Each year for the past eighteen, Lehigh University has published *The Lehigh Review*,
an entirely student-produced journal of the arts and sciences. Each issue contains some of
the best scholarly writing by Lehigh undergraduates.

Any scholarly articles, academic essays or book reviews written for a Lehigh course may be submitted. *The Review* does not ordinarily accept fiction or poetry.

All submissions should reflect sustained intellectual engagement in any of
Lehigh’s many fields of study. We are especially interested in essays that draw
from the content or methodology of more than one discipline. *The Review*
expects students to submit well-researched and well-written works that exceed a mere synthesis of existing sources. *The Review* publishes submissions which
demonstrate imagination, original insight and a mastery of the subject.

Cover Photograph: “Without Bodies #1” by Jessica Bandy
**La Tomba Brion: A Work By Architect Carlo Scarpa** by Andrew Maier

---

**STAFF CREDITS**

**Editor in Chief**
Lisa Cocchia

**Design Editor**
Katelyn Hanna-Wortley

**Marketing Editor**
Elaine Hardenstine

**Facilitator**
Catherine Burton

**Staff Editors**
Kathleen DiGiallo
Alexandra Horowitz
Elaine Kelly
Jacob Kerntop
Cheng Lau
Stephanie Zimmerman

**Faculty Advisor**
Norman Girardot

---

**SPECIAL THANKS**

**Faculty Readers**
Nandini Deo
Suzanne Edwards
Elizabeth Fifer
Steven Goldman
Sally Groomes
John Jirik
Rita Jones
Jeremy Littau
Ziad Munson
Matthew Sanderson
Nicholas Sawicki
John Smith
James Speese
J. Bruce Thomas

**Design Advisor**
Marilyn Jones

**Production**
Edurne Portelo
Sue Shell

**Funded By**
The Humanities Center

**Printing**
Valley Graphic Services, Inc.
LETTER FROM THE EDITOR

I am excited to present the 2010 volume of *The Lehigh Review: Changing Perceptions* to our readers. Putting it together was both a challenge and a joy, and with the help of a hardworking staff, supportive faculty members, and the authors themselves, I believe we’ve created a truly unique edition of the journal.

Our goal was to integrate both traditional and new elements into *The Review* by adhering to its time-honored mission of highlighting some of the best academic work by Lehigh undergraduates while also incorporating original ideas for its design, creative direction, and identity as our university’s scholarly journal. We came up with the title “Changing Perceptions” as we were selecting our final essays, realizing that this theme surfaced in all of the pieces we had chosen. Not only does it apply to the works themselves, but it also fits our overall aim to change the way the journal is perceived on campus. Through the choices we’ve made with the essays, artwork, and layout, we hope to give *The Review* a greater level of accessibility and relevance within the Lehigh community.

In the following collection of essays, the idea of changing perceptions can be seen in the transformation of awareness the authors bring to their topics through careful intellectual study and detailed analysis, as well as in their capacity to motivate us to see the world around us in a new light. I hope that you enjoy reading this year’s journal, and that as you read you discover your own perceptions changing.

Lisa Cocchia
Editor in Chief
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Metaphor and Science</td>
<td>8</td>
</tr>
<tr>
<td>By Alexander Haitos and Deborah A.Z. Streahle</td>
<td></td>
</tr>
<tr>
<td>Loving Self-Reflection: Paradigms of Narcissism in <em>The Woman in White</em></td>
<td>14</td>
</tr>
<tr>
<td>By Carolyn Laubender</td>
<td></td>
</tr>
<tr>
<td>A New Direction of War: The Ethnic War Waged by the Wehrmacht in Eastern Europe</td>
<td>22</td>
</tr>
<tr>
<td>By Zackary Biro</td>
<td></td>
</tr>
<tr>
<td>On the Possibility of Style</td>
<td>28</td>
</tr>
<tr>
<td>By Tim Shanahan</td>
<td></td>
</tr>
<tr>
<td>Applied Post-Development Theory: Case Study of Enda Graf Sahel</td>
<td>34</td>
</tr>
<tr>
<td>By Erica Prosser</td>
<td></td>
</tr>
<tr>
<td>Fem-nomenology</td>
<td>44</td>
</tr>
<tr>
<td>By Deborah A.Z. Streahle</td>
<td></td>
</tr>
<tr>
<td>Jacob Lawrence: Mainstream Acceptance Rooted in Widespread Misunderstanding</td>
<td>50</td>
</tr>
<tr>
<td>By Catherine Higgins</td>
<td></td>
</tr>
<tr>
<td>The Immediate Society</td>
<td>56</td>
</tr>
<tr>
<td>By Andrew Daniels</td>
<td></td>
</tr>
<tr>
<td>By Faith Roncoroni</td>
<td></td>
</tr>
<tr>
<td>Artwork</td>
<td>71</td>
</tr>
<tr>
<td>By Various Students</td>
<td></td>
</tr>
</tbody>
</table>

"Untitled" by Margaret Griffiths
In the past thirty years, philosophers of science, philosophers of language, and cognitive scientists have emphasized the importance of understanding metaphor, although they rarely agree on the role it plays in thought. One dominant theory of metaphor treats metaphor as abbreviated simile. However, this theory does not acknowledge the embodied nature of metaphor, nor does it acknowledge that a metaphor has individual and influential meanings beyond the literal meanings of its constituents. In this essay, we explore this critique and discuss its relevance for understanding new concept formation.

Regardless of position, there are a few features of metaphor that theorists agree on. First, metaphors play a deviant role in language: “In the utterance of a fresh metaphor the speaker explicitly violates the conventional expectations of the community.” The words or phrases used in a metaphor are employed outside of their literal use. Secondly, metaphors are about “applying information and understandings from one domain of experience, which we call the source domain, to enhance understanding of another domain called the target domain, that is typically more abstract.” Whether or not meaning is transferred across domains is a point of contention in theories of metaphor. In the following sections, we will argue that a shift in meaning is a more plausible theory, given the apparent role of metaphor in science.

Metaphors are used widely in science to facilitate both communication and conceptual understanding amongst scientists and to the non-scientific public. From ancient models of the atom, to the concept of protein folding and global warming, scientists rely on complex metaphors to further their research and understanding. The metaphor is useful precisely because it does not simply refer to the exact meaning of the literal words. Instead, by highlighting possible relevant aspects of the source domain, it introduces a new way of understanding the target domain, which otherwise would have remained obscure. This is directly contrary to the positivist idea that “all scientific descriptions are purely literal” and concurs with the idea of a general degradation of the distinction between literal and metaphorical meaning. As shown in the example, by altering existing concepts and adding depth of meaning to new concepts, metaphors can...
metaphors.8 An example of a primary
experiences form what are known as “pri-
associations we form between these types of
through our bodies) and subjective experienc-
formed early in life from sensorimotor inter-
metaphors we create. Without them, it is difficult
to function at a high level of reasoning; our
phors to
interpret
data and new phenomena.
process of scientists. Scientists use meta-
ther role concerning novel concept formation to
ce, and thus it is ruled out as an accurate
characterization of metaphor, its meaning,
and,scp meaning shifts take place when, in the con-
text of the metaphor, meaning moves from
each other. Accounting for
similarities of thought and concept formation.
metaphoric
mean what they always mean. When
understood simply as simile, one
mean, and all a metaphor does is provoke
some reaction in the listener.14 In this view, a
metaphor is set of words that produce an
unusual effect.
meaning of
a word is dependent wholly on the
understanding and do not allow for metaphor to execute its role
concerning novel concept formation in scien-
tific thought and concept formation. Metaphoric
meanings of
phrases, is uttered and has mean-
ing of
uttering the metaphor. A metaphor, like all
words and phrases, is uttered and has mean-
ing of
the actual object and not on the knowl-
der meaning that a metaphor is supposed to
bring to the reader? If not, then our under-
tend to function at a high level of reasoning;
our
understanding of the world is handicapped.
Metaphor is a fun-
things: first, that the two linked domains/
terms, could not be reached without the
use of metaphor. The reason for the first presupposition is
that leads to the importance of metaphor for
new concepts cannot be understood
without adequate metaphors. It is this modi-
fication that is precluded by the simile and related
approaches.

Some may raise the objection that this similarity did in fact exist before the meta-
phor; the metaphor is not responsible for the
vessel” could come to include. The similarity
between metaphor and simile makes for a
earlier metaphor in the

“pattern Generation” by Evan Cerilli, Andrew Sullivan, Marco Delgado
can introduce deviations in meaning—and these generally at a particular time—but cannot instantly alter the literal meaning of a word for the larger community. When the phrase “blood vessels are irrigation canals for the body” is uttered to unsuspecting members of the community, the literal meaning of blood vessels still does not include the notion of “passage of fluid.” Thus the similarity is not yet embodied in (literal) meaning (as required by abbreviated simile), and yet the metaphor holds. The metaphor is still expressive of some meaning beyond the known similarities. For a perhaps clearer example: William Harvey raised the following problem: How could the heart pump out more blood in the space of one hour than the weight of a person? Only through the metaphor of the blood’s movement in terms of a circle could Harvey explain how the blood went through the body at such a high rate. This hypothesis of continual circulation required a significant reformulation of the concept of movement of blood.15 This metaphor of “circular movement” to “movement of blood” was applicable and meaningful in a way that cannot be captured by simile, because the relevant similarities that the simple purports to expose are not known or understood. The meaning of a metaphor must be derived from somewhere else. Properties seem to be transferred, in a semantic sense, from the source domain (e.g. irrigation canals) to the target domain (e.g. blood vessels).

To discuss an alternate theory, as opposed to metaphor taken to be an abbreviated simile, in this theory a metaphor genuinely has meaning beyond the literal meanings of its constituents; it does more than highlight similarities within the concepts. A metaphor’s meaning is an amalgam of the two or more words or ideas present in the statement. This meaning alteration can be unidirectional, with the target domain taking on qualities of the source domain. In both cases, the metaphor generally requires the fields of comparison to be mutually exclusive. This means relevant aspects of each domain are highlighted, while other aspects are left out.16 As a result, those who use the metaphor will be influenced by it—they see through the lens of the metaphor, so to say.16

When individuals are trying to express something new (whether it be in science or poetry), metaphor lends itself to this endeavor because it can forge links between things that did not previously exist. The metaphor takes on a certain power to dictate conceptual understanding. Instead of bringing out similarities in ideas, a metaphor applies aspects of the semantics of one idea (generally the source domain) to the semantics of the other idea (generally the target domain) by either addition or replacement.17 Thus the target domain is now characterized by semantic elements it is usually not characterized by, and the fruitfulness of such an alteration (determined by interacting with the object [reference] of the target domain) will determine the power of the metaphor. For example, when aspects of “circular movement” were added to “movement of blood,” that alteration in “movement of blood” proved to have great fruitfulness in explanatory and problem-solving situations. And so, metaphors begin to move from their role in concept alteration to the assimilation into the grammar of a language.

It is important to acknowledge the significant role of metaphor in scientific thought because of the impact it has on thought in general. We cannot build up to abstract thought without primary metaphors. An important implication of the primary metaphor theory is that it demonstrates metaphor is embodied in three ways. In metaphor, the “correlation arises out of our embodied functioning in the world . . . Second, the source domain of the metaphor comes from the body’s sensorimotor system. Finally, the correlation is instantiated in the body via neural connections.”18 Understanding that metaphor as essentially linked to our embodied experience opens up the potential for new classes of metaphors. As we encounter new sensorimotor or subjective experiences or judgments, we can create new primary metaphors, which could lead to the creation of new concepts and ideas and then to new stages of a language. This cannot happen if we accept the simple theory of metaphor because it does not allow for new meaning creation through metaphor.

Conclusion

In accepting the position of metaphors as capable of modifying meaning, we have demonstrated that metaphors are not secondary to literal meaning; they are distinct from literal meanings of words. Metaphors can act on the involved domains in order to alter and refine established concepts and potentially generate new concepts. This linking and altering of concepts, in conjunction with the theory of primary metaphors, suggests that metaphor is an early and primary component of new concept formation. When individuals are trying to express something new (whether it be in science or poetry), metaphor lends itself to this endeavor because it can forge links between things that did not previously exist. The expressive power of metaphor runs deep. It is how individuals utter what they feel yet cannot say. It is at once an expression of links beyond words and also the first step to introducing new elements into linguistic life.
Loving Self-Reflection: 
Paradigms of Narcissism in The Woman in White

By Carolyn Laubender

uch like the foundational myth of Ovid, Wilkie Collins’ The Woman in White also opens onto a landscape of Narcissism. For Collins, though, the terrain has changed: his pennings deal not with literal pond-gazing, but with the more metaphorical manifestations of self-love and adoration that comprise the core of his characters interactions with one another (and, for that matter, with themselves). But their particular vanities are various, ranging from comical hypochondria to a sensational and heroic love that serves to self-aggrandize rather than self-sacrifice. The narcissisms embodied by Collins’ characters Fredrick Fairlie, Walter Hartwright, and Laura Fairlie are not Ovidian as much as they are Freudian and Lacanian, with each figure fitting into a different psychoanalytic archetype of (self)love.

Sigmund Freud’s writings on narcissism, when read alongside The Woman in White, suggest a shockingly complicated picture of Frederick Fairlie’s character. Though the eccentric and rather odd uncle of Laura Fairlie is a flawless depiction of an exaggerated narcissism and ego-centrity, a more radical interpretation of his character suggests that Fairlie is a far more complex expression of repressed psychological desires that lead him to, quite literally, fall in love with himself. His narcissism has progressed beyond the necessary Primary Narcissism that Freud sees in all individuals and has distorted into a totalizing Secondary Narcissism that manifests as hypochondria and is explained by an implicit coding of Fairlie’s character as homosexual.

In Freud’s 1914 essay, “On Narcissism: An Introduction,” he suggests that narcissistic tendencies may not, as previously assumed, be a disorder, but are more likely a normative state of being. Freud theorized that individuals function with the capacity for two different types of libido: ego-libido and object-libido. Ego-libido (narcissism) “is the libidinal compliment to the egoism of the instinct of self-preservation” and constitutes an essential piece of “healthy” individuals. Object-libido, then, is that section of desire that has been directed at objects external to the self and is typically associated with the love of or desire for another person.

Freed imagines libido as a fixed quantity within the mind, thereby implying that ego-libido and object-libido are engaged in a constant exchange with one another. In cases where the individual’s development of the libidinal stage is somehow “disrupted,” however, the individual may never fully develop an object-libido. This results in Secondary Narcissism, or a psychological disorder where the libido withdraws its attention from the outside world and focuses entirely on an obsession with the self, as seen in cases of hypochondria and megalomania.

Thus the type of hypochondria exhibited by Fredrick Fairlie’s character develops when the self becomes so obsessed with itself that it essentially begins to see the entire external world as a threat to either health or sanity. Fairlie’s preoccupation with “the wretched state of [his] nerves” which he mentions, without fail, in every conversation he has, is the primary focus of his hypochondriac obsession; he is, by his own estimation, “nothing but a bundle of nerves dressed up to look like a man.” Consumed by thoughts associated with the love of or desire for another person.

The relationships in Wilkie Collins’ novel, The Woman in White, resonate almost perfectly with both Freudian and Lacanian psychoanalytical theories of narcissistic impulses. Developed early in childhood, these impulses are said to motivate and structure our experiences of love. Though both theorists wrote after the publication of The Woman in White, the novel’s unexpected exemplification of their ideas suggests that the psychoanalytic approaches they developed may indeed articulate some of our more subconscious drives and impulses.
of his body, his “nerves,” his mental stabili-
ty, his physical health, Farilie often uses his “poor health” or “weak nerves” as excuses to either enact his own desire without be-
hind held socially responsible or to redirect concentration back to himself when it has strayed to other topics. He manipulates his “illness” as a way to control the characters around him, insisting that the voices of chil-
dren, the banging of doors, and the dirt on vis-
itors’ shoes are all things that will disturb his health, thereby dispensing of his wish without necessarily having to view himself as narcissistic. The extremity of Farilie’s self-
love is even noticed by Walter Hartwright who, on his first encounter with Mr. Farilie, ob-
serves that his “self-affection and [his] crescendo on personal achievement” may be some-
thing” Farilie’s self-absorption far surpasses any “normal” type of Primary Narcissism envision-
ed by Freud. Farilie’s egotistical and narcissistic nature that suggests to him “the idea of a
Category of psychological disorders covered
the individual an idealized (but falsified) im-
while simultaneously increasing the ego-
—beautiful above all things in the clear
truthfulness of the look that dwells in  
Recollection of her eyes, “large and tender
for the “clear truthfulness of the look” and the
seeing herself in the other’s eyes, “large and
to the mirror’s reflection. As Lacan says, the
individuals, of those unacceptable object-libidos (other
if it is an inaccurate repre-
tion of himself rather than on
will never be able to resolve the feelings of loss or lack that will perpetually
united whole. The wholeness of this image fascinates us because it seems to present to
view ourselves as subjects, is both the begin-
the “self” and the beginning of the self’s internal anxiety and desire. For Lacan, a
fundamental misrecognition occurs when we—internally fragmented and incomplete—
are presented with what appears to be a singular and cohesive external reflection of
us. As our infantile selves gaze at our own images and see ourselves as individuals, and
separate and self-contained, we (for the first time) construct a functional ideal of a “self”
and the material body that corresponds to
for the stability of the mirror’s reflection.

Our location in the Imaginary Order per-
sists until we acquire language—symbolically
representative, for Lacan, of the rules of
culture, society, and law—and transition into the
Symbolic Order. The narcissistic influence of the Imaginary is always present, even in the
Symbolic. In the Symbolic, the infant learns the symbolic stability and unity of the self she
sees in her mirror image morphs into the adult’s desire to be known—brings back to him or her the stability s/he once
saw in the mirror. Thus, all of the relation-
ships we form (with role models, with love
objects, etc) are implicitly narcissistic in that they call us to our own conscious desire for
the narcissistic influence of the Imaginary is always present, even in the
Symbolic. In the Symbolic, the infant learns the symbolic stability and unity of the self she
sees in her mirror image morphs into the adult’s desire to be known—brings back to him or her the stability s/he once
saw in the mirror. Thus, all of the relation-
ships we form (with role models, with love
objects, etc) are implicitly narcissistic in that they call us to our own conscious desire for

The reflective surface of Laura’s eyes project to Walter the version of himself he installs in her, the version of himself as he has always wanted to be.

Farilie’s brand of ego-libido is not
directed at his own Real ego, but aimed at an
ideal ego—Farilie’s own conglomerated illusion
of himself—the reading of his character as “homosexual” seems an almost perfect
Freudian case. Momentarily suspended in this Freudian immersion (and tempor-
arily setting aside his theoretical “inaccura-
city”), Farilie’s love for his ideal ego, the ego
that falsely sees itself as “one of the most
cost有效期的、易碎的物种，这类物种
被普遍认为是在原始的、粗糙
的环境中的。”

3. According to the above paragraphs, what is the relationship between the characters' relationships and their perception of themselves?

4. How does the text describe the process of idealization and narcissism in the characters?

5. In what ways does the text suggest the characters are using narcissism as a coping mechanism?

6. How does the text contrast the characters' perceptions of themselves with their actual desires and needs?

7. What role does the ideal self play in shaping the characters' actions and decisions?

8. How does the text suggest that the characters' perceptions of themselves are influenced by their social roles and expectations?

9. What is the significance of the characters' idealized self-images in the context of the story?

10. How does the text explore the themes of identity and self-concept among the characters?

11. How does the text suggest that the characters' idealized self-images are a form of defense against their actual desires and needs?

12. What is the role of the ideal self in shaping the characters' relationships with each other?

13. How does the text suggest that the characters are using their idealized self-images to avoid confronting their actual desires and needs?

14. What is the significance of the characters' idealized self-images in the context of the story?

15. How does the text explore the themes of identity and self-concept among the characters?

16. How does the text suggest that the characters' perceptions of themselves are influenced by their social roles and expectations?

17. What is the relationship between the characters' actions and their idealized self-images?

18. How does the text suggest that the characters' idealized self-images are a form of defense against their actual desires and needs?

19. What role does the ideal self play in shaping the characters' actions and decisions?

20. How does the text explore the themes of identity and self-concept among the characters?
Finally, Lacan's notion of desire in the Symbolic Order includes a phenomenon he terms “The Gaze.” For Lacan, the Gaze is not merely the subject's act of looking at an object of desire, but also includes the subject's (almost paranoid) realization that he is being gazed back at by the object. This realization is essentially one fraught with anxiety and insecurity because we are forced to realize that the “object” we are gazing at has its censure ability to gaze back, almost threatening us with our own “Ideal-I” by forcing us to subconsciously recall the fact that we believe we lack much of what our “reality” reflects us to be. Thus, our relationships with objects in the Symbolic Order are similar to our relationship with ourselves in the Imaginary Order; both are characterized by a simultaneous obsession with the image of our ideal selves and a sense of anxiety evoked by the fact that the image forces us to realize that, in the Real, we are not what we want (or pretend to be).

Logically, then, Walter's desire for Laura deconstructs into an extension of his infantile Imaginary demand for his “Ideal-I”—the competent, unified, perfect self his mirocgnizes in the mirror. The reflective surface of Laura's eyes project to Walter the version of himself he is being insinuated in her, the version of himself he as has always wanted to be. When she looks back at him, this romanticized idealization of himself back at him, his Primary Narcissism asserts control and, like Narcissus, is psychically fatal if fall in love with his own image. The text of *To Woman in White* almost immediately alludes to the underlying problems structuring Laura and Walter's desire for each other. The nature of Walter's desire for Laura—being that it is merely a masked reiteration of Primary Narcissism—implies that, by gazing at her (and having her gaze back at him), Walter is simultaneously feeding his narcissistic idealized self-image and that trouble image by constantly reminding himself of his own lack in comparison to the image. Walter attempts to verbalize this uncanny paraphrase by again speaking of the ambiguous “lack” in Laura's character, saying that “At one time it seemed like something wanting in you; at another, like something wanting in myself...” The impression was always strong, in the most contradictory manner, when she looked at me... Some things staying, something not staying—and where it was, and what it was, I could not say.” The fact that this “wanton” occurs most (clearly) when Laura is gazing at Walter, focusing her reflective eyes on him, speaks to Lacan's assumption that “The Gaze” is essentially coded with both heterosexual attraction and anxiety over the reality that no one measures up against our own self-misrecognition.19

When Laura looks at him, Walter ostensibly recognizes her lack (after all, she is only a mirror); but, more subconsciously, he is not only her because he is reminded of his own shortcomings, his own “samatron” position in the image she holds of him. Thus their relationship is entirely “wanting”: one participant is completely trapped while the others is both in love with and unsettled by his own idealized reflection. This fundamental anxiety for Walter's almost obsessive drive to look at and watch Laura whenever possible. The insecurity he feels in his idealized self reflection prompts Walter to try to master that anxiety, to overcome it by perpetually staring at it. His repeated glances at and observa- tions of Laura are thereby read as not only of love, but as an almost colonial desire to gain control over and possess the unable to overcome the anxiety described in Lacan’s theory becomes more compli- cated. Walter literally transforms himself into the stereotypical model of masculinity that he always wanted himself to be; active, dominant, socially and monocularly superi- or, that he always wants himself to be: active, dominant, socially and monocularly superior (omnisceous by his “objective” fact find- ing), and heroic in his self-sacrificing ac- tions. Through the course of the novel, Walter's flawless representation of Laura's assumption of much of Anne's identity, position, and mentality of a “lu- simile, rather than external to it. Their relationship is entirely “wanting”: one participant is completely translucent while the other is both in love with and unsettled by his own idealized reflection.

Laura possesses no self-knowledge or means for self-reflection beyond the stimuli and opinions of the characters that surround her; like the stereotypically "good" woman, she exists for and through others, desiring nothing beyond appeasement.

Laura’s communications to Walter about her withdrawal from Limmeridge inform her that he plans to leave London, hoping to be “among new scenes and new people” by taking up a post on a ship sailing to the “ruined cities of Central America.”20 Essentially, Walter, thus far a sensitive, observant, upper-class drawing instructor, has engaged himself in a colonial adventure to the wild and unainted lands of the Americas. Unable to colonize Laura and control the insecurity the situs in him, he literally goes to another country to colonize other people, trying to resolve his inability to solve the former situa- tion, which [he is] living, at once and forever.”24 Furthermore, Walter's hyper- manic, almost obsessive drive to look at and possess that which he is living, at once and forever. Although he verbally justifies his departure as necessary because of Marian's discovery of Laura's misrecognition, Laura's assumption of much of Anne's identity, position, and mentality of a “Simile, rather than external to it. Their relationship is entirely “wanting”: one participant is completely translucent while the other is both in love with and unsettled by his own idealized reflection. This fundamental anxiety for Walter's almost obsessive drive to look at and

Laura possesses no self-knowledge or means for self-reflection beyond the stimuli and opinions of the characters that surround her; like the stereotypically "good" woman, she exists for and through others, desiring nothing beyond appeasement.

Laura’s communications to Walter about her withdrawal from Limmeridge inform her that he plans to leave London, hoping to be “among new scenes and new people” by taking up a post on a ship sailing to the “ruined cities of Central America.”20 Essentially, Walter, thus far a sensitive, observant, upper-class drawing instructor, has engaged himself in a colonial adventure to the wild and unainted lands of the Americas. Unable to colonize Laura and control the insecurity the situs in him, he literally goes to another country to colonize other people, trying to resolve his inability to solve the former situa- tion, which [he is] living, at once and forever.”24 Furthermore, Walter's hyper- manic, almost obsessive drive to look at and possess that which he is living, at once and forever. Although he verbally justifies his departure as necessary because of Marian's discovery of Laura's misrecognition, Laura's assumption of much of Anne's identity, position, and mentality of a “Simile, rather than external to it. Their relationship is entirely “wanting”: one participant is completely translucent while the other is both in love with and unsettled by his own idealized reflection. This fundamental anxiety for Walter's almost obsessive drive to look at and
with the future of Laura Fairlie had set their profaning marks on the youth and beauty of her face. The fatal resemblance [between Laura and Anne] which I had once seen and shuttered at seeing, in idea only, was now a real and living thing. The artist, which asserted itself before my eyes, was now a real and living resemblance [between Laura and Anne] which I had once seen and shuttered at seeing, in idea only, was now a real and living thing.

**Walter's final joy in marriage comes from the fact that he can now, fully and completely, own and master Laura; she is his love, his looking-glass, his mirror whose image he can now constantly and securely worship.** His love for her changes from a passionate one to a purely possessive, and his relationship with Laura is “oppressive” or “wanting” because he can never completely master her own shortcomings and incongruities. The artist, which asserted itself before my eyes, was now a real and living thing.

The fundamental Lacanian notion of continual self-representation and anxiety are eventually resolved. Lacan’s understanding of objet petit a as primarily functioning as a screen for the hidden self, represents nothing more than “an introvert’s” own desire to “[make] his dreams come true,” and then take pleasure from that creative extension of himself. 19 Artists’ fictionalized worlds are not the result of former self-transcendence but are in- dicative of authors’ own quasi-neurotic states and their vain attempts to stabilize those states in the real world. Often, they—like the characters they produce—are subject to being read as a living embodiment of the very paradigm they assumed to be mentally ubiquitous and are repositioned from the pedestal of “creator” to the couch of the psychoanalyst.
A New Direction of War:
The Ethnic War Waged by the Wehrmacht in Eastern Europe
1939-1942
By Zackary Biro

While the ethnic war waged in Eastern Europe during World War II was originally thought to be solely conducted by the German S.S. of the Nazi Party, the involvement of the German regular army (Wehrmacht) is revealed to be more significant than previously understood. Through careful scrutiny of photographic evidence, the author takes an alternative look at the Wehrmacht’s relationship to Nazi leadership and the S.S., as well as its involvement in some of the most brutal episodes of ethnic warfare in World War II.

By the middle of the twentieth century Europe was certainly not a stranger to war. European nation states had been engaged in warfare for centuries, and the First World War in the second decade of the twentieth century saw killing on a scale never before realized. Despite these realities World War II brought with it a new kind of warfare on a massive scale. For the first time in European history, ethnic minorities and undesirables became targets of systematic violence and murder in a new age of total war. As the perpetrator of the murder of millions of European Jews and socially marginalized people, the National Socialist Party of Germany enforced these policies of ethnic total war. For the majority of the second half of the twentieth century, historians considered the Wehrmacht, Germany’s armed forces from 1935 to 1945, to be free from the responsibility for the genocide. A certain image of “clean hands” became the common perception of the German people and the Wehrmacht in the post-World War II era. Most people have perceived the Wehrmacht as an organization that took the Nazi idea of ethnic hierarchy, perceived the Wehrmacht as an organization that took the Nazi idea of ethnic inferiority of Eastern Europeans and Jews to heart. Other historians, like Richard Evans, a professor of history at the University of Cambridge, see the Wehrmacht as a passive player in the murders. It seems convenient to place the actions of the Wehrmacht into one of these two camps. However, the evidence shows that the Wehrmacht played an active role in the ethnic war in Eastern Europe while only the senior officer corps of the Wehrmacht embraced the Nazi idea of ethnic hierarchy. During the first years of the war on the Eastern front, the Wehrmacht senior officer corps exhibited behavior that displayed a willingness to exterminate ethnic and political enemies of the Third Reich, but individual examples within the Wehrmacht’s junior officer corps also display a passive attitude towards the murder of Eastern Europeans.

Among Nazi Germany’s many acts of aggression in World War II were the invasions of Poland in September 1939 and the Soviet Union in June 1941. Photographic evidence has arisen that documents war crimes committed by the Wehrmacht during the invasion of Poland in 1939. The first photograph depicts the execution of approximately three hundred Polish prisoners of war by the Wehrmacht in the post-World War II exhibition War of Extermination: The Crimes of the Wehrmacht, 1941-1944; historians have been rethinking the influence of the Wehrmacht in the murder of Jews in Russia. Recent historians looking at the evidence are divided as to how passively or actively the Wehrmacht participated in these murders. Historians such as Wolfram Wette, a professor of modern history at Albert-Ludwigs-University, and Stephen Pfitz, a professor of history at East Tennessee State University, believe in the Wehrmacht’s voluntary participation in the brutalization and unwarranted murder of Eastern Europeans. Wette and Pfitz see the Wehrmacht as an organization that took the Nazi idea of the ethnic inferiority of Eastern Europeans and Jews to heart. Other historians, like Richard Evans, a professor of history at the University of Cambridge, see the Wehrmacht as a passive player in the murders. It seems convenient to place the actions of the Wehrmacht into one of these two camps. However, the evidence shows that the Wehrmacht played an active role in the ethnic war in Eastern Europe while only the senior officer corps of the Wehrmacht embraced the Nazi idea of ethnic hierarchy. During the first years of the war on the Eastern front, the Wehrmacht senior officer corps exhibited behavior that displayed a willingness to exterminate ethnic and political enemies of the Third Reich, but individual examples within the Wehrmacht’s junior officer corps also display a passive attitude towards the murder of Eastern Europeans.
Despite what Wolfram Wette calls the “legend of their ‘clean hands’,” regards to their involvement in the acts of genocide against European and Jewish men and women were in fact members of a Russian Jewish resistance group that fought against Soviet authorities. These photographs come from a collection of photographs that depict public executions in the city of Minsk on October 26, 1941. Officers of the 707th Infantry Division of the Wehrmacht in fact exhibited to the public by the S.S. commander Friedrich Jeckeln. In fact, the Wehrmacht leadership held a meeting to decide the fate of the Jews on August 25. Friedrich Jeckeln, commander of the Higher S.S. and Police in Russia South, told Altenstadt that he hoped the “liquidation of these Jews would be carried out by September 1, 1941.” Jeckeln’s statement was merely a suggestion since the Wehrmacht was not in a position to order the removal of all Jews. Some of the myths surrounding the Wehrmacht did not embrace the sense of racial superiority that the Nazi leadership held. The writings of lower level members of the Wehrmacht cannot be found in the literature. The motivation for the acts of genocide comes from the Nazi party’s ideology with older German stances of toleration. “I was, I only hoped that the episode wouldn’t last long.” Another junior officer, Hans Herwarth von Bittenfeld in the Wehrmacht reflected on his experiences “I sensed that Hitler was a man of action. He has no time for words”.

Junior officers and noncommissioned officers of the Wehrmacht did not embrace the sense of racial superiority that the Nazi leadership tried to instill in them. These instances of murder and genocide demonstrate that the Wehrmacht assumed a very active role in the ethnic violence directed against Eastern Europeans and Jews. In doing so, the senior officer corps of the Wehrmacht overset the German high command’s established boundaries and roles and made the Wehrmacht’s revenge efforts for carrying out its war policy. The Wehrmacht also violated the Hague Regulations in their treatment of prisoners of war and civilians as soldiers. The Wehrmacht’s actions were not responding to any order given to them. The S.S. was designated as being responsible for the deliberate killing of civilians who were not necessarily Soviet partisan freedom fighters. These civilians were not a part of the Wehrmacht. The Wehrmacht did not embrace the sense of racial superiority that the Nazi leadership tried to instill in them.

These civilian executions were not the result of orders given by the command. The photographs of the event show the organization of the Jews into lines and groups so that members of the Wehrmacht could systematically murder them. It should not be assumed that the Wehrmacht executed 600,000 Jews in three days. The evidence does not prove that the Wehrmacht has to overstep their bounds must be answered. The orders given to the Wehrmacht were simply to “execute all Jews.” The S.S. commandeered Jewish food, and shelter.” The high Nazi leadership never required the Wehrmacht to participate in the execution of the Jews. The Wehrmacht was not ordered to execute Jews. The motivation for the acts of genocide committed by the Wehrmacht cannot be found in the junior officer corps or the lower ranks of the Wehrmacht. The writings of lower level members of the Wehrmacht show a lack of hatred and motivation to murder the ethnic enemies of Nazi Germany. Before the invasions of Russia in 1941 and Poland in 1939 members of the Wehrmacht did not embrace the sense of racial superiority that the Nazi leadership tried to instill in them. The Wehrmacht’s actions were not responding to any order given to them. The S.S. was designated as being responsible for the deliberate killing of civilians who were not necessarily Soviet partisan freedom fighters. These civilians were not a part of the Wehrmacht. The Wehrmacht did not embrace the sense of racial superiority that the Nazi leadership tried to instill in them.

These instances of murder and genocide demonstrate that the Wehrmacht assumed a very active role in the ethnic violence directed against Eastern Europeans and Jews. In doing so, the senior officer corps of the Wehrmacht overset the German high command’s established boundaries and roles and made the Wehrmacht’s revenge efforts for carrying out its war policy. The Wehrmacht also violated the Hague Regulations in their treatment of prisoners of war and civilians as soldiers. The Wehrmacht’s actions were not responding to any order given to them. The S.S. was designated as being responsible for the deliberate killing of civilians who were not necessarily Soviet partisan freedom fighters. These civilians were not a part of the Wehrmacht. The Wehrmacht did not embrace the sense of racial superiority that the Nazi leadership tried to instill in them.
Nazis based this propaganda “less on knowledge and more on negative stereotyping and prejudice.”24 As expected, the Nazis perpetuated subhuman Red.”22 Wette recognizes that the image of the Serbs and Russians on with Russia, Nazi leadership began to force the display the need “to wipe out the species of the German people and the lower ranks of the subhuman image of the Serbs and Russians on with Russia, Nazi leadership began to force thedisplay the need “to wipe out the species of the German people and the lower ranks of the subhuman image of the Serbs and Russians on with Russia, Nazi leadership began to force the display the need “to wipe out the species of the German people and the lower ranks of the subhuman image of the Serbs and Russians on with Russia, Nazi leadership began to force the display the need “to wipe out the species of the German people and the lower ranks of the subhuman image of the Serbs and Russians on with Russia, Nazi leadership began to force the display the need “to wipe out the species of the German people and the lower ranks of the subhuman.”

These accounts show that the junior officer corps of the Wehrmacht was impressionable. Evans thinks that junior Wehrmacht officers had a good impression of the enemy with whom they came to contact with Eastern European and make connections with them while the senior officer corps of the Wehrmacht remained distanced from the enemy and their own soldiers.

Evans thinks that junior Wehrmacht officers had a good impression of the enemy with whom they came to contact with Eastern European and make connections with them while the senior officer corps of the Wehrmacht remained distanced from the enemy and their own soldiers.

Evans thinks that junior Wehrmacht officers had a good impression of the enemy with whom they came to contact with Eastern European and make connections with them while the senior officer corps of the Wehrmacht remained distanced from the enemy and their own soldiers.

Evans thinks that junior Wehrmacht officers had a good impression of the enemy with whom they came to contact with Eastern European and make connections with them while the senior officer corps of the Wehrmacht remained distanced from the enemy and their own soldiers.

Evans thinks that junior Wehrmacht officers had a good impression of the enemy with whom they came to contact with Eastern European and make connections with them while the senior officer corps of the Wehrmacht remained distanced from the enemy and their own soldiers.
The idea of style is a deeply troubling one for the profession of architecture. It is a pervasive and influential concept, but it is often only spoken of in hushed tones or quotation marks. Architects are highly resistant to the labeling of their own work as a style or “of” a certain style. Similarly, critics are equally hesitant to use the term, for they often feel as if it is overly reductive or disrespectful to the architecture in question. The largest problem with style, however, is not that it cheapens architecture, but that it might not actually exist. Style is an intellectually weak concept that does not exist at the tectonic level of architecture; rather, it persists as a folk classification that attempts to process the diversity of buildings without saying anything about the buildings themselves. And yet, as a concept, it is popular and will likely remain so indefinitely. Its weaknesses have been overcome by its legitimation as a concept by a number of prestigious institutions and buildings, as well as its continual tacit acceptance. A thorough understanding of style must recognize that style is maintained as a social construction that provides meaning at the social, as opposed to the tectonic, level of architecture. In this paper, I intend to show how architectural style functions as a social constitution in order to explain style’s inability to withstand basic interrogation and continued existence as a pervasive concept in architecture.

Like architecture itself, style has enjoyed many definitions over the years, perhaps as partial testament to its ties to the vicissitudes of socially determinate culture. Twentieth-century architect Le Corbusier has described it as a “lie,” “a feather in a woman’s hat,” and “a unity of principle animating all the work of an epoch,” among other things. Architectural historian par excellence Nikolas Pevsner referred to style “as an approach to the life that slumbers unconsciously within all of us” in a paragraph that dismissed the concept as inappropriate for the description of architecture. Style has also been described as mere “tendency” by gothic revivalist Adams Cram.

The folk understanding of style coincides with the emergence of the scientific rational classification schemes across intellectual disciplines. It is hardly surprising, then, that the study of aesthetics would adopt the same taxonomy-based value systems that were appearing in a variety of pseudo-academic disciplines.

The emergence of style as a genre comes from the definition that emerged in the seventeenth century. The word is derived from the term style, which refers to an instrument used for writing. Style also has referred to a piece of writing itself, or sections or paragraphs within a single document, as well as noting textual qualities. By the fifteen hundreds, a more modern definition had emerged; style began to refer to form, or the manner in which something was done. By 1706, the Oxford English Dictionary records style as the way in which a work of art is executed. The emergence of this definition coincides with the study of scientific and rational classification schemes across intellectual disciplines. It is hardly surprising, then, that the study of aesthetics would adopt the same taxonomy-based value systems that were emerging in a variety of pseudo-academic disciplines.

The folk understanding of style coincides with a general increased usage of the scientific method, as well as knowledge in the European world. During this time, European intellectuals were thinking more critically about art and the nature of knowledge itself. Archeological expeditions, as well as colonial and general travel, occasional
encounters with exotic people and cultures, which precipitated a classification effort within the languages of the colonial powers. Knowledge of the world and of the past, greatly expanded during this time and, unlike at any other time, Europeans were acutely aware of their location within a broader and more diverse understanding of humanity. New words were needed to articulate the ideas that emerged to classify this outpouring of information about Europe’s past and its global neighbors. The evolution of style’s definition reflects these trends, as the term soon added the classification of art, crafts, and architecture, pursuant to the European intellectual’s need to incorporate the scientific method and classify everything according to the rational aspirations espoused by the enlightenment. For Peter Collins, the emergence of the awareness of styles “aroused a concern for classification whereby a new science of architecture was developed, which treated buildings like books of histori- cal research; [it] also introduced a fashion for imaging Roman compositions, however alien these might be to the purpose the new building was intended to serve.” It is likely that the opposition to style in contemporary architectural practice and parlance is influ-

The most basic assumption of style is that it is believed to be generated out of the qualities of the building itself, but it is arguable that it is often the other way around.

encended by a prolonged reaction to the excesses and abuses of nineteenth-century building. Ironically, it is arguable that the way in which people came to understand the building itself, the structure pointed arches, for example, as determinant qualities. Yale Law School is one of the most luxurious, but it is not the building itself that has style, but rather, our belief that they do. In actuality, style is a mutable and socially constructed mechanism that allows us to bring non-identical buildings into stylistic congruity. Hence, it is often the other way around; this is apparent in cases where ambiguous buildings are subsumed into a specific style. Over the years, many arguments about the style mechanism have been put forth to support style as either a chronological, structural, or programmatic phenomenon, in addition to a purely aesthetic consideration. The architecture community has introduced several arguments that address the definition of style. In short, style was simply another aesthetic consideration that was supposed to accompany choices in language, music, and other forms of national self-representation.

During this time, a style was used as an im-

Style is not a structural or programmatic phenomenon, but a social one. It is not the buildings themselves that have style, but rather, our belief that they do.

Consider an attempt to describe two buildings that many would readily agree are both basically gothic: Chartres Cathedral and Yale Law School. Chartres and Yale were built at different times and with different methods, proving that style cannot be a chronological phenomenon. They are also different in terms of program, which excludes that consideration. Chartres has flying buttresses and uniformly-pointed windows, while Yale Law School has a number of rectangular windows and lacks flying buttresses; this rules out fenestration and other surface attributes as determinate qualities. Yale Law School is constructed mostly of red brick with heavy spires, but Chartres is made almost entirely of stone, so materiality cannot be used as the basis of style either. Finally, Yale Law School has many crenulated eves, whereas Chartres does not. And yet, despite the fact that these build-

to be associated with the gothic look over time. Similarly, Egyptian architecture could be “achieved” by building with a certain heav-

important to realize the degree to which the use of architectural style was also involved in a broader nation-state movement where a national architecture was sought. This had the curious effect of many countries claiming for themselves architecture that was developed in the absence of the nation-state or for ecclesiastical purposes. In short, style was simply another aesthetic consideration that was supposed to accompany choices in language, music, and other forms of national self-representation.

During this time, a style was used as an im-

of nineteenth- and early twentieth-century architecture and design were discrete and indivisible, and that most architectural architecture came to have funereal associ-

ations, and classical architecture remained popular for its stylistic impetus was largely aesthetic. A cursory study

of some of the structural features conventionally associated with that style.

some of the structural features conventionally associated with that style.

many crenulated eves, whereas Chartres does not. And yet, despite the fact that these build-

ings are not. And yet, despite the fact that these build-

ings themselves that have style, but due to certain steps taken the design of the structure.

Therefore, style is a label clas-

ification designated to buildings that look a

certain way or are consistent with our idea of what that particular style is. For one, it is not known which parts of a building are determined by the style mechanism and which are generative of a style. The mutability of the style mechanism renders the distinction between the qualities of a building and the style mechanism nearly impossible. That two buildings could be of the same style and not look or function in the same way poses a problem for clas-

sификация associated with buildings that look a

of five particular points or elements. (citation) The Bauhaus school was equally suspicious of style but believed that Bauhaus architecture and design were discrete and indivisible, and that most architectural architecture came to have funereal associ-

ations, and classical architecture remained popular for its stylistic impetus was largely aesthetic. A cursory study

important to realize the degree to which the use of architectural style was also involved in a broader nation-state movement where a national architecture was sought. This had the curious effect of many countries claiming for themselves architecture that was developed in the absence of the nation-state or for ecclesiastical purposes. In short, style was simply another aesthetic consideration that was supposed to accompany choices in language, music, and other forms of national self-representation.

During this time, a style was used as an im-

of some of the structural features conventionally associated with that style.

some of the structural features conventionally associated with that style.

of some of the structural features conventionally associated with that style.

of some of the structural features conventionally associated with that style.

of some of the structural features conventionally associated with that style.

of some of the structural features conventionally associated with that style.
are certainly very different from either Yale
Phillip Johnson look almost nothing alike and
Raymond Hood and the PPG Building by
even less continuity. The Tribune Tower by
further complicated by buildings that have
not both of the same style, or at least related.

The idea of style serves an important function
in the social fabric of society because it allows us
to deal with the vast diversity in building as well
as maintain our ability to communicate with
architecture. For instance, we line up with our
constructive classification of buildings so that
it is rather tough to defeat the building.

The Baughnum Center at the University of Florida
is another serious challenge to the
idea of style. The building looks gothic be-
cause it has the silhouette, along with several
other features, of a gothic cathedral. However,
the Center utilized rationalist construction methods
to dematerialize the structure. It is also modern in its absence of ornamentation and
general structural objectivity. This poses
the problem of trying to decide where one
style ends and another begins. Can a building
be gothic if it uses modern means to execute
gothic principles? Its form cannot be relied
upon, because there are other supposedly
gothic buildings that do not share its cathedral
shape. Perhaps the building is “bi-styled,” but
this assertion lacks intellectual rigor since the
two styles are so adulterated.

The differences in the aforementioned
buildings expose the limitations of assigning
a style to anything that has to do with the build-
ings themselves, despite our continual willing-
ness to associate them with each other. The
concept of style itself is the construct that
allows us to group these and other buildings
together by giving us a mutable mechanism to
continue to act as if the styles themselves exist.
In this way, the gothic style is functioning as
a social constitution, insofar as it is a category
that has become embedded into the institu-
tional fabric of society and participates in our
common stock of social knowledge. Its muta-
bility allows us to arbitrarily borrow different
features to subsume a building into a style.
The concept of social constructivism was
first advanced by Peter Berger and Thomas
Luckmann in Their Social Construction of Reality.
Berger and Luckmann argue that people and
groups interact with each other, their Mech-
isms become habituated into

To deny style is to deny hundreds, if not
thousands of years of collective efforts to
legitimize and establish the social construc-
tion of values into our stock of architectural
knowledge. Social constructions are, after
all, heuristics that allow us to get beyond the
particulars of individual cases. This may cause
problems in other areas, but for architecture it

...
Applied Post-Development Theory: Case Study of Enda Graf Sahel

By Erica Prosser

Post-development theory is classified as a critical division of anthropological study: post-development theory. The school of post-development emphasizes a complete rejection of post-war development, not simply a revamping of the current model. Post-development theorists contend that the current post-war development model cannot be altered, and differences in its implementation will certainly not suffice for creating sustainable change. Post-war development must be dismissed in its entirety. Sally Matthews explains, “This rejection appears to emerge from a feeling that the negative consequences which have been observed to result from development are intrinsic to development, rather than being unintentional side-effects of it.”6 Therefore, the failure of post-war development projects—that is, the lack of results achieved from the initiatives—is not the sole reason for post-developmentalists’ rejection of the model. They believe that the principles on which post-war development is based are inherently flawed, and thus, the only solution is to do away with the entire form.

Despite the excess of material available on “development” and “development theory,” there is limited research on the most recent division of anthropological study: post-development theory. This study seeks to establish post-development theory as a beneficial and practical response to societies exploring options for social change. Africa has long been the target of “development” projects, and this study of an alternative to “development” is valuable to organizations attempting to create social change in communities across the globe.

The Development Dictionary, he writes, “The idea of development stands like a ruin in the intellectual landscape. Delusion, disappointment, failures and crimes have been the steady companions of development and they tell a common story: it did not work . . . development has become outdated . . . Nevertheless, the ruin stands there and still dominated the scenery like a landmark . . . It is time to dismantle this mental structure.” The school of post-development emphasizes complete rejection of post-war development, not simply a revamping of the current model. Post-development theorists contend that the current post-war development model cannot be altered, and differences in its implementation will certainly not suffice for creating sustainable change. Post-war development must be dismissed in its entirety. Sally Matthews explains, “This rejection appears to emerge from a feeling that the negative consequences which have been observed to result from development are intrinsic to development, rather than being unintentional side-effects of it.” Therefore, the failure of post-war development projects—that is, the lack of results achieved from the initiatives—is not the sole reason for post-developmentalists’ rejection of the model. They believe that the principles on which post-war development is based are inherently flawed, and thus, the only solution is to do away with the entire form.

By first establishing exactly what theories define as post-development, as well as examining criticisms of the new discourse, it may be found that this school offers potentially beneficial ideas and practices. Once a solid understanding of the post-development school has been established, it will be possible to view it from an African perspective. Though the theory is relatively new, and literature on the subject is sparse, I have found one potential case study, an NGO in Senegal that does not explicitly claim post-development roots but clearly operates as if it does.

Post-Development Defined
Post-development theory is classified as a critique to the current “development” model used by so many social change activists, and while many believe it is nothing more than another criticism of “development,” it is actually unique in its ideals. The aspect of post-development that makes it qualitatively different from other theories is its outright rejection of all current “development” plans, rather than a revamping of them. Now, before I continue, it is imperative to define “development” as it is used here. In the likeness of Sally Matthews’ “Post Development Theory and the Question of Alternatives: A View from Africa,” and Arturo Escobar’s Exposing Development, who refer to “development” as the post-World War II development project, this paper will refer to “development” as post-war development. This term encompasses all theories and practices that have emerged on “development theory” since the 1950s. Though there are differences in the school, there appears to be one common theme: a belief that some parts of the world are “developed” and some are not, and that those who are not must seek out “development.” Additionally, because “development” carries so many different connotations, it is necessary to indicate that I use the term “development” to mean social change or transformation for members of a given society. To reiterate, here post-war development refers to the prevailing development theory, and “development” is defined as positive social change for members of a given society.

With those distinctions made, we can delve deeper into the principles and convictions of post-development theorists. The words of Wolfgang Sachs, a leading post-development scholar, are used often in literature on the new concept. In The Development Dictionary, he writes, “The idea of development stands like a ruin in the intellectual landscape. Delusion, disappointment, failures and crimes have been the steady companions of development and they tell a common story: it did not work . . . development has become outdated . . .” Nevertheless, the ruin stands there and still dominated the scenery like a landmark . . . It is time to dismantle this mental structure.” The school of post-development emphasizes complete rejection of post-war development, not simply a revamping of the current model. Post-development theorists contend that the current post-war development model cannot be altered, and differences in its implementation will certainly not suffice for creating sustainable change. Post-war development must be dismissed in its entirety. Sally Matthews explains, “This rejection appears to emerge from a feeling that the negative consequences which have been observed to result from development are intrinsic to development, rather than being unintentional side-effects of it.” Therefore, the failure of post-war development projects—that is, the lack of results achieved from the initiatives—is not the sole reason for post-developmentalists’ rejection of the model. They believe that the principles on which post-war development is based are inherently flawed, and thus, the only solution is to do away with the entire form.
The aspect of post-development that makes it qualitatively different from other theories is its outright rejection of all current “development” plans, rather than a revamping of them.

and culture. Serge Latouche, author of In the Wake of the Affluent Society, writes extensively on the Westernization that characterizes post-war development. He describes the West as “a steamroller crushing all cultures in its path.” He goes on to say that the post-war development project implements the same responses and practices on all “underdeveloped” societies, and that typically, these responses encourage Westernization that characterizes post-war development model because of its Western fundamentals of capitalism and democracy. Gustavo Esteva, in The Development Dictionary, argues that post-war development paradigm has come under criticism for several reasons. Mainly, it is said to promote disengagement almost to the point of indifference and decolonization of development projects without any type of re-organization. In other words, post-development encourages alternatives to development but is condemned for failing to conceptualize realistic alternatives. It is also scrutinized for “romanticizing” the local, which is interpreted as distorting development projects without any type of re-organization. Post-development theorists cannot offer concrete steps for revamping the current model, thus largely dismissing post-war development appears fruitless and juvenile.

Another widely held notion, and critique of post-development theory is its failure to produce any alternatives. Critics like Nederveen Pieterse claim that post-development is essentially promoting disengagement, both physically and mentally. Opponents of the discourse argue that post-development rejection of post-war development is arbitrary and unconvincing. They believe that if post-development theorists cannot offer concrete steps for revamping the current model, then largely dismissing post-war development appears fruitless and juvenile.

Critiques of Post-Development Theory

The post-development paradigm has come under criticism for several reasons. Mainly, it is said to promote disengagement almost to the point of indifference and decolonization of development projects without any type of re-organization. In other words, post-development encourages alternatives to development but is condemned for failing to conceptualize realistic alternatives. It is also scrutinized for “romanticizing” the local, which is interpreted as distorting development projects without any type of re-organization. Post-development theorists cannot offer concrete steps for revamping the current model, thus largely dismissing post-war development appears fruitless and juvenile.

Another widely held notion, and critique of post-development theory is its failure to produce any alternatives. Critics like Nederveen Pieterse claim that post-development is essentially promoting disengagement, both physically and mentally. Opponents of the discourse argue that post-development rejection of post-war development is arbitrary and unconvincing. They believe that if post-development theorists cannot offer concrete steps for revamping the current model, then largely dismissing post-war development appears fruitless and juvenile.
In essence, post-development comes under attack because it allegedly fails to produce the alternatives to development for which it calls. Now, however, it will offer a specific example of post-development in practice that ultimately refutes the criticisms explained above. First, I will offer readers an explanation as to why the African perspective is one through which post-development should be viewed. Second, I will provide a detailed account of a Senegalese NGO, Enda Graf Sahel (EGS), and its seemingly post-development undertakings.

Post-Development from the African Perspective

The most difficult part of studying post-develop- ment is the lack of resources available on the topic. From an anthropological standpoint, the subject matter is frustrating in the least because much of the research and literature employs sweeping generalizations and few, if any, case studies. Thus, the majority of the research used in this section comes from a single scholar, Sally Matthews of Rhodes University in South Africa. Matthews points out that there is very little literature on post-development application in any part of Africa. In her essay, “Post-Development Theory and the Question of Alternatives: A View from Africa,” she provides us with one of the only articles on how the discourse can be applied to the African experience.

Matthews argues that the continent has been subject to countless post-war development projects, each one in the name of “progress” and “advancement.” However, foreign intervention in Africa is nothing new, and has dominated African villages for decades, and the diversity of world- views and lifestyles in Africa could provide useful insights for those concerned with describing such alternatives. As Matthews cogently suggests, we can and should look at parts of Africa through the post-development lens.

Enda Graf Sahel

With that said, the question is whether or not there are examples or cases of applied post-development anywhere in Africa. The short answer is no; there are virtually no self-avowed post-development organizations or projects currently. However, while it does not explicitly declare its philosophy as post-development, there exists one Senegalese NGO whose principles and practices very closely exemplify those of post-development theory. By examining Enda Graf Sahel’s mission statement and strategy guidelines, as well as a case study of conflict management in which EGS participated, we

In essence, post-development comes under attack because it allegedly fails to produce the alternatives to development for which it calls. Now, however, it will offer a specific example of post-development in practice that ultimately refutes the criticisms explained above. First, I will offer readers an explanation as to why the African perspective is one through which post-development should be viewed. Second, I will provide a detailed account of a Senegalese NGO, Enda Graf Sahel (EGS), and its seemingly post-development undertakings.

Post-Development from the African Perspective

The most difficult part of studying post-develop- ment is the lack of resources available on the topic. From an anthropological standpoint, the subject matter is frustrating in the least because much of the research and literature employs sweeping generalizations and few, if any, case studies. Thus, the majority of the research used in this section comes from a single scholar, Sally Matthews of Rhodes University in South Africa. Matthews points out that there is very little literature on post-development application in any part of Africa. In her essay, “Post-Development Theory and the Question of Alternatives: A View from Africa,” she provides us with one of the only articles on how the discourse can be applied to the African experience.

Matthews argues that the continent has been subject to countless post-war development projects, each one in the name of “progress” and “advancement.” However, foreign intervention in Africa is nothing new, and has dominated African villages for decades, and the diversity of world- views and lifestyles in Africa could provide useful insights for those concerned with describing such alternatives. As Matthews cogently suggests, we can and should look at parts of Africa through the post-development lens.

Enda Graf Sahel

With that said, the question is whether or not there are examples or cases of applied post- development anywhere in Africa. The short answer is no; there are virtually no self-avowed post-development organizations or projects currently. However, while it does not explicitly declare its philosophy as post-development, there exists one Senegalese NGO whose principles and practices very closely exemplify those of post-development theory. By examining Enda Graf Sahel’s mission statement and strategy guidelines, as well as a case study of conflict management in which EGS participated, we
can see how the group models a practical, valid alternative to post-war development, thereby an- "The Ladders" by Kenneth Barry

The post-development school has accused post-
war development of being a homogenizing struc-
ture, working to eradicate diversity within African cultures. Post-war development theory fails to recognize the differences in perspectives. The relationships

involved in conflicts to turn situations of ten-
sions in education, empowering situations, for themselves and others." Enda Graf Sahel was an active participant in the project, joining with "popular organizations" or village associations, to use conflict management as a way of promoting change within the communities.

The program had several objectives, mainly to discover ways to deal with conflict among popular organizations which included ways of recognizing issues and discussing them, analyzing the conflicts, and choosing ways to man-
age them. The structure of the program was as follows: the participants came together and each had the opportunity to explain personal conflicts he had experienced within his village.

Participates were directed to avoid generalizing conflicts and encouraged to be as specific as possible with their personal experiences. As the report states, "The tone of the discussion was, 'I will tell you about my conflict or that you can help us to understand it better and to progress. Then, tell me about your conflict.'" Then, after a large group conver-
sation, participants divided into two groups and voted on which specific conflicts they wished to further discuss and solve.

The goals were first, "to help those involved in conflicts to turn a situation of tension into a situation of growth and education, and on the other hand, to explore the 'ifs and ows' of such a process so as to achieve a similarly positive re-

The very existence of Enda Graf Sahel (EGS) refutes the critique of post-development the- ory that claims no alternatives to post-war develop-
ment exist. Enda Graf Sahel was committed to the post-development school of thought. Advocates Rahnema and Broomer assert, "The Ladders" by Kenneth Barry

By examining a 1994 program in which EGS participated, several things can be seen: first, the communal vision, a group approach people's needs. If an "outsider" does not fully comprehended how exchanges are perceived by the Senegalese, the projects are likely to fail, as what they seek is of a quite different nature. They want change...
the world.” EGS works to instill in the locals not only a new sense of self-worth but also to reassert their own way of seeing the world. “How does one manage to maintain sufficient sensitivity to difference and resist cultural imperialism? How does one manage to institutionalize an adequately detailed programme?” Leaders of EGS readily vary down to discuss these matters and in 2005, a group of EGS members, “hosting interventions in the community, or indeed any intervention, could not be considered to be ‘value neutral.’” Thus, their next task was to identify what EGS’s core values are, resulting in a list that includes, among others, equity, autonomy, reflexivity, and environmental protection.

In addition, EGS created an organizational system to assist sub-committees in maintaining the group’s values at all plans and projects. The Coordinating Council, for example, includes a representative from each sub-committee and works to house the different groups towards EGS’s common philosophies. Here, EGS models how a post-development organization can preserve its sensitivity to cultural diversity while still maintaining a single, cohesive unit. The Coordinating Council, in conjunction with newly formed participation sections, is a creative, practical, and beneficial solution to the tension EGS was experiencing.” Enda Graf Sahel’s organizational decisions clearly refute the post-development criticism that such an association would fail due to an undefined direction and a lack of internal cohesion.

There is an African proverb that reads, “You are poor because you look at what you do not have. See what you have, and you will discover that you are abundantly rich.” This verse does well to summarize the very essence of the post-development theory and, consequently, the aim of this paper. Post-development theory is the complete rejection of the current capitalist development model that is still widely utilized. Post-development theorists blame the West for imposing its culture on many disadvantaged communities in Senegal. “The conflict resolution skills it acquired during the workshops have allowed the organization to better meet the needs of the people it was serving.” Currently, EGS employs the conflict resolution skills it acquired during the workshops to calm tensions between popular organizations in Dakar, EGS was able to revolutionize its organization in order to better meet the needs of the people it was serving.

With the invasion of Western culture, locals are exposed to what they do not have, and are subsequently labeled as “underdeveloped.” Rather than accepting the continuous failure of post-war development projects, post-development theorists express a new view of community revival.

Senegalese villages. It promotes a similar forum for discussion, encouraged by the locals’ abilities to define and solve issues for themselves. While post-war development advocates condemn post-development thought for allowing too much local input, EGS proves that its methods are, in fact, more beneficial to the community. Still, encouraging local participation and contribution is not always easy. Matthews writes, “Because many disadvantaged communities have had their own way of seeing the world denigrated, it is difficult for them to reject values and ideals which have effectively been imposed upon them and to reassert their own way of seeing the world.” EGS works to instill in the locals’ confidence in their values and beliefs. Many theorists refer to EGS’s attempts to “empower” themselves [locals] from the burden of received models through a “revalorizing” process.

EGS’s work in Dakar, EGS was able to revolutionize its organization in order to better meet the needs of the people it was serving.
The Neglected Body

Philosophical conversations presupposing a mind-body dualism can be traced back to Plato’s era. The traditional dualist picture of the self parallels the separation between the spiritual and material worlds. This has been the dominant ontology throughout the modern philosophical period. This duality often privileges the mind over the body and locates the self as primarily in the mind. As a result, the body is seen as in opposition to and subordinate to the mind. The body is often associated with limitations—illness, mystery, and unending desire. Conceived as both a problem and an entity separate from the mind, philosophy has neglected to focus on the body as a legitimate locus for understanding the self. The implications of this oversight are extensive. Although philosophy has recognized the body’s role in existence, mind-body dualism has reduced its importance and thus estranged it from the tradition. Embodiment is an essential aspect of human existence and moral and practical issues concerning the body, particularly ones relevant to women, have had little philosophical discussion. By analyzing the body’s role in existence, phenomenology—particularly Maurice Merleau-Ponty’s philosophical contributions—gives feminists the tools to explore these historically neglected issues. Two compelling examples provide frameworks for understanding femininity and the body. By incorporating the lived body at the foundational level, feminists can encourage philosophical discourse to move beyond the limits of mind-body dualism.

Moral and practical issues concerning the body, particularly ones relevant to women, have had little place in philosophical discussion. By analyzing the body’s role in existence, phenomenology—particularly Maurice Merleau-Ponty’s philosophical contributions—gives feminists the tools to explore these historically neglected issues. Two compelling examples provide frameworks for understanding femininity and the body. By incorporating the lived body at the foundational level, feminists can encourage philosophical discourse to move beyond the limits of mind-body dualism.

“The world is not what I think, but what I live through.”
- Maurice Merleau-Ponty
 Phenomenal Benefits

The study of phenomenology, particularly Maurice Merleau-Ponty’s contributions, has the potential to overcome the metaphysical oversight of the body’s relevance and thus, include women and their bodies in the philosophical tradition. In Phenomenology of Perception, Merleau-Ponty provides a theoretical framework that emphasizes embodied characteristics as vital to personhood and agency. We will briefly discuss aspects of his theory that are relevant to feminist philosophy.7

Phenomenology begins with lived experience. He is concerned with how individuals perceive the world. For him, embodiment is a fundamental aspect of experience. The self is a lived body experienced in immanence and transcendence—as a unique self and as able to extend beyond itself in relation to the world. Consciousness and embodiment are inseparable; consciousness informs our bodily action having a field or scope known to me in advance, there are my surroundings as a collection of possible points upon which this bodily action may operate,—and there is, furthermore, my arm as a mechanism of muscles and bones, as a contrivance for bending and stretching, as an articulated object, the world as pure spectacle into which I am not absorbed, but which I contemplate and point out.10

As shown, the self is more than the sum of its parts; its consciousness and physicality accounts for a dialogue between mind, body, self and world. This is a problem for understanding the self as a person and as an agent. Merleau-Ponty’s phenomenology illustrates a theory of the self that is holistic rather than piecemeal. His focus on the lived body restores the body to its rightful position in philosophy. His contribution to phenomenology is beneficial for feminist philosophy by helping feminist analyze a culture that emphasizes difference based on gender and sex. The body both represents a somewhat lacking experience. His theory for the self as a lived body can be extended into a complete analysis of gender and sex. It is not surprising that “feminine” or “masculine” represents a somewhat lacking experience. His phenomenology can lead to philosophical accounts about gender and sex. He describes a sense of wholeness, knowledge of one’s body, and a sense of free interaction with the world that Young argues the feminine actor lacks. Women have a hesitating sense of free interaction with the world that Young argues the feminine actor has. Without Bodies #6 by Jessica Bandy

What constitutes the feminine has not been the domain of philosophy, and if it has, it usually excluded women from the writing of their own history and analysis. 

Young diagnoses feminine inhibition as a “tension between immanence and transcendence.”8 Merleau-Ponty discusses immanence and transcendence in his theory of the body that is a realm of possibility, but it is disconnected from the world. They are constantly self-aware of themselves and their interactions with the world because the actor lacks. Women have a hesitating sense of free interaction with the world that Young argues the feminine actor has. Without Bodies #6 by Jessica Bandy
Women have the ability to reshape their style, to individualize their movement and resistuate themselves as freely engaged beings in the world.

A Critique

Young's account of the feminine, though useful, does not stand unchallenged. In her essay, “Climbing Like a Girl,” Dianne Chisholm argues that Young's characterization of the feminine does not accommodate change and difference. There is room for moving beyond femininity. Twenty Years Later.26 Not only do women exist in an opposing manner to individualize their movement and resituate themselves as freely engaged beings in the world.

Chisholm focuses on the case of Lynn Hill, a professional climber. According to Chisholm, Hill transcends gender constraints by climbing in her own distinct way specific to her smaller, feminine or masculine, yet one that still exemplifies characteristics of her sexed body, using the characteristics of her sexual body, in contrast to her masculine fellow climbers. Where men are forceful, she treads more carefully. Instead of following the male lead, she climbs like a girl, using the characteristics of her sexual body, knowing gender difference. Hill climbs like a girl, using the characteristics of her sexual body, not the women who exemplify it, that is inherently limited. To describe only two possibilities, masculine and feminine, is to ignore others and those in between. It seems the typical meaning of feminine has not changed drastically since Young's essay was published.

Young's discussion of space also exemplifies the notion of the inhibited feminine body. Feminine women tend to act in an encased space, with a feeling of the self's space and the space of the action as separate, and are stuck in a particular space. Young cites numerous examples to support her claim.24 Young relies on Merleau-Ponty's phenomenology of femininity (or masculinity) even as she lives in a hyper-sexualized world.25 Chisholm's point is that feminism is not an additional or traditional femininity, while still exemplifying characteristics of a girl. Hill does not clearly describe the difference between femininity (or masculinity) and the feminine or masculine, yet one that still exemplifies characteristics of her sexed body.

However, it seems Chisholm means climbing like a girl is a style not able to be categorized as feminine or masculine, yet one that still exemplifies characteristics of her sexed body.

Where men are forceful, she treads more carefully. Instead of following the male lead, she climbs like a girl, using the characteristics of her sexual body, to do anything like a girl, without endorsing and performing femininity.27 Like the problem of mind-body dualism, gender dualism is equally deceptive. Chisholm is not looking to prove society has overcome its gender biases, rather she argues that women's historical subjugation and existence. Chisholm argues that the term feminine could eventually be abandoned. The feminine or masculine, yet one that still exemplifies characteristics of her sexed body, is inherently limited. To describe only two possibilities, masculine and feminine, is to ignore others and those in between. It seems the typical meaning of feminine has not changed drastically since Young's essay was published. Young's description still resonates women, particularly college-age ones, as she notes in her post-post-up essay, "Throwing Like a Girl Twenty Years Later."26 Not only do women feel still and act in the inhibited manner Young describes, popular culture via media and reinforce her phenomenological account of femininity.24 Like the problem of mind-body dualism, gender dualism is equally deceptive. The feminine cannot disentangle itself from history. But it is possible to transcend it in a way similar to Chisholm's example.

Where Young describes the current situation, Chisholm imagines the future based on a counter-example to Young's description of the feminine, and an example of what women "do beyond embodying gender." Hill exemplifies, above all, how she or any woman can climb like a girl most capable and adavenly dubbed "femininity (or masculinity) as even she lives in a hyper-sexualized world."25 Chisholm's point is that feminism is not an additional or traditional femininity, while still exemplifying characteristics of a girl. Chisholm argues that Young's characterization of the feminine through "a restrictive history that is inherently limited. To describe only two possibilities, masculine and feminine, is to ignore others and those in between. It seems the typical meaning of feminine has not changed drastically since Young's essay was published. Young's description still resonates women, particularly college-age ones, as she notes in her post-post-up essay, "Throwing Like a Girl Twenty Years Later."26 Not only do women feel still and act in the inhibited manner Young describes, popular culture via media and reinforce her phenomenological account of femininity.24 Like the problem of mind-body dualism, gender dualism is equally deceptive. The feminine cannot disentangle itself from history. But it is possible to transcend it in a way similar to Chisholm's example. Chisholm imagines the future based on a counter-example to Young's description of the feminine, and an example of what women "do beyond embodying gender." Hill exemplifies, above all, how she or any woman can climb like a girl most capable and adavenly dubbed "femininity (or masculinity) as even she lives in a hyper-sexualized world."25 Chisholm's point is that feminism is not an additional or traditional femininity, while still exemplifying characteristics of a girl.
The American art world is elitist. This has never been and never will be a secret. Less often remembered is the fact that the art world is also a part of mainstream culture. As such it is subject to many of the same prejudices and biases that have plagued America as a whole. Racism against African-Americans in the opening decades of the twentieth century was as great a problem within artistic circles as it was within mainstream society. Therefore, it was vitally important when Jacob Lawrence, with his series “The Migration of the Negro,” not only became the first black artist to gain recognition from a mainstream, white gallery, but that he did so with a series focused on a narrative central to African-American history.1

Lawrence’s mainstream acceptance was largely due to a series of fortuitous encounters with rare members of the art world who were able to see his talent over his skin color. In 1940, Lawrence applied for, and received, his first grant from the Rosenwald Foundation, an organization founded in 1917 by Julius Rosenwald, the president of Sears.2 Rosenwald contributed generously to many philanthropic pursuits throughout his life and took a particular interest in the advancement of African-Americans. Although his funding was directed primarily towards the construction of schools in economically disadvantaged portions of the south, he was also known for providing artist grants like the one received by Lawrence.3 The money was specifically intended to fund Lawrence’s creation of the series “The Migration of the Negro,” the work responsible for garnering him widespread recognition.

Equally important to the historical narrative of this artwork was Jacob Lawrence’s relationship with Alain Locke, “a philosophy professor and critic who became a major chronicler of the Harlem Renaissance.”4 Locke not only encouraged the black artists with whom he was in contact to use their work to explore their cultural identity, he was also integral to their efforts to disseminate their work to a wider audience. Lawrence first met Locke during his teenage years when he was creating his early works in the legendary “306 Studio” of his mentor Charles Alston.5 It was Locke who, in 1941, was Lawrence’s mentor Charles Alston.6

And so, Lawrence became the first African-American artist to receive representation from a well-known and stereotypically white gallery. Although Lawrence gained acceptance early in his career and maintained his place in the art world in the many decades to follow, his acceptance by the Downtown Gallery, and the museums that gained notice soon after, did not come without a host of racially grounded limitations. In his famous “Migration” series, Lawrence combined a modernist formal aesthetic with an expressionistic approach to personal and culturally-loaded subject matter. Although galleries and museums promoted his work, the critical writing of the period, as well as of the following two or three decades, showed a certain narrow-mindedness in the way his work was analyzed and understood. On one hand, he was very distinctly labeled a Negro artist. On the other, critics made many attempts to understand him within the context of the leading Regionalist and Social Realist and Abstract Expressionist movements. It was not until Abstract Expressionism came to the forefront of the art scene in the mid-twentieth century that Lawrence’s true importance as the link between the European Modernists and the American Abstract Expressionists was realized.
Realist trends prevailing among contemporary white American painters. The universality of his forms and his themes and the relationship between his work and the early twentieth-century European Modernists was largely overlooked. Despite his widespread acceptance, people’s understanding of his work was limited as a result of the racism ingrained in American society. It wasn’t until after the rise of Abstract Expressionism and the Civil Rights movement that Lawrence’s work began garnering the critical notice it deserved.

In order to understand what aspects of Lawrence’s work were largely unappreciated, it is imperative to first understand the elements of his work that led to his initial acceptance by members of the mainstream art elite. It is especially important to understand why it was Lawrence in particular who gained this acceptance. Why did Lawrence gain widespread recognition so quickly while members of the artist community from which he came worked in relative anonymity for much longer? The answer comes largely from a multi-gallery showing intended to showcase the work of African-Americans at the Downtown Gallery that established much longer? The answer comes largely from a multi-gallery showing intended to showcase the work of African-Americans at the Downtown Gallery that established African-Americans as citizens in name only; in reality they were much more citizens of their own tightly-knit, racialized sub-community. Their historical narrative, and the art produced in reaction to and as a result of it, was seen as distinctly separate from American history, and was, to many, large, and in turn, to the culture and historical narratives of America. It goes almost without saying that at the time the phrase “American culture” referred almost exclusively to the culture of white America.

Therefore, the specific scenes Lawrence chose to illustrate in “The Migration of the Negro” were of utmost importance to his success: Leslie King-Hammond states that Lawrence “was not the definitive characteristic of this series, as they were in the works of many of his contemporaries. For example, the work of fellow Harlem artist Ernest Crichlow revealed a much stronger sense of abstraction than that of Lawrence. The focus of Crichlow’s work became the abstracted elements themselves rather than the historical narratives they provided by those elements. The abstraction was no longer a means to an end, as it was for Lawrence. It was an end in and of itself, used as a device to economic factors, until Halper’s exhibition of Lawrence’s “Migration of the Negro” was all that abstracted in its narrative, its subject on compositional and decorative concerns was identified as being “more African” than work that was abstracted in other contexts, often on different structural and narrative concerns. Not surprisingly, Crichlow’s first solo show did not come until 1960, almost twenty years later than that of Jacob Lawrence. Racism was so ingrained in the cultural fabric of 1940’s white America that art originating purely from traditionally African formal conventions dealing with the histories and cultural norms of African-Americans citizens was not seen as an integral part of American culture. African-Americans were to a large extent considered non-citizens, and thus were not considered as much more citizens of their own tightly-knit, racialized sub-community. Their histori- cally narrative, and the art produced in reaction to and as a result of it, was seen as distinctly separate from American history, and was, to many, large, and in turn, to the culture and historical narratives of America. It goes almost without saying that at the time the phrase “American culture” referred almost exclusively to the culture of white America.

Therefore, the specific scenes Lawrence chose to illustrate in “The Migration of the Negro” were of utmost importance to his success: Leslie King-Hammond states that Lawrence “was not the definitive characteristic of this series, as they were in the works of many of his contemporaries. For example, the work of fellow Harlem artist Ernest Crichlow revealed a much stronger sense of abstraction than that of Lawrence. The focus of Crichlow’s work became the abstracted elements themselves rather than the historical narratives they provided by those elements. The abstraction was no longer a means to an end, as it was for Lawrence. It was an end in and of itself, used as a device to economic factors, until Halper’s exhibition of Lawrence’s “Migration of the Negro” was all that abstracted in its narrative, its subject on compositional and decorative concerns was identified as being “more African” than work that was abstracted in other contexts, often on different structural and narrative concerns. Not surprisingly, Crichlow’s first solo show did not come until 1960, almost twenty years later than that of Jacob Lawrence. Racism was so ingrained in the cultural fabric of 1940’s white America that art originating purely from traditionally African formal conventions dealing with the histories and cultural norms of African-Americans citizens was not seen as an integral part of American culture. African-Americans were to a large extent considered non-citizens, and thus were not considered as much more citizens of their own tightly-knit, racialized sub-community. Their histori- cally narrative, and the art produced in reaction to and as a result of it, was seen as distinctly separate from American history, and was, to many, large, and in turn, to the culture and historical narratives of America. It goes almost without saying that at the time the phrase “American culture” referred almost exclusively to the culture of white America. Lawrence’s work went largely unnoticed, it is imperative to first understand the elements of his work that led to his initial acceptance by members of the mainstream art elite. It is especially important to understand why it was Lawrence in particular who gained this acceptance. Why did Lawrence gain widespread recognition so quickly while members of the artist community from which he came worked in relative anonymity for much longer? The answer comes largely from a multi-gallery showing intended to showcase the work of African-Americans at the Downtown Gallery that established African-Americans as citizens in name only; in reality they were much more citizens of their own tightly-knit, racialized sub-community. Their histori- cally narrative, and the art produced in reaction to and as a result of it, was seen as distinctly separate from American history, and was, to many, large, and in turn, to the culture and historical narratives of America. It goes almost without saying that at the time the phrase “American culture” referred almost exclusively to the culture of white America. Therefore, the specific scenes Lawrence chose to illustrate in “The Migration of the Negro” were of utmost importance to his success: Leslie King-Hammond states that Lawrence “was not the definitive characteristic of this series, as they were in the works of many of his contemporaries. For example, the work of fellow Harlem artist Ernest Crichlow revealed a much stronger sense of abstraction than that of Lawrence. The focus of Crichlow’s work became the abstracted elements themselves rather than the historical narratives they provided by those elements. The abstraction was no longer a means to an end, as it was for Lawrence. It was an end in and of itself, used as a device to economic factors, until Halper’s exhibition of Lawrence’s “Migration of the Negro” was all that abstracted in its narrative, its subject on compositional and decorative concerns was identified as being “more African” than work that was abstracted in other contexts, often on different structural and narrative concerns. Not surprisingly, Crichlow’s first solo show did not come until 1960, almost twenty years later than that of Jacob Lawrence. Racism was so ingrained in the cultural fabric of 1940’s white America that art originating purely from traditionally African formal conventions dealing with the histories and cultural norms of African-Americans citizens was not seen as an integral part of American culture. African-Americans were to a large extent considered non-citizens, and thus were not considered as much more citizens of their own tightly-knit, racialized sub-community. Their histori- cally narrative, and the art produced in reaction to and as a result of it, was seen as distinctly separate from American history, and was, to many, large, and in turn, to the culture and historical narratives of America. It goes almost without saying that at the time the phrase “American culture” referred almost exclusively to the culture of white America.
the schools and the subway cars and the water fountains, separation occurred but equality rarely followed. The mainstream art world was willing to accept the work of an African-American, but only so long as they were al-
lowed to characterize the artist, and his art, as different. Different, inevitably meaning lesser. It would be decades until critics and art historians fully understood the true form and narrative importance of Lawrence's body of work and "The Migration of the Negro" series in particular. This begs the question, then, of how Lawrence kept a prominent role in the art world despite the limited under-
standing of his work and his work's true significance. The answer is multifaceted. In part, he did not. His work became secondary to the purely formal work of the Abstract Expressionists, a movement that reached its zenith around the year 1950. Narrative art no longer had a place in the elite art world. Lawrence, nevertheless, did not disappear from view completely, due in large part to the work he produced during a nine-month stint as a patient in a New York psychiatric ward.

During this time the balance between formal and narrative elements in his work began to shift, with a greater emphasis placed on the expressive surface patterns that emerged within his compositions. Auspiciously for Lawrence, the acceptance of early Abstract Expressionism that occurred among the European Modernists and the postwar artists following the original acceptance of his “Mi-
gation of the Negro” series had significantly blunted the critical opinions of the time. His primitive aesthetic had come to be legitimized as an academic style, no longer viewed solely as the work of an uneducated people or a style appropriated by early Modernists to distance themselves from the work of the African-American painter. Critics began to understand the similari-
ties between Lawrence's simplified, flattened forms and the ones used earlier by Matisse and Cézanne. The similarities between Law-
rence's work and these of two Euro-
peans were particularly evident in their figurative treatments. All three artists tended to simplify their figures in general forms and then render them with a more flat, solid color.

"Migation of the Negro" series is most evident in the panels in which he renders various migrants, primarily those in the first panel and the sixteenth one (see Figure 1). Furthermore, the expressionist quality of Lawrence's narratives is influenced by Lawrence's series, but in relation to the works of the German Expression-

ists rather than in relation to the works of the American Social Realists. Lawrence's work, particularly "The Migration of the Negro," appeared to be little similar in its desire to distill art into its universal forms. It was for the art world as well.

Separate but equal was not just for schools and subway cars. It was for the art world as well. And as it was for the schools and the subway cars and the water fountains, separation occurred but equality rarely followed.

It was not until the Abstract Expression-

ists themselves began to speak about their work that it became evident that their work was about more than formal process. The fact that the link between the work of the early century work of the African Amer-
ican Abstract Expressionists was hinged on the transitory work of Jacob Lawrence was discovered because of the eventual aban-

dons that developed about the intellectual preoccupations behind the Abstract Expres-
sionist movement. Lawrence was not fully understood until he began accepting that the artistic production of the early European Modernists centered on their desire to distill art into its universal forms. They sought to create an ahistorical kind of art, an endeavor that contained no narrative and less accepted were the aims at universality driving the artistic production of many of the Abstract Expressionists. Mark Rothko, in a new formal strain, admitted: "I'm interested only in expressing basic human emotions."11 Modernists, for their part, worked towards creating work that contained universally understandable emotional content. Though they often claimed to be interested in the presence of universal truths in art, there out-
wardly appeared to be little similarity in their aims and methods. Lawrence's work, particularly "The Migration of the Negro," worked towards creating work that contained universally understandable emotional content.

In doing so, Lawrence revealed the uni-

versal aims that existed as the impetus for his work. Lawrence's answer was extraordinary. For Lawrence, no such limiting boundaries. Only when Law-
rence is seen as a transitory figure who dealt with African-American narratives and his narratives to being of one school or another. Surely, I am in part guilty of the same among some of the artists and critics who have been lift-

ed. The Civil Rights move-

ment, however, changed America. A new critical eye was brought to the work done by Lawrence in his creation of his "The Migration of the Negro," series. As a result, Lawrence began to speak more openly about his work.

how Lawrence's work and the work of early European Modernists centered on their desire to distill art into its universal forms.

now famous tirade, admitted: 'I'm interested only in expressing basic human emotions.’”11 Modernists, for their part, worked towards creating work that contained universally understandable emotional content. Though they often claimed to be interested in the presence of universal truths in art, there out-
wardly appeared to be little similarity in their aims and methods. Lawrence's work, particularly "The Migration of the Negro," worked towards creating work that contained universally understandable emotional content.

In doing so, Lawrence revealed the uni-

versal aims that existed as the impetus for his work. Lawrence's answer was extraordinary. For Lawrence, no such limiting boundaries. Only when Law-
rence is seen as a transitory figure who dealt with African-American narratives and his narratives to being of one school or another. Surely, I am in part guilty of the same among some of the artists and critics who have been lift-

ed. The Civil Rights move-

ment, however, changed America. A new critical eye was brought to the work done by Lawrence in his creation of his "The Migration of the Negro," series. As a result, Lawrence began to speak more openly about his work.

how Lawrence's work and the work of early European Modernists centered on their desire to distill art into its universal forms.

now famous tirade, admitted: 'I'm interested only in expressing basic human emotions.’”11 Modernists, for their part, worked towards creating work that contained universally understandable emotional content. Though they often claimed to be interested in the presence of universal truths in art, there out-
wardly appeared to be little similarity in their aims and methods. Lawrence's work, particularly "The Migration of the Negro," worked towards creating work that contained universally understandable emotional content.

In doing so, Lawrence revealed the uni-

versal aims that existed as the impetus for his work. Lawrence's answer was extraordinary. For Lawrence, no such limiting boundaries. Only when Law-
rence is seen as a transitory figure who dealt with African-American narratives and his narratives to being of one school or another. Surely, I am in part guilty of the same among some of the artists and critics who have been lift-

ed. The Civil Rights move-

ment, however, changed America. A new critical eye was brought to the work done by Lawrence in his creation of his "The Migration of the Negro," series. As a result, Lawrence began to speak more openly about his work.

now famous tirade, admitted: 'I'm interested only in expressing basic human emotions.’”11 Modernists, for their part, worked towards creating work that contained universally understandable emotional content. Though they often claimed to be interested in the presence of universal truths in art, there out-
wardly appeared to be little similarity in their aims and methods. Lawrence's work, particularly "The Migration of the Negro," worked towards creating work that contained universally understandable emotional content.

In doing so, Lawrence revealed the uni-

versal aims that existed as the impetus for his work. Lawrence's answer was extraordinary. For Lawrence, no such limiting boundaries. Only when Law-
rence is seen as a transitory figure who dealt with African-American narratives and his narratives to being of one school or another. Surely, I am in part guilty of the same among some of the artists and critics who have been lift-

ed. The Civil Rights move-

ment, however, changed America. A new critical eye was brought to the work done by Lawrence in his creation of his "The Migration of the Negro," series. As a result, Lawrence began to speak more openly about his work.

now famous tirade, admitted: 'I'm interested only in expressing basic human emotions.’”11 Modernists, for their part, worked towards creating work that contained universally understandable emotional content. Though they often claimed to be interested in the presence of universal truths in art, there out-
wardly appeared to be little similarity in their aims and methods. Lawrence's work, particularly "The Migration of the Negro," worked towards creating work that contained universally understandable emotional content.

In doing so, Lawrence revealed the uni-

versal aims that existed as the impetus for his work. Lawrence's answer was extraordinary. For Lawrence, no such limiting boundaries. Only when Law-
rence is seen as a transitory figure who dealt with African-American narratives and his narratives to being of one school or another. Surely, I am in part guilty of the same among some of the artists and critics who have been lift-

ed. The Civil Rights move-

ment, however, changed America. A new critical eye was brought to the work done by Lawrence in his creation of his "The Migration of the Negro," series. As a result, Lawrence began to speak more openly about his work.

now famous tirade, admitted: 'I'm interested only in expressing basic human emotions.’”11 Modernists, for their part, worked towards creating work that contained universally understandable emotional content. Though they often claimed to be interested in the presence of universal truths in art, there out-
wardly appeared to be little similarity in their aims and methods. Lawrence's work, particularly "The Migration of the Negro," worked towards creating work that contained universally understandable emotional content.

In doing so, Lawrence revealed the uni-

versal aims that existed as the impetus for his work. Lawrence's answer was extraordinary. For Lawrence, no such limiting boundaries. Only when Law-
rence is seen as a transitory figure who dealt with African-American narratives and his narratives to being of one school or another. Surely, I am in part guilty of the same among some of the artists and critics who have been lift-

ed. The Civil Rights move-

ment, however, changed America. A new critical eye was brought to the work done by Lawrence in his creation of his "The Migration of the Negro," series. As a result, Lawrence began to speak more openly about his work.

now famous tirade, admitted: 'I'm interested only in expressing basic human emotions.’”11 Modernists, for their part, worked towards creating work that contained universally understandable emotional content. Though they often claimed to be interested in the presence of universal truths in art, there out-
wardly appeared to be little similarity in their aims and methods. Lawrence's work, particularly "The Migration of the Negro," worked towards creating work that contained universally understandable emotional content.

In doing so, Lawrence revealed the uni-

versal aims that existed as the impetus for his work. Lawrence's answer was extraordinary. For Lawrence, no such limiting boundaries. Only when Law-
rence is seen as a transitory figure who dealt with African-American narratives and his narratives to being of one school or another. Surely, I am in part guilty of the same among some of the artists and critics who have been lift-

ed. The Civil Rights move-

ment, however, changed America. A new critical eye was brought to the work done by Lawrence in his creation of his "The Migration of the Negro," series. As a result, Lawrence began to speak more openly about his work.
It isn’t hard for me to pinpoint the exact moment that I became a changed man. On a July night this past summer, I hurried home from work and found the sleek box waiting for me on my dining room table. It was still wrapped tight in plastic, almost as if to warn me that once I opened it, there was no looking back; I would forever lose my innocence if I proceeded with unwrapping. Wasting no time to think about it, I threw out any moral dilemmas I had as I held the shiny, beautiful new toy in my hands. I was now the proud owner of an iPhone.

In a matter of hours, I could testify firsthand about the wonderful and wonderfully evil product that has revolutionized the world since its inception in 2007. Wonderful because with the device, you essentially have the entire world at your fingertips, and global communication knows no bounds. The phone is wonderfully evil for the exact same reason: because you’re able to communicate with others and gain knowledge and information with unparalleled ease, it almost eliminates the need for any other resources, including human interaction. It happened to me during my first few days with the phone; I hardly had any face-to-face communication with anyone in my honeymoon period, instead relying on the powerful network that lay in my palms for all my basic needs. While I shortly snapped out of my iPhone zombie state and regained a social life, the damage had already been done. My world hasn’t been the same since.

The iPhone and other smart devices with similar capabilities present their users with infinite possibilities to acquire information and connect with each other, and whether the social implications of that power are good or bad is to be debated and irrelevant to this discussion. What can’t be denied is the power itself. We can take the fundamental appeal of smart phones, along with the Internet and other social media—immediacy—and use it to define the current American society. We’re part of a culture where immediacy isn’t just preferred, it’s expected. We want our media to keep us in the loop twenty-four hours a day, and anything less than up-to-date breaking news isn’t good enough. We want to receive 140-character SMS messages containing information that we can relay to each other instantaneously and expect a reply or response within seconds. That’s the kind of media ecosystem we have: one in which we’re all producers and consumers of content, and one that finds us feeding off of each other at a rapid pace.

The Growth of Technology

Without a doubt, the ever-expanding nature of technology is the primary reason we live in an immediate and hyper-connected society. Though I spent the first decade of my life without the Internet and only acquired a personal cell phone within the last five years, it seems downright foreign to think of a time when these accessories weren’t necessities. Technological advancements are so commonplace today that it’s easy to forget just how primitive life is before the next great development gets introduced. I use smart phones as the most recent example of unprecedented technological change, but we can climb down to this point, and what it means for the future of communication.
the tower to see a history of these developments. One of the first pages in Shirley Bragi’s “Media/Impact” is in fact a time frame of 3500 BC, to today of revolutions in information communications: the first revolution was phonetic writing in 1000 BC, the second was the invention of movable type in 1455, and the third was the introduction of digital computers that can store, process, and retrieve information in 1951.  

Technology is bred from many things—necessity, discovery, and competition, in particular—it’s really just another word for evolution. With each new technological advancement throughout history, our media has evolved, and in turn, so has our society. For example, when the printing press was introduced in 1440, it was a partial catalyst for remarkable social change. The presses printed books more quickly, made them cheaper to produce and more portable, which meant that people in all classes had a reason to pursue literacy with books being more affordable. Social media like public blogs have triggered that trend. A century ago, the news broke on television. These protests, almost exclusively propagated by regular citizens on Twitter. The events leading up to and following Michael Jackson’s sudden death in June unfolded in real time so rapidly on Twitter and Facebook that both social networking sites crashed, well before the news broke on television.

The Internet truly became the central technological medium and effectively became a power source to society at the turn of the twenty-first century. It’s impossible to count the ways in which the net has affected everyone, for good and bad. It works in our favor to bring people together to discuss ideas and realities we can individually offer to each other. Simply put, it’s never been more possible for something to be smack dab in the middle of news.

The Role of Competition
One of the definitive components of the “American dream,” and, subsequently, capitalism, is the opportunity and expectancy to beat your competitors. Americans have always adhered to that spirit, and it remains one of the reasons why the immediately society we live in today. Producers at both ends of the spectrum—the traditional press (such as news media corporations, book publishers and the “former audience” at the bottom that Dan Gillmor often refers to as “amateur citizen journalists”—strive to outdo their competition. That could mean bloggers competing with other bloggers and traditional media for the most up-to-date scoop. In “We The Media,” Gillmor says the rules for journalists have changed, thanks to everyone going online to get the news. The moment someone finds out something, he or she can spread the word globally. Recent Internet concurrent “Twitter mobs” marshaled around to a fury of amateur sleuthing, and since these new newsmakers found any tidbit of news. They are through social networking. It was just one of many cases where new media beat traditional media. The “old guard” of traditional media—print publications, television networks, both of whom are struggling to stay relevant before the news broke on television.

These events are unique for two reasons: one, because citizens acted as producers of the news in addition to consumers, and two, because the instantaneous spread of news and discussion as a replacement for traditional media wouldn’t have been possible a mere couple of years ago, before the technology of social networking was introduced. This is how our society functions today. It, like the Internet, is a modern feedback system. It works in our favor to bring people together to discuss ideas and realities we can individually offer to each other. Simply put, it’s never been more possible for something to be smack dab in the middle of news.

The Digital Divide
One of the drawbacks of living in this immediate society is that the “haves” again triumph over the “have-nots.” That is, society gives inherent advantages to those who are first, those who have the tools to be good “digital citizens” have a strategic advantage over those who do not. The Pew Internet Project recently found that 80 percent of all Americans still do not go online, because they can’t afford it or they’re afraid of it, and yet it is through their blogs—people online, because they can’t afford it or they’re afraid of it, and yet it is through their blogs—people online. As Neda became an international martyr for the protests, almost exclusively propagated online, because they can’t afford it or they’re afraid of it, and yet it is through their blogs—people online. As Neda became an international martyr for the protests, almost exclusively propagated online, because they can’t afford it or they’re afraid of it, and yet it is through their blogs—people online. As Neda became an international martyr for the protests, almost exclusively propagated online, because they can’t afford it or they’re afraid of it, and yet it is through their blogs—people online. As Neda became an international martyr for the protests, almost exclusively propagated online, because they can’t afford it or they’re afraid of it, and yet it is through their blogs—people online.
He cites two excellent examples of bloggers and citizen journalists spreading the word about two completely different situations. In the first instance, a blogger found a flaw in Pepsi bottles that allowed people to see codes in the bottle for free song downloads. In the second instance, news about the local SARS epidemic, which the government tried to keep under wraps. The news didn’t leak through newspapers or television, but through SMS messages on mobile phones, only minutes after occurring.

We were all satisfying each other’s needs by updating everyone as soon as we had any new details on the trade. It was a pretty special thing to witness, not just as an excited baseball fan, but also as an active media user.

I was finishing this paper earlier this afternoon when I decided to check my Twitter feed online to catch up with the news I had missed over the previous few hours of the day. The very first status update I saw came courtesy of Andy Martino, Phillies beat writer for the Philadelphia Inquirer, around 2:30 p.m.: “Roy Halladay and agent currently in Philadelphia, multiple sources say.” Positively stunned and jubilant at this shocking news, I quickly scoured Twitter for any other news regarding the team or Halladay by searching for relevant terms like #phillies and #halladay. I was instantly given shocking news, I quickly scoured Twitter for any other news regarding the team or Halladay by searching for relevant terms like #phillies and #halladay. I was instantly given hundreds of real-time tweets about the potential trade—many of which were news that circulated within seconds of each other—by everyone from baseball insiders to average fans. I kept refreshing the page as time passed and more information came out, and within an hour the results numbered in the thousands, and “Roy Halladay” and “Cliff Lee” (the Phillies’ pitcher in this trade) were actual trending topics in the late afternoon. I was watching this massive trade unfold in real time through social networking sites like Twitter and Facebook, and through frantic text messages and eager phone calls. We were all satisfying each other’s needs by updating everyone as soon as we had any new details on the trade. It was a pretty special thing to witness, not just as an excited baseball fan, but also as an active media user.

I end with the trade example to underscore one last time just how powerful our immediate society has quickly become, and how the possibilities for living and functioning in an even more connected way are virtually endless. We’re on the footsteps of the next major revolution in information communications. From this point forward, constant technological growth, increased competition, and the fulfillment of basic needs will continue to attribute to the immediate American society.
Inspired by a moving experience at a retreat, this author examines the impacts and implications of gift giving and storytelling in American Indian culture. Framed in a study of anthropological perspectives, this introspective analysis of the characters of James Welch’s Fools Crow reveals how actions within the gift cycle and storytelling simultaneously construct and strengthen the American Indian identity. Going beyond textual analysis, “An Examination of the Gift Cycle” illuminates the cultural dynamics of gift giving, telling stories, and the giving of stories in Fools Crow through Welch’s personal sharing of his history, beliefs, and tribal practices.

An Examination of the Gift Cycle in Fools Crow

By Faith Roncoroni

Dedicated to Shorty

All of our eyes focused on him as he silently walked towards us tightly clutching six sticks against his chest, cradling them like an infant, making his way down the aisle. Our conversations came to an abrupt standstill. As he approached us, time slowed down, each moment beating in rhythm with our hearts’ drumming, quickening in pace as our anticipation grew:

With each beat his foot hit the ground.
With each beat he captured more of our attention.
With each beat our confusion mounted.
With each beat our hearts’ drumming quickened.

With each beat we felt more unified.

We clumsily stood up from our seats, struggling to maintain some form of decorum in the church that we had been preparing to rest in for the night. Some of us were already in our pajamas, some had their sleeping bags strewn across the pews, and some were brushing their teeth in the bathroom, but all of us showed respect by standing in his presence. When he stopped before us, the beating paused; he lifted his eyes from the sticks that seemed to beckon such concentration, allowing us to motion for the rest of the group to gather around him. Intimately, we huddled together in absolute silence waiting for Shorty to explain his unexpected visit. He spoke no unnecessary words, but delicately extended his arms, carefully moving as though protecting the sticks from touching the ground. The sticks called for our gaze again, transfixed by such unexpected generosity.

“Take them. They are yours. Take them.” As a girl from the group began to reach for them, I put my arms out, palms facing upward, ready to receive the sticks. He passed them off to both of us and we stood there as he looked down at his feet.

“Just promise that you will pass them on to someone who cares; pass on the tradition of the game to someone who appreciates it, understands it.”

I looked down at the sticks which now rested in my arms, unable to even utter a generic “thank you,” this exchange left us sincerely unable to articulate our overwhelming emotions. In an attempt to explicate our unfathomable gratitude, I raised my head and had to clear my throat before I could mumble, “We are speechless; we don’t even know how to respond to such generosity. Thank you. We are completely speechless.” I choked back tears, simultaneously noting that the boy across from me was similarly looking down to hide his glossed eyes, but his hard swallowing betrayed his effort. Everyone had a similar humbling reaction and proceeded to thank Shorty, shake his hand, and even exchange hugs.

Sharing cultures.
Sharing stories.
Sharing lives.
Sharing respect.
Sitting in the van for twelve hours gave us plenty of time to dread the workload awaiting us on our return to campus, classes, life. Even those of us nerdy enough to bring work on our spring break realized how small a dent we put in our academic studies over the course of the week. For me specifically, thesis research loomed over my head and weighed down my duffle bag, still unread. Our excuse: research. But even if not working, we put in our academic studies over the course of the week. For me specifically, thesis research loomed over my head and weighed down my duffle bag, still unread. Our excuse: research. But even if not working, we knew the time we were in the van for twelve hours gave us a chance to digest and reflect on what we had just witnessed.

Part I: The Gift Cycle

The act of giving establishes a social bond between the giver and recipient, where the recipient becomes obligated to reciprocate in order to demonstrate his own honor, power, and wealth.

gifts—invoking the obligation to give, the obligation to receive, and the obligation to reciprocate—to reinforce their respective identities and account of each party's responsibility while involved within the gift cycle. More specifically, I explore the Lewis Hyde's notion of the artist's gift by examining the importance of American Indian story gifts in promoting one's reputation, maintaining one's power, and strengthening one's bonds as portrayed in James Welch's novel Fools Crow.

Fools Crow provides examples of successful and unsuccessful gift exchanges, while simultaneously revealing how the characters' narratives' themselves function within the gift economy of American Indian culture.

Part II: The Gift Cycle

Ethnologist Marcel Mauss lays the foundation for theory on gift economies by examining historical examples of gift giving and the rise of reciprocal exchange. After recognizing the patterns of giving, he begins to analyze the relationship between the giver and gift; his goal is to discover why the recipient pays back the gift. Mauss specifically examines the gift exchanges in Maori culture by listening to Maori informants such as Tamati Ranaipai, the artist acts as the recipient who becomes obligated to reciprocate, which in this case means that he must pass back his gift to others through creation. His inner gift, talent, transforms into an external gift, product. Despite the variations in their understanding of the gift cycle, Hyde, Sahlins, and Mauss agree that a seemingly simple gift carries obligations, and the giver and recipient adhere to the social laws of gift giving they will find reward, but if they fail to follow these principles severe consequences will ensue.

Part II: The Gift Cycle in Fools Crow

In the novel Fools Crow, James Welch's characters, Fools Crow and Fast Horse, do not follow the Maussian triad theory of gifts. According to Hyde, an artist's spirit of a gift is kept alive by its constant cycle of obligatory giving, receiving, and reciprocating: "a gift [inner or outer] that cannot be given away ceases to be a gift. The spirit of a gift is kept alive by its constant donation."1 According to Hyde, an artist's spirit of a gift is kept alive by its constant donation. The artist acts as the recipient who becomes obligated to reciprocate, which in this case means that he must pass back his gift to others through creation. His inner gift, talent, transforms into an external gift, product. Despite the variations in their understanding of the gift cycle, Hyde, Sahlins, and Mauss agree that a seemingly simple gift carries obligations, and the giver and recipient adhere to the social laws of gift giving they will find reward, but if they fail to follow these principles severe consequences will ensue.

Claude Levi-Strauss's argument on the validity of the Maorian rationalization, believing that "the hau is not the reason for exchange, only what people happen to believe is the reason, the way they represent to themselves an unconscious necessity whose reason lies elsewhere".2 Sahlins then shifts the dispute and finds fault with Mauss's interpretation of the Maorion view of hau. To support this theory, he quotes ethnologist Raymond Firth, who states, "Mauss confused forms of self interest which motivate and perpetuate the cycle of giving. Self interest provokes people to exchange gifts because they know that a person adhering to the social laws of gift giving will receive some form of reward, or at least avoid the punishment that accompanies the breaking of the gift cycle. Giving maintains and improves the reputation, status, and power of the giver, while avoiding psychological burden, fragmentation, loss of authority, and/or physical harm. Giving ultimately benefits the giver even if he acts out of obligation. Building upon Mauss and Sahlins, who mainly discuss concrete gifts, scholar Lewis Hyde focuses on the inner gifts of creativity and art which, he argues, follow the same communal laws as external gifts. Therefore, non-tangible inner gifts also follow the cycle of obligatory giving, receiving, and reciprocating: "a gift [inner or outer] that cannot be given away ceases to be a gift. The spirit of a gift is kept alive by its constant donation." According to Hyde, an artist's spirit of a gift is kept alive by its constant donation. The artist acts as the recipient who becomes obligated to reciprocate, which in this case means that he must pass back his gift to others through creation. His inner gift, talent, transforms into an external gift, product. Despite the variations in their understanding of the gift cycle, Hyde, Sahlins, and Mauss agree that a seemingly simple gift carries obligations, and the giver and recipient adhere to the social laws of gift giving they will find reward, but if they fail to follow these principles severe consequences will ensue.

Fools Crow concludes that the hau refers to a return or product which he should give to the original donor. While Sahlins acknowledges the power of
Instead of forcing the gift’s recipient to provide an exchange gift solely out of selfishness, out of fear for the negative consequences of their actions, Welch portrays the American Indians as people who generally care about the well-being of other tribal members.

coming-of-age story about American Indians caught between mainstream white culture and traditional customs.

First, although Fools Crow and Fast Horse break the rules of the gift cycle, Welch portrays them as neither understanding the seriousness of the contract they have entered, nor knowing how to respond to the representations others have of them because he feels obligated to act within the confines of the identity given to him. For instance, Fools Crow feels obligated to act for tribal infractions of the gift cycle, and as a leader, the tribe expects him to play an integral role within the community. He endures torture during the Sun Dance Festival to help heal and protect his people from the consequences of Fast Horse’s failure to reciprocate. Before the festival he prepares by fasting, but when the day arrives, elders pierce the flesh of his chest with skewers, he feels the boulder, and the pain of his offering for his tribe, his gift to the Sun god, and his new-found leadership role within his tribe. The violence associated with this pivotal ceremony shows Fools Crow’s inclusion in these tribal rites and successful completion of these rites also imparts on him, allowing him to achieve full acceptance into the tribe changes the representations others have of him and about the boundaries they adapt towards him.”

Fast Horse’s failure to adhere to the social laws of gift giving and inability to achieve full acceptance into the tribe changes the tribe’s perception of him. Although the Blackfeet initially honor Fools Crow for his looks, strength, and lineage, his negligence of the rules of gift giving overshadows these positive attributes and ruins his reputation. Others begin to view him more as a simple, foolish, and a poor leader, and their behavior towards him reflects their changed perception.

Fools Crow instead of feeling disheartened or actions towards him, his own actions also show acceptance and respect. In short, Welch’s novel shows that identities impose boundaries on the individual because that person must act in accordance with his identity and will be judged proportionally to the severity and painfulness of expectations and rites. Bourdieu explains this mechanism which displace blame and provide comfort. Stories function as more than just coping mechanisms which displace blame and provide comfort. Stories create. Stories define. Stories ascribe identities.

Although Bourdieu cites exceptions to conforming and remaining within identity’s restraints, such as the “nobleman who demeans himself” and the “priest who abandons his calling,” the boundary of the identity remains clear, intact, and still functions to permanently discourage people from crossing the boundary through punishment. Therefore, the reality that he achieves is not based upon his own personal conviction but rather is dependent upon the representations made and prevalent through symbols, qualifications, and other attributes. In Fools Crow, tribal members show respect for one another by following the social laws of gift giving, or they dishonor the tribe and cause suffering by disrupting the gift cycle. For instance, when Fast Horse fails to adhere to the social laws of gift giving, the tribe no longer considers him one of its members and physically separates itself from Fast Horse by banishing him. Fast Horse acts as an example of punishment used to displace inappropriate behavior in the gift cycle because he gets stripped of his tribal identity and any features which would delineate him as a Blackfoot. Soon after his exile, Fast Horse joins a rebel group known for their theft, violence, and murder, which would delineate him as an outlaw. After many months, Fast Horse is trapped in the identity of an outlaw. After a battle, Fast Horse receives a powerful vision gift through a healing ceremony, and help his tribe completely separates itself from seeking out the boulder. Despite their failure to follow the laws of gift giving, Fools Crow and Fast Horse avoid the serious consequences which typically precede such cultural infractions, and even receive a chance to redefine themselves. Why do they escape the severe punishment that Mais, Sahlin, and Hyde claim result from failing to reciprocate? And more importantly, how do their actions in the gift cycle fit into a network of fear for the negative consequences of their actions, Welch portrays the American Indians as people who generally care about the well-being of other tribal members. They seek unity and use the gift cycle as a social method of interaction to show acceptance and respect.

Since Fools Crow commonly gets referred to as a “coming-of-age” novel, it is important to examine if and how the characters’ maturation within American Indian culture is impacted by gift giving. Fools Crow and Fast Horse’s acceptance into the tribal gift cycle signifies the beginning of their initiation into adulthood within the Blackfeet tribe, where their response to receiving gifts functions as a social determinant of their identity. In Rites of Institution, Pierre Bourdieu suggests that social rituals divide society into those who experience the rites of institution “transform the representations others have of him and about the boundaries they adapt towards him.”

Instead of forcing the gift’s recipient to provide an exchange gift solely out of selfishness, out of fear for the negative consequences of their actions, Welch portrays the American Indians as people who generally care about the well-being of other tribal members. They seek unity and use the gift cycle as a social method of interaction to show acceptance and respect.

Since Fools Crow commonly gets referred to as a “coming-of-age” novel, it is important to examine if and how the characters’ maturation within American Indian culture is impacted by gift giving. Fools Crow and Fast Horse’s acceptance into the tribal gift cycle signifies the beginning of their initiation into adulthood within the Blackfeet tribe, where their response to receiving gifts functions as a social determinant of their identity. In Rites of Institution, Pierre Bourdieu suggests that social rituals divide society into those who experience the rites of institution “transform the representations others have of him and about the boundaries they adapt towards him.”

Instead of forcing the gift’s recipient to provide an exchange gift solely out of selfishness, out of fear for the negative consequences of their actions, Welch portrays the American Indians as people who generally care about the well-being of other tribal members. They seek unity and use the gift cycle as a social method of interaction to show acceptance and respect.

Since Fools Crow commonly gets referred to as a “coming-of-age” novel, it is important to examine if and how the characters’ maturation within American Indian culture is impacted by gift giving. Fools Crow and Fast Horse’s acceptance into the tribal gift cycle signifies the beginning of their initiation into adulthood within the Blackfeet tribe, where their response to receiving gifts functions as a social determinant of their identity. In Rites of Institution, Pierre Bourdieu suggests that social rituals divide society into those who experience the rites of institution “transform the representations others have of him and about the boundaries they adapt towards him.”

Instead of forcing the gift’s recipient to provide an exchange gift solely out of selfishness, out of fear for the negative consequences of their actions, Welch portrays the American Indians as people who generally care about the well-being of other tribal members. They seek unity and use the gift cycle as a social method of interaction to show acceptance and respect.

Since Fools Crow commonly gets referred to as a “coming-of-age” novel, it is important to examine if and how the characters’ maturation within American Indian culture is impacted by gift giving. Fools Crow and Fast Horse’s acceptance into the tribal gift cycle signifies the beginning of their initiation into adulthood within the Blackfeet tribe, where their response to receiving gifts functions as a social determinant of their identity. In Rites of Institution, Pierre Bourdieu suggests that social rituals divide society into those who experience the rites of institution “transform the representations others have of him and about the boundaries they adapt towards him.”

Instead of forcing the gift’s recipient to provide an exchange gift solely out of selfishness, out of fear for the negative consequences of their actions, Welch portrays the American Indians as people who generally care about the well-being of other tribal members. They seek unity and use the gift cycle as a social method of interaction to show acceptance and respect.

Since Fools Crow commonly gets referred to as a “coming-of-age” novel, it is important to examine if and how the characters’ maturation within American Indian culture is impacted by gift giving. Fools Crow and Fast Horse’s acceptance into the tribal gift cycle signifies the beginning of their initiation into adulthood within the Blackfeet tribe, where their response to receiving gifts functions as a social determinant of their identity. In Rites of Institution, Pierre Bourdieu suggests that social rituals divide society into those who experience the rites of institution “transform the representations others have of him and about the boundaries they adapt towards him.”

Instead of forcing the gift’s recipient to provide an exchange gift solely out of selfishness, out of fear for the negative consequences of their actions, Welch portrays the American Indians as people who generally care about the well-being of other tribal members. They seek unity and use the gift cycle as a social method of interaction to show acceptance and respect.

Since Fools Crow commonly gets referred to as a “coming-of-age” novel, it is important to examine if and how the characters’ maturation within American Indian culture is impacted by gift giving. Fools Crow and Fast Horse’s acceptance into the tribal gift cycle signifies the beginning of their initiation into adulthood within the Blackfeet tribe, where their response to receiving gifts functions as a social determinant of their identity. In Rites of Institution, Pierre Bourdieu suggests that social rituals divide society into those who experience the rites of institution “transform the representations others have of him and about the boundaries they adapt towards him.”

Instead of forcing the gift’s recipient to provide an exchange gift solely out of selfishness, out of fear for the negative consequences of their actions, Welch portrays the American Indians as people who generally care about the well-being of other tribal members. They seek unity and use the gift cycle as a social method of interaction to show acceptance and respect.

Since Fools Crow commonly gets referred to as a “coming-of-age” novel, it is important to examine if and how the characters’ maturation within American Indian culture is impacted by gift giving. Fools Crow and Fast Horse’s acceptance into the tribal gift cycle signifies the beginning of their initiation into adulthood within the Blackfeet tribe, where their response to receiving gifts functions as a social determinant of their identity. In Rites of Institution, Pierre Bourdieu suggests that social rituals divide society into those who experience the rites of institution “transform the representations others have of him and about the boundaries they adapt towards him.”

Instead of forcing the gift’s recipient to provide an exchange gift solely out of selfishness, out of fear for the negative consequences of their actions, Welch portrays the American Indians as people who generally care about the well-being of other tribal members. They seek unity and use the gift cycle as a social method of interaction to show acceptance and respect.

Since Fools Crow commonly gets referred to as a “coming-of-age” novel, it is important to examine if and how the characters’ maturation within American Indian culture is impacted by gift giving. Fools Crow and Fast Horse’s acceptance into the tribal gift cycle signifies the beginning of their initiation into adulthood within the Blackfeet tribe, where their response to receiving gifts functions as a social determinant of their identity. In Rites of Institution, Pierre Bourdieu suggests that social rituals divide society into those who experience the rites of institution “transform the representations others have of him and about the boundaries they adapt towards him.”

Instead of forcing the gift’s recipient to provide an exchange gift solely out of selfishness, out of fear for the negative consequences of their actions, Welch portrays the American Indians as people who generally care about the well-being of other tribal members. They seek unity and use the gift cycle as a social method of interaction to show acceptance and respect.
The artist must labor over his internal gift until he creates a work of art, which he can give to others, and distributes it, so it can be accepted by others. Once people accept the gift of art—in this case, hear the story—they must reciprocate, even if that means simply passing the story onto others.

**Part III: The Function of Stories within American Indian Culture**

Storytelling plays a crucial role in the survival of the American Indian culture because stories empower the tribe by providing explanations for their misfortune and eliminating them from responsibility by placing blame on trickster characters. But stories function as more than just coping mechanisms which displace blame and provide comfort. Stories create. Stories define. Stories ascribe identities. Similar to the ways in which Foods Crow and Fast Horse’s adherence to or inosmorphism of the gift-cycle define their identity and role in the tribe, storytelling further develops and reveals their identity. Storytelling processes greatly influence Foods Crow’s identity; he earns his first name from his fascination with storytelling and his second name from the stories that the Blackfeet tribe members tell about him. Names distinguish people from others, but the Blackfeet culture views American Indians’ names as names of honor, just an “individual designation by which a particular person or thing is known, referred to, or addressed.” Instead, a Blackfoot person’s name Fools Crow takes on the active role of defining himself to or insubordination of the gift cycle define his possession because “the legal tie, a tie of ownership to one’s possession, is a part of the artist even after the gift leaves his possession because “the legal tie, a tie of ownership to one’s possession, is a part of the artist even after the gift leaves his possession because this interpretation of the artist’s gift refers to Hynde’s belief that “these creations are not merely ‘symbolic,’ they do not stand for the larger self; they are its necessary embodiment, a language without which it would have no life at all.”

When applied to the stories of American Indians, these creations literally keep alive the identity, traditions, and culture of Native Peoples despite the death of certain ceremonies, languages, lineages, and customs. Storytelling allows them to interact with tribal members, reminisce about their past, share their history, teach their culture, and maintain their American Indian identity. In *Genocide of the Mind*, American Indians who find themselves trapped between mainstream culture and their traditional culture—simply interpret their art as a gift—emphasize the importance that storytelling plays in establishing and strengthening their identities. Kathryn Lucey-Cooper refers to her Cherokee culture, and himself. This interpretation of the artist’s gift refers to Hynde’s belief that “these creations are not merely ‘symbolic,’ they do not stand for the larger self; they are its necessary embodiment, a language without which it would have no life at all.”

When applied to the stories of American Indians, these creations literally keep alive the identity, traditions, and culture of Native Peoples despite the death of certain ceremonies, languages, lineages, and customs. Storytelling allows them to interact with tribal members, reminisce about their past, share their history, teach their culture, and maintain their American Indian identity. In *Genocide of the Mind*, American Indians who find themselves trapped between mainstream culture and their traditional culture—simply interpret their art as a gift—emphasize the importance that storytelling plays in establishing and strengthening their identities. Kathryn Lucey-Cooper refers to her Cherokee
use of language, is also living thought.”17 She describes stories as living entities that help American Indians retain their past culture in a present-day setting. Similarly, Lee Francis believes that the identities of American Indians are “inextricable, intertwined in the stories they were told. For Native People, story was and continues to be essential to an individual’s identity construction and development.”18 American Indians can literally reclaim their identity through storytelling. Contrary to Lucci-Cooper and Francis, another American Indian author Gerald Vizenor does not believe stories can literally reclaim their identity through storytelling. Stated through the story of Fools Crow, Welch gives his readers a part of himself through the creative spirit that lives in his story.

Stories not only define American Indians by the role they play in the storytelling process – as shown through Fools Crow’s maturation and name changing – but stories actually create a world where American Indians can experience their traditions and connect with other tribal members and people outside their tribe.

Welch himself acts as the character who shares a part of himself and his culture with his readers by introducing his audience to the life of a Blackfeet in 1870. Since the majority of his audience probably identifies themselves with mainstream culture, Welch shares the past of his people, the Blackfeet, with outsiders. He provides his readers with a detailed description of ceremonial events like the Sun Dance, incorporates elements of trickster discourse through Fools Crow’s interaction with Raven, and examines the painful history of the Blackfeet characterized by war, disease, and infractions within the tribe. More specifically, Welch bases the ending of Fools Crow on the historical event of the Marias River Massacre in the winter of 1870, where a small group of renegades targeted women and children, killing a total of 173 Blackfeet in hopes of halting the white settler’s raiding. Welch heard about this tragic event through the stories of tribal members, but on a more personal level, he learned about the massacre from his father, whose mother survived the event and told her son about it.19 The tales of his tribe’s history were verbally passed down through his family, and he shares these personal, meaningful stories with his audience through the characters and events in Fools Crow. By presenting society with his story of Fools Crow, Welch gives his readers a part of himself through the creative spirit that lives in his story.

Conclusion

Looking back on the gift of Fish sticks, I still struggle to understand Shorty’s gift, but I do realize that the tangible gift of sticks pales in comparison to his gift of stories involving the sticks and the cultural practices surrounding the Fish games. Shorty accepted us into his culture, even if it was just for that night, but now we must reciprocate. We must pass his story, our new story, onto others; we must continue the tradition.

we came as just a group of white college kids who hid from one another on campus, nearly touching shoulders as we passed by, too busy texting on our cell phones and listening to our iPods. always looking down as we pass, avoiding conversation, interaction, adopting avoidance out of fear of our differences, even though we all look and act the same. cultured to rush, to ignore.

we left as just some white kids, the same white kids, yet transformed by friendship. we try to understand, are learning to understand our story, and how our story intertwines with others; others who trust us, open their arms, open their culture. we accept it, in sincere awkwardness, we honor them, him. the drumming begins again, not calling us home. we are not indian; we are just white kids drumming out the rhythm of our steps, hoping to share our story, give you our story. this was our story.
Above: "Weeping Nude" by Ellen Pierce
Right: "Self-Portrait" by Elizabeth Spengel

"Untitled" by Matthew Burrows
Left: “Metamaterial” by Evan Cerilli
Right: “Untitled” by Jesus Luna
Below: “Mt. Olympus” by Red Gevhere
Above: “Locks” by Thomas McMurtrie
Clockwise from top left:
“Untitled” by Margaret Griffiths
“The Swede” by Sarah DePietro
“Some Work, Some Play” by Andrew Maier
“Music of Berlin” by Sarah DePietro
Above: “Another Look” by Jennifer Thibault

Clockwise from left:

“Self” by Catherine Higgins
“Marsh” by Ellen Pierce
“The Reach” by Elizabeth Spengel
please
read to me.
or my face will freeze this way
www.literacytent.org

Left: "Literacy" by Catherine Higgins
Clockwise from top left:
"Fast" by Jessica Bandy
"Campo de Ghetto Novo" by Andrew Maier
"The Lights at Night" by Jennifer Thibault
Zackary Biro is a junior history and religion studies double major. His research in “A New Direction of War” reflects his interest in military history and exploration into the experiences of common soldiers in war.

Andrew Daniels is a senior journalism major and communications minor. With a special interest in the development of new media, he wrote “The Immediate Society” hoping to examine the correlation between technological advancements and American culture.

Alex Haitos is a senior philosophy major whose current work focuses on how to account for the burgeoning novelty in human experience. In “Metaphor and Science,” Haitos investigates how metaphors hammer at the boundaries of meaning within scientific modes of thought and constitute the first advance into novel concepts.

Catherine Higgins is a senior pursuing a major in studio art and a minor in architectural history. She plans to pursue a career in museum curation, and her research on the legacy of Jacob Lawrence reflects her interests in twentieth-century and contemporary art.

Carolyn Laubender is a senior with an interdisciplinary major in English and women’s studies, along with a minor in philosophy. “Loving Self-Reflection” was one of her first explorations into theoretical psychoanalysis, which has since come to comprise a major part of her academic and intellectual interests.

Erica Prosser is a junior Africana studies major with a minor in business. Her passion for social change propelled her to investigate the new school of post-development in anthropological study, which promises community transformation created by local peoples rather than international authorities.

Faith Bancroft is a senior English major whose appreciation and love of American Indian culture, discourse, and writings stemmed from a community service trip to the Pine Ridge Reservation in South Dakota, and grew during her time with the Cherokee Nation. An aspiring teacher, she hopes to share her stories and correct the misconceptions of American Indians that pervade our society.

Tim Shanahan is a graduating senior and incoming graduate student at Lehigh University. In his undergraduate career, he was the only student to obtain a degree in architectural history, and wrote his senior thesis on university prestige sponsored by the Sociology Department. His research in “On the Possibility of Style” reflects his long-standing interest in the intersections of architecture and sociological theory.

Deborah Streagle is a senior philosophy major who studies many ideas, objects, and moments. In both “Fem-nomenology” and “Metaphor and Science,” she explores her interests through her investigation of the disconnect between bodily experience, language, and conceptual life.

ABOUT THE AUTHORS


4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140


Full images of artwork that was not displayed in its entirety.
The Lehigh Review, now in its eighteenth year of publication, is an undergraduate research journal that showcases the breadth and depth of intellectual study across the disciplines. Thoughtful, inspiring, and engaging, the individual essays and artwork that appear inside this issue coalesce to form the broader theme of "Changing Perceptions." Ranging from analytical essays to case studies, photographs to paintings, the contents of these pages will challenge you to see the world differently and examine your own perceptions.