have shaped the way that presidential and political candidates present themselves to the American public, because – as Jones notes – the most important qualifications they have are not "matters of administrative experience, legislative proposals, or foreign policy initiatives"; the most important qualifications are their abilities to win over the public with their personalities. Since it seems that so many people form their opinions of political candidates around appearances, personalities, and mannerisms, *Saturday Night Live*'s impersonations and the political caricatures

shown in other satirical programs can play a large role in the maintenance of these reputations, demonstrating that the federal government is no longer held in the same high esteem that it was during the Cold War and is, instead, something to be mocked and questioned.

Overall, as our society has evolved, the messages projected in American television have followed in suit, thus allowing us to look back to syndicated programs of the past and reflect upon our changing values and attitudes and the progress we have made. While America focused on promoting the democratization of the globe during much of the Cold War, programs such as *Gilligan's Island* not-so-subtly encouraged this same value at the same time that other shows advertised the nation's assimilationist attitude toward those that ethnically and racially varied from the dominant, white culture. Still, as our society has become increasingly globalized over time, programs such as *The Simpsons*, *Modern Family*, and many more have demonstrated the gradual transition we have made from reluctantly accepting elements of other cultures to embracing them as our own, while satirical programs encourage us to question the "American values" we previously viewed as superior to all others. In the end, although many view television as trivial, the programs on the small screen can really pack a big punch.

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EDUCATION
> **Rasmi Shrestha**
> *"Technology: Bridging the Education Gap Between the Rich and the Poor"*
> Mentor: Shweta Sen
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American political scientist Joseph Nye, in his article "Globalism Versus Globalization," describes globalization as "the process by which globalism becomes increasingly thick/intense." He also accentuates the fact that "globalism does not imply universality." It is often argued that due to its ununiformed nature, globalization has not been able to provide enough for the poor. Nobel Laureate Amartya Sen, in one of his articles "How to Judge Globalization," points out an argument that has been formulated regarding globalization. Critics argue that globalization is causing the poor to become poorer and the rich to become richer. On this topic, Sen's view is that "it is not sufficient to understand that the poor of the world need globalization as much as the rich do; it is important to make sure that they actually get what they need."

Due to the wealth and income disparities in regions within the developing as well as the developed nations, many are being deprived of proper opportunities and resources. Globalization, in Nye's words, seems to be rather "thin" in these poverty-stricken regions. Thus, there is a formation of significant opportunities and resources gap between the rich and the poor in today's globalizing world. This paper will analyze the education gap that has been created by the non-uniform nature of globalization.

Let us first take a look at the data and statistics that indicate the degree of severity of the education gap. Even though United States claims to have 99% literacy rate, a report by the United States Department of Education (USDE) shows that approximately 40 percent of students across the nation (Unites States) cannot read at a basic level and almost 70 percent of low-income fourth grade students cannot read at a basic level. This shows the education gap within a developed nation. Similarly, in a developing nation like India the numbers of children who do not get proper education especially in the rural areas are very high (Census2011). As per the data published by the 2011 census, India has the literacy rate of 74.04 percent. The literacy rate among urban population is 84.1 percent while it is 67.8 for rural population. The literacy gap stands at 16.3 points (Sinha). According to an article published in the Times of India, "even after completing four years of school, 90% of children from poorer households remain illiterate" (Gohain). The above statistics show the literacy gap in the urban and the rural regions of a developing nation. On the other hand, in an under-developed nation, where education is a major keystone of development, the overall literacy rate is considerably low. In Niger, one of the poorest nations in the world, the literacy rate is only 28.70% (UNICEF). How can this gap be reduced? In my opinion, in order to reduce this gap we need to provide children with proper early and primary education.

Early childhood education and primary education are principal foundations for the growth of an individual. The improvement in early childhood and primary education, in the long run, can improve the overall literacy rate. Research shows that providing a high quality education for children before they turn five yields significant long-term benefits. According to the National Education Association, a report by HighScope Perry Preschool Study found that individuals who were enrolled in a quality preschool program ultimately earned up to $2,000 more per month than those who were not. Similar studies like "The Abecedarian Project showed that children enrolled in preschool programs are less likely to repeat grades, need special education, or get into future trouble with the law" (National Education Association).

Similarly, in their book Achieving Universal Primary Education by 2015: A Chance for Every Child, Barbara Bruns and Ramahatra Rakotomalala point out that:

"Primary education develops the capacity to learn, to read and use math, to acquire information, and to think critically about that information. Primary education is also the gateway to all higher levels of education that train the [...] highly skilled professionals that every country, no matter how small or poor, requires."

Improvement in primary education is essential for the improvement of overall literacy. A lack of primary education in recent decades has led to high levels of adult illiteracy (UN Development Group Task Force).

In order to match the purposes of this research paper, the definitions of early childhood education and primary education will have to be tweaked. The dictionary definition of early childhood education is: "the formal teaching and care of young children by people other than their family or in settings outside of the home before the age of normal schooling" (dictionary.com). Similarly, primary education is defined as "the first stage of formal education in a range of basic subjects" (Ministry of Education and Culture). However, for the purposes of this research, these definitions will be stretched in order to capture the essence of learning inside and outside of a classroom setting. Therefore, early childhood education and primary education will include learning experiences inside a classroom as well as outside of a classroom or a formal teaching environment.

Children are the cornerstones of development and providing them with proper nourishment and knowledge is of utmost importance, especially in today's increasingly globalizing-competitive world. This proper knowledge can be attained through education starting at an early age. Education provides people with what Sen calls "human capabilities"- the essential and individual power to reflect, make better choices, seek a voice in the society, and enjoy a better life" (Bruns and Rakotomalala).

Education is one of the most important instruments that a person is equipped with in order to keep up with today's globalizing world. We are well aware that education is the main foundation for social and economic growth. However, most of us do not understand that primary education is a building block in attaining increased literacy rate and increased growth of manpower in the nation. If you look at the statistics, the countries with the highest number of children out of school have the lowest literacy rate as well as income. Niger is included among the top 15 countries with the highest number of primary school children out of school. It has about 1 million children out of school. Correspondingly, it has the lowest literacy rate of 28.70% and the lowest Gross National Income per Capita of less than 400 dollars (UNICEF). There is a vicious cycle of illiteracy and poverty engulfing these nations. Thus, what can be done in order to eradicate this cycle? What can be done to reduce the global primary education gap? In fact, let us take a look the projects that have already been carried out in order eradicate educational disparities.

Numerous actions have been taken in order to decrease the education gap within and without nations. For example, the United States adopted the "No Child Left Behind Act" to improve educational equity for students from lower income families by providing federal funds to school districts serving poor students. School districts serving lower income students often receive less state and local funding than those serving more affluent children (New America Foundation). However, as shown by the USDE's statistics above, the number of students who are not able to read at basic level is nevertheless quite significant. In fact it received several criticisms regarding its implementation and funding. Its push for quality teachers and more professional development placed additional demands on local districts and state education agencies. These agencies claimed that the government was not able to fully fund the act. Thus, this led to the project's failure.

Similarly, though the government in India has implemented a law that every child under the age of 14 should get free education, the problem of illiteracy is still at large. According to UNESCO's annual report, 1.4 million children aged 6-11 are still out of school in India (Times of India). These are the failures of projects and laws that have been implemented by the government of the countries. Has there any global effort been made in order to combat the problem of primary education disparity?

Yes, the United Nations has also realized the importance of education in reaching its Millennium Development Goals (MDGs). It states that education "is transformative and empowering, and a means for accessing broad economic, social, political and cultural benefits. Education is a powerful driver for realizing all of the MDGs and for sustainable development more generally" (United Nations Development Group Task Force). The MDG2 has focused on providing a full course of primary schooling for everyone in every country. However, progress has not been universal. Although the number of out-of-

school children of primary school age declined globally from 100 million to 58 million between 2000 and 2012, progress has stalled since 2007 (UNICEF). We can see that there are programs and laws that have been set in order to combat the education discrepancies; however, these programs and laws have not shown substantial results. There is a growing concern regarding the slow growth of improvement in education in this rather rapidly globalizing-competitive world. Therefore, what other solutions can be implemented in order to bridge the education gap between the rich and the poor?

While education plays a fundamental role in globalization, globalization also has a profound impact on education. We often explore, in many different ways, how we can use our innovations and ideas to foster globalization; let us now analyze what globalization can provide us in order to combat this education disparity between the rich and the poor. John Fien, a member of the Australian National Commission for UNESCO defines globalization as "an ongoing process that is linking people, neighborhoods, cities, regions and countries much more closely together than they have ever been before" (UNESCO). Therefore, globalization is allowing us to be more interconnected. Today, through globalization and interconnectivity, many parts of the world have access to one of the most powerful revolutionary tools i.e. technology. The rapid growth of technology and communication has the power to revolutionize education around the globe.

Technology and various media platforms have proven to be "critical means for delivering educational content to children, designed to help ensure school readiness, address educational inequality, or directly target specific learning areas" (Common Sense Media). First, let us examine how technology has improved learning inside of a classroom in well-off areas. In Chicagoland area, "schools use advanced education technology from Hatch® Early Learning in their pre-Kindergarten classrooms as part of iStartSmart™ Mobile tablet pilot programs." The administrators monitor teacher-student interactions and improvements in classroom and school performance, while teachers use the progress monitoring system to understand each child's skill level and to refocus learning. As a result, children who used iStartSmart by Hatch scored significantly higher on standard math and literacy tests than children in the control group. Furthermore, "empowered teachers combined with appropriate progress-monitoring technology lead to improved learning outcome" (Hatch).

Correspondingly, technology also improves learning experiences outside of classroom. A report by the Common Sense Media provides data and statistics regarding the use of technology and media for educational purposes by children in the United States. The survey indicates that by the time children are in the 5- to 8-year-old age range, use of educational content on the computer and on mobile devices is significantly high. 48% often or sometimes play educational games or use educational software on the computer and 44% on mobile devices (Common Sense Media). This shows how

technology has been assisting in improving a child's education outside of classroom in a developed nation like the United States. Educational researchers have already begun to look into how technology is impacting children's education in these well-off areas. These researchers have initiated projects to improve education in poor areas through technology.

Now, let us analyze how these technology and media have the capacity to improve early education in the underprivileged areas of developed and developing countries by carrying out some case studies of projects carried out by the educational researchers. We will explore the ways in which technology can narrow the education gap between the rich and the poor. This paper will scrutinize how technology improves children's learning experiences inside and outside of classrooms. Solutions and conclusions will be drawn after performing thorough case studies of how technology has been used to improve education in various poverty-stricken regions. These case studies will allow us to look into what globalization and advancement of technology has to offer in order to improve early education in the poor regions of the world.

Case Study One: Sugata Mitra's "Hole in the Wall"

Educational researcher Sugata Mitra has explored possible ways to overcome the "digital divide." The ununiformed nature of globalization has resulted in uneven distribution of access to technology. This disparity is called the "digital divide." The digital divide is "the gap between the small percentage of the world's population that has access to computers and the huge majority who do not" (Pulsiphers and Goodwin). In 1999, Mitra and his colleagues dug a hole in a wall bordering an urban slum in New Delhi, installed an Internet-connected PC and left it there. What they noticed was quite astonishing. The curious children in the slum area began playing around with the computer. Mitra states that "there was a spiral of instruction" with one child making discovery and three children witnessing the discovery (Pulsiphers and Goodwin). In this process, the children were learning how to use the computer and how to go online. They were teaching themselves and each other.

According to a report on Sugata Mitra's experiments by National Public Radio (NPR), "the "Hole in the Wall" project demonstrates that an environment that stimulates curiosity can cause learning through self-instruction and peer-shared knowledge." These experiments have shown that children can teach themselves and each other in absence of formal teaching. It addresses learning experiences outside of a classroom. Many children in the poverty-stricken areas of India are still not benefitting "free and compulsory" elementary or primary school education.

Discovering that children have the capability to effectively teach themselves is a major accomplishment because one of the reasons for the learning crisis in India is teacher governance. An article by SOS Children's Villages cites:

"2009 estimates suggest that around one third of primary teachers in India do not have the required minimum qualifications to ensure quality education. In India's numerous villages and urban slums, children must make do with basic literacy lessons from barely qualified contractual teachers."

In India, these teachers are known as "parateachers." In the worst-performing region of a country in which the deficit of decent teachers is as high as 1.2 million, only 78% of teachers were showing up for work in 2012. Bihar education minister P. K Shahi admitted that teacher attendance in some schools was less than 50% (SOS Children's Villages).

With the development of the "Hole in the Wall" projects, the children in those regions will not have to depend on the unfavorable school systems and teachers. Mitra's 75 days experiment in Kalikuppam, a village in southern India, has shown that children have the capability to learn without any formal teaching. In the village, Mitra loaded a computer with molecular biology material. He then selected a small group of 10 to 14 year olds and told them they would find interesting things on the computer. He gave no further instructions and left the children to discover on their own. After 75 days, Mitra administered a written test on molecular biology. The children answered about one in four questions correctly. "If you put a computer in front of children and remove all other adult restrictions, they will self-organize around it," Mitra says (Davis).

In addition to Mitra's experiment, in recent years, researches have conducted various experiments to back up the theory that children can teach themselves. In 2009, scientists from the University of Louisville and MIT's Department of Brain and Cognitive Sciences conducted a study of 48 children between the ages of 3 and 6. They presented the children with toys that could perform various activities. One set of children was shown one of the many attributes of the toy. Another set of children was given the toy without any additional information. Both of these groups were then left to play on their own. The group that was given no instructions "played longer and discovered an average of six attributes of the toy; the group that was told what to do discovered only about four" (Davis). Correspondingly, UC Berkeley conduced a similar study that demonstrated "that kids given no instruction were much more likely to come up with novel solutions to a problem" (Davis). Thus, this case study proves that access to technology alone has the power to improve and even advance a child's learning experience. Similar projects, like Sugata Mitra's "Hole in the Wall," that emphasize on the distribution of computers and other technology in the poor regions can educate the children who are not receiving proper formal education. This, in the long run, contributes in alleviating the education disparity between the rich and the poor.

Case Study Two: Sugata Mitra's "Build a School in the Cloud"

My wish is to help design the future of learning by supporting children all over the world to tap into their innate sense of wonder and work together. Help me build the School in the Cloud, a learning lab in India, where children can embark on intellectual adventures by engaging and connecting with information and mentoring online. I also invite you, wherever you are, to create your own miniature child-driven learning environments and share your discoveries. - Sugata Mitra

The phrase "global village" devised by Marshall McLuhan is highly discussed in the book Art Theory: A Very Short Introduction by Cynthia Freeland. McLuhan uses this phrase in his books to describe "how the new electronic communication technologies has shrunk Earth's globe down to a village through the instantaneous movement of information everywhere at the same time" (Curtis). The concept behind a "global village" plays a major role in Sugata Mitra's "Build a School in the Cloud."

Sugata Mitra's "Build a School in the Cloud" attempts to make use of technology and the global village, which has been formed through access to technology, to educate the children in the poor regions of India. Mitra began this project by establishing something called the "Granny Cloud." This is where globalization, interconnectedness and technology come together to play a very important role. The Granny Cloud is a fluid team of mediators, young and old, both male and female. They join the Granny team from many different locations across the world. They reach out via Skype to children in across the globe. "Currently The Granny Cloud consists of 75 active Grannies" (School in the Cloud). The Grannies connect with the children through Skype and their Skype session "could involve stories, craft activities, songs, exploring the web together, quizzes and discussions. The aim is to stimulate curiosity, to develop confidence and generally to have fun" (School in the Cloud).

Technology is assisting in enhancing the quality of education in the poor regions, further intensifying the process of globalization in these areas. Another phrase coined by McLuhan "the medium is the message" also comes into play in this project. The children are being able to access knowledge from outer sources through the Internet and the computer. "The new media [Internet and Technology] promotes connectedness and a new international community ('the global village') that transcends parochial political barriers" (Freeland). Not only are the children obtaining information, but were also learning different languages such as English. They are using Google translate to increase their reading and writing proficiency in English, in this process they were learning how to differentiate between good and bad sources. According to an article by Newcastle University, in Pragat Shikshan Sanstha (PSS), India where the Granny Cloud was used for the first time in September 2013, the children had soon realized that Google translate was not always giving them the most accurate translation. Thus, they made use of other sources such as the Marathi Wikipedia to give them a more

accurate result. "This is one of the key proficiencies being tested in all of the School in the Clouds – whether children can learn by themselves to discriminate between bad and good information" (Newcastle University).

Thus, we can see how the concept of self-organizing and self- learning is evident in both case studies: Hole in the Wall as well as Build a School in the Cloud, and in my opinion, this is the most important concept that will drive the power of technology in educating the children in remote, disadvantaged settings in rural and urban areas.

Case Study Three: One Laptop Per Child (OPLC)

One Laptop Per Child is a project founded with noble intentions aiming "to provide each child with a rugged, low-cost, low-power, connected laptop." The same concept of globalization and interconnectedness plays a major role in this project as well. Nicholas Negroponte, a professor at MIT, is the initiator of this project. He dreamed that one day every child would have a laptop what would increase the possibly for the child's better future. He believed that children today do not lack capabilities, but instead lack opportunities and resources.

In 1999, Negroponte and his family founded a school in a remote village called Reaksmy, Cambodia. They installed satellite dishes and generators in the school, and also provided the children with laptops. After the school started, the children were taking home laptops broadband to the Internet. They were crossing the "digital divide." When the children took the laptops home, they were not only teaching and learning by themselves, they were teaching the entire family.

The laptops further motivated the children to go to school. Negroponte, in his interview for CBS News, stated that 50 percent more children showed up for the first grade because the kids who were in first grade last year told the other kids that "school is pretty cool" (CBS News). He wished to provide laptop to children in all the underprivileged areas of the world. However, he soon had to face the harsh truth that the laptops were too expensive to be provided to every single child. And so his dream for the hundred-dollar laptop was born which led to the One Laptop Per Child (OLPC) Project.

Negroponte founded the non-profit organization called "One Laptop Per Child," "through which he recruited a cadre of geeks to design a low-cost computer specifically for poor children" (CBS News). The project is funded and backed up by big Multinational Corporations such as Google, eBay, Redhat and Quanta. The OPLC laptops were developed after consulting with experts in child education. Companies such as Vivitar manufactured the XO (Explore) Tablet. The XO Tablet is the first tablet specifically created to help the children explore and spark their imagination. According to OPLC, "the XO tablet comes with over 150 applications pre-installed, along with

several videos and over 100 books." These applications and other contents of the tablet have been organized into Dreams to "match the aspirations of 3-12 year old and to feature a potential career." The content is further divided into beginner, intermediate and advanced skill sets.

Even though the purpose of the project was to come-up with a hundred dollar laptop, the cost of the laptops went up to 200 dollars. The schools in low-income areas were not able to afford the laptops. Thus, OPLC came up with another bright idea. OPLC began selling these laptops in well-off areas where the equivalent laptops cost about 3000 dollars for just 200 dollars. However, there was a catch to it. In order to buy one for your child, you also had to buy one for a child in a poor country. This was an attempt to make use of the interconnectivity of the global world and distribute laptops to kids in the most impoverished countries. Today, roughly 2 million children and teachers in Latin America are currently part of an OLPC project, with another 500,000 in Africa and the rest of the world (OPLC).

Evaluation of the Case Studies

The ideas, innovation and the philanthropic efforts of these projects have produced some significant results. Significant discoveries have been made that could potentially revolutionize the ways of teaching and learning; one of which is Sugata Mitra's idea of "self-organizing" and "self-learning." The concept started out with the "Hole in the Wall" experiment and was carried onto "Build a School in the Cloud" project. In impoverished areas such as the rural areas of India where the school infrastructures are worn out, where the teachers are under-qualified, this concept of self-learning can be extremely beneficial.

Similarly, these projects led to development of software designed specifically for children. OLPC partnered with engineers and programmers working with corporation giants such as Google to come up with software and applications that could be used by children to learn without any adult supervision. There are applications to learn English words and alphabets as, basic math and science and other subjects that interest the children. Furthermore, it is a new way of learning, which excites and motivates the children to learn.

These attempts are truly note-worthy. There is no arguing that these projects are changing lives of the children in the poor regions. However, in my opinion, along with the virtues, these projects too have some flaws. Their vision and missions are noble and striking; however, due to poor implementation and planning the results have begun to come into a halt. There is a major flaw in funding and affordability. OLPC ended up with the price of 200 dollars per laptop (twice as much as it was originally promised).

Another major flaw that I found in these projects is that they focus on providing access to technology to only to the children who attend schools. The Granny Cloud is set up only in schools. Similarly, the OLPC worked with the government of various countries to provide laptop to children in public schools. However, as mentioned before, there are still 58 million children who are out of primary school. These programs and projects may influence and motivate some children to go back to school, but most of these children are out of school because their parents are not able to afford to send them to school. Thus, affordability and access are major setbacks to these projects' successes. Furthermore, with the mass production of electronics such as laptops and tablets, there is an enormous increase of electronic waste (e-waste). E-waste becomes a key concern especially for the OLPC project, which aims in providing laptop to every single child in the world.

Nonetheless, these efforts are making a difference in the lives of the children. Their innovation and utilization of resources (technology) in order to combat education disparity are exceptional and valuable. However, in order to make an impact in a larger scale, more initiatives must be taken.

For this, I came up with a simple yet effective solution. You do not have to be a researcher or part of an organization to make a difference. Neither do you have to have incredible amount of money and funding to back up this project. All you have to do is donate or buy a low-cost **interactive educational toy** and hand it out to a family with children who are unable to afford to go to school or buy it for themselves. It may not seem like much, however, for children in the developing areas even learning the alphabets and numbers is a big achievement. Access to these toys will help strengthen a child's ability to solve problems and explain things (Fisher-Price).

In order to analyze the effectiveness of this project, I will make use of the positive and negative results of the Case Studies above.

The same concept of "self-learning" will be applicable here as well. The children and the parents may not know how the toys function; however, as discovered by Mitra "[the children] will self-organize around it" and teach themselves how to use these toys. These toys are affordable and accessible. Compare the 200 dollars laptop to a 15 dollars learning laptop from Fisher-Price (a leading toy company), people will be more willing to buy or donate the 15 dollars learning laptops. These interactive educational toys do not necessarily have to be sent to school, they can be distributed to children in low-income household. Because of advancements in transportation, another powerful tools of globalization, we have the capability of shipping and distributing the toys across the globe. Interactive toys can reach the homes of children whose parents cannot afford to send their kids to school. The global village has the potential to raise and educate a child.

Another advantage of this project is that the children will be more interested in learning because they love toys. They will remain motivated to learn more. These toys will boost their academics, imagination, creativity and curiosity. This project will decrease the e-waste instead of increasing it. The electronic toys are being reused and recycled, as people will be donating these toys instead of trashing them. This leads to reduction of electronic waste.

One of the most important pros of this project is that anyone can carry it out in order to make a larger impact to a child's education. One can conduct toy drives in his/ her neighborhood, school or college. Several toy drives are conducted every year, however, none with a specific purpose of educating the children. This toy drive will be conducted with a specific purpose. Communities can organize programs while handing out the toys to inform children and parents about the importance of education. Like Senator Barbara Mikulski once quoted, "each one of us can make a difference. Together we make change." By utilizing technology, one the most powerful tools we have today, one can make a difference one child at a time. Together, we can make a change and eliminate the global education gap.

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HISTORY
      Emily Christian
      "Musicals and Their Art: A Feminist Perspective"
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Musical theater is an incredibly vast art form that both influences and is influenced by social history. To analyze even the musicals of the twentieth century is an intimidating task. The decades of social revolution are revealing in terms of musicals and their historical context. Thus, this paper focuses on a sampling of musicals from the 1920s and 1960s, placed in their sexual and gender history context. To varying degrees, the 1920s and 1960s witnessed greater sexual liberation and acceptance of female sexuality. However, conservative gender roles and the sexual objectification of women continued during both decades, sometimes within the most liberal segments of society. In addition, the changes of the 1920s and 1960s were not universally met with approval. While many young people reveled in liberation and throwing off—somewhat—the constraints of older values, there were also many who longed for the standards of the past. Musicals in the 1920s and 1960s reflect the complexities of both decades, while the visual art of the musicals, shown in sheet music covers and posters, serves as a visible, condensed vehicle for examining how the marketing of a musical—and the content of the musical—conveys the musical's context in gender and sexuality's history.

The 1920s is a decade oversimplified in today's popular culture. Many changes relating to gender and sexuality occurred during the decade. Men and women engaged in petting and premarital sex, womanhood expanded to include erotic enjoyment, and sexuality became more visible and available in the new consumer culture. [5] The images of luxury, Gatsby-esque parties, and sexual freedom were certainly true for a segment of the population, but the changes of the 1920s had limits.

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[5] John D'Emilio and Estelle B. Freedman, *Intimate Matters, A History of Sexuality in America* (Chicago: University of Chicago Press, 1988), 233, 268. D'Emilio and Freedman emphasize that the practice of petting among teenagers and young adults was widespread and that the concept of the female orgasm also became more widely known. Lynn Dumenil, *The Modern Temper: American Culture and Society in the 1920s* (New York: Macmillan, 1995), 133-134. Dumenil writes that "sex adventure magazines [...] proliferated" and that advertising increasingly used female sex appeal, and in film, female leads that were attractive, independent, and brimming with "physical energy."

Female sexuality became more prominent, reshaping marriage and relationships, but a double standard remained for females who engaged in sexual activity.[6] The increased sexual expression of the 1920s had a negative impact in terms of the sexual objectification of women.[7] Furthermore, many Americans disapproved of and did not engage in the moral revolution of the 1920s, while overall the increased eroticism of the era was still associated with romantic love.[8] In addition, the increased sexual expression of women was for young women only—women were expected to settle down to marriage and domesticity after a time.[9]

The musicals of the 1920s reflect the decade's shifts in the social perception of gender and sexuality, as well as the continued reinforcement of traditional gender roles. Three examples are the Ziegfeld Follies at the beginning of the decade; *Show Boat* in 1927; and *Irene*, a musical that opened in 1919, ran for 675 performances, and spawned several revivals.[10] All three of these musicals have interesting connections to the shifts in gender and sexuality during the 1920s.

[6] D'Emilio and Freedman, *Intimate Matters,* 241, 263. Although there was increased emphasis on the importance of sexual enjoyment to one's happiness in marriage, women who engaged in sexual activity were not viewed as the women young men should marry. A common attitude was that it was "all right for a boy to go as far he wants, but not with the girl he is to marry."

[7] Dumenil, *The Modern Temper*, 142. Dumenil writes of the "emphasis on [female] sexuality to the exclusion of other qualities."

[8] Ibid., 138. Dumenil states there were limits to the moral revolution in popular culture, such as "movies with moral endings, the persistence of the double standard," and the fact that not all women engaged in increased sexual expression.

[9] John M. Newman and John M. Schmalbach, *United States History* (New York: Amsco Publications, 2010), 476.

[10] John Kenrick, *Musical Theatre: A History* (New York: Continuum International Publishing, 2008), 174.

The Ziegfeld Follies, in terms of both art and content, reflect the complexities of 1920s sexuality. Ziegfeld used the chorus girls in his show to create a rich visual spectacle, with an emphasis on "casting, staging, and décor" over musical content.[13] A large part of *Follies*' appeal was the chorus girls, who were beautifully underdressed in glittery, scanty costumes with enormous headdresses.[14] Although the *Follies* provided economic opportunity for many young women, that opportunity was determined by their sexual attractiveness and how much they appealed to the audience. *Follies* also subscribed to the "cult of beauty".[15] The cover art from the *Ziegfeld Follies of 1919* and the *Ziegfeld Follies of 1920* convey the expansion of womanhood to include the erotic but also objectify women. These sheet music covers employ the image of an attractive

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[11] Irving Berlin, "A Pretty Girl Is Like a Melody," *Ziegfeld Follies of 1919 (*New York: Irving Berlin Inc., 1919).

[12] Art Hickman and Ben Black, "Hold Me," *Ziegfeld Follies of 1920* (New York: Jerome H. Remick and Co., 1919).

[13] Kenrick. *Musical Theatre,* 145.

[14] Ibid.,124.

[15] Dumenil, *The Modern Temper,* 142.

woman or women in order to promote a musical and its sheet music. The women in the images are dressed modestly, but the art focuses on the small amount of bare skin they have on display, namely bare shoulders and arms. The covers differ in their portrayal of women. In the colorful 1919 cover, the young woman's mouth is puckered into a red, kissable cupid's bow, which in conjunction with her half-lidded yet direct gaze insinuates sexual availability and desire. In contrast, the muted 1920 cover depicts women with demure, softened gazes directed away from the viewer of the image. The 1920 cover is less overtly sexual, but this in turn reflects the dual pressures on women to be sexually vibrant but also to conform to traditional gender roles. Eroticism and femininity were more directly associated in the 1920s, and many women engaged in sexual activity, but there remained a double standard against the women who did so.[16] The 1920 cover still uses the sexual appeal of the women to promote the musical and sell sheet music, but it also conveys the continued conservative social expectations for female behavior and presentation.

Furthermore, the women depicted in the 1919 and 1920 covers are meant to appeal to male desire. A parallel to the portrayal of women in musicals is the portrayal of women in "classical cinema," where the female characters "are constructed on the basis of a male fantasy entirely detrimental to women, one which inevitably makes the woman a passive recipient of the male look."[17] The women depicted on the *Ziegfeld Follies* covers are passive ornaments for the male consumer to admire.

In addition, the song of the 1919 *Ziegfeld Follies*, "A Pretty Girl is Like a Melody," went on to become hugely popular in a variety of settings. Berlin wrote the lyrics, "Just like a strain/ of a haunting refrain/ She'll start upon a marathon/ and run around your brain."[18] These lyrics, although they are innocent in content, focus on how a woman's physical appeal makes her the object of male fantasy. This objectification made it easy for the song to translate to other stagings. "A Pretty Girl is Like a Melody" was "seized

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[16] D'Emilio and Freedman, *Intimate Matters,* 241, 263.

[17] Constance Penley, *Feminism and Film Theory* (New York: Routledge, Chapman and Hall, Inc., 1988), 7.

[18] Josh Rubins, "Genius Without Tears," *The Irving Berlin Reader,* Ed. Benjamin Sears, (New York: Oxford University Press, 2012), 150.

upon for every beauty pageant, fashion show, and striptease artist," all formats that also objectify women.[19]

Ziegfeld was also involved in *Show Boat*, a 1927 musical by Jerome Kern and Oscar Hammerstein based on a novel by Edna Ferber.[20] *Show Boat*, set in the early 1890s, centers around two couples: Magnolia and Gaylord, who go through the trials of Magnolia attempting to become a Broadway star and Gaylord's gambling problems; and Julie and Steve, a biracial married couple, which in the 1890s was illegal in the Southern states.[21]
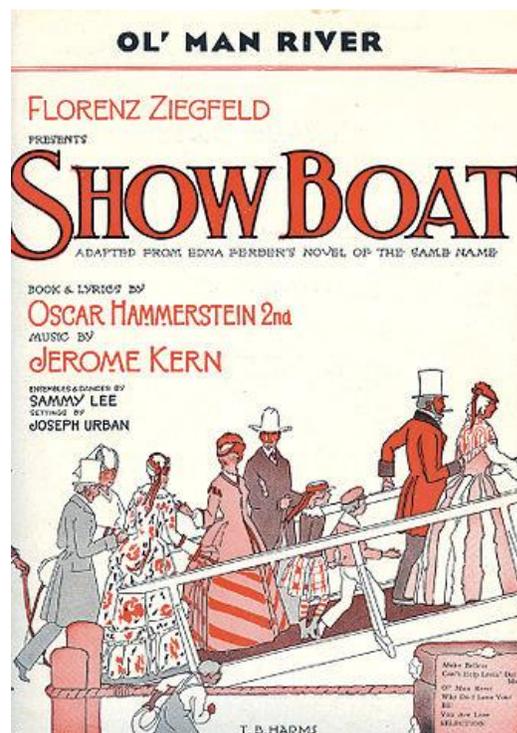
[22]

When compared to the changes in gender and sexuality of the 1920s, *Show Boat* appears conservative. Although Julia and Magnolia both have careers as singers and Magnolia achieves Broadway stardom, the show's plot is focused on family and romantic love. One could argue that Julia and Magnolia are "career women," but this is tempered somewhat by the fact that both women are married and their careers are in music theater, which has a long tradition of female stars. Both the setting and the

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[19] Ibid.

[20] Kenrick, *Musical Theatre,* 202

[21] Ibid.*,* 203.

[22] Kern, Jerome, "Ol' Man River," *Show Boat* (New York: T.B. Harms Company, 1927).

musical styles of the show provide the "genuine period flavor" of the 1890s.[23] The cover art's choice of colors and depiction of the characters in Victorian dress conveys a romanticized, nostalgic view of the 1890s. This reflects the changes of the 1920s in that *Show Boat*'s success capitalized on those who resisted the social and sexual changes of the 1920s.

In the vein of comfort, a pattern of Cinderella musicals emerged during the 1920s.[24] Kenrick writes, "This theme was particularly popular with Americans, who relished the idea of seemingly insurmountable class barriers collapsing in the face of love.[25] One of the Cinderella musicals was *Irene*, which premiered in 1918 and told the story of a "Manhattan shop girl who becomes a high-fashion model and wins the hand of a handsome Long Island millionaire."[26]

The proliferation of Cinderella musicals in the aftermath of World War I stemmed from a search for comfort and familiarity. From one perspective, what is more comforting and familiar than modern retellings of a beloved fairy tale? From a feminist perspective, musicals like *Irene* offer further evidence of the social pressure for women to marry and the underlying association of marriage and Prince Charming with true happiness, a belief from before the 19th century that continued into the 1920s, despite the moral revolution. *Irene's* cover art relates to some of moral revolution's negative impacts; namely, the increased objectification of women. The gown Irene wears is fairly modest, but the image emphasizes Irene's hourglass figure and attractiveness. Irene's adoring expression toward her husband reinforces her focus on love and marriage. *Irene* contains a comforting narrative but also focuses on Irene's sex appeal and ultimately sends the message that a woman's happiness and security is achieved through marriage to a wealthy man.

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[23] Kenrick, *Musical Theatre*, 204. Kern made use of Negro folk song, spiritual, operetta, musical comedy, and Tin Pan Alley styles in *Show Boat*'s score, all of which contribute to its antiquated feel.

[24] Ibid., 170-174. The musicals ranged from 1919 to 1929, and Kenrick cites *Irene, Mary, Sally,* and *Rosalie* as examples.

[25] Ibid., 170.

[26] Ibid., 174.

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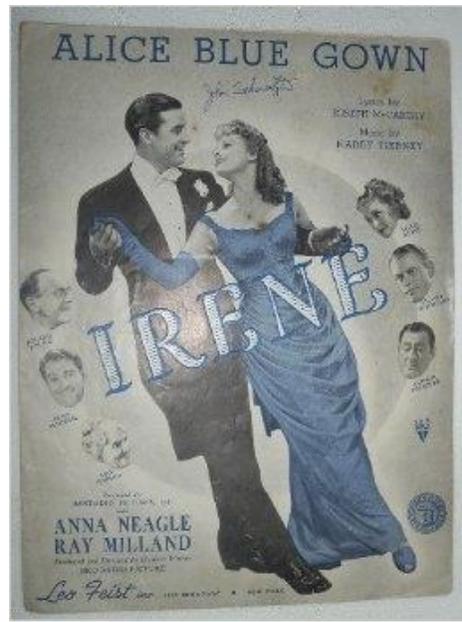
In short, many changes occurred during the 1920s in the realm of gender and sexuality. Female sexuality become more visible and there was a limited increase in the sexual expression of young women. Women in the 1920s were sexual beings but more frequently portrayed as sexual objects, and social pressure remained in the double standard for women who engaged in sexual activity and the relegation of women to the role of wife and mother. In addition, not everyone living in the 1920s was pleased with these changes; some saw the 1920s as a dissolution of morals and longed for the stricter moral codes of the 19th century. Musicals in the 1920s, such as *Ziegfeld Follies*, *Show Boat,* and *Irene* exemplified the complexities of the 1920s zeitgeist in relation to sexuality and gender.

The 1960s, like the 1920s, contained a sexual revolution, although to a much greater extent. The 1920s saw an increase in sexual expression and the visibility of female sexuality, but sex in the 1920s was still associated with love and marriage. In 1960s counterculture, hippies emphasized sexual freedom and delighted in sex for its physical pleasures: sex and love were not necessarily associated, and sex and marriage even less so.[28] This change in sexual expression was not negative in itself; the problem

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[27] Harry Tierney, "Alice Blue Gown," *Irene* (New York: Leo Feist Inc, 1919).
[28] D'Emilio and Freedman, *Intimate Matters,* 307.

lies in how despite a moral revolution, conservative gender roles and sexual objectification remained. Both within and outside of the counterculture, women were bombarded with images of the sexy single girl or erotic housewives, while within countercultural movements women continued to be relegated to the backseat.[29]

The liberations of the 1920s and the 1960s both had limits. In the 1920s, women who engaged in premarital intercourse faced social consequences due to a double standard for men and women who engaged in sexual activity, while overall women were expected eventually to settle down into marriage. In the 1960s, in even the most liberal groups, gender equality continued to lag behind other issues. For example, in Students for a Democratic Society, female members felt that although they were part of the movement, they had a second-class position as "girlfriends, wives, note-takers, and coffeemakers" of the male members.[30] There was nothing official about this discrimination. Women in SDS generally felt respected on a personal level but in important meetings had difficulty fighting for their issues due to the systemic, unconscious understanding that a woman asserting herself—or daring to interrupt a man—"violated caste."[31] This discontent, in conjunction with ingrained sexism, boiled over at a National Mobilization Committee rally during Nixon's inauguration, when a young woman named Marilyn Webb, a speaker for the night's events, began to speak about the oppression of women and the supposedly liberal male audience shouted her down with rape threats and booing.[32] The events within SDS are an example of a larger social problem. The liberation of the '60s was not complete. Between sexual objectification and political oppression, the uneasy contradictions associated with female sexuality contributed to the rise of second-wave feminism in the 1960s and 1970s.[33]

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[29] Ibid., 309-311. D'Emilio and Freeman describe how there were cultural ideas of both a wife's role as erotic companion to her husband and the image of "sexy single girls" that left women, "whether dutiful wife or alluring single […] left to wonder whether [they] made the grade."
[30] Todd Gitlin, *The Sixties: Years of Hope, Days of Rage* (New York: Bantam Books, 1987), 367.
[31] Ibid.
[32] Ibid., 363.
[33] Estelle B. Freedman, *No Turning Back: The History of Feminism and the Future of Women* (New York: Ballantine Books, 2002), 263.

The musicals *Hair*, *Oh! Calcutta!,* and *Hello, Dolly!* exemplify many of these contradictions when viewed from a feminist perspective. *Hello, Dolly!* is one of several mid-1960s hit shows that "centered on irrepressible characters who carry on with life despite all odds."[34] *Hello, Dolly!* tells the story of "impoverished widow Dolly Gallagher Levi" who makes her living through matchmaking and plots to marry rich man Horace Vandergelder.[35] In the context of womanhood in the 1960s, *Hello, Dolly!* conveys some of these contradictions. Dolly possesses powerful agency regarding her life's course; she creates a career out of matchmaking and engineers economic security through snaring a rich husband. But her business ventures are confined to romance, and independence through another person is not true independence. Once again, a female character is relegated to the approved feminine realms: love and marriage. Stacy Wolf, in her feminist history of the American musical, writes,

> The musical appears to reflect the dominant values of the culture: conservative, sexist, and homophobic. Musicals are frequently structured around a heterosexual couple; although the man and the woman often begin as suspicious of one another or even as enemies, they invariably marry by the end, […] the eventual heterosexual union required by the musical also unifies the community, as a woman submits to man, nature to culture, passion to reason, body to mind.[36]

In the case of these musicals, female leads consistently end up either married or soon to be married. Marriage, in itself, is not a negative institution, but it is presented as the inevitable end for the female character, as opposed to her finding fulfillment in independence and agency. In *Hello, Dolly!* and *Irene*, Dolly and Irene end up married to men that have considerably more wealth than they do, which assures their financial security but also forces them to give up what little control of their lives they had. The inevitable wedding bells at the ends of musicals suits societal ideas of men and women's roles: a man should earn lots of money and a woman should be his wife.

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[34] Kenrick, *Musical Theatre,* 307.

[35] Ibid., 302.

[36] Stacy Wolf, *A Problem Like Maria: Gender and Sexuality in the American Musical* (Ann Arbor: University of Michigan Press, 2002), 9.
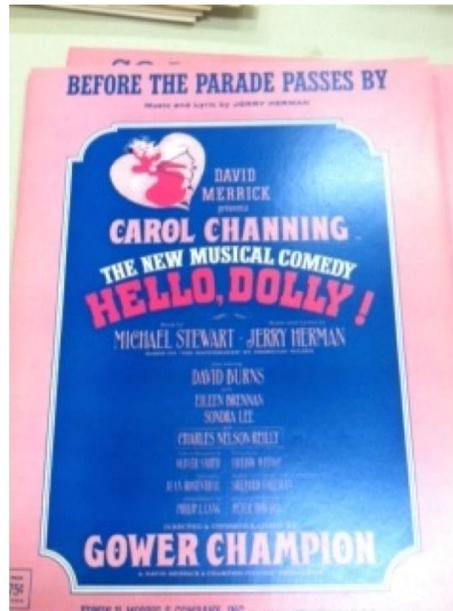
The story of *Hello, Dolly!* and other musicals like it can appear quite sweet and desirable. What person has not wished, even in passing, for a romantic partner that wants to pay all the bills? However, the danger in *Hello, Dolly!* is that it promotes the idea that a good marriage is a woman's most important goal, her crowning achievement. *Hello, Dolly!* does not sexualize women in the way that other musicals do, but it embodies another kind of objectification: reducing a woman to her role as wife, to the exclusion of all of her other qualities. Similarly to *Show Boat, Hello, Dolly!* is set in the 1890s and its success suggests some yearning for older values. The cover of *Hello, Dolly!* presents a contrast to the previously discussed sheet music covers. The cover does not include an image of the female character, Dolly. However, the absence of Dolly's image is telling. Compared to the female leads already discussed, Dolly is older, a widowed woman, not like Ziegfeld's chorus girls, most of whom were in their early twenties. The decision not to include Dolly in the cover art might stem from an ageist idea that an older woman is less attractive and less marketable. Furthermore, Dolly has already been married. The other covers capitalize on a young woman's attractiveness and sexual objectification. A woman who has already been married might be considered less sexually available, and in the context of a double standard for woman

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[37] Jerry Herman, "Before the Parade Passes By," *Hello, Dolly!* (New York: Edwin H. Morris & Company, Inc., 1964).

who engage in sexual activity, less appealing than a woman who has never been married and possibly never had sex.

Hello, Dolly! is not reflective of the social changes of the 1960s and 1970s, namely sexual liberation. Sexist messages aside, *Hello, Dolly!* is appropriate viewing for children. However, there were certainly musicals during the 1960s and 1970s that are considered appropriate only for adults. Two of these are *Hair* and *Oh! Calcutta!*

Hair (1968) consists of "a shadow of a plot," in which a liberal young man is drafted and joins a "tribe-like group of hippies that sings about pointed social issues as poverty, race relations, illegal drugs, Vietnam, and free love."[38] *Hair* is certainly reflective of the liberal aspects of the 1960s, but it also conveys how certain aspects of gender lagged behind the liberation of everything else. Like more traditional musicals, the female characters in *Hair* are motivated by their romantic aspirations.[39] In her book on adult musicals, Elizabeth L. Wollman writes of Sheila, the most significant female character in *Hair*, explaining that "for all her independence, activism, and intelligence, Sheila's main purpose in *Hair* is to complete a love triangle—a classic plot device, for all of *Hair*'s formulaic innovations—and ultimately to intensify 'the central love relationship in the show', which is between Claude and Berger [the two male leads]."[40] In *Hair*, the most disturbing example of how women's liberation was neglected is thankfully not present in the final version. In earlier versions of the script, Berger, Sheila's boyfriend, gives her to Claude as a sexual gift, in addition to raping her himself.[41] *Hair*, despite its emphasis on liberal values, promotes conservative gender roles wherein men control romantic relationships and women are relegated to objects for men's sexual pleasure.

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[38] Kenrick, *Musical Theatre,* 315.

[39] Elizabeth L. Wollman, *Hard Times: The Adult Musical in 1970s New York City* (New York: Oxford University Press, 2013), 93.

[40] Ibid.

[41] Ibid. The night before Claude leaves to go off to war, early versions of the script showed Berger pressuring Sheila into sleeping with Claude as a "going-away gift," while in an unrelated argument between Berger and Sheila, Berger rapes her to assert his control over her and their relationship.
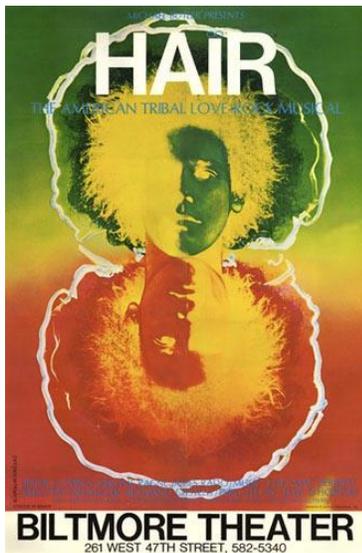
The art of this musical does not objectify the female form, since the mirror image of a man instead of a woman is on the cover. The image's psychedelic colors reference the drug use prevalent in the musical and during the 1960s. However, like *Hello, Dolly!,* the absence of the female characters in the cover art leaves room for interpretation. It seems to be further evidence that the female characters of *Hair* were relegated to supporting the male leads, Claude and Berger, and that *Hair,* for all its alleged liberalism, leaves women behind. Instead, the show focuses on Claude and Berger's sexual expression, namely their ability to have sex with and gain the admiration of women, and, in earlier versions of the script, share a woman without her consent.

Oh! Calcutta!, an adult musical that also premiered in 1968 and continued its run into the 1970s, was a collection of skits written by authors such as Samuel Beckett and John Lennon that contained lots of nudity but little meaningful content.[43] Aspects of *Oh! Calcutta!* appear quite bold for the time in terms of its use of explicit language and

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[42] Galt McDermot, *Hair,* 1968.

[43] Kenrick, *Musical Theatre,* 317. Kenrick writes that *Oh! Calcutta!* did not take itself very seriously and implies that the success of the show was based almost entirely on curiosity about the nude scenes.

the inclusion of some elements of sadomasochism.[44] *Oh! Calcutta!* is shocking because it openly portrays sexual behaviors that some view as depraved and divorces sex from marriage, love, and reproduction.

The poster that advertises *Oh! Calcutta!*'s opening is perhaps the most overtly sexual piece of art so far discussed. The woman on the cover holds only a robe to cover her posterior, while the position and angle of her body conceals her breast. Her leg extends out provocatively from the robe, while the bend of her leg and her arched foot give the impression that she is spreading her legs. Moreover, the realistic style of the art gives a visceral presence to the cover. The shading and coloring displays the musculature of her back and all the dips and grooves of her form. She is three-dimensional and appears almost touchable. In addition, her gaze is directed toward the viewer of the poster. Her gaze and stance create an invitation to come join her; the robe is about to hit the floor. This poster capitalizes on the objectification of the female form.

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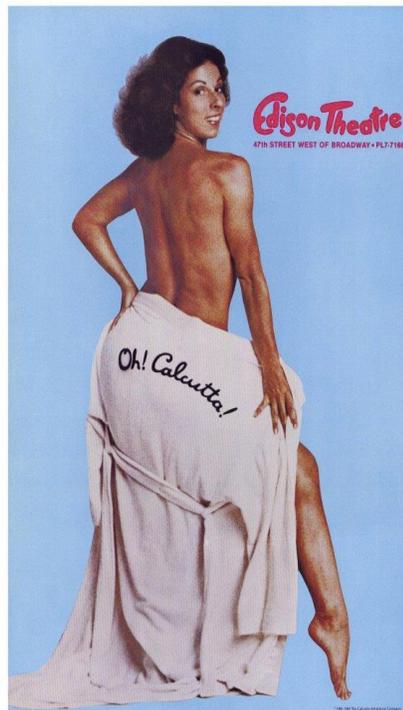
[44] Wollman, *Hard Times,* 34. *Oh! Calcutta!* included scenes of "sadomasochism" and "whipping, gagging, and binding," and other sexual practices such as swinging.
[45] *Oh! Calcutta!,* Show Poster, 1968.

Oh! Calcutta! dares to use obscene language, display male and female naked bodies, and portray aspects of sexual deviancy. However, it also decidedly continues the trend of objectifying its female characters. In *Oh! Calcutta!*, the female characters are little more than erotic props to convey male fantasy. Wollman writes, "The burgeoning women's movement clearly hadn't made much of an impact on the writers or the members of the creative team [...]".[46] In addition, the sex portrayed physical domination of men over women through the use of whips, gags, bondage, and "imprisoning [women] in hanging baskets or nets".[47] Once again, as the portrayal of sexuality increases in musicals and sexual freedom increases in society, women are marginalized. *Hair* and *Calcutta*, hailed though they are as groundbreaking, only reinforce old patterns of sexual objectification and patriarchy.

All of the musicals discussed—*Ziegfeld Follies, Show Boat, Irene, Hello, Dolly!, Oh! Calcutta!, and Hair* —reinforce patriarchy, and more often than not, objectify women in the name of sexual expression. *Hair* and *Oh! Calcutta!* are radical in their displays of nudity but they are not brave enough to portray women as more important than a man's sexual or romantic interest. Female characters in these musicals are consistently limited by marriage or sex. Patriarchy is and was so thoroughly infused in society that musicals, even though they may contain certain liberal values, continue to reinforce patriarchal gender roles, sexually objectify women, and limit female characters. My internship in the Library of Congress Music Division has enabled me to study American musicals in the '20s and '60s and draw conclusions about their context in the history of gender and sexuality.

As previously cited, Penley in *Feminism and Film Theory* argues that female characters are often conceived to be passive objects of male fantasy that are in themselves dangerous to women.[48] Although Penley is discussing film, her arguments apply to the female leads of musicals. The portrayal of women in musicals is dangerous

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[46] Wollman, *Hard Times,* 33.
[47] Wollman, *Hard Times,* 34.
[48] Penley, *Feminism and Film Theory,* 7.

to women and society. There is a need for musicals that portray women not as objects but people.

Dumenil, Lynn. *The Modern Temper: American Culture and Society in the 1920s.* New York: Macmillan, 1995.
Dumenil explores the history of the 1920s through government policy, mass culture, and changes in gender roles. Dumenil emphasizes that social changes in the 1920s were not as extensive as typically viewed in popular culture like the film, *The Great Gatsby.* The liberalization of sexual expression often associated with the 1920s was primarily in the young and wealthy, while conservatism continued in many aspects of society. Dumenil's approach is relevant to my paper. Although jazz and the freedoms associated with it were present in some 1920s musicals, some held out against such music and more liberal values. There was diversity in how people experienced the '20s and this is reflected in 1920s musicals. For example, Kenrick in his history of musical theater describes several musicals during the 1920s that followed a Cinderella-like storyline. Perhaps this was to appeal to conservative audiences and provide a comforting narrative after WWI.

Kenrick, John. *Musical Theatre, a History.* New York: Continuum International Publishing Group, 2008.
Kenrick describes the history of musical theatre by giving specific examples of shows and anecdotes about performers and producers, but he also contextualizes the shows in relation to historical shifts. Kenrick discusses the influence of female performers such as Ethel Merman and Helen Morgan and acknowledges how many composers, such as Cole Porter, were gay, and talks about how the Ziegfeld Follies' success depended on scantily clad chorus girls. He contextualizes the content of the shows, such as explaining the rise of comforting Cinderella-story musicals in the 1920s as well as all the luxury and expression that came with jazz during that decade. For the '60s, Kenrick illustrates through description of several musicals the rise of rock and concept musicals and the sexual liberation of the decade.

Freedman, Estelle B. *No Turning Back: The History of Feminism and the Future of Women.* New York: Ballantine Books, 2002.
Freedman's book provides an overarching history of feminism that includes sections on work and family, as well as sexuality. Freedman's arguments are closely connected to the idea that the personal is political. Freedman points to the contradiction between political liberalization and continued oppression and objectification of women as a cause for the emergence of second-wave feminism in the 1960s and 1970s. The contradictions Freedman refers to are visible when applied to the musicals I discuss in my paper, especially *Hair* and *Oh! Calcutta!*

Gitlin, Todd. *The Sixties: Years of Hope, Days of Rage.* New York: Bantam Books, 1987.
In his section on women in the '60s, Gitlin details the experiences of female members in the Students for a Democratic Society. Women were relegated to a second-class position within the organization and when women asserted themselves, they were met with censure and on one occasion, rape threats. Gitlin's book is useful when applied to *Hair* and *Oh! Calcutta!.* In both the most

liberal political movements and the most liberal musicals, the oppression of women remained.

John D'Emilio and Estelle B. Freedman. *Intimate Matters, A History of Sexuality in America.* Chicago: University of Chicago Press, 1988.
D'Emilio and Freedman's history gives an excellent backdrop for the context of these musicals in the American history of sexuality. What I find particularly relevant is D'Emilio and Freedman's discussion of how the sexual revolution did not necessarily benefit women. For example, the authors discuss how women in liberal organizations during the '50s and '60s were not treated well. This relates to the fact that shows like *Hair* and *Oh! Calcutta!* that displayed sexual openness still depicted conservative heterosexual relationships and weak female characters in the 1970s.

John J. Newman and John M. Schmalbach. *United States History.* New York: Amsco Publications, 2010.
Newman and Schmalbach concisely describe the history of the United States. It is useful to contrast Newman and Schmalbach's book with *The Modern Temper.* Newman and Schmalbach may be making some of the oversimplifications that Dumenil combats, but they also give a more concise picture of the 1920s.

Penley, Constance. *Feminism and Film Theory.* New York: Routledge, Chapman and Hall, Inc., 1988.
Penley outlines feminist film criticism and contrasts theories on particular films, such as *Coma Elizabeth Cowie.* Penley also explains why her book and by extension feminist film criticism are necessary. Penley asserts that most films suit patriarchal archetypes and that most film criticism is from a male perspective. For the uses of my paper, Penley describes female characters in film as created to suit male fantasy, and this parallels the portrayal of women in stage musicals.

Rubins, Josh. "Genius Without Tears". *The Irving Berlin Reader.* Ed. Benjamin Sears. New York: Oxford University Press, 2012. 150.
Rubins cites lyrics from "A Pretty Girl is Like a Melody" and describes how the song quickly became popular in a variety of settings, including but not limited to beauty pageants, fashion shows, and strip clubs. Rubins also describes the song's slow descent into a cliché, while lamenting that its many performances often do not reach the true beauty of the music and lyrics. However, for the purposes of my paper, Rubins' description serves to demonstrate how the content of a song can easily be turned to the further objectification of women.

Wolf, Stacy. *A Problem Like Maria, Gender and Sexuality in the American Musical.* Ann Arbor: University of Michigan Press, 2002.
Wolf writes from a feminist and lesbian perspective about 20th century musicals. She compares the careers and sexual expressions of Mary Martin, Ethel Merman, Barbara Streisand, and Julie Andrews. She also offers a lesbian and feminist interpretation of several of the shows they starred in, such as *Sound of Music*, *South Pacific,* and *Gypsy.* Wolf examines the archetypes of female characters, and notes how in shows such as *The King and I*, a strong and independent female lead often ends up limiting her independence through marriage. Wolf

does not argue that these women were lesbians—although she and other scholars have suspicions about Mary Martin—or that the shows were secretly lesbian shows. She instead writes about the meaning of the shows and their female characters from the perspective of the feminist, lesbian spectator. She provides valuable insight into how female characters are portrayed and how actresses such as Julie Andrews chose to portray them.

Wollman, Elizabeth L. *Hard Times, The Adult Musical in 1970s New York City.* New York: Oxford University Press, 2013.
Wollman explores "adult" musicals that may or not contain nudity and simulated sex scenes but are all influenced by the sexual revolution, women's liberation, or gay liberation. She examines the rock musical *Hair*, which she considers the predecessor to the 1970s adult musicals. Out of the other shows she analyzes, I found *Oh! Calcutta!* to be the most interesting. Nobody seems to be quite sure what *Oh! Calcutta*! is about, but it features a lot of nudity. Both of these shows reflect increased sexual expression, but according to Wollman, remain conservative in terms of women and heterosexual relationships. The female characters in all three of these musicals are less significant than the male characters, are portrayed as more passive, and the sex in the shows focuses on male pleasure more than female pleasure. Wollman's book is especially significant to me because it brings up a strange disconnect: even as society became more open, conservative gender roles remained.

NATURAL AND PHYSICAL SCIENCES

Lianhua Shen
"Batch Absorption of Heavy Metals onto Chai Tea Residues for the Bioremediation of Contaminated Solutions"
Mentor: Abel E. Navarro
Borough of Manhattan Community College

ABSTRACT

Conventional techniques such as filtration, electro-deposition, chemical oxidation and ionic exchange show important drawbacks, including the high cost and poor elimination of pollutants at low concentrations. Spent chai tea leaves (CT) are proposed as a viable, low-cost, biodegradable, recyclable and efficient material for the removal of heavy metals such as copper, zinc and cobalt from solutions. Batch experiments at room temperature demonstrate a high affinity of CT towards Cu, followed by Zn and Co divalent ions. Initial pH of the solution and salinity greatly affected the process. Results indicate that the adsorption of the metal is maximized at a pH of 5 using 150 mg of CT. Presence of substances like Pb(II) ions surfactants decreased the adsorption due to ion competition. This was confirmed by experiments with metal mixture were copper was better adsorbed even in the presence of cobalt and zinc. Time-dependent test show that an average of 50 min is needed to reach equilibrium. Data was fitted according to Langmuir and Freundlich theories, indicating a q_{max} of 22.90, 17.69 and 8.39 mg/g for zinc, copper and cobalt ions, respectively. Finally SEM, EDAX and FTIR analyses demonstrated that CT is a good candidate for the removal of heavy metals from contaminated wastewaters.

KEYWORDS: chai tea residues, heavy metals, isotherms, pH, adsorption

[49]**1. INTRODUCTION**

Natural and human-influenced actions have contaminated today's water with heavy metals and other pollutants. Inevitably, we are exposed to these contaminants, and many of these heavy metals such as zinc, lead, copper, and cobalt may be toxic when consumed in large amounts. We cannot avoid drinking some heavy metals introduced naturally, for example those produced by natural weathering of rocks and soil into lakes and rivers. Yet, in today's industrialized society, the largest sources of heavy-metal pollution are introduced by human activities. These include automobiles, water drainage from roads, burning of fossil fuels, coal, tobacco, and even garbage (Agarwal, 2009). Many efforts are being made to obtain cleaner water in the U.S, such as the Clean Water Act to reduce direct pollutant release and the Safe Drinking Water Act (USEP, 2012). Yet it is costly and time consuming to ensure these acts are enforced; testing for dye and fixing sewer pipes can be very costly, and this cost has a big economic impact. New diseases have been introduced by polluted water; there are over 1,400 cases of hospitalization for waterborne diseases annually (Exner et al., 2005).

Several studies of methods to eliminate heavy metals from wastewaters have been conducted. Microprecipitation, electro-deposition, osmosis, adsorption, ultracentrifugation, activated sludge reactors and ionic exchange are considered the most important due to their satisfactory results (Liu, & Wang, 2009; Kotrba, Mackova, & Macek, 2011). Unfortunately, these methods are not effective at low concentrations of heavy metals in solution, reducing their efficiency under experimental conditions. This causes an increase in their cost and unnecessary use of the workforce (Chojnacka, 2011).

Tea is known to have many benefits to the body. Tea not only hydrates the body like water, but studies have also shown that it prevents heart cancer, heart attacks, tooth decay, and bone weakening. Tea leaves are a good source of flavonoids, which are plant compounds that function as antioxidants (Wang, Provan, & Helliwell, 2000). Further, tea can be good for the water system as well as the human body. Chai tea, which is essentially a mixture of black tea and other spices, is one example of tea that can improve the cleanliness of the water we drink. Chai tea contains an antioxidant called catechins, which are effective in reducing body fat and protect cells from free radicals (Nagao et al., 2005).

Bioremediation has emerged as a field of biotechnology to address the problem of pollution by heavy metals, using naturally occurring materials such as spent tea leaves. The high affinity between these biological materials and the pollutants depend on physicochemical interactions using the chemical-functional groups that are present on the adsorbents. These chemical groups include carboxyl, amine, hydroxyl, amide, phosphate, and sulfide as the ones that report the highest affinity towards heavy metals (Liu, & Wang, 2009; Kotrba, Mackova, & Macek, 2011; Chojnacka, 2011). Several research groups have already investigated the applicability of raw adsorbents on the removal of pollutants. Positive results are reported; nevertheless the chemical stability of these untreated materials are not optimum in the presence of harsh conditions like the ones observed in real wastewaters: acidity, alkalinity, high salinity, presence of organic molecules, other metals and surfactants (Liu, & Wang, 2009; Chojnacka, 2011). Unlike

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many other materials, lignocellulosic materials such as spent tea leaves are resistant and inexpensive materials that are massively produced in tea-based industries (Navarro, Jung, Naidoo, & Shairzai, 2014; Navarro, Kostadinova, Sikorska, & Naidoo, 2014). They have been successfully used for the removal of dyes from solutions ((Navarro et al., 2014). Zahir et al. indicate that the adsorption onto tea leaves is mostly driven by polar and electrostatic forces; therefore, they can potentially be used for heavy metals that have a net charge (Navarro et al., 2014).

Utilizing tea leaves for filtering out heavy metals and other pollutants in water is a highly probable solution, but due to the lack of studies of effects and unsure variables in current evidence, tea leaves are not in general use by the public (Navarro, Jung, Naidoo, & Shairzai, 2014).

In this investigation, the efficiency and the effectiveness of chai tea leaves to filter out water pollutants is examined. In solutions of different metals, the concentration of heavy metals with and without chai tea leaves will show that the leaves remove heavy metals and provide safer water. Presumably, successful results will be formally introduced to the scientific community in order to further investigate ways to efficiently produce safer water.

2. MATERIALS AND METHODS

2.1. Heavy metal solutions
Solutions of 1000 ppm (mg/L) were prepared for each of three heavy metals: copper, cobalt, and zinc. Metals were used in their nitrate form (Reagent grade, Fisher Scientific) and dissolved in deionized water. Target-metal concentrations were prepared diluting these stock solutions by adding deionized water. Stock solution was always maintained under refrigeration (4 °C). The optimum pH of the three heavy metals were measured with a daily-calibrated pH meter (Fisher Scientific, Accumet AB15) and adjusted by adding small volumes of diluted HNO3 and NaOH solutions.

2.2. Preparation of the adsorbents
Chai tea (CT) bags were obtained from a local market. Teabags were intensively boiled in tap water to discharge color, smell, and taste from the tealeaves. The last rinses were done with boiling deionized water to eliminate any chemical residues such as salts and other soluble substances. Then, teabags were oven-dried at no more than 50 °C for at least 24h. Later, the teabags were cut and the leaves were crushed and stored in plastic containers until their use. The most significant advantage is the particle size of the tealeaves; teabags contain the tea leaves in ideal diameters for adsorption experiments.

2.3. Discontinuous adsorption experiments
Batch experiments were performed at room temperature in an orbital shaker. Runs were done in duplicate and results were obtained by the average of their values. Samples were run with control samples without adsorbent to compare the initial concentration versus the concentration after the adsorption. Polyethylene tubes were used for the batch experiments and sealed with parafilm to avoid any leakage. Several parameters were explored to optimize the adsorption of heavy metals on the tealeaves: PH, adsorbent mass, heavy-metal concentration, and time. At equilibrium,

the heavy-metal concentration was determined using a microplate reader (Biotek, Synergy4) at a wavelength of 600 nm. This wavelength measures the blue color intensity that is produce by the reaction between the heavy metals and zincon (a chelate) (APHA, AWWA, & WEF, 2005). After the optimization of pH, mass and metal ion concentration, these parameters were used to study the effect of the presence of other substances on the adsorption. These interferences included crowding agents, salinity, and lead ions. Polyethylene glycol (PEG) was used as an interfering crowding agent (Reagent grade, Fisher Scientific).

2.4. Desorption experiments
A big-scale adsorption experiment was carried out with all the optimized equilibrium parameters. A known mass of the chai tea leaves was mixed with 20 mL of different co-solvents based on their chemical properties such as acidity, alkalinity, ionic strength, and polarity, including hydrochloric acid, sodium hydroxide, calcium nitrate, ethanol, and acetone. Samples were shaken overnight at room temperature. The 20 mL volume of co-solvent was chosen to demonstrate that these materials can be recovered using less than half of the initial volume after being exposed to 50 mL of heavy-metal solution.

2.5. Effect of time on adsorption
A time-dependent experiment was also carried out with the optimized equilibrium parameters. A 500 mL solution of 100 ppm of each metal was prepared and taken to the optimum pH. Upon adsorption completion, sample solutions were taken at different time intervals to determine the time at which the adsorption reaches equilibrium.

2.6. Data analysis
The amount of the heavy metals adsorbed onto the tealeaves was expressed as Adsorption Capacity (q, mg/g) and calculated as shown in Eq. 1:

$$q = \frac{(C_i - C_{eq}) \times V}{m} \qquad (1)$$

where m is the mass of the adsorbent expressed in grams, V is the volume of the solution in L, and C_i and C_{eq} are the initial and the equilibrium concentrations, respectively, of mg expressed in ppm (mg/L). Alternative heavy-metal quantification was done using Adsorption Percentage (%ADS), which follows Eq. 2:

$$\% \, Adsorption = \frac{(C_i - C_{eq}) \times 100}{C_i} \qquad (2)$$

Mathematical and statistical treatment was done with Excel (Microsoft) and Origin v5.0.

2.7. Characterization of adsorbents
The texture and morphology of the adsorbents were observed by Scanning Electron Microscopy, using a Table Top Microscope TM3000 (Hitachi). Samples were directly observed in the microscope without any conductive gold film. Finally, the chemical characterization was done through Infrared spectroscopy (FTIR) before and after the adsorption. This technique determines the organic functional groups that are present on the adsorbent's surface. The presence of the heavy metals on the surface of the adsorbents was confirmed by X-ray-energy dispersion analysis (EDAX) that is coupled to the SM. For EDAX analyses, samples before and after adsorption were studied.
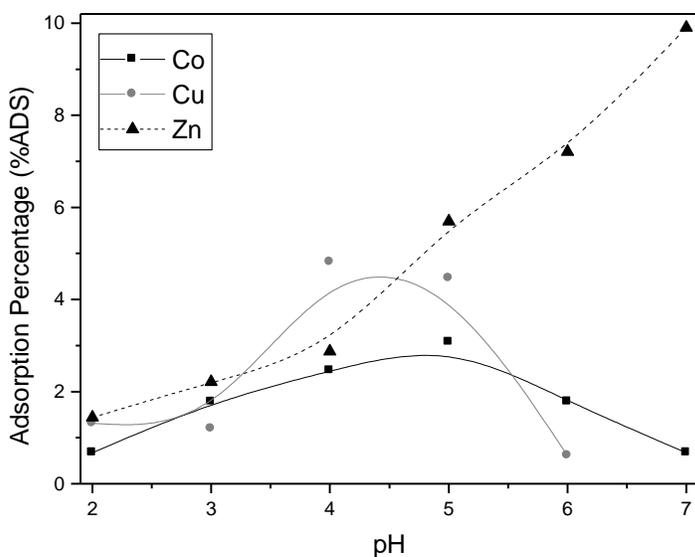
Figure 1. Effect of pH on the adsorption of heavy metals onto CT.

## 3. RESULTS AND DISCUSSION

3.1. Effect of pH

Industrial runoffs are normally acidic, and so finding the most appropriate adsorbents has always been a difficult task. As shown in Figure 1, the pH plays an important role in the adsorption of heavy metals. Cu and Zn are better adsorbed than Co ions onto CT. The graph indicates that adsorption is optimized at slightly acidic pH values, with a maximum adsorption at pH 5. The pH of the initial metal solutions was not taken to higher values due to the poor solubility of the metal ions in alkaline media. Previous studies also encountered difficulties at high pH values (Reyes, Navarro, & Llanos, 2009; Iparraguirre et al., 2010). The effect of pH resides in the chemical speciation of metal ions and ionization of functional groups on the surface of the adsorbents. Previous studies have demonstrated the presence of cellulosic compounds in tealeaves, including functional groups like carbonyl and carboxyl groups (Navarro, Jung, Naidoo, & Shairzai, 2014; Navarro, Kostadinova, Sikorska, & Naidoo, 2014; Navarro et al., 2014). The presence of these groups was also confirmed by FTIR analyses (see Characterization of Adsorbents). As confirmed by Figure 1, the more basic the solution, the higher is the adsorption, due to favorable electrostatic interactions between the metal ions (positively charged) and the carboxylate groups (negatively charged). Hydroxyl, amino, thiol, and other polar-functional groups also contribute to the overall adsorption of metals but use a weaker mechanism such as ion-dipole forces (polar interactions). Adsorption at low pH values is almost negligible, due to competition with hydronium ions (H3O+) for the same active sites. Similar results have been observed with marine algae (Reyes, Navarro, & Llanos, 2009) for the adsorption of divalent copper and with nickel (II) ions onto black tea leave (Wasewar, 2010).
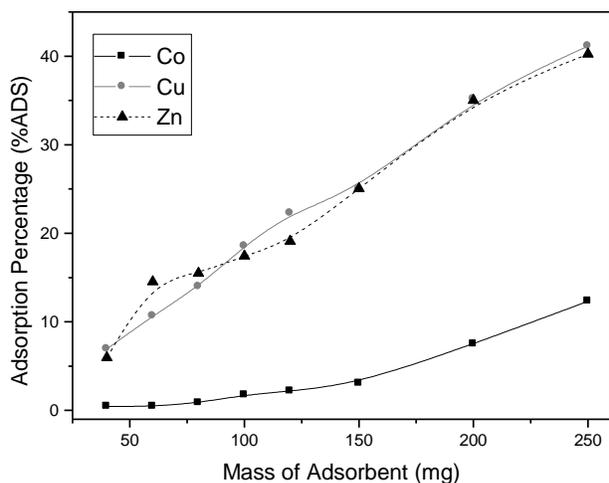
Figure 2. Effect of the mass of the adsorbent on the adsorption of heavy metals onto CT.

3.2. Effect of the adsorbent mass

An optimum process minimizes the amount of adsorbent and so decrease the cost. Industrial applications require the use of the minimum biomass to obtain the maximum removal. As observed in Figure 2, the adsorption curve constantly increases with the mass. This indicates that the number of active sites increase with the mass of CT. Previous studies reported a problem with increasing masses; they define the problem as aggregation, due to the increase in adsorbent density in a small volume that reduces the specific surface area of the adsorbents (Navarro et al., 2014; Reyes, Navarro, & Llanos, 2009). Apparently, CT does not aggregate in solution and fully uses all its active sites. However, we noticed smaller changes in the adsorption percentage above 150 mg of adsorbents and also poor applicability of higher masses due to waste of biomass. Therefore, the optimum mass for the three adsorbents is 150 mg, as a mass that is economically viable and that demonstrates good metal adsorption (for all metals).
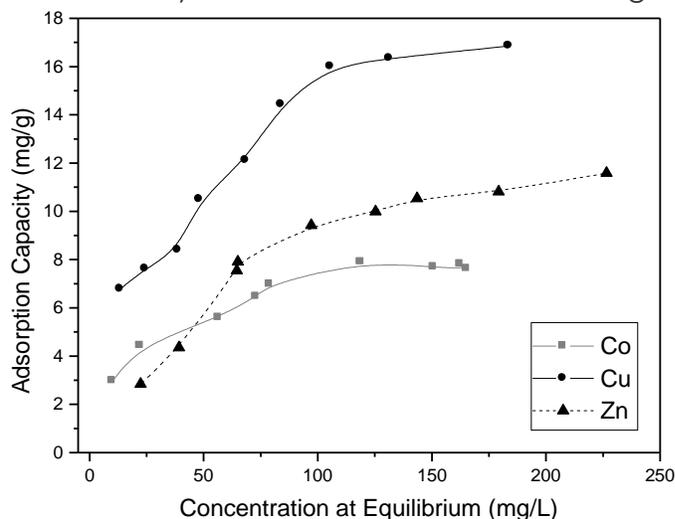
Figure 3. Adsorption isotherms at room temperature for the elimination of metal ions with CT.

3.3. Effect of the concentration

The amount of adsorbent metal on CT was determined, and adsorption capacity q was calculated. The adsorption isotherms at room temperature are shown in Figure 3. According to the isotherm classification by Giles *et al*. (Giles, MacEwan, Nakhwa, & Smith, 1960), all isotherms have an "L" shape, indicating a high affinity between the metal ions and the surface of CT.   The curves clearly show that Cu(II) is better adsorbed, followed by Zn(II) and Co(II). The experimental data was fitted according to the theories of Langmuir and Freundlich (Liu, & Wang, 2009; Kotrba, Mackova, & Macek, 2011; Chojnacka, 2011). Langmuir assumes that adsorption occurs in specific sites on the adsorbent and that each adsorption process has homogeneous energy with no interactions between the adsorbed molecules or ions. A summary of the Langmuir parameters is shown in Table 1. The results demonstrate that Cu(II) has a maximum adsorption capacity of 17.69 mg/g; Zn(II) and Co(II) ions have q_{max} values of 22.90 and 8.39 mg/g, respectively. A second parameter to consider from the Langmuir isotherm is the b constant, which is associated with the adsorption affinity and is an excellent indicator of the favorable interactions between the adsorbent and the adsorbate.

As seen in Table 1, cobalt ions show the highest b constant; however, they have very poor adsorption. Conversely, Zn(II) has a high qmax but a low b constant. This indicates that zinc ions are able to get adsorbed onto CT, but by weak forces and therefore will be easily removed. On the other hand, there is a discrepancy between the curves in Figure 3 and the parameters obtained from the linear regression in Table 1. According to the graph, copper ions are better adsorbed by almost twice the value of zinc ions; however Table 1 shows a higher qmax value for zinc. To explain this, we need to understand the meaning of qmax as the maximum adsorption capacity in ideal conditions in equilibrium, represented by the far right side of the curve, where the curves reach a plateau value. The curve of zinc slowly increases at higher metal concentration, whereas copper has already reached a stable value; therefore, CT is an excellent adsorbent of copper at medium to low metal concentration, and a good adsorbent of zinc at high zinc concentrations. This is confirmed by the b value, which shows a smaller value when compared to copper metal ions.

According to the linearization by Freundlich's theory, the kF value shows that Cu has more spontaneous adsorption in aqueous suspensions. Moreover, the n values for all the metals demonstrate a favorable process (n>1).

Table 1. Calculated constants and parameters of the isotherm models for the adsorption of metal ions onto CT.

Isotherm Model	Co	Cu	Zn
Langmuir			
q_{max} (mg/g)	8.39	17.69	22.90
b (L/mg)	0.053	0.045	0.0064
R^2	0.982	0.948	0.979
SD^2	9.72×10^{-5}	6.16×10^{-5}	1.86×10^{-4}
p	< 0.0001	< 0.0002	< 0.0001
Freundlich			
k_F	1.416	2.17	0.515
n	2.957	2.448	1.65

R^2	0.964	0.947	0.909
SD^2	4.55×10^{-3}	7.41×10^{-3}	0.023
p	< 0.0001	< 0.0001	< 0.0001

3.4. Effect of salinity

Adsorption capacity is strongly associated with different types of electrostatic interactions (complexation, ionic exchange, and electrostatic forces) between the adsorbate and the adsorbent. These Columbic interactions strongly depend on the electrostatic environment, which can make the difference between the existence and nonexistence of the interaction. Other ions in solution compete for the active sites (Kotrba, Mackova, & Macek, 2011; Chojnacka, 2011). Figure 4 displays the effect of different salts on the adsorption of the metal ions. As expected, other ions such as sodium and calcium compete with the heavy metals for the active sites, and their presence decreases the adsorption. However, it is important to notice that copper (II) is able to tolerate this negative impact in a more efficient way. Zn(II) has a medium resistance, but cobalt is almost totally displaced by the salts. Second, among the studied salts, calcium ions seem to have the strongest negative effect when compared to NaCl and NaNO3. This effect could be explain by the higher positive charge of Ca(II) ions, which can compete with the heavy metals at equal charge intensities.
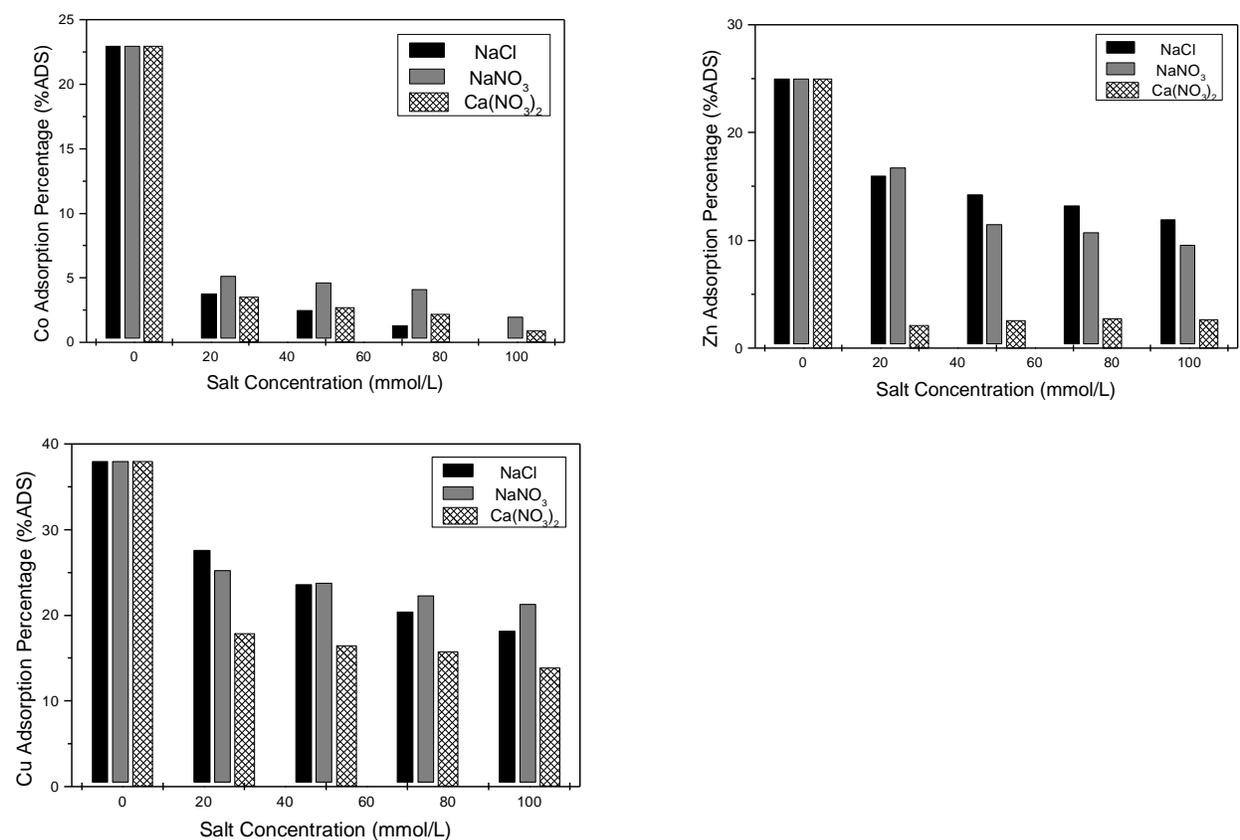
Figure 4. Effect of salinity on the adsorption of cobalt (top left), copper (bottom) and zinc (top right) metal ions onto CT.

3.5. Effect of the presence of crowding agent and other heavy metals

Real wastewaters are not ideal, and it is common to find a broad array of inorganic and organic compounds that may inhibit the adsorption of heavy metals either by competing for the same active sites or by preventing an efficient approach to the active sites (steric hindrance). For this purpose, the metal ions were mixed with a surfactant, namely polyethyleneglycol (PEG), which is an inert polymer, highly soluble in water. PEG has no adsorption or complexation properties with the metals. Its role in this study is to interfere with the appropriate interaction between the metal ions and the surface of CT. As observed in Figure 5, all metals undergo a decrease in the adsorption in the presence of increasing PEG concentrations. This indicates that heavy metals prefer a clear surface instead of a solution that is populated by big polymers that prevent their access to active sites. These results have also been observed in the adsorption of dyes onto other tea leaf adsorbents (Navarro et al., 2014). Moreover, all the metals are affected in the same intensity by the presence of PEG.
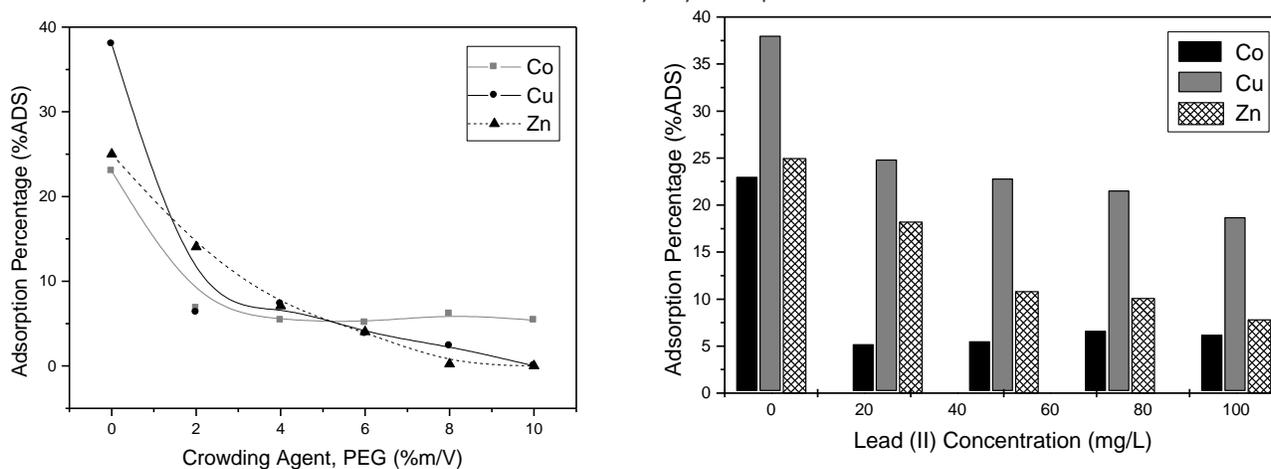
Figure 5. Effect of crowding agent, PEG (left) and lead (II) ions (right) on the adsorption of metal ions onto CT.

On the other hand, inorganic interferences are also very likely. For this test, we used another toxic heavy metal, namely lead (II) ions, to evaluate the competition of active sites under a similar ionic radius. According to Figure 5, Pb(II) ions do compete with Cu, Zn, and Co ions for the same active sites. This is demonstrated by a dramatic decrease in the adsorption for the three metal ions. It is important to highlight that Cu(II) remains as the best adsorbate for CT.

3.6. Effect of time on the adsorption

The adsorption of heavy metals onto biosorbents is mainly dominated by external diffusion phenomena (surface) (Liu, & Wang, 2009; Kotrba, Mackova, & Macek, 2011; Chojnacka, 2011). Shortening the time of adsorption involves less energy consumption, less workforce, fewer employees to take care of the process, and a larger volume of treated wastewaters. Figure 6 displays the time-dependent adsorption of the metals onto CT.

As described by the graph, Zn and Co need less than 25 minutes to achieve their maximum adsorption capacity; however, Cu needs about 75 minutes to reach that value. Although Cu ions take longer to get adsorbed on CT, the adsorption capacity that is achieved by Cu is more than twice the value of Zn and Co. Therefore, a

conscious analysis is needed: do we prefer a slow process with high yield or a fast process with low efficiency? Obviously, a combination of both characteristics is ideal, but it is not always possible. The adsorption equilibrium time of copper is comparable to other adsorbents (Deng, Su, Su, Wang, & Zhu, 2007).
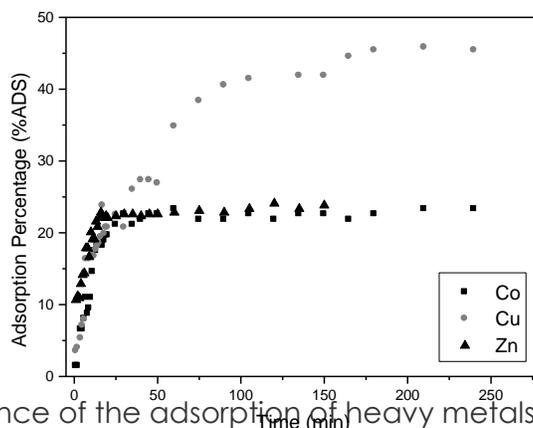
Figure 6. Time-dependence of the adsorption of heavy metals onto CT.

3.7. Adsorption in a mixture of metals

A deeper analysis is needed in the case of mixtures of adsorbates. The differences in the analytical procedures for Cu versus Zn and Co using the zincon method (APHA, AWWA, & WEF, 2005) allow us to selectively determine the concentration of Cu in the presence of Zn and Co and vice versa. These three metals have the same charge and approximately the same ionic radius. However, Cu has shown a higher adsorption percentage throughout all the experiments. One plausible reason is the difference in electron configuration of the three ions. Co(II) has all its electron unpaired in the outermost shell. Therefore the additions of extra electron from the adsorbent using its Lewis bases do not contribute to the stability of the ion to any great extent. Conversely, Cu(II) has three empty d orbitals in the outermost shell, and the addition of two more electron fills in a 4s orbital, contributing to the stability so that the process becomes spontaneous. Zn has a similar electron behavior and therefore shows a similar adsorption when compared to Cu. Figure 7 shows the differences in the adsorption for the three metals in the mixtures. As expected, copper remains almost unaffected by the presence of zinc and cobalt, showing a small decrease in the adsorption at increasing concentrations of the other two metals. Conversely, cobalt is strongly affected by the presence of copper and decreases its adsorption at increasing copper concentrations to an adsorption close to zero. Interestingly, zinc is slightly affected by the presence of copper, confirming the similarities in electron configuration that support the speculation regarding the superiority of adsorption of copper and zinc.
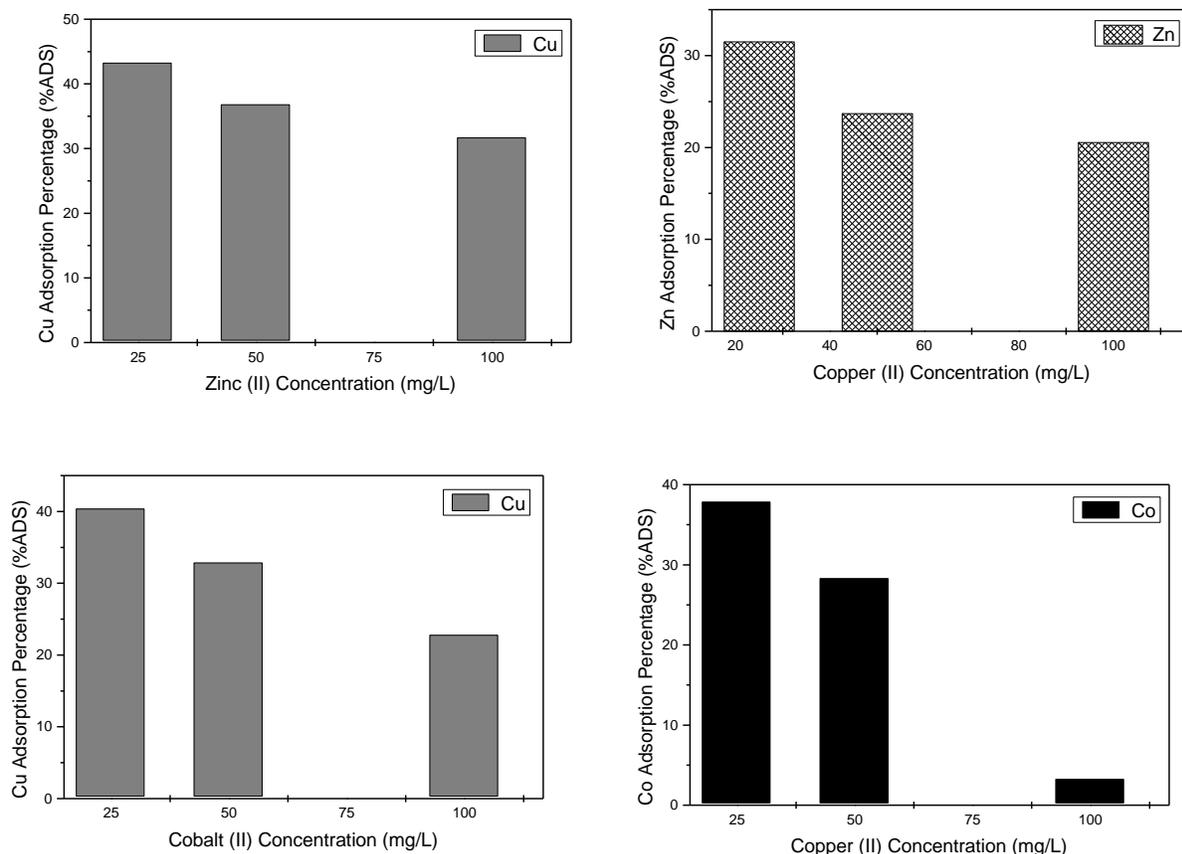
Figure 7. Adsorption of heavy metals in their mixtures. Cu in changing Zn (top left), Zn in changing Cu (top right), Cu in changing Co (bottom left) and Co in changing Cu (bottom right).

3.8. Desorption experiments

This study proposes the use of cost-effective lignocellulosic materials like spent chai tea leaves that are discarded daily by industry. An eco-friendly alternative should also be sustainable and should not create side products. One of the most important drawbacks of the commonly used techniques is the generation of sludge or by products that later need to be taken care of and even require an extra expense or have higher toxicity than the original pollutants (Liu, & Wang, 2009; Chojnacka, 2011). Therefore, the recyclability of adsorbents is an important factor to consider when selecting the most appropriate material. For this purpose, different low-concentration solutions were used to remove the metal ions and recover the adsorbent for further adsorption cycles. These co-solvents were picked based on their chemical properties, including polarity, ionic strength, acidity, and alkalinity.
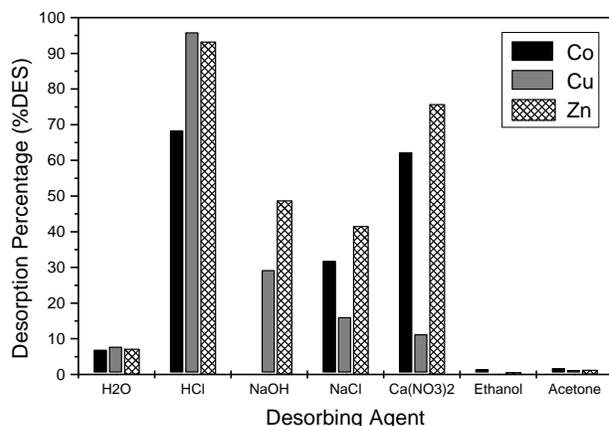
**Figure 8.** Desorption of the heavy metal ions using different co-solvents.

Figure 8 shows the desorption of the three metal ions with these co-solvents. The results indicate that 0.1 M HCl and Ca(NO3)2 solutions are the best desorbing solutions. These results totally agree with the data observed in pH effect and salinity effect: changes that lower pH increase the competition between hydronium ions and the metal ions. Likewise, calcium ions have the same charge as the heavy metals and compete for the active sites. As expected, acetone and ethanol do not have desorbing properties, due to their medium polarity. Heavy metals are highly polar (charged species) and the small hydrophobic environment is unfriendly, as in the case of acetone and ethanol. Interestingly, water has a very small desorption behavior, indicating that metal-containing adsorbent can be in contact with clean water without contaminating it. Finally, it is important to highlight that Cu is recovered almost 100% by using HCl and is not recovered with calcium. This could be advantageous in the case of multi-element separation: zinc and cobalt can be recovered using Ca solution, while Cu remains in the adsorbent; then the adsorbent can be flushed with HCl to remove Cu from its surface.

3.9 Characterization of the adsorbent

A deeper understanding of the interactions between the adsorbent and the heavy-metal ions is provided by instrumental analysis. Scanning electron microscopy (SEM) is used to determine the morphology and textural properties of the adsorbent. A shallow and smooth adsorbent is not a candidate (unless it has a high microporosity) (Iparraguirre et al., 2010). As observed in Figure 9, the micrograph of CT shows a very heterogeneous surface with pores, pockets, and valleys where pollutants can be trapped and housed. This structure is expected in tea leaves and other biological materials (Navarro, Lim, Chang, Lee, & Manrique, 2014), as they are formed mainly by fibers and lignin (Navarro et al., 2014). SEM images after the adsorption did not display any changes on the surface of the adsorbent (not shown), which would be indication of intraparticular diffusion or indication that the metal does not precipitate on the surface of the adsorbent; otherwise, we could observe nucleation centers in the micrographs. The adsorbent was also characterized by Fourier transformed infrared (FTIR) analysis before and after the adsorption of all the metals, displayed in Figure 9. The peaks in the raw CT indicate functional groups including hydroxyl (at 3300 cm-1), alkane (2900-3000 cm-1), and carbonyl (1700 cm-1) (Klein, 2013).
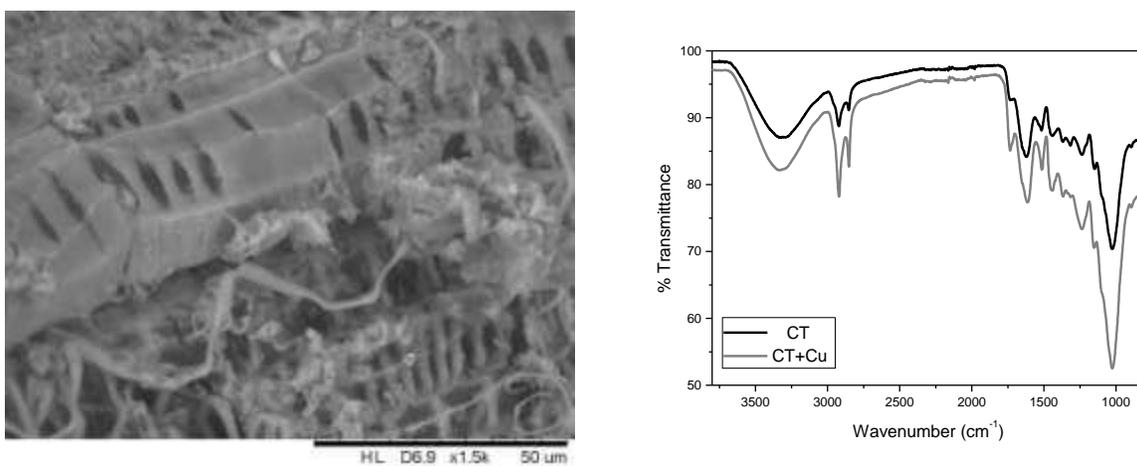
Figure 9. SEM images of CT (left) and FTIR analysis (right) before and after the adsorption of Cu(II) onto CT.
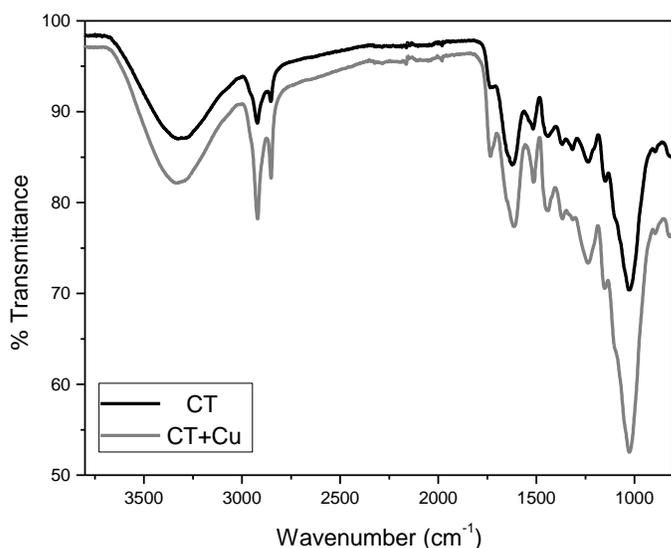
The wave-number shift of hydroxyl combined with the 1700 value of carbonyl suggests the presence of some carboxyl groups on the adsorbent. This result agrees with the pH effect that suggested a strong pH dependence due to the deprotonation of active sites on CT (i.e. carboxyl groups). On the other hand, upon adsorption of copper ions (gray curve in Figure 9), important shifts are observed, for example the hydroxyl peak shifts to the left, indicating that these groups are forming polar interactions (dipole and hydrogen bonds) and the carbonyl shifts slightly to the right, showing changes in the polarity of this functional group. In conclusion, we could propose that copper ions adsorb onto CT by interacting with OH and C=O groups.

Finally, the presence of copper and zinc on the surface of CT was confirmed by EDAX analyses before and after the adsorption. As shown in Figure 10, native CT displays elements that are common in biopolymers, such as C, N, O, Si, P, Mg, Ca, and others. Conversely, the spectrum for Cu shows an additional peak that belongs to Cu absorption between O and Al. Likewise, the spectrum for Zn also shows an additional peak that belongs to Zn. These results indicate actual adsorption on the surface of CT and no other type of mechanism like microprecipitation or formation of colloids in the solution.
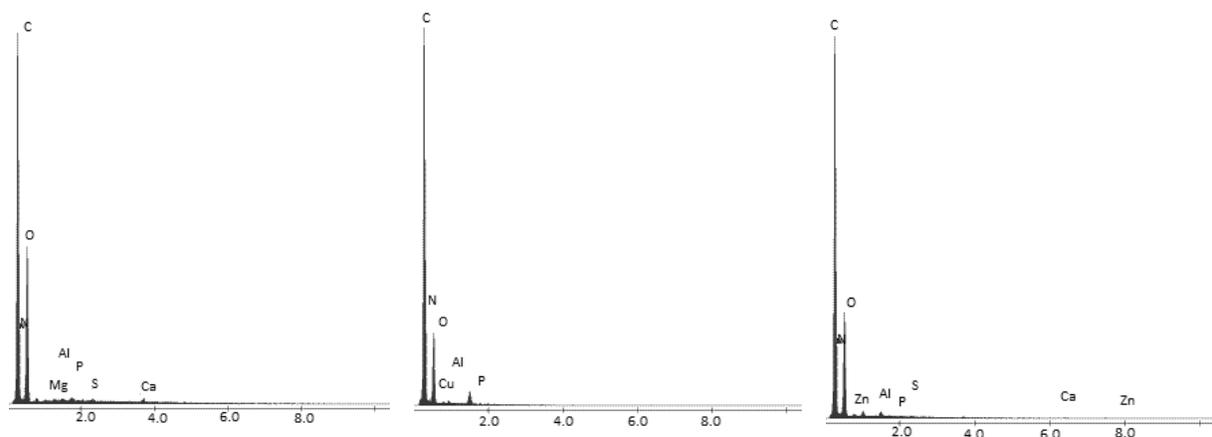
Figure 10. EDAX analysis of CT before (left) and after the adsorption of Cu (middle) and zinc (right). X-ray signal confirms the presence of the heavy metals on the surface of CT.

4. CONCLUSIONS

The development of new alternatives for the decontamination of industrial runoff with high level of heavy metals is still a scientific concern. Alternative and eco-friendly adsorbents that do not produce byproducts are potentially valuable and need to be studied. This project proposes native spent tea leaves of chai tea as a candidate for the adsorption of copper, zinc, and cobalt metal ions from solutions. Results indicate that pH, salinity, and the presence of interfering substances have a negative impact on the adsorption of these metals. Experimental data indicates that CT prefers Cu, followed by Zn and then Co. Langmuir and Freundlich isotherm model were fitted to the results, suggesting a more predominant Langmuir fitting with maximum adsorption capacities of
22.9 mg/g, 17.69 mg/g, and 8.39 mg/g for Zn, Cu, and Co ions, respectively. The equilibrium experiment indicates that pH has a strong effect on the adsorption; high adsorption occurs at pH 5, using a minimum mass of 150 mg of CT for all the metals. The time-dependent experiment confirms the potential of CT as adsorbent with a time range of 25 to 75 min to complete the adsorption of the metal ions. A high desorption rate was observed with diluted solutions of HCl and Ca(NO3)2 due to the strong competition for the adsorption sites. Finally, the adsorbent and the mechanism were characterized by instrumental analysis. SEM images show CT's heterogeneity and potential as adsorbent of pollutants. FTIR studies demonstrated that hydroxyl and carbonyl groups are associated with the adsorption mechanism, and EDAX spectra indicate that heavy-metal ions are housed on the surface of the adsorbent and did not precipitate or form colloids in the solutions.

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MULTICULTURAL STUDIES
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"Rethinking Ink: The Significance of Tattoos in a Global Context"
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Ever since I was a young girl, I have always had a fascination with tattoos; this was partly because my grandmother had them. Her tattoos consisted of little green-blue dots all around her forearms. Once I asked her the meaning of her tattoos and she said that her stepmother forced her to get them, because, during that time, it was customary for girls to get tattoos in the Indian village she grew up in. My grandmother had said that tattoos symbolized status; if the family of a young girl had money to get tattoos, then she would be able to supply a big enough dowry for marriage. Wanting to be like my grandmother, I asked my mother if I could get a tattoo; however, she gave me a disapproving no. I wondered why there was a shift in attitude toward tattoos, especially within one generation. My personal experiences have intrigued me to explore the significance of tattoos in a global context. Through my research, I have found that, although tattoos are deeply ingrained in many ancient and tribal cultures, they have been popularized and commoditized, because of globalization, which has changed the cultural context and meaning of tattoos.

Some of the first documented evidence of tattoos comes from ancient Egypt. Writer for *Smithsonian Magazine*, Cate Lineberry states that evidence suggests women were primarily the ones who were tattooed. Such evidence of tattoos includes female figurines with designs on their legs and hips dating back to 4000-3500 B.C.E. Additionally, there were tattooed "female figures represented in tomb scenes around 1200 [B.C.E.]" as well as mummies with tattoos dating back to around 2000 B.C.E. (Lineberry). The tattoos from these pieces of evidence consist of parallel lines on the arms and thighs and an elliptical design below the naval (Wiman-Rudzinski 23), suggesting that tattoos played a "therapeutic role and functioned as a permanent form of amulet during the very difficult time of pregnancy and birth," (Lineberry). According to Lineberry, these tattoo "pattern[s] would expand in a protective fashion in the same way bead nets were placed over wrapped mummies to protect them," signifying that tattoos were used to protect the fetus (Lineberry). In addition, according to Egyptologist Geraldine Pinch, some women would adorn themselves with the image of Egyptian god Bes, protector of mothers and children, on their thighs (Pinch 118). This further indicates that tattoos were used by women for child-bearing needs. By being closely related to religion and childbirth, this form of body modification symbolized the importance of childbearing in ancient Egyptian culture, implying that tattoos characterized a rite of passage into motherhood.

Although tattoos were mainly for women in Ancient Egypt, tattoos in Polynesia used to signify cultural importance for both men and women. According to anthropological researcher at the University of London, Makiko Kuwahara states that tattooing used to be practiced as a part of an initiation ceremony when a young male or female entered adulthood, representing maturity and availability for procreation (Kuwahara 12). In addition, tattoos on the arms indicated that children had "gone through *amo'a* –" rights of maturation – allowing them to "participate in social activities." Also, tattoos

on the buttocks – closely associated with the rite of passage into adulthood – served as a "function of demonstrating availability for sexual access and fertility" (Kuwahara 12). Moreover, Polynesian tattooing ceremonies for young chiefs, "typically conducted at the onset of puberty, were elaborate affairs and a key part of their ascendance to a leadership role" ("Ancient"). The tattoos celebrate their endurance and dedication to cultural traditions. They are excruciatingly painful and there is a risk of death from infections; however, "to shy away from tattooing was to risk being labeled a pala'ai" (coward) and reviled by the clan ("Ancient"). Wearing an incomplete tattoo signified that he could not endure the pain and was considered a mark of shame. Therefore, before colonization, tattoos not only served as a rite of passage into adulthood and a leadership role, but also represented the dedication one had to his or her culture.

Historically, tattoos have served as a symbol of a rite of passage; however, partly due to colonization, the cultural significance has deteriorated. People traveling from one place to another affect certain ideologies, which is an impact of globalization. According to Kuwahara, as Christian missionaries began travelling to the Polynesian islands and as Tahitians began converting to Christianity, an "ideological shift in terms of the body [was taking] place" (Kuwahara 16). Tahitians started to believe that "the body should not be modified" and "should be kept as it was created by God" (Kuwahara 16). As a result, missionaries and Tahitian aristocrats implemented a law that would prohibit tattooing in order to impose the ideals of what a civilized body should look like (Kuwahara 16). By abolishing the practice of tattooing, the role of tradition and rites of passage began to weaken, thus removing its significance. Tattoos no longer symbolized the rite of passage of a young man becoming a leader, because the meaning of tattoos was inverted and, instead, represented a person who is lower on the social scale due to the shift in ideology. Typically, globalization is thought of as a current phenomenon, but in actuality it has been occurring since people were able to travel to other lands and become acquainted with other cultures.

Furthermore, appropriation of tattoos also contributed to the lessening of the significance of tattoos. According to Kay Seong Ngoo, a 1769 voyage to Tahiti had popularized the practice of tattooing. British Naval Captain James Cook's sailors were intrigued by the tattoos they saw and, "subsequently, his sailors began adopting the tattoos" (Ngoo). According to Ira Dye, records suggest that sailors mainly wore line drawings in black or blue ink (Dye). Thus, it can be stated that sailors gave rise to the style of American traditional tattoos, consisting of simple designs with bold black outlines. This, in turn, has been popularized and adopted today by non-sailors. Nevertheless, tattoos eventually became a form of identification and functioned as "decoration, group bonding, and superstitious 'protection'" within naval communities, spreading to Western countries (Given). For example, since sailors tended to be superstitious, they would often use tattoos as "good-luck charms or protective talismans" because they knew that "at any moment a tempest could blast them into a watery grave" ("War Culture"). In addition, tattoos often revealed the location of where a sailor was stationed. A sailor with a tattoo of a turtle indicated "that he had been to the equator, and if he had a rope tattooed around his wrist, [a person] would know he was a dockhand" ("War Culture"). Although sailors adopted the practice of tattooing, which undermined the significance in Polynesia, it, in turn, created a new cultural context. Tattoos began to be synonymous with sailors in Western countries and

as a result of globalization, a widespread use ensued, because sailors from many areas of the world were becoming tattooed.

Soon after, sailor tattoos in the United States began to popularize into other groups such as rebels, criminals, and circus acts. This change created a negative stereotype that tattoos were meant for law-breakers and lower-class people. Recalling that Christian missionaries considered tattoos as barbaric, it can be stated that these ideologies travelled alongside the tattoos. Furthermore, contributing to these negative stereotypes were laws illegalizing tattoos. According to Randy Kennedy, writer for *The New York Times*, tattooing had been illegal for more than 35 years in New York from 1961 to 1997 due to a hepatitis B outbreak (Kennedy). In addition, tattooing was illegal from 1962 to 2000 in Massachusetts for a similar reason (Dodero). Therefore, if people from Massachusetts wanted a legal tattoo, they had to travel to the nearest tattoo shops, which lied on the border of New Hampshire and Rhode Island (Dodero). Nevertheless, illegal underground tattoo shops began to flourish and tattoos started to reinforce the negative stereotypes, which became a mark of rebellion (Dodero). Although tattoos began to symbolize rebels, creating a new cultural context in Western countries, the meaning behind tattoos weakened, because they no longer symbolized the importance of cultural practices and traditions.

The meaning of tattoos also changed greatly when the concept of tattooing was taken out of context and redefined in order to be used as a tracking system. Instead of representing a person's culture or self-expression, atrocity of using the practice of tattooing was adopted during World War II, in order to keep track of prisoners during the Holocaust. According to the United States Holocaust Museum, only those that were "selected for work were issued serial numbers; those prisoners sent directly to the gas chambers were not registered and received no tattoos" ("Tattoos and Numbers"). Due to the high mortality rate at concentration camps, specifically at Auschwitz, and the practice of removing clothing before killing the prisoners in gas chambers, "the SS authorities introduced the practice of tattooing in order to identify the bodies of registered prisoners who had died," placing the serial number on the upper left forearm ("Tattoos and Numbers"). This tracking system not only dehumanized people in that they were branded like animals, but also in the fact that their cultural identity was stripped away. In particular, according to Judaism, "man is created in the image of God, and the body is a gift from God," so to alter that image is sinful (DeMello, "Judaism"). Although tattooing is seen as a form of cultural or religious expression, it is the opposite in certain religions such as Judaism. To have no tattoos symbolizes one's connection to God; however, because of the Holocaust, that identity was taken away from the Jewish people. Similar to cows being branding and herded around, people from different backgrounds were tattooed and herded around from their homes to concentration camps, and eventually to their deaths. The Nazis used those tattoos to dehumanize people who did not embody their idea of the ideal race. Thus, the meaning of tattoos forever changed around the world, especially for people personally affected by the Holocaust, because the Nazis appropriated a once sacred practice into an atrocity.

As time passed, the meaning of tattoos began to change again, particularly in Germany. According to Erynn Masi De Casanova and Afshan Jafar, tattoos signified a fear of globalization during the reign of the former German Democratic Republic.

Individuals with tattoos "had to report to the authorities once a month, and were examined" in order to prevent them from getting more tattoos (Casanova and Jafar). Similar to the mentality during the Holocaust, people believed that tattoos are a form of savagery. Tattoos symbolized the "[fear] of globalization and a potential loss of (German) identity" and values, because it is a foreign and imported practice; however during the 1990's, tattoos "experienced a revival in diverse, often American-influenced subcultures, such as heavy-metal bikers or the punk scene," losing its association with criminality (Casanova and Jafar). As Casanova and Jafar state, the fall of the Berlin Wall "and the dissolution of the former [German Democratic Republic] inspired many East Germans to adorn themselves," celebrating their new freedom, while West Germans grew interest in the techno music subculture, "celebrat[ing] dancing and corporeality" (Casanova and Jafar). The techno music subculture was later complemented by the rising interest in tribal-style tattoos, creating a new meaning that claimed tribal tattoos of the Pacific Islands are "'like music: in tune with the body'" (Casanova and Jafar). In other words, East Germans adopted tattooing in order to celebrate a political event, whereas West Germans adopted tattooing in order to express themselves through a new subculture. The globalization of tattoos has influenced other cultures by adopting styles and creating new meanings, thus reducing their original meanings. Therefore, in a global context, tattoos contain a lesser degree of cultural significance as people increasingly appropriate tattoos for self-expression.

Likewise, the appropriation of the practice of tattooing has increased in popular culture, further altering its once culturally-imbedded significance. According to Mary Kosut, people in popular culture such as actors, models, and athletes don tattoos as it has become "a mainstream fad;" tattoos are now something that can be consumed. For example, the latest trend in Hollywood is to get a finger tattoo. Many celebrities, including Miley Cyrus, Kelly Osbourne, Rihanna and Beyonce have a tattoo on their finger (Bayley). Although these tattoos may have some significance in the celebrities' personal lives, these tattoos have no cultural significance. This depicts that the globalization of tattooing has changed in meaning from its original usage. Furthermore, model Cara Delevingne's has showcased and set many trends in fashion. Demonstrating her influence on society, she now wears a realistic black-and-gray "lion on her right forefinger" (Bayley). A celebrity of such high magnitude has the power to influence many people. Therefore, by showcasing a tattoo and setting a trend, many people will be inclined to follow the "hottest trends," because they want to be closer to their favorite celebrities. Moreover, celebrities such as David Beckham and Adam Levine have also contributed to the commodification of tattoos. According to an article from *The Guardian*, Bidisha claims that "sleeve tattoos are a hipster habit," meaning that getting a full-sleeve tattoo is popular – a part of the mainstream. For example, Bidisha states that FIFA, Fédération Internationale de Football Association, released photos of four players from the England World Cup team who have picked up the sleeve trend, as well as celebrity Justin Bieber (Bidisha). Therefore, this popularization from publicity of celebrities with tattoos in media has lessened the deep cultural values of tattoos. In a way, the meaning of tattoos, specifically in Western cultures, began to revert back to their intended meaning. Once a symbol of high social status in Polynesia, countries like the United States began to change their views on tattoos from negative to positive because high-status celebrities are now wearing them. The popularization through media has influenced the positive association with tattoos because they were no longer associated to gangs, sailors, and criminals. According to Josh Adams, author

of "Bodies of Change," media has lessened the dichotomy between the traditional stereotypes of people who get tattoos and celebrities by making tattoos more "palatable to middle-class values while stripping away less favorable associations" (Adams).

Furthermore, tattoos from gang culture have been adopted into hip-hop culture, thus decreasing its significance. According to Nikita Rathod from *Hot New Hip Hop*, there has been an increasing trend of hip-hop artists becoming heavily tattooed. Rathod states that before the increasing popularity, "the average rapper may have had a few selective [tattoos] on their bodies," but now it is not unusual to see rappers "with fully tatted chests, sleeves, backs and even tattoos on the face" (Rathod). Such artists include 50 Cent, Lil Wayne, Gucci Mane and Wiz Khalifa. Although rappers may not be affiliated with gangs, they may choose to adopt certain gang tattoos because of the intersecting similarities between the two cultures: "the urban setting, often defined by crime, poverty and the struggle for financial security and survival" (Rathod). According to Rathod, many artists "capitalize on gang culture [in order] to strengthen their street image," thus bettering their reputation as a rap artist who rose above and achieved success, despite his difficult upbringing. For example, some artists, such as The Game, Birdman, and Lil Wayne, have adopted the tear drop tattoo, notoriously associated with gangs, to signify either "losing a friend or a family member" or having been to jail (Rathod). In other words, although it is indirect, hip hop artists capitalize and make a profit from having tattoos. Hip-hop culture glorifies a person who has to struggle more, and consequently tattoos symbolize that struggle. Because these artist are influential figures in popular culture, they also contribute to the commodification of tattoos just like athlete David Beckham or singer Miley Cyrus. Celebrities travel the world; they have a worldwide fan base that looks up to them, and although these celebrities may not realize it, they are contributing to globalization because they are spreading the notion that tattoos are to be consumed and are not of significant value by creating trends.

In addition to celebrities' role in popular culture, movies specifically lead to the commodification of tattoos as well. For example, the advertising campaign, specifically the movie poster, for the 2002 blockbuster action film *XXX* prominently features the main character's heavily tattooed body. According to Kosut, the advertising campaign emphasized Xander Cage's, played by Vin Diesel, "detached and misanthropic persona, penchant for extreme sports, and heavily tattooed muscular torso and neck" (Kosut 1037). Furthermore, billboard and newspaper advertisements depicted Vin Diesel's character as a strong man, cradling a "fragile, helpless beauty" (Kosut 1037). Advertisements for the film created a notion for "eighteen- to thirty-year-old movie consumers" that tattoos made a person look "cool" (Kosut 1037). According to *Rotten Tomatoes*, a popular movie review website, *XXX* earned a total of 141.1 million dollars at the Box Office, playing in theaters around the world. Movies are a form of entertainment meant for consumerism; therefore, there should be no surprise that depicting a hero with tattoos in an action film leads to the commodification of tattoos, because tattoos are now seen as a form of body modification that can better one's appearance, which is similar to the effect of makeup or any commercialized product.

As Kosut points out, there is an irony to the consumeristic nature of tattoos. Many trends tend to be temporary, specifically in fashion. What is popular now will probably

out of fashion the next year; however, tattoos are not necessarily something that can be taken off. According to Kosut, tattoos "simultaneously decorate the body and permanently modify it," which is why she calls it an ironic fad: "a popular cultural trend that, due to its permanent nature, cannot be as easily discarded as a pair of jeans" (Kosut 1040). Moreover, Kosut also hypothesizes the nature of trends. She claims that once the mainstream "adopts a particular fashion, whether sartorial or behavioral, it ceases to become fashionable and is discarded for the next obscure trend," because it is no longer intriguing or special (Kosut 1040). It may have been that, because tattoos had a negative connotation of savagery and criminality in the West, the act of getting a tattoo became a trend. Now, they have now become something that can be consumed worldwide due to the forces of popular culture. In terms of globalization, people are ultimately the driving force of this phenomenon. Thus, these ideals will spread to other countries, changing the perception of tattoos.

Moreover, the commodification of tattoos has led to the dispute over intellectual property. In the comedy film *The Hangover Part II*, three best friends travel to Thailand to attend another friend's wedding. The night before the ceremony, the four friends party the night away, and husband-to-be Stu awakens the morning after with an exact replica of Mike Tyson's Polynesian-inspired face tattoo. Although a comical scene, tattoo artist Victor Whitmill filed a lawsuit against Warner Bros., claiming that his work was pirated (Tan). This case raised questions about intellectual property and copyright laws as well as human and cultural rights. Do tattoo artists have the same rights as painters in claiming intellectual property, or do the Māori people have rights because tribal-styled tattoos were appropriated into popular culture? In the end, Warner Bros. agreed to compensate Whitmill for use of his work. Nonetheless, this lawsuit reflects the change in the meaning of tattoos; not only have other cultures adopted Māori-type tattoos in order to reflect some significance unrelated to their original meanings, but tattoos have been deemed as artwork, which brings about copyright right laws. Seeing the change of Māori tattoos shift from signifying a rite of passage to becoming a trademark of commercialization demonstrates the power of globalization. Instead of admiring the tattoo and its origins, it has been a part of many movies and advertisements that can be see worldwide because it is on Mike Tyson's face. In a way, the tattoo has been glorified to represent the rebellious and tough nature of its wearer. Although Mike Tyson is the face of the tattoo, his tattoo artist owns the rights to the tattoo, which adds to a different and more complex level of commercialization and property rights. Furthermore, some have argued that it is ludicrous to for a non-Māori to create a Māori tattoo and claim it as intellectual property (Tan). Likewise, Mark Kopua, contemporary *tā moko* (tattoo) artist, states that there needs to be a law that prevents "non-Māori who want to wear the moko as a fashion statement or to help sell records or magazines or branded apparel." There is a drastic difference in motivation between "those descendants of moko wearers in the past" and people like "Mike Tyson or a Robbie Williams or large non-Māori companies" who exploit the tradition (Tan). Therefore, recalling that tattoos were adopted by sailors in the 1700s, one can claim that the current issue is a new wave of exploitation. Although the sailors may have not taken the direct styles of the Polynesians, they did exploit the practices of tattooing and changed the meaning of the practice; however, there is another wave of exploitation: taking the direct styles and changing their meanings. This is due to globalization in the form of popular culture. Globalization has brought forth the ability of certain aspects of one culture to blend with those of another culture based on the

communication and interactions between cultures. In turn, this has allowed the shift in the meaning of tattoos as they have spread to individualistic cultures, thus lessening the meaning of its culturally-embedded roots.

Another factor that contributes to the shift in ideology of tattoos is marketing. Kosut claims that commercial marketing has "popularized and [commoditized] the tattoo culture" (Kosut). In relation to *The Hangover Part II*, its movie poster depicted Stu, one of the main characters, with an exact replica of Mike Tyson's tattoo. According to Heinz Duthel, the movie "debuted in 40 countries internationally" its opening weekend (Duthel). Although *XXX* depicts tattoos as something a tough man would wear, in a way, *The Hangover Part II* uses humor to mock Mike Tyson's infamous tattoo. In turn, by mocking Mike Tyson's facial tattoo, the movie pokes fun of people with facial tattoos, thus altering the meaning of facial tattoos from pride and honor to silly and absurd. This not only goes for Māori tattoos but for facial tattoos of other cultures as well, such as gang culture.

Moreover, marketing has led to the popularization of tattoos from the increasing prevalence of products that appeal to children. Kosut explains that the abundance of products such as Tattoo Barbie and the Powerpuff girls' *Ruff n'Stuff Tattoo Book*, creates new generations of "children [that] are growing up in a cultural landscape that is more tattoo-friendly." In turn, this changes the way people see tattoos because tattoos now transcend all people (Kosut 1036). Tattoos are now being taken lightly, adapting to anyone who wants one, whereas before they have been symbols for cultural practices. The globalization of temporary tattoos have created a notion that tattoos are fun, decorative pieces of art, because that mentality has been around as children grow up. The mentality of the permanence of tattoos is slowly fading, as tattoos lose their sense of cultural importance. Furthermore, advertisements of products and services have taken tattoos to the next level of commercialization. For instance, companies such as VISA have used tattoos to appeal to younger audiences. According to Kosut, VISA debuted a commercial in 2001, depicting a man in a tattoo parlor getting a tattoo of his girlfriend's name. Unable to pay the full amount, he leaves the shop with an incomplete tattoo; however, if he had his VISA card, he would have been able to pay for a completed tattoo, signifying young people can charge "everything on [their] credit card, including body modifications" (Kosut 1039). The global presence of companies, such as VISA, has the power to affect people's perceptions of tattoos around the world. By incorporating tattoos in a way that is acceptable to consumers, companies are slowly changing the meaning and context behind tattoos.

Nonetheless, marketing takes tattoos to an even higher level of commercialization; tattoos are not just worn on models and actors on advertisements, but they are now a part of the products that are to be consumed. According to Angela Orend, consumer capitalism creates false needs among affluent shoppers "through the process of 'branding,' a concept that connotes the idea that the brand and what it signifies have become more important than the actual product" (Orend 496). Through this concept, certain companies have created a false need of having tattoos of their logos as a different form of advertisement. Not only does this process demean the significance of tattoos in a cultural standpoint but this form of advertisement commoditizes tattoos, demonstrating that tattoos are to be consumed. For example, fitness companies such as Anytime Fitness and Reebok have incorporated

tattoos into their advertising campaigns. For Anytime Fitness, this form of rebranding began in 2004 when "a company manager was the first to get the tattoo for a dare, but customers soon followed suit" (Smale). Currently, more than 3,000 people around the world have a tattoo of the firm's logo of a running man on their bodies. In exchange for getting inked, the company "reimburse[s] everyone who sends in a photograph with an explanation as to why they got [the tattoo]" (Smale). In a way, by creating a new personal meaning to the logo, people are able to redefine the company to suit their needs, and to seem like they are not completely selling themselves to the brand. On the other hand, a person's commitment and loyalty to the brand has a positive effect on a company's reputation, because it signifies that they are a good company. In other words, if a person is willing to get a tattoo of a company's logo, it must mean that it is a good company that someone else may want to invest their time and money in. Similarly, Reebok has used tattoos of their logo in order to create personalization, which then allows the company to get back in touch with its consumers. According to *Adweek*, Reebok has offered its consumers "a chance to earn a yearlong sponsorship deal worth about [5,800 dollars]" to the person "who gets the largest tattoo of the brand's logo in a one-day pop-up studio" (Beltrone). Unlike Anytime Fitness which allowed its consumers to create their own message, Reebok used its tattoos to reinforce its motto: "Pain is temporary. Reebok is forever." (Beltrone). Thus, not only has Reebok taken away the ability for consumers to personalize the tattoos, but it has also taken away meaning to these tattoos by creating a competition out of it; only the winner will get the grand prize. Advertising campaigns such as the ones mentioned before, not only change the significance of the practice of tattooing, but they commoditizes it worldwide due to the global presence of these companies.

Lastly, the incorporation of tattoos into television has created a shift in the meaning of tattoos immensely in the 21st century. Television shows such as *Ink Master* are considered to lessen the significance of tattoos because they are essentially competition reality shows. Although, *Ink Master* includes the canvas' own personal story, the television show is like a game show, where artists compete with each other and are judged on the different techniques and styles of tattooing. According the television show's network, *Spike*, tattoo artists "from around the [United States] battle it out each week in permanent ink for a $100,000 cash prize, an editorial feature in Inked magazine and the bragging rights title of 'Ink Master'" ("Spike"). This title, in turn, elevates the careers of those who win, which takes away from the cultural significance of tattoos. Tattooing was not originally meant as a profession; tattoos were symbolic of a person's cultural identity. Shows like *Ink Master* put emphasis on the tattoo artists rather than the people getting the tattoos. On the other hand, shows like *LA Ink* and *NY Ink* have brought new significant meaning to tattoos to light; they try to enforce the idea of self-expression and individuality by primarily showcasing the people who get tattoos. According to Margot Mifflin, shows like *LA Ink, Miami Ink,* and *NY Ink* offer "wholesome depictions of tattoo enthusiasts – family-focused people" (Mifflin 111). Many times, there have been breast cancer survivors who commemorate their victory by getting tattoos on their breast. As many women have stated on *LA Ink*, tattoos are not as expensive as plastic surgery, and a feminine tattoo brings back a part of their femininity they have lost. Shown on these shows multiples times, getting tattoos is like a healing process; people commemorate turning points and people through the practice of tattooing. Furthermore shows like *LA Ink* are being reproduced around the world with shows like *London Ink* and *Madrid Ink*, showing viewers at home and around

the world, that tattoos still bear a significance in people's lives, although it may not be culturally attached.

There is no doubt that the meaning of tattoos has changed throughout the course of history, with globalization being a main factor. Once representing a rite of passage in cultures such as ancient Egypt and Polynesia, tattoos have become less associated with its deep cultural roots and more associated with popular culture. As tattooing has traveled across the world, originating from collectivist cultures to being appropriated into individualistic cultures, they still hold some significant meaning. Although in today's society, tattoos are seen as a commodity to be consumed, television shows such as *LA Ink* have brought a new meaningful association to tattoos that was once lost. Tattoos now represent an individual's own personal identity. Tattooing is more than just art, it is an expression of culture – collectivistic and individualistic. People still hold onto the practice of tattooing, because in the end, tattoos represent who a person is.

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WORLD LITERATURE
> **Jeremy Rosen**
> *"The Literature of Exhaustion"*
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Modernist and postmodernist literature, which emerged at the beginning of the twentieth century and the end of World War II respectively, have many elements in common. A defining feature of modernism is the author's use of language to influence the reader's construction of reality rather than simply to convey reality as is. Because modernist and postmodernist works are ambiguous, discontinuous, and self-conscious, the difference between modernism and postmodernism lies more in the authors' attitudes toward life and literature than in the elements of the styles. Whereas modernists lamented the incoherence of the modern world, postmodernists rejoiced at it. In 1967, critic John Barth composed an essay titled "The Literature of Exhaustion," in which he characterized twentieth century writings as such. According to him, the world has run out of new ideas and new ways to present them. As a result, authors have reached the limits of creative expression, and creating original work has become impossible. Krista Hutley of Illinois State University explains that authors can "retaliate" in three different ways: They can ignore the problem or claim it is irrelevant, they can acknowledge the fictitiousness of their fiction, or they can establish an alternative relationship between themselves, their texts, and their readers. Hutley believes that the latter two methods have engendered the intertextuality and self-referentiality common to the texts of modernist and postmodernist writers. James Joyce's modernist novel *A Portrait of the Artist as a Young Man* and Vladimir Nabokov's postmodernist novels *Lolita* and *Pale Fire* each exemplify the literature of exhaustion because of the ways in which Joyce and Nabokov confront the problem of originality and employ intertextuality and self-referentiality in all three books.

It is clear from an examination of the above works that Joyce and Nabokov did not ignore the great challenge of creating original literature in the twentieth century. They were not, in the words of Barth, "technically old-fashioned artists" or "technically up-to-date non-artists." Neither Joyce nor Nabokov failed to blaze new ground in their writings, and neither of them resembled a neighbor of Barth's "who fashioned dead Winnies-the-Pooh in sometimes monumental scale out of oilcloth stuffed with sand and impaled them on stakes or hanged them by the neck" (Barth). In other words, they possessed genuine literary skill and put great time and effort into projects that the ordinary writer could never complete. In *A Portrait of the Artist as a Young Man*, Joyce establishes a new relationship between writer, text, and reader through his protagonist Stephen Daedalus. In Chapter V, Stephen explains to his university friend Lynch his theory on aesthetics. According to Stephen, there are three forms of art: "the lyrical form, the form wherein the artist presents his image in immediate relation to himself; the epical form, the form wherein he presents his image in mediate relation to himself and to others; the dramatic form, the form wherein he presents his image in immediate relation to others" (481). In essence, lyrical art, such as a Dickens novel, occurs when the work is less important than the surrounding ideology and culture. Epical art occurs when the "centre of emotional gravity is equidistant from the artist himself and from others" (482). And dramatic art, such as the *Mona Lisa*, is not grounded in the artist but is accessible to its wider audience; each individual takes the art over with his or her own

personality. Stephen believes that in dramatic literature, the highest form, the writer is less important the connection between text and reader.

In Chapter 29 of Part One of *Lolita*, the narrator Humbert Humbert writes, "Please, reader: no matter your exasperation with the tenderhearted, morbidly sensitive, infinitely circumspect hero of my book, do not skip these essential pages! Imagine me; I shall not exist if you do not imagine me" (129). This quote effectively summarizes the concept that fiction is meaningless without the reader. Literally, Humbert cannot exist if the reader does not imagine him. Throughout *Lolita*, Nabokov writes of characters that do not fit the traditional narrative of life and in doing so challenges the standard story. Humbert falls in love with a girl his own age, but she dies of illness; he marries Valeria, but she leaves him for a cab driver and dies in a bizarre pseudoscientific experiment; and he has a relationship with Rita, but she is an alcoholic, and he deserts her. The only lasting relationship Humbert has is with Lolita, a pubescent girl. Not only do postmodernists like Nabokov question the nature of fiction, but they also question the fictional nature of life. In his autobiography *Speak Memory*, he tells his readers that even a biographical piece is fiction. There is no objective truth in life, for everything is subject to the biases of the viewer.

In addition to *Lolita*, *Pale Fire* acknowledges its fictitious nature, most notably in a passage at the end of Dr. Charles Kinbote's commentary on John Shade's poem. When Kinbote finds himself in possession of the poem "Pale Fire," written on a series of index cards, he feels a sense of elation (288). According to him, it is a miracle that individuals can freeze time and immortalize ideas through language and literature. He writes, "I can do what only a true artist can do—pounce upon the forgotten butterfly of revelation, wean myself abruptly from the habit of things, see the web of the world, and the warp and the weft of that web" (289). In other words, he can look beyond the mundane reality in which so many of his contemporaries are trapped and thus discern the greater truths of life. Through Kinbote, Nabokov delivers a powerful message about the value of art. It is not necessary for an artist to focus his energy on capturing an image of the real world. No matter his efforts to the contrary, his biases will cloud his work, and besides, the world itself is so much more than an image. Even if the image is a perfect visual representation of an object, the image is a mere shade of the object itself. Rather, the artist should admit his art is art and seek to make his art resonate with his audience. This direction is one in which twentieth century authors confronted with the originality problem went.

No matter how much an artist believes he has created something new, the works of the past have influenced him in some shape or form. In literature, people can understand a work based on those that came before; in fact, all texts arguably stem from the original Text, a unified system encompassing all writing and storytelling (Hutley). Hutley explains that there are two types of intertextuality, citations and presuppositions. Citations are "quotations, traditions, allusions, and references" from and to previous works whereas presuppositions are assumptions the literature makes about "its context, its subject, and its readers" (Hutley). In Stephen's theory on aesthetics in *A Portrait of the Artist as a Young Man*, he builds on the works of Aristotle and Aquinas. According to Aristotle, the purpose of tragedy is to invoke pity and terror in the audience. Stephen then defines pity as the connection between the audience and the human sufferer and terror as the connection between the audience and the source of human suffering

(471). Stephen also tells Lynch, "Aquinas says that is beautiful the apprehension of which pleases" (474). Stephen may have rejected the Church as an institution, but he does not reject the brilliant minds of those who worked for the Church. Meanwhile, an example of presupposition in *A Portrait of the Artist as a Young Man* is this passage from the *Vexilla Regis*, Stephen's favorite hymn: "*Impleta sunt quae concinit / David fideli carmine / Dicendo nationibus / Regnavit a lingo Deus*" (477). Only if the reader knows Latin can he or she understand that this verse means, "Accomplished are these things that faithful David, saying in song that God has ruled nations from a tree, sang." Without such knowledge, the reader must consult a Latin dictionary or gloss over the passage entirely.

Like *A Portrait of the Artist as a Young Man*, *Lolita* is full of intertextual references. In the Foreword, the fictional Dr. John Ray refers to "the monumental decision rendered December 6, 1933, by Hon. John M. Woolsey in regard to another, considerably, more outspoken book" (4). This decision was in regard to Joyce's *Ulysses*; Woolsey ruled that *Ulysses* was not obscene and therefore could be sold in the United States. In addition, as a boy, Humbert fell "madly, clumsily, shamelessly, agonizingly in love" with Annabel Leigh, a girl a few months younger than he (12). The name Annabel Leigh is an allusion to Edgar Allan Poe's poem "Annabel Lee." In the beginning of Chapter 1 of Part One, Humbert writes, "Ladies and gentlemen of the jury, exhibit number one is what the seraphs, the misinformed, simple, noble-winged seraphs, envied. Look at this tangle of thorns" (9). These words mirror the lines from the poem, "With a love that the winged seraphs in Heaven / Coveted her and me" (11-12). Meanwhile, simian imagery is a motif throughout *Lolita*. In fact, Nabokov once wrote, "As far as I can recall, the initial shiver of inspiration [for *Lolita*] was somehow prompted by a newspaper story about an ape in the Jardin des Plantes, who, after months of coaxing by a scientist, produced the first drawing ever charcoaled by an animal: this sketch showed the bars of the poor creature's cage." When the ape sketched his cage, he was illustrating his conception of reality. When Humbert writes of his perception of Lolita, his actions and reactions, his justifications, and his vision of the world, he draws his cage. And when the reader reads and discusses the novel, he betrays his own cage, for his vision of the world influences his vision of the novel. A final example of intertextuality in *Lolita* is based on Humbert's descriptions of himself as possessing ape-like features, as in, Rita "placed her trembling little hand on my ape paw" (258). In Poe's "The Murders in the Rue Morgue," everyone searches for a murderer, but ultimately, the murderer is an ape. Likewise, in *Lolita*, Humbert is, in his words, "Guilty of killing Quilty" (32). Ultimately, all these citations are also presuppositions, for without knowledge of United States history or Edgar Allan Poe, the reader will not recognize the allusions for what they are.

Nabokov's *Pale Fire* also has many examples of intertextuality. In Canto Three of "Pale Fire," Shade writes, "It was a year of Tempests: Hurricane / Lolita swept from Florida to Maine" (679-80). Quite possibly, in the fictional world of John Shade, there really was a hurricane named Lolita that wreaked havoc on the East Coast. Shade could also be referring to Nabokov's *Lolita*, which swept like a hurricane across the country in the years after Nabokov wrote *Lolita* but before he wrote *Pale Fire*. Characteristically, Kinbote is clueless as to the meaning of Hurricane Lolita; in the Commentary, he writes, "Why our poet chose to give his 1958 hurricane a little-used Spanish name (sometimes given to parrots) instead of Linda or Lois, is not clear" (243). The manner in which Nabokov winks at the reader from behind the page provides a

fresh take on the process of writing literature. When all possible plotlines and constructions have been taken, it is not a bad thing for the author to have a little fun with the reader. Nabokov also takes elements from Shakespeare, most notably the title of the work itself. These lines are from *Timon of Athens*:

I'll example you with thievery:
The sun's a thief, and with his great attraction
Robs the vast sea; the moon's an arrant thief,
And her pale fire she snatches from the sun;
The sea's a thief, whose liquid surge resolves
The moon into salt tears. (4.3.2148-53)

In other words, the moon steals its light from the sun, which takes from the sea, which in turn takes from the moon. Ironically, by taking the words "pale fire" from this passage, Nabokov is himself a thief. Yet in the case of literature, thievery is impossible to avoid because all fiction ultimately originates from the same source of human thought.

Because all fiction is in a sense imitative, and there is no way for writers to express new ideas, certain twentieth century authors have chosen to write about the act of writing itself (Hutley). This concept is known as self-referentiality, which may consist of characters becoming writers or readers. As a result, the reader must confront the question of what language means because he or she is actually observing the process of creating fiction (Hutley). In *A Portrait of the Artist as a Young Man*, Stephen progresses from childhood to adolescence, all the while going through the developmental stages that result in his decision to leave his native Ireland and become an artist. At one point in his life, he hears Father Arnall deliver a speech on the horrors of Hell. Arnall says, "In hell on the contrary one torment, instead of counteracting another, lends it still greater force: and moreover as the internal faculties are more perfect than the external senses, so are they more capable of suffering" (386). After returning home, Stephen falls into a nightmare, in which he sees the following vision: "Goatish creatures with human faces, hornybrowed, lightly bearded and grey as indiarubber … The malice of evil glittered in their hard eyes … Soft language issued from their spittleless lips as they swished in slow circles round and round the field" (395). It is clear that Stephen is already on his way to becoming a great writer. For all Arnall's expertise in theological matters, Stephen's vision of Hell is much more terrifying. And at the end of Chapter V, the book's point of view shifts from the third to first person (520). Stephen has finally come to take control of his life and his story. When he delivers the final line, "Old father [his father Simon or Ireland itself], old artificer [his namesake Daedalus], stand me now and ever in good stead," (526) he has become the writer of his tale.

The ways in which *Lolita* is self-referential provide insight into how fictional systems work. At the end of Chapter 8 of Part One, Humbert exclaims, "Oh, my Lolita, I have only words to play with!" (32). Not only is he expressing his despair at languishing in a prison cell, but he is also expressing the angst of the writer, who wishes to convey to the reader the furthest reaches of his emotions but has just the limited tools of language with which to do so. Of course, Nabokov is behind the entire novel, and the agitation Humbert feels is surely Nabokov's own. Another way in which Nabokov writes about writing is through his motif of chess. The chess matches Humbert plays with Valeria's father and Professor Gaston Godin are not the only ones in the story, for Humbert also

goes up against his nemesis Clare Quilty. Quilty pursues Humbert across the country to steal Humbert's queen Lolita and later, Humbert seeks Quilty to avenge his loss. The towns through which they pass are the squares of a convoluted chessboard, and on this board, Nabokov himself challenges the reader. The reader must figure out who Quilty is (Quilty is French for "Who is he?") and at the same time discern whether *Lolita* is a psychological case study, a *bildungsroman*, a murder mystery, an epic romance, or any combination of the above four. In this way, *Lolita* is less about the relationship between a man and a girl than about the relationship between a writer, a text, and a reader.

Like *A Portrait of the Artist as a Young Man* and *Lolita*, *Pale Fire* is arguably more about writing and analyzing a text than it is about its plot. As Nabokov was writing *Pale Fire*, he was finishing his translation of *Eugene Onegin* by the Russian poet Aleksandr Pushkin. Nabokov chose to translate the poetic novel literally, focusing on each word rather than the meter. He then included a Foreword and Commentary, which were much longer than the poem itself. By setting up *Pale Fire* in this manner, he shows the reader that a critic will ultimately comment more about himself than the poem. Of course, Kinbote's elaborate Zemblan story is an exaggeration of the typical dynamic between poet and commentator, but Nabokov's point still stands. Another example of self-referentiality in *Pale Fire* is the name of the Zemblan assassin Jakob Gradus. According to Kinbote, he, Kinbote, is the King of Zembla, who has fled from Zemblan revolutionaries to the United States. The revolutionaries have sent Gradus to pursue Kinbote; in the end, Gradus reaches his destination but mistakenly shoots Shade. In all likelihood, Gradus is really "Jack Grey, escapee from an asylum, who mistook Shade for the man who sent him there," (299) Judge Goldsworth. Regardless, a "gradus" is another word for a poetic dictionary used to help students write verse in Greek and Latin. Thus, in *Pale Fire*, the dictionary has slain the poet. Likewise, readers of *Pale Fire* seek to explain the book through logic and prior knowledge, but here, there is no way to tell whether anything in the book is true.

According to Stephen Daedalus, art reaches higher and higher forms as the artist's personality passes into the work of art. Stephen says, "The simplest epical form is seen emerging out of lyrical literature when the artist prolongs and broods upon himself as the centre of an epical event and this form progresses till the centre of emotional gravity is equidistant from the artist himself and from others" (482). He then cites the English ballad *Turpin Hero* as an example; this ballad starts in the first person and ends in the third. When art fills its audience with such force that each member receives his or her own aesthetic enlightenment, the art has reached its highest form. The artist has created a representation of what it means to be human, and he becomes a Godlike figure, apart from and above his creation. When twentieth century authors confronted the problem of originality, it became clear that the old methods of creating art had worn themselves out. However, the resulting art, the literature born from and of exhaustion that has forged a new way in which to perceive speech and writing, has made it possible once again for a writer to partake in the miracle of creation.

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PSYCHOLOGY

Nicole Jackson
"Working Mothers: A Shift in Gender Roles in a Globalizing World"
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What words come to mind when you hear the word mother or father? One might think of words such as nurturing, doting, loving, and emotional when they hear mother. In contrast, words such as discipline, strength, or breadwinner might come to mind when they hear father. Why is it that father has more "masculine" words attached to it? In fact how did our culture even come up with separate words, whether they be feminine or masculine, to describe genders? The words that individuals use in everyday life to explain either a mother or father's role demonstrates how cultures view both gender and traditional gender roles in the home. Yet, this traditional view of gender and the family model has been challenged, and continues to be challenged in modern day society. Why is this? In a globalizing world more mothers are entering the work force, which is changing gender roles and the traditional family model around the globe. This change brings up an entirely new need for egalitarianism in the home, so that both partners are able to help handle the stress that comes from balancing work and family roles.

In the past decade alone, the growth of working mothers in the United States and around the globe has grown tremendously. According to the U.S. Census Bureau, the number of working mothers in the United States with children under the age of six rose from 63 percent in 2005 to 68 percent in 2011 (Lavery). In Canada, the rate for working mothers with children under the age of three has increased from 27.6% in 1976 to 64.4% in 2009 (Catalyst). Iceland currently has one of the highest rates of working mothers for children under the age of 15, at 85% in 2013 (Kurtz). In France, which currently has the highest birth rate in Europe, 74% of mothers were employed in 2013 in comparison to only 59% in 2001 (Kurtz; Nation Master). Even in China, though Asian countries have been behind the working mothers statistics in the past, currently has a high percentage of working mothers; in 2014 the employment rate of working mothers with children under the age of six was 72% (Catalyst). Japan, in comparison, currently has one of the lowest working mother rates; in 2001, only 34% of mothers worked in Japan. Between 2005-2009, 70.7% of Japanese women worked before having children, yet only 26.8% of these women continued to work after having children (Nation Master; Ministry of Health, Labour, and Welfare). But, many of the mothers who stayed home still wanted to work, but felt like they had no other choice. In fact, it was found that 26.1% of these mothers, "Wanted to continue working but had to quit as it was difficult to balance work and child-care" (Ministry of Health, Labour, and Welfare).

The reason for the increase in working mothers across the globe is a result of globalization, as ideas of gender equality and opportunity spread across the globe and each country begins to challenge each other's ideals and push the other to compete in the global economy. It begins with education, as in our modern day society in most developed countries more women are earning university degrees then men (Zika 25). In addition, after completing their education, women are being hired for most of the new work positions (Zika 25). In fact, in the United States alone, half of the workforce is made

of women. According to a study done by the Pew Research Center in 2013, nearly 40% of mothers are now the family breadwinners (Schulte). In the Western world, as manual labor jobs decreased, the gap began to close even more between the employment opportunities for men and women (Zika 26).

In addition, in a globalizing world some women are entering the workforce because of an economic need. For example, in some underdeveloped nations working mothers are answering a cry for economic help by aiding with the need for care in developed nations. For example, in the article, "The Care Crisis in the Philippines: Children and Transnational Families in the New Global Economy" the author explains how many Philippine mothers are taking domestic jobs apart from their families in order to answer a "crisis" of care in developed countries (Parrenas 39). Yet, this particular change in the pattern of working mothers is being met with many negative opinions. For example, in the Philippine media working mothers are being ridiculed for causing their children emotional and psychological damage by not being an involved parent (40).

While more women are entering the workplace around the globe, many of the Philippine people, as well as individuals in other traditional cultures, are unable to mentally deal with the idea of women not staying at home with their children. Some people cannot fully comprehend or accept women exchanging typical "female roles" for the workplace. Because of this lack of acceptance for modern gender roles, one can see that while globalization may affect the statistics of working mothers, it does not determine how countries will view working mothers or their actions. As author Manfred B. Steger points out, "After all, globalization is an uneven process, meaning that people living in various parts of the world are affected very differently by this gigantic transformation of social structures and cultural zones" (11). Often, globalization progresses in various cultures, yet emotionally and mentally people are stuck in their old ways; they are unable to align their actions and beliefs with a quickly modernizing society.

Because of this difference in the effects of globalization or how a culture accepts the globalization process, working mothers have different experiences around the globe. Their experiences vary upon various factors, including how their culture views gender roles, their work support, as well as their spousal support. Working mothers face unique difficulties when it comes to work-life balance because views of this balance are very gendered (Wattis, Standing, & Yerkes 13). As researchers Wattis, Standing, and Yerkes point out, "Women are now expected to be economically active but care continues to be viewed as a feminine activity which women must balance with paid work" (14). Some perfect examples of this work-life balance struggle can be seen in the study, "Work, Family, Support, and Depression: Employed Mothers in Israel, Korea, and the United States." This study explored the family and work place dynamics of mothers in the United States, Israel, and South Korea. The authors discovered that Korean mothers have the greatest tendency towards depression because they have the least spousal support at home, as well as the lowest employer support when it came to working through work-family conflict or family-work conflict (O'Brien et al. 468). In contrast, in American and Israeli homes, mothers are still met with the issues of work difficulties affecting their family life, yet spousal support helped to keep them stable and mediate these conflicts (O'Brien et al. 468). As the article goes on to explain,

various components of Korean culture affected the findings of the study (O'Brien et al. 468). For example, the authors of the study pointed out that:

As the most rapidly entering postindustrial society in Asia, Korean people appear to adopt Western life styles in many aspects, but traditional Confucian values remain embedded in personal and familial domains. (469)

A working mother's traditional culture plays a large role in the types of support groups she has both at home and in the work place. From this study one can see that while globalization is causing more mothers to enter the workforce, some cultures hold working mothers back because of their deeply imbedded traditional ideals and beliefs. While Korea is modernizing and even adopting a Western way of living, their traditional values hidden just below the surface are conflicting with more modern ideals and negatively affecting the mental health of working mothers.

Another study, "A qualitative study of factors affecting mental health amongst low-income working mothers in Bangalore, India" looked at the mental health and overall wellbeing of low-income working mothers in India. This study was fascinating, because it looked at the unique difficulties that low-income working mothers face, such as bad living conditions and harsh financial difficulties (Travasso, Rajaraman, & Haymann 3). The working mothers in this study were found to have a variety of mental illnesses, such as depression, anxiety, and feelings of hopelessness; some mothers were so mentally sick they reported suicidal attempts or intentions (7). The main factors that contributed to the mental states of the mothers were "an alcoholic spouse, intimate partner violence, poor working conditions, and barriers to caring for children" (8). Most of these mothers not only had a lack of family or work support, like the mothers in the previously mentioned Korean study, but they had to deal with the additional stressor of an alcoholic and even abusive spouse (8).

When it came to reporting factors that help mediate stress, the Indian working mothers mentioned the importance of having a supportive partner who helped around the house, aided financially, and cared for the children. As one street vendor and working mother Alaka explained, "In the afternoon my husband comes for lunch so he takes [our daughter] out and spends time with her so if my husband is there I need not worry at all about her" (13). In addition to spousal support, the working mothers also mentioned how empathetic employers and kind colleagues played a vital role in relieving stress (13).

Another study, "Work--life balance: The experiences of Australian working mothers" looked at the varying experiences of Australian working mothers. The study found that mothers are most successful at handling both their family and work lives if they have low paid and unpaid working hours and low stress at work (Losoncz & Bortolotto 136). Mothers, who in comparison had the most stress in handling both their family and work lives had long working hours, high work overload, and little support from others (136). One of the main findings of the study was that it is vital for mothers to have a healthy work-family balance (136). Those that did not have this healthy balance were often met with physical and mental health issues, very similar to the experiences of working mothers in Korea and India in the previously mentioned studies (136). This study concluded that:

Possible areas of focus to support healthy work-life balance should include approaches which encourage: support from others within and outside of the home, both for partnered mothers working long hours and for single mothers lacking partner support; manageable combined hour of paid and unpaid work for working mothers; and targeting of factors to assist fathers to adjust their working hours to achieve more balanced working hours by the family unit as a whole. (136)

As can be seen this study and the ones previously mentioned, positive support, especially from a working mother's partner and her workplace, is important for balancing the stress between work and family life and maintaining mental health.

In the book, "The Working Mother's Experience" various mothers across the world told their personal stories of what being a working mother meant to them and how it impacted their family and work lives. A mother from France, Anne-Caroline Tanguy, spoke about how her biggest issue with being a working mom was missing time with her two toddler boys (Yeoman 21). She said that she could often feel guilty about leaving her boys, especially when she had to travel and her boys pled with her not to leave. Yet, she said that she realized the importance of her job. As she remarked, " . . .I know that I need my job and that it is also part of my life balance. After a month without the excitement of my work, I would be terribly bored" (21). In addition, she spoke about how her husband, who is a teacher, had more free time to spend with the boys, aiding with the balance of family roles.

A working mother of one toddler in Canada, Shelly Donaher talked about the importance of support in her life (Yeoman 37). Her daughter stayed with her in-laws during the day, which she found comforting because she knew that her daughter was being loved and taken care of, letting her focus on her work. She also spoke about how her wonderful boss and staff understood that having a child meant some differences in the job, and they allowed her to do some work at home periodically.

A working mother of two young children in Israel, Toby Zeldin Yaakov, talked about her "recipe" for success as a working mother (Yeoman 105). She listed the importance of both her extended family in Canada and Israel, along with her husband and the importance of a sense of humor, open mind, and patience (105). She also discussed the importance of raising her children side by side with her husband and raising her girls in a happy, healthy, and stable home along with her support networks (105).

A working mother of two in Mexico, Alejandra Galetto, described the importance of her family forming a team and working together (Yeoman 130). She told how her husband, daughter, son and her formed a great team where they felt secure because they know they could "win." A nanny watched her children during the day, and her husband would often pick up the kids from school and take them to appointments -- all helping with the family balance (130).

A working mother of two in Singapore, Becky DiSorbo talked about how vital it was for her to not only have a supportive team at home, but at work as well (Yeoman 135). Because she often had to travel, she discussed how important it was that many of her colleagues shared a similar commitment to time spent with family (135). As she

explained, "That commitment is reflected not just in words, but in actions made possible through strong relationships and teamwork together with the support of a spouse" (135). Becky is a perfect example of how a strong foundation of relationships is crucial for a working mother (135).

A working mother of two small children in the United States, Christina Schmit talked about the importance of building a support team and developing a healthy, flexible work schedule (Yeoman 148). Schmit discussed her struggles: such as her son's asthma, suffering from guilt and exhaustion, and trouble staying in the moment, yet she found a way to make it all work. As she pointed out, "It's all about a balance – and it works for me because of the support people around me." It helped that both Christina's husband and boss were supportive of her work arrangement (148).

As can be seen from the stories of these working mothers around the globe, their personal experiences may vary, yet there are similar underlying themes throughout their stories. The main themes are a need for support and balance in their family and work lives. For each of these mothers, it was crucial that they had a support group in their lives that helped them with childcare, as well as household duties. Many of these mothers discussed how their husbands had to step up to the plate to take on roles previously deemed "feminine" and how their modern family model worked well for them. In addition, many of these mothers described how work and employee support was crucial in maintaining a healthy lifestyle and lower levels of stress.

The stories of these working mothers also demonstrates how many mothers are met with unique difficulties when it comes to feelings of guilt and anxiety as they strive to not only be successful in the workplace, but nurturing in the home as well. For instance, one study pointed out how psychological issues can be caused by the gender based assumptions about a working mother's parental competence and ability to truly be an involved mother (Okimoto and Heilman 705). As the authors pointed out, "Concerns about maternal inadequacy can be disturbing and debilitating, distracting working mothers from being effective both at home and at work" (705). Gender stereotypes can negatively affect not only how working mothers are viewed as employees, but also how they are seen as mothers and nurturers (722).
T
he stories of these mothers, as well as countless mother around the globe, are challenging the ideas of gender and specific gender roles. Women can no longer complete every "feminine" role by themselves – they need others to step in and help them, hoping to balance the roles based upon need and not gender. As one author points out, "Young men and women alike are challenging traditional gender roles and expecting to share in paid work as well as tending the household and children. . ." (Lewis). More women are looking for high power jobs, and with this come change in households across the United States and the world. As the benchmark survey in the United States found, "Women under 29 years old are just as likely as men to want jobs with more responsibility, for the first time in the survey's history" (Lewis). And motherhood does not change this desire, as the survey found that, "69 percent of young mothers wanted higher-responsibility jobs" (Lewis). While working mothers are certainly redefining female gender roles, male gender roles are also being altered. Researchers in the past have mainly focused on how working mothers in the workforce are altering

gender roles, yet they almost ignored how fathers' roles are being changed at a rapid pace as well (Perrone-McGovern et. al 21).

As mothers enter the workforce, many with high-responsibility and high paid jobs, many fathers have to step into roles in the home in order to keep their households going. Not only have working mothers increased the numbers of fathers at home, but men experienced 70% of jobs lost in the recession, taking away the reality of males being the primary breadwinners of the family (Harrington). In fact, some fathers are even choosing to stay home with their children, or working less time because their wives are making more money and stepping into the role of primary breadwinner (Schulte). Because of this shift in society, many fathers are becoming more involved not only in the household work but in their children's lives. As author and sociologist Michael Kimmel points out, "Men today are spending far more time doing housework, helping with childcare and enjoying more egalitarian relationships than any generation in American history, and their ideas about what it means to be a man have begun to shift as well" (Wallace). As can be seen from such points, it is certainly becoming much more of a norm for fathers to cook or clean, but more significantly they are stepping up to the role of nurturer. According to one study done by The Boston College Center for Work and Family, fathers expressed that, "[they] feel that being a father is not about being a hands-off economic provider. It's about paying attention, nurturing, listening, mentoring, coaching, and most of all, being present" (Harrington). Fathers are realizing that their role is much greater than simply being the disciplinarian or breadwinner, but that their role in fatherhood is about caring.

This shift in ideas of fatherhood was demonstrated in commercials during this year's Super Bowl. In the past, one might have only found commercials that highlighted a mother's role in the nurturing and development of her child, which certainly demonstrated how socially motherhood is valued more highly then fatherhood. In fact, according to a survey conducted by Dove in the United States, United Kingdom, Brazil, Germany, and China only 7% of men said they can relate to the way that masculinity is displayed in the media (PR Newswire). In addition, the survey found that 9 out of 10 men today see caring as a sign of true strength (PR Newswire). Dove is looking to change the face of masculinity in the media, and they did so along with several other companies, such as Toyota, this year in their Super Bowl commercials (Paquette). As Dr. Michael Kimmel, who was an advisor for the Dove study explained:

The core of male masculinity today is rooted in his strength of character. Traits like integrity, authenticity, and how he cares for himself and those around him are integral to how a man perceives his own masculinity today – versus physical strength, power and affluence that prior generations may have prioritized. (PR Newswire)

It is refreshing to see that there is a shift in thinking, and that society is realizing the importance that fathers play in the home and ultimately their children's lives. As the Washington Post pointed, "The data on fatherhood in America suggests there's something changing, as the traditional idea of a dad is shifting from merely 'responsible' to 'emotionally invested' " (Paquette). Not only are views of fatherhood shifting in the United States, but commercials in other countries are also reflecting a much more vulnerable side of fatherhood. For example, a heartwarming Chinese MetLife commercial titled, "My Dad's Story" tells the story of the strong

relationship between a little girl and her father (Tadena). The commercial shows how the little girl realizes the sacrifices that her father makes, often in secret, because he wants to give her the best life he can. The video was shot in Thailand, and was produced in six different markets in Asia, gaining more than 2.6 million YouTube views (Tadena). This commercial is just another example of how fatherhood is being redefined and that people are interested and excited to see stories of fathers and their children that are relatable and raw.

As can be seen from pop culture and the media, while in the past it would have been looked down upon for men to be involved in "feminine" roles, shifts in society are opening doors for acceptance and even encouragement for fathers to be more involved in their children's everyday lives. As the Boston College Study also found, most all of the study participants received positive feedback from their colleagues on being more involved in the role of father (Harrington, Brad., et al.). Another study by Families and Work Institute describes, "It has clearly become more socially acceptable for men to be and to say they are involved in child care, cooking and cleaning over the past three decades than it was in the past" (Lewis). In fact, "in 2008, 56 percent of men said they do at least half the cooking, up from 34 percent in 1992" (Lewis). As for house-cleaning, "53 percent of men said they do at least half, up from 40 percent in 1992" (Lewis). When it comes to embracing these changes in gender roles, not only does society need to accept the change, but companies also need to make adjustments based upon the change. As the Families and Work Institute study explains:

Companies cannot assume that traditional attitudes or gender roles prevail. They need to assure that both women and men are helped to succeed at work and that both men and women are helped to succeed at home. Greater stress and strain on the home front rebounds negatively on work. (Galinsky, Aumann, & Bond)

Companies can actually raise productivity by encouraging healthy views of gender and equality, ensuring that their employees are succeeding not only at work but also in their personal lives. In fact, a study conducted by Academy of Management suggested that employing passionate and involved fathers is actually beneficial for companies (Haimowitz). Considering that when it comes to involved fatherhood it is positively associated with a, "father's job satisfaction, commitment to their work and lowered intentions to quit" (Haimowitz). Ultimately, an increase in working mothers means adjustments for both males and females and they both need to be equally supported in their work place.

As gender roles continue to change rapidly in the coming years, the need for egalitarian households increases. Egalitarianism is defined as a belief in human equality especially with respect to social, political, and economic affairs (Merriam Webster). It is mainly viewed as a trend of thought in the political philosophy world and it comes down to the ideals that "People should be treated as equals, should treat one another as equals, should relate as equals, or enjoy an equality of social status of some sort" (Stanford). Egalitarianism is vital when it comes to the home, because it allows both partners to be able to share both the burdens and joys of work and family life. As can be seen from research on working mothers, the more time that working mothers spend devoting to their children, the greater conflict they will face at work (Haimowitz). This certainly suggests that working mothers are in need of aid in the care of their

children and that the current family model is not working sufficiently (Haimowitz). Egalitarian relationships don't simply call for more work and struggle on the part of the father, but they pose benefits for fathers as well. As one study of 1,000 fathers conducted by Academy of Management found, "the more time fathers spend with their children on a typical day, the more satisfied they are with their jobs and the less likely they want to leave their organizations. Further, they experience less work-family conflict and greater work-family enrichment" (Haimowitz). In addition, if fathers spend more time with their children and assisting in roles in the home, working mothers will be able to have lower levels of stress and have time to truly enjoy their family life.

The egalitarian model contrasts with the neotraditional family model, where both partners may be involved in work and family life, yet the men tend to have paid labor, where the women have unpaid labor in the home (Tereškinas 4). From studies like the one previously mentioned that looked at working mothers in the United States, Israel, and Korea the importance and positivity of the egalitarian family model was demonstrated. The Korean mothers had the greatest tendency towards depression because they had the least spousal support at home, due to a neotraditional family model. In contrast, in American and Israeli homes, mothers were given support and assistance due to an egalitarian family model.

While egalitarianism is being seen more in the workplace, the equality of gender roles in the home is harder to come by (Tereškinas 64). It has been found that few heterosexual couples actually practice the egalitarian family type (64). Yet, it was found that in, "the United States of America, young educated heterosexual couples are the ones who most often attempt to create egalitarian relationships and an egalitarian family" (64). Globally though, while the egalitarian model hasn't been completely accepted, there are movements towards a greater sense of partner equality. For example, a study in Korea showed that family roles are in transition, considering that many Korean fathers believe that it is more socially and culturally acceptable to be involved fathers compared to in the past (Perrone-McGovern et. al 22).

In some global countries the egalitarian model is being used currently and very effectively at that. A prime example is in Sweden, where since the 1960s a more egalitarian relationship has been developed stressing the importance of equal gender roles, in order to recognize the importance of both genders when it comes to raising children and completing family tasks (Swedin 26). The egalitarian relationship especially took off in 1974, when the Unique Social Insurance Reform was passed which allowed not only Swedish mothers, but fathers as well to take paid parental leave (26). This reform act was mainly justified because of the principle of equality and was a clear political statement that both parents should be involved in the care of their children (26). Swedish writer, Goran Swedin, discussed his personal experience with fatherhood in Sweden, explaining the importance of studying egalitarianism:

Men often even have a fear of real nearness, a fear which restricts and hinders them from utilizing their entire emotional register. The current development in the direction of a fatherhood which involves a greater emotional closeness between father and child is the only possibility of reducing this fear in the long run, both for men who dare to try this out and, perhaps above all, for their sons. (Swedin 31)

It is difficult to move on towards a model of egalitarianism because of the fears that not only mothers or fathers may hold, but also because of the fears of societies and cultures. Yet, ultimately egalitarianism will ensure the health of both partners in the home, by making sure that both working mothers and fathers have the tools and equal opportunities to succeed in both the home and the workplace.

Globalization's effects on the increase of working mothers in cultures around the world has certainly posed many problems and difficulties as societies struggle to reform their traditional ways to allow for changes in the family structure. Yet, ultimately the changes that working mothers have brought, especially when it comes to questions of the definitions of gender roles, are positive and ensure greater happiness and mental health for both genders. For example, women are being able to step out of the pressures of holding up the entire family, and are able to expand and develop their mind and ambitions by being involved outside the home. In addition, fatherhood is being redefined and fathers are facing less pressure to maintain a certain "strong" image but instead are embracing a nurturing and vulnerable side with their children. As for children, they are being able to be cared for by both parents, developing strong ties to two of the most influential people in their lives. In addition, a demonstrated egalitarian model in the home will increase greater gender equality for future generations. While equal gender roles are still in development around the world, and certainly have their imperfects, with continued education and awareness of gender equality mothers and fathers will be able to have fruitful work and family lives.

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SOCIAL SCIENCES

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"Methods of Minimum Wage: An Analogy of How Different Approaches to Increasing Minimum Wage Affect Minimum Wage Earners"
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Abstract
The focus of this paper is increasing minimum wage, and how it is likely to affect workers based on empirical data about individual state's minimum wage, living wage, unemployment, job growth, and government benefits. States were broken into three categories: those where the federal minimum wage of $7.25 prevailed, those with a state minimum wage above $7.25 but not annually adjusted, and those where state minimum wage is annually adjusted. By splitting states up in this manner, it is possible analyze how different methods of increasing minimum wage affects low income earners. The results suggest that states with annually adjusted minimum wages provided workers with an income closest to a livable wage and greater job growth without significant increase in unemployment. By contrast, states where the minimum wage was periodically increased but was not annually adjusted suffered from significantly higher rates of unemployment and significantly lower rates of job growth. The results also suggest that the minimum wage alone does not affect low wage earner's access to government benefits.

One hot-button issue that has been in the media lately is whether or not minimum wage should be raised. President Barack Obama even addressed the issue as part of his 2013 State of the Union speech, asserting not only that the minimum wage needs to increased so that less people will live below the poverty line, but that it should be tied to the cost of living—an idea President Obama claims Governor Mitt Romney agrees with (2013). After all, aside from helping out the people impoverished because the current minimum wage is not enough, a higher minimum wage could attract previously discouraged workers back to the workforce. Support for this can be found in a study by Card and Krueger (1994) which examined how employment in the fast food industry in New Jersey and eastern Pennsylvania was affected after New Jersey's minimum wage rose to $5.05 while Pennsylvania's minimum wage stayed at the federal minimum of $4.25. Their study concluded that an increase in minimum wage actually increased employment, and not decreased it as would be expected (Card & Krueger, 1994).

Despite Card and Krueger's findings, there are still those who disagree. One such person is Mark Wilson (2012), former Deputy Assistant Secretary of the U.S. Department of Labor, who insists that raising the minimum wage will have a variety of ill effects, including decreases in hiring entry-level employees, cutting current employee's hours, reduction of benefits, and increased costs to consumers. He continues that such effects will happen because firms will need to find some way to make up for the increased input cost in order to keep the same levels of profit (Wilson, 2012). Evidence of Wilson's claim can be found with a study by Hoffman and Trace (2009), who revisited the study conducted by Card and Krueger (1994) after the federal minimum wage rose again, causing both New Jersey and Pennsylvania to have a minimum wage of $5.15. The study by Hoffman and Trace was also different because it focused on different demographic groups instead of simply what happened in the fast food industry. Contrary to Card and Krueger's (1994) finding, Hoffman and Trace arrived at the conclusion that workers in Pennsylvania, where the minimum wage rose by a greater amount, were more negatively affected than those in New Jersey, where the minimum wage rose by only five cents. These findings suggest that not only does an increase in minimum wage have a negative effect on employment, but that the larger the proportion of the increase, the worse that negative effect is.

Another issue that arises from the discussion of increasing minimum wage is the effect it will have on benefits for low income families. James Sherk (2013) of the Heritage Foundation claims that because government benefit programs begin to "phase out" after a certain income level is reached, simply increasing low-income workers benefits will not actually benefit them at all. Sherk gives the example that a SNAP (Supplemental Nutrition Assistance Program, often referred to as food stamps) recipient can lose 24 cents in benefits for every extra dollar earned. Despite these claims, a study by McCarrier, et.al (2011) found that higher minimum wages do not appear to decrease a person's access to health care insurance, which is one type of benefit the government provides to low income workers and their families through programs such as CHIP (Children's Health Insurance Program) and Medicaid.

With these conflicting reports, it is evident that the effect raising minimum wage will have on households is unclear or, at best, extremely complex. However, there are short-comings in studies such as those by Card and Kreuger (1994) and Hoffman and Trace

(2009), as they only compared the effects of minimum wage on two states with different minimum wages. Additionally, Sherk's (2013) claim seems to ignore the fact that states do have some control over the guidelines for government welfare programs, which means there is a possibility that benefits do not diminish as quickly as he leads readers to believe. President Obama's comments suggest that a uniform, increased minimum wage could effectively alleviate poverty. However, with state minimum costs of living ranging from $7.37 to $ 13.67 an hour for a single adult (MIT 2014), is that really the most effective approach, or can we do better?

Method
Materials and Procedure
　　　　This study aims broadly to shed more light on the effects that raising minimum wage has on households. To determine this, three main types of variables were used on a per state basis: living wage versus the minimum wage, unemployment rate and projected job growth, and government welfare recipients. For comparison reasons, states were broken up into three categories: states where the federal standard of $7.25 is the prevailing minimum wage (referred to as "at $7.25"), states where the minimum wage is above $7.25 (referred to as "above $7.25"), and states which have a minimum wage that is annually adjusted based on either inflation using the Consumer Price Index or for cost of living (referred to as "annually adjusted", or "an adjust" in Appendix A-C). Information for this data was gathered using National Conference of State Legislatures' website (2014).

　　　　States' minimum wage compared to their average living wage was the first group of variables that was researched. The reasoning behind gathering this information was that a major, normative argument is that United States citizens who work full time should not have to live in poverty (Obama, 2013). In fact, such a claim was made by President Barack Obama in his 2013 State of the Union address, where he pushed for a $9.00 per hour minimum wage. Therefore, by compiling each state's current minimum wage and living wage, a comparison could be made to determine how short an individual is falling of making ends meet on a full-time, minimum wage salary.

State minimum wage information was compiled using data from both the United States Department of Labor (2014a) and the National Conference of State Legislatures (2014), which provided additional information concerning which states had annual minimum wage increases based on either the cost of living or Consumer Price Index. It was important when conducting the study to note the year that such annual adjustments began so that states were not improperly grouped. New Jersey, for example, began annually adjusting its minimum wage in 2014 based on inflation determined by the Consumer Price Index (National 2014). Since New Jersey's recently approved hike in minimum wage will not take effect until 2015, it was important that it not be grouped with the other states whose minimum wage was annually adjusted during the years data were collected.

Once minimum wage recorded for all 50 states and Washington, D.C., the next task was to research the living wages for each state, for which the attention was turned to Massachusetts Institute of Technology's Living Wage Calculator (2014). The calculator provides an estimate of the minimum cost of living, similar to the conditions in which a

minimum wage earner would expect to find themselves. In order not to overcomplicate the study, only the wage for a single person with no children was used. While this is certainly a shortcoming of this study, using this living wage still serves as a solid base on which further research can build. Information for each state was then recorded using the statistical analysis program Stat Crunch at a per hour level, and compared to minimum wage, which is also on a per hour base. MIT calculated the cost per hour by taking the total cost per year and dividing it by 2080, or the number of hours a full-time workers works in a year (2014). Using the expression $\frac{state\ minimum\ wage}{state\ living\ wage}$, a percent of living wage percentage was determined. This was an appropriate way to examine such information, as it mirrors percent of poverty level, a number often used to determine eligibility for benefits, such as Temporary Assistance for Needy Families, or TANF (Office, 2014), and is found in similar fashion using the expression $\frac{annual\ income}{annual\ poverty\ line}$ (Office, 2014).

The next set of variables that had to be compiled and recorded was the unemployment rate and projected job growth for each state. To determine each state's unemployment rate, the Bureau of Labor website (2014) was used, and the rates for March of 2014, the most currently available at the time of this study were recorded into Stat Crunch software. Once all state unemployment rates were successfully recorded, attention was then turned to projected job growth for the year 2014. In order to ascertain this information, the Pew Charitable Trusts site was used. The site gave projections as a percent growth in employment, which was based on Moody's Analytics (2014). It was important for the study to include the projected job growth, as it helps paint a broader picture of how states are faring with employment. That is, if a state has a high unemployment rate for March of 2014 but a higher or, at least average projected rate of job growth, it can be reasonably concluded that the state is at least headed in the right direction. Such was the case in Nevada, whose unemployment rate in March was quite high at 8.5% (2014b), but has a projected job growth in 2014 of 1.74% (Pew, 2014), which is right around the mean for other states in its category. Given the contradicting studies on the effect minimum wage has on unemployment, such as between Card and Krueger (1994) and Hoffman and Trace (2009), projected job growth is an incredibly important variable to examine when considering whether or not there should be a minimum wage raise at any level, be it state or federal.

The final set of variables compiled included a sample of government assistance programs and what percent of each state's population received benefits from said programs. The programs considered included the SNAP, Medicaid, TANF, CHIP, and Section 8 Rental Assistance because they help cover costs for a variety of necessary items. The information for the number of people enrolled in these programs was found on the US Census Bureau's website, expressed as thousands of people (2012, a-d). Also found on the Census Bureau's website was the state population for the years the data was collected for each variable, which was used to calculate a percentage of the population rate enrolled (2009, 2011). The only exception was information pertaining to the Section 8 Rental Assistance and number of renting households per state, which was found on the Center on Budget and Policy Priorities' website (2014b). Dividing by population adjusts for differences in the sizes of the states, giving a more accurate comparison. The percentage was calculated using the expression: $\frac{number\ of\ people\ in\ state\ enrolled\ in\ program}{total\ state\ population\ for\ corresponding\ year}$. In the case of Section 8 Rental Assistance, the

percentage was calculated slightly differently, using the expression:

$$\frac{(percent\ of\ section\ 8\ rentals\ for\ extremely\ low\ income\ household\ x\ number\ of\ state\ section\ 8\ rental)}{total\ number\ of\ state\ household\ who\ rent}$$. This

formula is justified, as it eliminates those who receive Section 8 Rental Assistance due only to being elderly or disabled.

The number of people being kept above the poverty line by government benefits was also collected. This information included more types of benefits and could help confirm (or refute) the finding from the sample of individual welfare programs, and came from the Center of Budget and Policy Priorities website, expressed as number of people. The site used a three year average to come up with a mean in order to make the data more accurate. Next, the United States Census Bureau's website was used to determine the state population for the years the data was collected (2009-2011), and used to calculate a percentage of the population rate enrolled (2009, 2011). The average population over three years was taken so that the total population was represented in the same manner as the number of people kept above poverty, thus giving a more accurate overall result. The reasoning for using a percentage in the first place was to take the relative size of a state out of the picture, giving a more accurate comparison. The percentage was calculated using the expression:

$\frac{number\ of\ people\ in\ state\ kpet\ above\ poverty}{total\ state\ population\ for\ corresponding\ year}$. It was important to include this variable in the study because it gives insight into claims made by Sherk (2013) and McCarrier, et.al (2011) about minimum wage's effect on access to benefits.

To aid in better interpretation of the results, the percent of workers whose wage was at or below the effective minimum wage on a per state basis was collected. This information was found on the website for the US Bureau of Labor Statistics (2014c), and was already expressed as a percent of the state's total work force.

After all of the data was recorded, the data was exported into Microsoft Excel to perform ANOVA testing using the program's Data Analysis tool pack to see if the differences between data for at $7.25, above $7.25, and annually adjusted states were in fact statistically significant. All of the ANOVA tests were done using a 95% confidence level and testing for 0 difference in mean. The null hypothesis, or H_0, for each variable of interest was $\mu_{at\$7.25}=\mu_{above\$7.25}=\mu_{annually\ adjusted}$. The alternative hypothesis, or H_A, was that at least one inequality existed between the three categories. For all statistics that were found to have a significant difference, two-tailed, 2 sample t-Tests assuming equal variances were performed between all three categories to determine which were significantly different from the others. These t-Tests were also done utilizing Excel's Data Analysis tool pack using a 95% confidence level. Full ANOVA and t-Test results for the variables most discussed are listed in Appendix A-C with full results for all parameters being available from the author upon request.

Results and Discussion
Minimum Wage and Living Wage

States with annually adjusted minimum wages had the smallest gap between minimum wage and living wage, having a mean minimum wage that was 93.1% of the living wage. A 2 sample t-Test confirmed that this percentage is significantly higher than both the 79.8% mean for above $7.25 states and the 82.9% mean for above $7.25 states. Full results for the ANOVA and t-Tests can be found in Appendix A, Tables 1 and

2. The states where minimum wage earners fared best were Washington and Oregon, where the minimum wage was actually above the living wage (106.3% and 102.6%, respectively). To illustrate what a difference this can make, consider minimum wage earners in South Carolina and Washington, which have comparable living costs of $8.72 and $8.77, respectively. Using the Internal Revenue Service's 2013 tax table, we find that even after paying the marginal difference in federal income taxes, someone making minimum wage in Washington will bring home a little over $3500 more per year than someone in South Carolina, a considerable amount of money to a minimum wage earner.

While states both at $7.25 and above $7.25 had minimum wages that covered a significantly lower percentage of the living wage compared to annually adjusted states, they had no statistically significant difference between each other. These results are particularly troublesome for states at $7.25 since the mean proportion of workers whose earnings were at or below $7.25 per hour was 5.6% —significantly more than both states at $7.25 and annually adjusted. The states with the biggest gap included Maryland (61.5%) and Hawaii (58%) as well as the District of Columbia, where the minimum wage only covers 60.4% of the living costs. These finding would suggest that if the goal of minimum wage is indeed to give Americans working full time a livable wage, than the minimum wage cannot merely be higher, but must also be annually adjusted for inflation so that minimum wage earners do not loose purchasing power.

Unemployment and Job Growth
As Figure 3 and 4 of Appendix B show, the group with the highest unemployment rate was that with a minimum wage above $7.25 having a mean of 7.3% unemployment, which 2 sample t-Tests show was significantly higher than either states in the at $7.25 or annually adjusted categories. By contrast, states with a minimum wage at $7.25 or annually adjusted had no significant difference between their mean unemployment rates. While some may argue that the 6.3% mean unemployment rate for annually adjusted states is high, it is important to note that it is not that far above the natural rate of unemployment, which is between 4 and 6 percent (Case, 2014). These findings, similar to those of Card and Krueger (1994), suggest that small increases to minimum wage do not automatically lead to higher rates of unemployment. What the finding do suggest, however, is that the way in which minimum wage is increased can negatively affect a state's unemployment rate. More specifically, that increases to the minimum wage not based on the increased cost of living can negatively affect unemployment rates.

The states with the three lowest unemployment rates were North Dakota (2.6%), Vermont (3.4%), and Nebraska and South Dakota, who tied for third with 3.7%. It is worth noting that while North and South Dakota and Nebraska all have a minimum wage of $7.25, Vermont's minimum wage is annually adjusted, currently at $8.73. States with the highest unemployment rates included Rhode Island (8.7%), Nevada (8.5%), and Illinois (8.4%). While Illinois and Rhone Island both have a minimum wage above $7.25, Nevada's minimum wage is $7.25, but annually adjusted, making its unemployment rate a bit of a surprise. A likely explanation for Nevada's unemployment rate then is the decrease in business activity in construction and leisure and hospitality, two of Nevada's biggest industries (McIntyre, 2014). This provides evidence that there are

other factors that have a considerable impact on how a state's economy performs in terms of employment.

States with minimum wages above $7.25 not only had the highest mean unemployment rate but, as Figure 5 and 6 of Appendix B illustrate, a mean projected job growth rate of 1.25%--significantly lower than that of both states at $7.25 and annually adjusted. This finding suggests that an increased minimum wage, when not annually adjusted for inflation or cost of living, does have a considerable impact on employment. These findings are consistent with a study by Hoffman and Trace (2009), which found that larger increases in minimum wage would result in an increase in unemployment. Simple supply and demand models illustrate that this is what would be expected as well. That is, a minimum wage is a price floor—a minimum price that can be paid for a good or service (Case, 2014, p. 86) (in this case, the service is the labor provided by workers). When this floor is set above the equilibrium, excess supply is created (Case, 2014), which translates to more people in the labor force than firms have jobs available for.

A second explanation for states with minimum wages above $7.25 having higher unemployment is that the increase in labor cost—an input for firms—has made it less profitable for firms to use labor, forcing them to use other alternative inputs. In this case, the marginal cost of using labor can become more expensive than the marginal cost for something such as capital equipment. When this happens, firms will then demand more use of capital equipment and less labor, effectively driving up unemployment. While this cannot often be achieved in the short run, it can spell out trouble for workers in the long run once firms are able to buy and install those capital goods able to produce at a lower marginal cost.

Government Assistance Programs
Results among the various government assistance programs were mixed, as can be seen in the sampling of full ANOVA and t-Test results in Appendix C, Tables 7-9. In fact, there was no significant difference between the three categories for SNAP, Medicaid, or CHIP programs. Significant differences existed between the three categories for percentage of population receiving Section 8 Housing benefits due to extremely low income and TANF benefits. For Section 8 Housing Assistance, states at $7.25 had a mean of 1.35% of the population receiving benefits due to extremely low income, which was significantly less than that of either states who were above $7.25 or annually adjusted. States whose minimum wage was above $7.25 had a mean percent of the population receiving TANF benefits that was significantly higher than that of either at $7.25 or annually adjusted states. Given these mixed results it would appear that minimum wage alone does not have much effect, if any, on the number of people receiving government assistance.
To confirm that there was not a considerable difference between different categories of minimum wage, results from the percent of state population kept above the poverty line by welfare programs were reviewed because it allowed for better comparison among individual states. It was found that the states with the highest mean percent of population kept out of poverty were West Virginia (19.3%) and Mississippi (17.9%), both states in the at $7.25 category. Mississippi's high rate could possibly be explained by it rather high unemployment rate of 7.6%, which could result in a larger proportion of people being kept above the poverty by unemployment compensation.

West Virginia, however, is a bit of an anomaly, since its unemployment and job growth are not mathematically unusual, and its minimum wage is 90.5% of the living wage, much higher than a lot of other states. The states with the lowest rates were Maryland (8.2%) and Virginia (8.5%), which were both states in the at $7.25 category. The fact both the highest and lowest rates were in the at $7.25 category is further evidence that Sherk (2013) is not completely accurate in his claim that low income families will lose benefits if minimum wage increase.

Federal vs. State Minimum Wage

One interesting finding in this study was the wide range of living wages among states, with North Dakota on the low end at $7.37 an hour to $13.67 in the District of Colombia. Such a range, along with the fact that states whose minimum wage is adjusted annually had significantly higher levels of projected job growth along with an unemployment rate not significantly higher than states at $7.25, suggests that a federal minimum wage may not be the answer at all. Instead, it is likely that households will benefit more if states set minimum wages on their own based on the cost of living and are simply approved by the federal government. It also has potential to create a more equal standard of living across the country, which, really, is the major normative reason for increasing minimum wage in the first place. Though it sounds counter-intuitive, a nationwide minimum wage actually creates inequality in the standards of living, due to the wide range of living cost seen in the US. For example, a $9 minimum wage would put workers in many states well above the basic living wage. Workers in states where the cost of living is above $9, however, will still fall short. Considering nearly half of all states and the District of Colombia have already raised minimum wage on their own, the idea in not as far-fetched as it may seem and, in fact, it may save time and energy spent at the federal level debating a wage that is still going to create some inequality in standards of living.

Conclusion

Overall, it appears that workers who live in states where the minimum wage is annually adjusted fare best when compared to states with a minimum wage either at or above $7.25, but not annually adjusted. Compared to their counterparts in states with other minimum wage structures, workers can expect a more livable minimum wage, respectable job growth, and the necessary government benefits to make up for the little bit a minimum wage paycheck falls short. Another benefit of this method for increasing minimum wage is that the resulting unemployment is not significantly higher than in states where the minimum wage at $7.25, but is significantly lower than states that are above $7.25 but not annually adjusted. This means an annually adjusted increase in minimum wage will allow low wage earners to both keep their job and their purchasing power.

Additionally, this study suggests that how minimum wage is raised can play a large role in the effect it has on workers and firms, consistent with the claim by Hoffman and Trace (2009) that negative effects of an increased minimum wage are positively related to the percentage increase. States that periodically raised minimum wage tend to have significantly higher rates of unemployment and significantly lower rates of job growth when compared to states where minimum wage is annually adjusted. This makes sense since a sudden, large increase in input costs for firms means a sudden, large cut to profits unless changes are made to its current levels of production. This new lower output level will require less labor input, which is when the increase in

unemployment will happen. Therefore, raising the minimum wage in order to benefit households will work best if it is done annually, and the increase is directly linked to cost of living.

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Appendix A
Table 1
Single factor ANOVA results for mean state minimum wage expressed as percent of living wage

SUMMARY

Groups	Count	Sum	Average	Variance
At $7.25	29	2404	82.90	90.16
Above $7.25	12	957.1	79.76	45.55
An Adjust	10	931.1	93.11	104.86

ANOVA

Source of Variation	SS	df	MS	F	P-value	F crit
Between Groups	1079.81	2	539.91	6.53	0.00	3.19
Within Groups	3969.17	48	82.69			
Total	5048.98	50				

$F > F$ crit, Reject H_0

Table 2
Two-sample t-Test results for mean state minimum wage expressed as percent of living wage

	At $7.25	Above $7.25
Mean	82.897	79.758
Variance	90.156	45.554
Observations	29	12
Pooled Variance	77.576	
Hypothesized Mean Difference	0.000	
df	39	
t Stat	1.038	
P(T<=t) one-tail	0.153	
t Critical one-tail	1.685	
P(T<=t) two-tail	0.306	
t Critical two-tail	2.023	

At $7.25 and Above $7.25:   Fail to reject H_0

Table 2 continued

	At $7.25	An Adjust
Mean	82.897	93.110
Variance	90.156	104.857
Observations	29	10
Pooled Variance	93.732	
Hypothesized Mean Difference	0.000	
df	37	
t Stat	-2.877	
P(T<=t) one-tail	0.003	
t Critical one-tail	1.687	
P(T<=t) two-tail	0.007	
t Critical two-tail	2.026	

At $7.25 and An Adjust: Reject H_0

	Above $7.25	An Adjust
Mean	79.758	93.110
Variance	45.554	104.857
Observations	12	10
Pooled Variance	72.240	
Hypothesized Mean Difference	0.000	
df	20	
t Stat	-3.669	
P(T<=t) one-tail	0.001	
t Critical one-tail	1.725	
P(T<=t) two-tail	0.002	
t Critical two-tail	2.086	

Above $7.25 and An Adjust: Reject H_0

Appendix B
Table 3
Single factor ANOVA results for mean unemployment rate

SUMMARY

Groups	Count	Sum	Average	Variance
At $7.25	29	156.4	5.39	1.55
Above $7.25	12	87.1	7.26	0.70
An Adjust	10	62.8	6.28	1.81

ANOVA

Source of Variation	SS	df	MS	F	P-value	F crit
Between Groups	30.46	2	15.23	10.87	0.00	3.19
Within Groups	67.24	48	1.40			
Total	97.71	50				

$F > F$ crit, Reject H_0

Table 4
Two-sample t-Test results for mean unemployment rate

	At $7.25	Above $7.25
Mean	5.393	7.258
Variance	1.547	0.697
Observations	29	12
Pooled Variance	1.307	
Hypothesized Mean Difference	0.000	
df	39	
t Stat	-4.753	
P(T<=t) one-tail	0.000	
t Critical one-tail	1.685	
P(T<=t) two-tail	0.000	
t Critical two-tail	2.023	

At $7.25 and Above $7.25:   Reject H_0

Table 4 continued

	At $7.25	An Adjust
Mean	5.393	6.280
Variance	1.547	1.806
Observations	29	10
Pooled Variance	1.610	
Hypothesized Mean Difference	0.000	
df	37	
t Stat	-1.906	
P(T<=t) one-tail	0.032	
t Critical one-tail	1.687	
P(T<=t) two-tail	0.064	
t Critical two-tail	2.026	

At $7.25 and An Adjust: Fail to reject H_0

	Above $7.25	An Adjust
Mean	7.258	6.280
Variance	0.697	1.806
Observations	12	10
Pooled Variance	1.196	
Hypothesized Mean Difference	0.000	
df	20	
t Stat	2.089	
P(T<=t) one-tail	0.025	
t Critical one-tail	1.725	
P(T<=t) two-tail	0.050	
t Critical two-tail	2.086	

Above $7.25 and An Adjust: Reject H_0

Table 5
Single factor ANOVA results for mean projected job growth rate

SUMMARY

Groups	Count	Sum	Average	Variance
At $7.25	29	50.71	1.75	0.23
Above $7.25	12	14.97	1.25	0.08
An Adjust	10	19.29	1.93	0.39

ANOVA

Source of Variation	SS	df	MS	F	P-value	F crit
Between Groups	2.99	2	1.50	6.63	0.00	3.19
Within Groups	10.83	48	0.23			
Total	13.82	50				

$F > F$ crit, Reject H_0

Table 6
Two-sample t-Test results for mean projected job growth rate

	At $7.25	Above $7.25
Mean	1.749	1.248
Variance	0.231	0.081
Observations	29	12
Pooled Variance	0.19	
Hypothesized Mean Difference	0.00	
df	39	
t Stat	3.361	
P(T<=t) one-tail	0.001	
t Critical one-tail	1.685	
P(T<=t) two-tail	0.002	
t Critical two-tail	2.023	

At $7.25 and Above $7.25:   Reject H_0

Table 6 continued

	At $7.25	An Adjust
Mean	1.749	1.929
Variance	0.231	0.386
Observations	29	10
Pooled Variance	0.269	
Hypothesized Mean Difference	0.000	
df	37	
t Stat	-0.949	
P(T<=t) one-tail	0.174	
t Critical one-tail	1.687	
P(T<=t) two-tail	0.349	
t Critical two-tail	2.026	

At $7.25 and An Adjust: Fail to reject H_0

	Above $7.25	An Adjust
Mean	1.248	1.929
Variance	0.081	0.386
Observations	12	10
Pooled Variance	0.218	
Hypothesized Mean Difference	0.000	
df	20	
t Stat	-3.409	
P(T<=t) one-tail	0.001	
t Critical one-tail	1.725	
P(T<=t) two-tail	0.003	
t Critical two-tail	2.086	

Above $7.25 and An Adjust: Reject H_0

Appendix C

Table 7

Single factor ANOVA results for mean percent of population receiving TANF benefits

SUMMARY

Groups	Count	Sum	Average	Variance
At $7.25	29	26.95	0.93	0.24
Above $7.25	12	21	1.75	0.89
An Adjust	10	12.08	1.21	0.30

ANOVA

Source of Variation	SS	df	MS	F	P-value	F crit
Between Groups	5.73	2	2.86	7.17	0.00	3.19
Within Groups	19.18	48	0.40			
Total	24.91	50				

F > F crit, Reject H_0

Table 8

Two-sample t-Test for mean percent of population receiving TANF benefits

	At $7.25	Above $7.25
Mean	0.929	1.750
Variance	0.239	0.886
Observations	29	12
Pooled Variance	0.422	
Hypothesized Mean Difference	0.000	
df	39	
t Stat	-3.682	
P(T<=t) one-tail	0.000	
t Critical one-tail	1.685	
P(T<=t) two-tail	0.001	
t Critical two-tail	2.023	

At $7.25 and Above $7.25:   Reject H_0

Table 8 continued

	At $7.25	An Adjust
Mean	0.929	1.208
Variance	0.239	0.304
Observations	29	10
Pooled Variance	0.255	
Hypothesized Mean Difference	0.000	
df	37	
t Stat	-1.505	
P(T<=t) one-tail	0.070	
t Critical one-tail	1.687	
P(T<=t) two-tail	0.141	
t Critical two-tail	2.026	

At $7.25 and An Adjust: Fail to reject H_0

	Above $7.25	An Adjust
Mean	1.750	1.208
Variance	0.886	0.304
Observations	12	10
Pooled Variance	0.624	
Hypothesized Mean Difference	0.000	
df	20	
t Stat	1.602	
P(T<=t) one-tail	0.062	
t Critical one-tail	1.725	
P(T<=t) two-tail	0.125	
t Critical two-tail	2.086	

Above $7.25 and An Adjust: Fail to reject H_0

Table 9

Single factor ANOVA results for mean percent of population receiving SNAP benefits

SUMMARY

Groups	Count	Sum	Average	Variance
At $7.25	29	376.72	12.99	14.89
Above $7.25	12	159.7	13.31	16.37
An Adjust	10	134.8	13.48	8.47

ANOVA

Source of Variation	SS	df	MS	F	P-value	F crit
Between Groups	2.12	2	1.06	0.08	0.93	3.19
Within Groups	673.14	48	14.02			
Total	675.26	50				

$F < F$ crit, Fail to reject H_0

SOCIAL JUSTICE

Sarah Batool Khan
"Real Voices, Historically Muted: Towards Authentic Narratives in Writing"
Mentor: Nancy Moreau
Northampton Community College

Abstract

This paper aims to dissect the structures which prevent native discourses from mainstream and recognized media and negotiate the ways in which contemporary and historical authors have reclaimed their authority. These structures exist in two important ways: firstly, as vestiges and longstanding relics of colonialism/imperialism in its many forms (such as modern day Orientalism). Secondly, the structure is doubled when we consider the privilege in publishing and in regards to social stratification (education, class, economic mobility) which allows for the advancement of a select number of authors in superiority to others. When the intersection of modern day privilege and historical trauma of colonialism/imperialism combine, they result in an environment which is toxic and exclusive towards nonnative English speakers, the disenfranchised poor, women of color, and many others who straddle those intersections of oppression. Authors like Toni Morrison and Sherman Alexie offer us a solution. In an interview with Jessica Chapel, Alexie denotes that "non-Indians should quit writing about us until we've established our voice – a completely voluntary moratorium. If non-Indians stop writing about us, they'll have to publish us instead." However, as we later discover, publishers and authors are not always reconcilable when issues of race and class still exist. Even though Alexie's moratorium is hardly enforceable, it is a worthy cause to analyze the damage done by a lack of authentic writing.

The literary traditions of multicultural literature have been long-dominated by Western authors. It is general knowledge that Western rhetorical tradition dates back to 2,500 years to its roots in Socrates, Plato, and Aristotle. Though contemporary literature and philosophy is hardly comparable, there is an indelible connected history of individual oration delivered by and in male-dominated offices, pulpits, and marketplaces. Western society has a long-standing tradition of abiding by the authority and importance of those few who are privileged along the intersections of class, gender, race, and linguistic ability. These structures of privilege and authority, once unchecked, are beginning to be questioned and scrutinized. According to Anne Meade Stockdell- Geisler, "it is only recently that mainstream scholarship has begun to recognize voices from the margins" (2010, 9). In order to address this phenomenon of authority, group membership, and authentic voices and its manifestation in multicultural literature, this paper offers a bipartite program. First, it examines the barriers which have prevented authentic, native voices from gaining foothold in mainstream literature. Then, this paper will discuss ways in which truthful and democratic voices can be centralized and bought to the forefront as the majority representations of a native culture, and potentially change the tradition of a voyeuristic, imperialistic, and Orientalist second-party voice continuing to take hold as the dominant narrative. The crucial motivation for this paper was in recognizing that a democratic nation is one which promotes agency and allows for inclusion in social, political, spiritual and cultural power to those who offer expertise in discourse. As the landscape of the United States diversifies and become vibrant with a multiplicity of cultures and experiences, privilege which has been long-afforded to the

Euro-American authorship thriving on cultural reduction and appropriation must be re- examined. The roots of monopolizing multicultural discourse begin with the history of colonialism. Once institutionalized centuries ago, colonization and Orientalism functioned (and continue to function) as structures of privilege which allowed, and even encouraged, non-native authors to write texts using "the other" as a subject of inquiry and travel. Thus began the normalization of reducing and undermining cultures under examination and turning entire cultures into reduced narratives, easily digestible and relatable to the mass public. These narratives almost always eschewed nuances, cultural variances, and firsthand expertise from cultural ambassadors themselves. In cases wherein misrepresentation does not occur, the market of multicultural literature is monopolized by Euro-American writers. As Samir Amin explains in his book *Eurocentricism* (2009), legitimacy of a culture's representation has been long determined not by the culture itself, but through subjectifying and dehumanizing studies, exploitation, and usage of cultures. Many of the tropes and stereotypes borne from these century-old studies are well and alive today (40).

In other words, literary representation and the power of description have been largely controlled by Western authorship. For centuries, Muslim women have been the subject of intrigue as well as liberalistic pity through the lens of anthropologists, political commentators, and Orientalizing authors. Muslim women are one of the longstanding examples of the demographic who are seldom provided the opportunity to speak for themselves and about themselves with the same fervor and on the same number of platforms as the discussions are held about them. When we speak about women's empowerment, we must ask ourselves why Muslim women are so often left out of their own descriptions. Jean Sassoon, self-claimed "Voice for Middle Eastern Women", grew up in small-town Alabama and credits her eleven books (all of which have the trope of a veiled woman on the cover) to just eight years in Saudi Arabia. However, the setting for her books extends to *all* of the Middle Eastern countries and covers women's lives in countries from Iran, Saudi Arabia, Afghanistan and many more. Her books are examples of how nonnative authors fallaciously apply their limited knowledge of *one* setting as a landscape for *all*. In turn, Sassoon and many like her produce dozens of reductive, oversimplified, and highly scandalized books. A critical thinker might counterargue that these books exist, yes, but they cannot possibly be popular for even the layman knows how to distinguish between vague knowledge and factual representation, and yet, Sassoon's books are found everywhere middle school libraries to private collections. The phenomena of one nonnative author managing such success on a topic with such large breadth left unexplored is a testament to how power and literary credibility are often allotted to those who have accessibility to the Western market. Meanwhile, books such as *Beyond the Cayenne Wall* by Shaila Abdullah or even poetry by Suheir Hammad (Pakistani and Palestinians, respectively) are often unfound in Middle Eastern library collections, let alone public libraries.

Deepa Kumar in her article on *OpenDemocracy* (06 November 2014) begins by explaining how Reza Aslan, when berated by Don Lemon and Alisyn Camerota on the "violent and primitive treatment of women in 'Muslim' countries", was categorically ignored and interrupted when he tried to explain the fallacy of hasty generalization in conglomerating all Middle Eastern nations together. He began to speak about the sociopolitical and historical differences in the countries and how these attitudes inform gender relations when he was abruptly interrupted. Lemon and Camerota preferred instead to not trust the opinion of Aslan, an Irani Muslim with lifelong scholarship in Abrahamic religions, and they retorted instead with: "Be honest though, Reza, for the most part, it is not a free and open society for women in *those* [sic.] states." Kumar anchors her article on such revealing mainstream media exchanges and asks the following questions, akin to this paper's program: How is it that people like Camerota and Lemon, who very likely have never travelled to "free and open" Turkey, Lebanon or Bangladesh, or read the scholarship on women's rights struggles in Morocco, Iran and Egypt, seem to know with complete certainty that women are treated "primitively" in "Muslim countries"? On what basis does Lemon believe that he

has the authority to call Aslan out for supposed dishonesty? How is it that with little or no empirical evidence on women's rights in Muslim majority countries (which vary widely based on country, regions within a country, social class, the history and nature of national liberation movements, the part played by Islam in political movements etc.) Western commentators routinely make such proclamations about women and Islam? (Kumar, 2014).

Kumar then introduces us to the neologism of "colonialist/imperialistic feminism". Rather than a movement for gender equity and an understanding of how liberation manifests itself differently for every woman, colonialist/imperialistic feminism is a dangerously institutionalized framework based on the "appropriation of women's rights" and rests on the belief that women of color in third world countries are barricaded behind a society filled with barbaric, misogynistic uncivilized men or unquestionably patriarchal beliefs. The solution in the eyes of societies, scholars, authors, and all those who sincerely believe in "liberating" this unspecified oppressed woman (who heralds from any third world country as long as it is considered poor enough) is to civilize the world in which she lives. In many cases, this is the "Muslim world" and it must be civilized by a "liberal, enlightened West, a rhetoric known as gendered Orientalism". This version of the Western feminist movement is errantly based on the appropriation of third world women's rights. She is rarely given a chance to share her own story without being in the background, or have it overlapped by the destruction and hapless ignorance of those with hidden agendas using her life to portray all poor women as incapable victims and as the voiceless: Colonial/imperialist feminism has taken new and old forms in the U.S. The immediate context for a resurgence of imperialist feminism in the U.S. is the 2001 invasion of Afghanistan. Borrowing a trope from Britain in India and Egypt, and France in Algeria, the U.S. argued that it was going to liberate Afghan women. Liberals and feminists in the U.S., going against the wishes of Afghan feminist organizations such as RAWA (Revolutionary Association of the Women of Afghanistan) who opposed U.S. intervention, linked arms with the Bush administration and supported the Afghan war. (Kumar 2014).

This excerpt from Kumar's article is significant in two major ways: first, Kumar identifies that war is often intricately linked with propaganda and self-validating beliefs about saving the genus population of the invaded country. Second, it is noteworthy to question why a bona fide Afghan women's organization, founded, membered, and advocated by Afghan women themselves, was flouted in the decision to invade the country on their behalf. When Afghan women spoke up against the war, they were often whitewashed and had their narratives appropriated and misconstrued – eventually, Afghan women came to appear in mainstream media and literature as an oppressed, uneducated, and subservient class of women, incapable of defending her own rights (RAWA, for example, regularly showcases the war crimes, such as rape, torture, and destruction that foreign military occupations regularly commit against Afghan

women. RAWA is one of many thriving pro-democratic and anti-conflict presences in the country, though categorically unpublicized in North America). It is because of this lack of publicity and attention paid to her voice that when the title "Afghan woman" is uttered, the image of a silent, cowering, *chador*-ed woman, entirely unrelateable to American women appears in our minds. Any real voice she herself had has now been pushed to the margins. Linda K. Fuller (2010) further explains how women of color are depicted as victims, as helpless causes for liberation. She writes that "whether in print, electronic, or film, media violence involves storytelling from major conglomerates aiming to encourage us, as consumers to want more media – the overall result being desensitization and acceptance of the media as the real world" (61). Yasmin Jiwani (2009) furthers this desensitization in media and portrayal of the Middle Eastern woman as a "helpless victim" in her description of the Middle East as a constant "perceived threat" and our "discourses of security resting upon patriarchal and western discourses which create imagined communities" far removed from the ones in reality (728). Kumar, Fuller, and Jiwani speak about a larger systematic barrier which not only place a premium on inauthentic voices, but which only serve to fuel the machine of war, hatred, and separation. From the first travelogues of Europe to multicultural literature today, the literary tradition of Orientalism and placing a higher value on voyeuristic and nonnative writing continues.

Orientalism which is borne out of colonialism furthers "other-ing" and in an attempt to reconcile the gap between 'us' and 'them', authors take up the pen and the publisher. The neologism, Orientalism, is a result of a lifetime's work by Edward Said, a Palestinian-American author who studied the materialization and conception of the European gaze towards the East (2003). He frowns upon terms like "America" and "The West" and "The East" and rightly so. His work proves, in the most basic sense, that no one identity, label, country, or peoples can be spoken about or towards singularly or homogenously. It is precisely this false dichotomy of The West vs. The East and us vs. them that he has worked to shatter. However, Orientalism is not simply a theory, but a practice and its results are frighteningly omnipresent in the form of reductive narratives and singular representatives of a diverse group of peoples.

What Orientalism leads to, as a byproduct of imperialism and colonialism, is the majority of literatures being written by those who find access to literary professionalism and thereby produce a narrow and reductive view of the world around us. This can be explained when we compare literature written about a part of the world by authors native and non-native. Shirley Geok-lin Lin (2000) explains how White authors often pit two cultures against one another in an effort to make grand comparisons. This is not only once again a trapping of Orientalism but further alienates two peoples whose similarities are often more profound than their differences. These similarities are even needed in times of political upheaval (pg. 2). "Othering" is often the strategy used, however, by nonnative writers who seek to uncover and "explain" other parts of the world,

though often defaulting to tired metaphors, and offensive discourses, many of which are identified in Jiwani's work (2009). Though these parts of the world undoubtedly have their own advocates, writers, and storytellers, it is only human nature to be allured by things which seem distant, exotic, and unattainable. Unfortunately, allurement without research and without consultation of voices from real members has left incomplete literature on our libraries' bookshelves. Gendered Orientalism is ubiquitous in the narratives we read both in media and in text. Examples can be found in the way which vague, figureless, generally suggestive Muslim women are used for agendas related to "building the empire" and these agendas could include marketing TV shows such as *Homeland* (Appendix A) to speeches made by Hillary Clinton and Madeline Albright (Kumar, 2014). The former, along with Naomi Wolf, actress, have routinely encouraged women to serve in the U.S. military, as a testament to the equality of the genders which exists in the U.S. However, what is failed to mention is the hundreds of thousands of women and children who have died as a result of these very military efforts. Perhaps most poignant is how pre-existing courageous women, advocates, and activists within the invaded are ignored and never used as examples.

What further problematizes and alienates the worlds we read about in these books which seek to bridge "the East and the West" is that the dominating author is almost always situated comfortably in the West. Whether we speak about American and European women or about Afghani and Ethiopian women, it seems as though the creator of these narratives resides exclusively in one geographical location: Europe and America. Yet this weaver of narratives, ideas, vignettes, and entire worlds holds a monopoly over descriptions of all people, everywhere. Jean Sassoon is simply one example, but if we consider Kathryn Stockett, famous author of *The Help* and the many flaws of cultural appropriation, stereotypes, tropes, and caricatures which have been falsely extrapolated from the Black community, we understand that Orientalism and cultural appropriation are present and thriving today, even in our own country. In one review of the book, by New York Times writer Janet Maslin, we learn that amid the "loveliness" of Abileen, the Black housemaid, and her fellow housemaids' "quiet courage and braveness", there is little mention of "the real world". Though Stockett's novels *almost* uncover the very real damages of segregation and Jim Crowe laws, this would be far too uncomfortable of a novel to read: Though it creeps in every now and then and might well have veered off into violent repression of these maids' outspokenness (one character is blinded for having accidentally used a whites-only bathroom), Ms. Stockett doesn't take it there. She's interested in the affection and intimacy buried beneath even the most seemingly impersonal household connections. (Maslin, 2009)

It is considerable to note then that Maslin, and millions of other Americans, find that authentic discussion of the inhumanities faced by Abileen and the hired

labor during the fifties and sixties America are discomforting. The blissful ignorance, selective picking and choosing of what sides to show, how much truth is revealed, which inhumanities to display, and ultimately who will be the savior are all privileged decisions. The author's privilege in created a Frankenstein monster of a tale means that s/he goes unargued and unchecked, and this privilege is most often afforded to American and European authors. The persisting legacy of slavery, the crimes against humanity, and the vilification of Black Americans as they existed historically and continue to exist today, are not discussed. They do however "creep in every now and then" but are, thankfully, glossed over by the "affection and intimacy".

Bhavana Mody shares a similar experience about a narrative given by her White male friends who had recently returned from a trip to India, Mody's homeland. Her work, entitled "Lost in the Indophile Translation" (2002) speaks about how romanticized her country becomes in the travelogues, descriptions, writing, and retelling of stories. She speaks about her friends' glorification of poverty and this is ironic because her friend fails to consider the $1,200 plane ticket and does not recognize himself as a "White man in a constant position of power". This "quaint" village life of India is the lived reality and can be understood and explained only by those who have survived through the structures of its ugly truths. These nuances are indescribable and thoroughly butchered in attempts to romanticize and describe the country in its entirety, and its shattering poverty in a romanticized fell swoop. Mody continues on to say that the obsession with "poor Indians" and with Westerners wanting to experience the "raw, poverty, 'hard-core' villages" is simply not right and a highly disturbing perception; "few of these enlightened White men are aware of India's complex history and social structures, nor are they familiar with the racist stereotypes, harassment and violence that Indians and other people of color face daily within the United States" (276). For after the vacation is over, the photographs have been taken, and the blogs have been written, tourists are able to hop back on the plane and return knowing in comfort that though that poverty is "beautiful", luckily it is not theirs.

Another pathway through which native writers are banished from the writing spaces is through the privilege ordained to Euro-Westerns in publishing houses. As aforementioned, authors of color and of native descent face the obstacle of preponderance and privilege once again when confronted with the reality of a majority White publishing industry. The same industry that realizes that what they publish must be successful, covered by the media, perhaps even be made into a movie. By delivering inauthentic stories that maintain the status quo, publishers reify and inadvertently support it, knowing full well that mainstream readership will gobble it up, and that equates to success. In essence, it comes down to a dollars and cents equation where giving mainstream readers what they want (vs. challenging societal beliefs and views) is more profitable.

John Young (2006) in his book *Black Writers, White Publishers* speaks about this industry "reflecting and often reinforcing the racial divide that has always defined American society, representing 'Blackness' as a one-dimensional cultural experience. Minority texts are edited, proceed, and advertised as representing the 'particular' black experience to a 'universal', implicitly White, (although itself ethnically constructed) audience" (4). He continues on to ask who editors truly are, "it hardly seems coincidental that a field that has been populated primarily by White men has focused its energies primarily on White, male authors" (32). Though this tendency has begun to shift, decision-making positions are occupied by White men to this day. Young (2006) addresses the racial privilege which can be found in the homogenous editorial positions.

He states that "even in self-reflexive critical acts, racial privilege may create interpretive obstacles or, more important points of resistance that color, in racially motivated way the effects of an exploration of blackness. In other words, White reading and editing and publishing can mean the adoption of a posture that can be demonstrated to be antithetical to black interests" (32). This may be called implicit bias, which occurs when a person attempts to reject stereotypes and supports anti-discrimination efforts, but holds negative associations in his or mind unconsciously. Hayley Roberts explains the daily manifestations which implicit bias has: everywhere from television, to movies, to literature, to our subconscious thoughts about whom we deem as competent (2011). The implicit bias, as Young points out, is just as pervasive in the American justice system as it is in the publishing industry.

Writing is used in communities as protest, resistance, and to transcend borders. Though humanizing a culture and its people is necessary, Young warns against rendering a firsthand story, hard to read perhaps, into a model of whitewashed and cookie cutter "exotic" literature, easily digestible, filled with romantic quests, trials, triumphs, happy endings, and historical amnesia (33). The former blocks any integration of "minority literature" into the mainstream and for widespread publication, readership, and authentication. Meanwhile, the latter, which is the assimilation and whitewashing of experiences, creates a vagueness and universality which is a trapping of much multicultural literature. What are additionally sacrificed are the factual evidence, historical accuracy, and experiential knowledge which combine to form a discourse true to its origins and actually representative.

In *Beyond Douglass* (2008), Michael Dexler compares and contrasts the writings of White and Black abolitionists. In anthologies of African American literature for example, many "omit one of the forms of the writing most often used by Black men and Black women before the middle of the nineteenth century: a political form, the petition" (128). Since "slaves and Free Blacks alike were denied virtually all of the benefits of citizenship" the quest for much early African-

American writing was that of citizenship and this began with a revolutionary fervor (124). Their works appeared as poems, hymns, prayers, journals, autobiographies, sermons, petitions, travelogues, histories, commentaries on theology, and manifestos on politics, slavery, and colonization. However, because authorship was and continues to be an institution which credits the powerful and the, almost all of these original works went unpublished. Dexler writes that "some of the early White abolitionists perceived these violations from a distance, but all the early Black abolitionists understood firsthand the cost of the slave system to social morality". The calling differed greatly between White and Black abolitionists, and this is reflected in systems of privilege today, African American authors had an impetus to write, even without certainty of publication, and their impetuses were, and continue to be in variation or otherwise writing on rights, tyranny, slavery, liberation, affection, and virtue. For late eighteenth century Black writers, citizenship was the quest, and the pen and paper was the revolution: citizenship meant "franchise, liberty, and property rights, but also the recognition of Blacks' value in society. Black men and Black women wanted recognition and respect for their contributions to society" (128). What present day Black citizens in Euro-American society fight for today is a struggle by a different name: a struggle for truthful representative, for heterogeneous discourses, and for authentic writing.

We find solutions in writing by authors such as Shaila Abdullah. She shows us the array of experiences of South Asian women, specifically Pakistani. From vivid and complex to mundane and muted, the experiences which we learn about vary from region to region and are not painted as a homogenous experience, though sharing many similar characters native to Pakistani literature. When we compare this to literature by non-Pakistanis, for example, the acclaimed and recently discovered fraud author of *Three Cups of Tea,* we find that the writing is generally fixated on two aspects of Pakistan: terrorism and Muslim women. In an attempt to describe the journey of building school in Pakistan, the authors Greg Mortenson and Oliver Reline use sarcasm, ironic humor, and at times downright insulting descriptions of the "primitive" Pakistanis. This false dichotomy and supposed cultural extremities (one of modernity and one of backwardness) is a classic tool of Orientalist representation and its pervasiveness in multicultural literature by non-native writers. To remediate the public misunderstanding of Muslims, Dalia Mogahed and John Esposito conducted a longitudinal RAND study in hopes of providing resistance through narration and real- Muslim dialogues. The two researchers conducted millions of interviews of Muslims all over the globe, and discovered that the religion's followers' uniqueness in issues parallels their uniqueness in geography, from Albania to Zimbabwe. The authors write about the pervasiveness of inauthentic dialogues. They ask, "Are the negative perceptions and growing violence on all sides only a prelude to an investigable all-out war between the West and 1.3 billion

Muslims? The vital missing piece among the many voices weighing in on this question is the actual views of everyday Muslims. With all that is at stake for the West and Muslim societies – indeed for the world's future – it is time to *democratize the debate.*" [My emphasis] (10).

The democratization Mogahed and Esposito refer to is our very own. The United States prides itself and we as civilians live, breathe, and promote a democratic nation. Before discussing the solution, it is important to ask, why we have not allowed for democracy in representation of others, and why has there only been one privileged voice over a majority of world and multicultural literature.

To work toward spaces where the dominant, if not only writing and voice is nuanced, authentic, and democratic, we must select authors who reflect those traits. This requires that the authority and writer have membership in that community; historical, cultural, and personal and not simply scholarly. As Lydia Fuller explains, media and writing "are social institutions aimed at both shaping and reflecting our worldviews; yet, we need to seek alternative perspectives if we seek truthful answers" (66). When considering the chasm that the lack of real narratives have left on our nation's recognition of what accounts as "great multicultural literature", the solution to this is a simple one: to place the highest value, marketability, and encouragement to narratives from active citizens from that culture. It is not Sherman Alexie's aforementioned quote alone which serves as proof for this paper's argument but his entire life. Alexie, a Native American born and raised on the Spokane Indian Reservation, suffered great alienation in his own country. This is the case today for millions of unheard voices, or, misrepresented voices. bell hooks writes about the contemporaneous time of Alexie, the sixties and seventies wherein "a major revolution in education was beginning as radical and progressive thinkers had begun to question the extent which racist and sexist biases shaped curriculum" (104). hooks then discusses the reconsiderations made by teachers as they begun to realize that what their students would read and study were not politically neutral; and many educators became activists looking to question the unchecked literature curricula. This activism was not without its critics, many educators in hooks' age received backlash from mass media who encouraged the general and misinformed public to see inclusion as a threat and deem it as the tyranny of "political correctness". In reality, hooks explains, by shifting our focus on diversity and authors who are female or non-white, or both, who speak about their experiences authentically, education and literature becomes revitalized so that it no long "reflects and upholds the biases inherent in imperialist white-supremacist capitalist patriarchal thinking" (105).

An earlier mentioned model which demonstrates the resounding impact of well-researched, truthful, and democratic writing can be found in such works as *Who Speaks for Islam? What a Billion Muslims Really Think* (2007) by Dalia Mogahed and John Esposito. Their work focuses on interviewing more than 90% of the

world's 1.3 billion Muslims. They executed the most comprehensive and largest contemporary study on Muslims in hopes of confronting institutionalized colonialism, imperialism, Orientalism, and structures for privilege, *Who Speaks for Islam* is organized with questions and answers written verbatim. These questions address myths, realities, and lead to rooted discussions which the researchers had with thousands of Muslims, across the world –therefore demonstrating the staunch importance of knowing our subject community thoroughly to avoid reductive and essentialist rendering and narratives.

Where we can begin is by considering the roots of all writing; where we are introduced to, and begin to construct our perceptions of the world around us and by extension our place in that world, our value system, and our worth: the schoolhouse. Gary Howard (2006) writes on unique perspectives; that of teachers in their classroom, trying to connect, engage, and make sense of the social hierarchies in their multicultural and multiracial schools. He tells us that "neither the pains nor privileges of history have been allocated fairly in the lives of children. The realities of group membership in terms of race, culture, language economics, and social positionality" exist all too much. Furthermore, as a result of our inability to connect these structures of power to student performance, in our ignorance, we do not realize that "we become mere pawns of dominance, perpetuating and legitimizing myths that have kept Whites in control for centuries" (51). Howard's approach to deconstructing and de-legitimizing myths is to begin by transforming social arrangements and positions of dominance favoring White.

Likewise, Shirley Geok-lin Lin in *Asian-American Literature* (2000) acknowledges the historical patterns of colonialism, migration, imperialism, and more and uses these social structures of oppression as a catalyst for authentic. She introduces her book by outlining immigration patterns, histories, and authors from different "national-origin communities which gave rise to writings that reflect distinctive cross-generational concerns and styles". The diversity which she speaks of in the Asian-American literary canon is knowledge left misunderstood or ignored when conversations on Asian Americans and Asian literature take place. More often than not, Asian American literature is directly correspondent with anime, manga, and in cases of South Asian literature; the *kama sutra*. Geok-lin Lin uses her anthology to prove that "such heterogeneous representations provided by natives help to overturn stereotypes of inscrutable Asian-Americans" (14).

Readers who engage with such works (a process made easier if authentic writing was as ubiquitous as its nonnative counterparts) begin to understand that the "melting pot paradigm is insufficient" and an inadequate understanding of Asian-American cultural identity (hooks 78). Gone are the days where superficial support for a cultural mélange was adequate and when it was acceptable to ignore the underlying nuances of human cultural experiences in lieu of eschewing deep study of a culture and its practice through examination of real

narratives. Furthermore, legitimate cultural literature is empowering; it builds solidarity and allyship. "Single-genre anthologies" are essential in exploring diversity and they testify to the range and vocality of a people; migrants, refugees, exiles, women, the voiceless, survivors of war, children, and many more (Lin 4). With readership of one cultural anthology comes another. What begins as one attempt at defining a label; a cultural moniker "Asian-American", soon turns into a phenomenon which parallels the reality of identity: it is fluid, active, and expanding.

Authentic multicultural literature is time-specific, riddled with details, and indicative of the realest experience. This helps in both our historical accounting of a culture and its representation and in partaking the ways that identity expands, includes, and is negotiated. "Asian-American", as Geok-lin Lin explains, certainly does not mean what it did in 1970, at the time of publication (2006) and it changes now, in 2014, and will continue to do so.

It is a fact well known that from religious communities to our neighbors right here in the United States, we crave stories. Human beings love mystery and the unknown but and are obsessed with filling the earth's maps with our conquests. Stories are conquests. However, the principle that a culture's story should come primarily from the culture itself is not only logical but it only furthers truthful and ethical standards of writing. When the literary spaces are abound with Euro-American authors who have no group and community membership in the "far and exotic" cultures about which they write, their stories lack real validation and truth. Stories which ignore the nuances, such experiences as of internalized oppression felt in *American Born Chinese* by Gene Yang (2006) all the way to downright ignoring the ugly realities and histories of a people, such as *The Help* by Kathryn Stockett, are tired and exhausted narratives which have overcrowded bookshelves and classrooms for far too long. If stories are romanticized beyond recognition, they begin to position real places like the Khyber Pass to fictional ones such as Shangri-La. When authors take up the pen in resistance, expose histories of privilege and cultural appropriation, and push for more authentic narratives, we finally begin to shift the power to the powerless and to finally, perhaps even triumphantly, centralize the marginalized.

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Appendix

Homeland Promotional Poster for Season 4
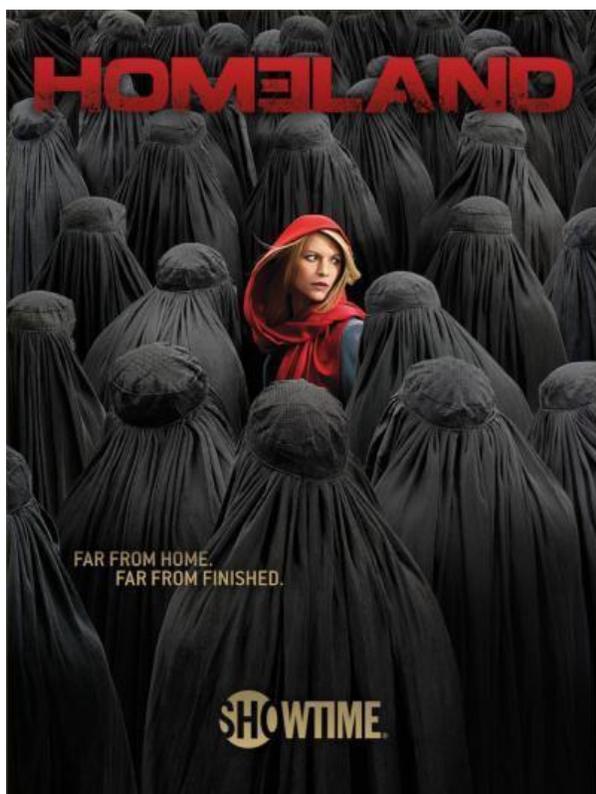
Found in Deepa Kumar's article, the author critically analyzes the poster as a representation of "othering" in discourses of American savior-hood. Kumar explains that the poster pits the trope of Muslim women against the "Western" woman. Extrapolating from this image, we find that Muslim women are invisibly black, they are the "them", far away from "home" and a subject in the project for liberation which is "far from finished". Critical visual literacy tells us that, in contrast, Claire Danes is a unique depiction of the savior, and the empowered woman (Kumar, 2014).

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Acknowledgements

Jeremy Cordock, STEM and Health Professions
Susan Kapral, Science Department
Gale Latkovic, Graphic Services
Talia Lipton, Speech Department
Dr. Katherine Lynch, Chair, English Department
Lorraine Sorrentino, RCC Association