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conscious conflict

Urban Fade by Heather Salwach
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FOOD NOT BOMBS (FNB) IS AN ORGANIZATION THAT NON-VIOLENTLY PROTESTS GOVERNMENT EXPENDITURES ON MILITARY TECHNOLOGIES, SPECIFICALLY NUCLEAR WEAPONS. FNB’S BELIEF IS THAT MILITARY EXPENSES ONLY CREATE PROBLEMS, AND THAT MONEY WOULD BE MUCH BETTER ALLOCATED IF IT WERE USED TO ERADICATE POVERTY AND HUNGER IN THE UNITED STATES. HOWEVER, DESPITE FNB’S NON-VIOLENT MANTRA, THEY ARE OFTEN CLASSIFIED AS A RADICAL OR EXTREMIST GROUP. WHY COULD THIS BE? THROUGH ORIGINAL RESEARCH, THIS PAPER EXPLORES THE DIFFERENCE IN PERCEPTIONS OF FNB, FOCUSING ON GROUP MEMBERS, ACADEMIA, AND THE MEDIA.

THE FOCUS of my research is on the social movement organization Food Not Bombs (FNB). This organization non-violently protests government expenditures on military technologies, specifically nuclear weapons. FNB’s belief is that military expenses only create problems, and that money would be much better allocated if it were used to eradicate poverty and hunger in the USA instead. In this regard, FNB uses food that would be thrown away from grocery stores to produce low-cost, healthy vegetarian and vegan meals. This food is served for free, mainly to homeless people, but FNB does not discriminate by class. Often this donation is done in settings like public parks, but occasionally it is used more dramatically, such as serving food on government building steps or in high-traffic plazas. This has led to arrests and has contributed to FNB’s label as a radical group.

I find FNB so interesting because of its unique approach to solving the issue of hunger and starvation. I like how the organization not only takes action against local (and ultimately the national) governments, but also actively works toward reducing hunger on a personal level. It also is intriguing how it spans both the broader anti-war and anti-poverty social movements.

RESEARCH QUESTION

As I began my initial research about FNB, I ran across several words in my scans of materials. Noticeably, in some of the newspaper articles I glanced at (especially the ones not found through an academic website) FNB was regarded as anarchic and even terrorist. However, in the academic articles I skimmed, the group is sometimes termed as anarchic, but in a much less revolutionary way. I want to know, when looking at the language used in various sources, is there a difference between the way that the media, the academic world, and the group members perceive Food Not Bombs? If so, what is the difference?

By reading several different types of articles about or by FNB, I gained a clearer understanding of the organization. I believe that looking at the diction used to describe FNB from various types of sources will reveal how both the members and wider society view FNB, and if there is a difference. I think this is important because it can show how well FNB is meeting its goals, or whether the media publicity is more sensational than the truth. This paper can give both scholars of FNB and members themselves a better idea of FNB’s perception in the USA.
LITERATURE REVIEW
There is little existing literature solely about Food Not Bombs. However, in literature that does focus on it, the works often state that FNB is one of the most visible and anti-poverty social movement organizations. In fact, FNB has over 400 chapters, located throughout the Americas, Europe, Middle East, Africa and Asia. From grocery store chains to university protest groups and beyond, FNB has quickly become an organization dedicated to feeding the hungry to eliminate violence. “Food Not Bombs has chosen to take a stand against the glorification of violence. “Food practices mark ideological moves through which these discourses are resisted.”4

In the absence of a lack of academic sources, newspaper and magazine articles about FNB abound. There are reports on both sides of the issue, some describing FNB as a militant anarchic group, some defending their right to serve food in public places. My paper aims to both give the reader a comprehensive overview of the organization, something that is lacking in existing literature, and to examine the written perceptions of the organization from various sources.

Food Not Bombs chapters around the world are operated autonomously. However, they all have a core belief that ties them together. First, and most apparent, is their dedication to serving free food to the poor in highly visible public places. FNB tries not just to replicate cycles of charitable giving, but to encourage those eating to also contribute to the cleaning (gathering), cooking, and distributing of food— thus creating mutually beneficial relationships. As scholar Dylan Clark described, when serving food, FNB serves “as a primary source. Lastly, I went to a FNB meeting and interviewed the founder of the local Easton chapter of FNB about her experiences. As for my academic sources, I found them through various three different types of sources: media, first person accounts, and academic publications. As a clarifying note, although FNB is considered a “threat.” Evidence from the document states, race, genders, ideologies, and the practice of centralized and/or horizontal organizing, which groups give context to a set of events, stories, and ideas. Frames enable people to locate, perceive, and identify occurrences within their social contexts, which helps collect and make sense of how people use and interpret food in public places?” FNB is not anarchic, at least not in terms of creating an anarchic state as one by giving people food. If they do share some characteristics with the culture. Anarchist political culture characteristics include: shared forms of decentralized and/or horizontal organizing, broad cultural expression in areas like art, music, and diet, and shared political language revolving around resistance to government and anti-capitalist power. Symbolic protest is not enough. One must also confront and undermine oppressive power with material action.”

Despite this commitment to non-violent action, FNB has been depicted in some sources as a radical, anarchic, and terrorist group. Keith McHenry, one of the founders of FNB, was listed by the U.S. State Department as one of America’s 100 most dangerous people. In 2005, FNB found a defense document that listed “terrorist” organization as a larger and more damaging one. FNB was considered a “threat.” Evidence from the document suggests FNB was secretly infiltrated by local police, US government agents, and others, and their independence from government handouts. This independent manifests itself in the food collection process, and especially in the serving. Besides, against government military spending be labeled as “violent” in light of their commitment to non-violence? Heynen asserts, “The longstanding association of anarchism with violence is a false one.” FNB’s commitment is intended as a guide for new chapters and members, so I assumed that the views expressed would be common or familiar to all the different chapters. I also used an interview transcript with another former founder, Keith McHenry, as a primary source. Lastly, I went to a FNB meeting and interviewed the founder of the local Easton chapter of FNB about her experiences. As for my academic sources, I found them through various three different types of sources: media, first person accounts, and academic publications. As a clarifying note, although FNB is considered a “threat.” Evidence from the document states, race, genders, ideologies, and the practice of centralized and/or horizontal organizing, which groups give context to a set of events, stories, and ideas. Frames enable people to locate, perceive, and identify occurrences within their social contexts, which helps collect and make sense of how people use and interpret food. In this way, they have public sympathy on their side, which will hopefully lead to public support on the government in favor of their goals. The roots of non-violent activism are not new. Gandhi was the first person who showed how powerful food in public places?” FNB is not anarchic, at least not in terms of creating an anarchic state as one by giving people food. If they do share some characteristics with the culture. Anarchist political culture characteristics include: shared forms of decentralized and/or horizontal organizing, broad cultural expression in areas like art, music, and diet, and shared political language revolving around resistance to government and anti-capitalist power. Symbolic protest is not enough. One must also confront and undermine oppressive power with material action.”

FNB encourages the homeless to become involved in the movement, it is proving that the homeless are able to be a part of an organized movement and are capable human beings. It is also worth noting that FNB has been committed to non-violent social change by giving out free vegetarian food, thus challenging the beliefs and narratives that were being spread by FNB. Often they have pamphlets and other educational materials at meal servings, and engage people in discussions about non-violence. Heynen asserts, “The longstanding association of anarchism with violence is a false one.” FNB’s commitment is intended as a guide for new chapters and members, so I assumed that the views expressed would be common or familiar to all the different chapters.

To analyze all the sources, I created a chart in Microsoft Excel, which was written originally by the author of the book entitled Food Not Bombs, which was written by two of the original anarchists. This document is intended as a guide for new chapters and members, so I assumed that the views expressed would be common or familiar to all the different chapters. The term refers to the amount of ‘biographical’ information that a person has to consider, such as a house, job or children. Often, because they do not typically have many biographical (and so have much less to lose), students are much more likely to join social movements.

Whether you believe in anarchism, you will want to know what happened to this type of activism can be organized and replicated in a replicable way to study the tone and perception of the different groups when referring to FNB. Diction also is a good indicator of the frames used by the different types of sources in describ- ing the organization. The term refers to the amount of ‘biographical’ information that a person has to consider, such as a house, job or children. Often, because they do not typically have many biographical (and so have much less to lose), students are much more likely to join social movements. To analyze all the sources, I created a chart in Microsoft Excel, which was written originally by the author of the book entitled Food Not Bombs, which was written by two of the original anarchists. This document is intended as a guide for new chapters and members, so I assumed that the views expressed would be common or familiar to all the different chapters.

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the newspaper articles barely touched on the highest frequency by far. More surprising, obvious elements of FNB, they appeared with "meals" and "homeless"/"poor." While those are to be expected, since they are the most frequent was "non-violent" (which only mentioned once in one news article). In contrast to the media, members, and academia dealt more with Food Not Bombs as more radical. When I began my research, I decided not to use these informal groups since I had no way of knowing why or where these views came from—for all I know, they are being funded by Boe.

In this source, the emphasis put on aspects of FNB differed between the perception of FNB from the media, members, and academia. Although that in itself is unsurprising, the aspects the academic community emphasized were different. Half the sources I read labeled FNB as anarchic political groups (which the primary sources did not assert), and the other half did not, contrary to my initial prediction (that the media would be the most sensational). Also, interestingly, the academic world seems to focus exclusively on the anti-poverty element of FNB, instead of the anti-military platform. This leads to a potential question for future research: how effectively does FNB communicate both of its goals—anti-military spending and anti-poverty/hunger? Another question that I found intriguing is that when looking at older newspaper sources (from the early 1980s) the headlines were much more sensational and filled with accounts of violence. Studying the change in media perception could prove to be very interesting.

Appendix A

The overall perception one gains from this analysis is that participants in the movement do not see themselves as radical or anarchic, but as a non-violent social movement dedicated to their cause.

CONCLUSION

The difference in perception of FNB between the media, members, and academia dealt more with the important components of the group rather than the "radicalism" of the group, which was what I first anticipated. However, this anticipa-
tion was caused early on in my research, when, while looking through Google.com, a good number of informal sources seemed to label Food Not Bombs as more radical. When I began my actual research, I decided not to use these informal groups since I had no way of knowing why or where these views came from—for all I know, they are being funded by Boe.

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Written at the time of the conflict with Vietnam, Kurt Vonnegut’s Slaughterhouse Five re-visited classic linear narrative and connects all wars by reflecting back on World War II. The novel offers a portrait of the war soldier by presenting a cast of young men who take up arms outside of Dresden, Germany. Though these soldiers are inexperienced and inadequate figures acting as heroes, they simply imagine themselves to be risking their lives for the love of their country. They appeal to the myths of the John Wayne hero in an effort to imitate a fantasy of wartime heroism and effectively raise war out of its savagery by idealizing it. Vonnegut’s representation of this problem with the way war is justified through meta-narrative can be connected to other post-modern texts, including Toni Morrison’s Paradise and Ursula K. Le Guin’s The Left Hand of Darkness.

Like the idealized hero in Slaughterhouse Five, these novels present romanticized figures which fuel our rationalizations for participating in war. Why do postmodern novels like these address the phenomenon of war? Do they simply wish to nod to those historical conflicts whose consequences helped shape the literature of postmodernism as a whole?

All three aforementioned novels focus on the national ideology of war in an attempt to shatter those meta-narratives which ignore the inconsistencies between the romanticized concept of war and the true nature of fighting. Rather than uphold the accepted ideologies, these postmodern novels challenge them by revealing the less glorious truths behind the idealized fantasy of war. Slaughterhouse Five challenges the romanticized image of war heroism central to its characters’ motivations for participating in war by offering alternative, disturbing visions of the soldier. Billy Pilgrim, the protagonist of Vonnegut’s work, represents a ridiculous soldier unfit to stand at the front; stripped of his masculinity and apathetic to his cause, Billy mocks the war effort as a whole. While Vonnegut shatters the idealization of war heroism through exposing the image of the inglorious soldier, Morrison critiques war meta-narratives by addressing the desire for paradise, what we fight our wars to finally achieve. Through rooting Paradise in the historical wounding of African Americans, she presents the desire to establish an isolated, exclusive utopia as a form of militaristic black nationalism. In their effort to maintain racial purity within Ruby, those families which hold community power police their paradise and suppress those
in war—a claim which serves to question our participation in war in general. In place of the clean-shaven, crisp-uniformed American soldier who embodies these heroic qualities, Vonnegut offers Billy Pilgrim, a scruffy, peculiar young man with no desire to fight in the war. Billy is constantly rebuffed by the other soldiers in the absurdly strict and his large build for the war. In reality, however, Billy is not much worse than these other prisoners of war who are physically weak or too old to fight. Vonnegut de- scribes the impression given by Billy and his comrades upon encountering their enemy: he writes, “The eight ridiculous Dresdeners ascertained that they were nothing to fear. Here were more crippled humans, more fools like themselves. Here was a light.” Even to the ill-prepared, unqualified en- emy, the idea that Billy and his fellow soldiers represent “a sort of great army threat is laughable. It is as though all the true soldiers have already been killed in the war, and these crippled fools are the only Americans left to stand and pretend to fight.” 6

Vonnegut’s depiction of the ridiculous soldier also serves to undercut the illusion of masculinity on its head and further exagger- ates Billy’s absurdity. He writes, “The Americans are more than happy to assume that Billy has not a pound. Billy Pilgrim again led the parade. He had silver boots now, and a muff, and a piece of azure silk. Picture the picture of Billy and his comrades before they are employed to Dresden is that the primary concern of a soldier should be maintaining his appearance. Vonnegut’s use of this image in his novel serves to equalize the Englishmen and the Americans, and highlight the absurdity of the traditional celebrated heroes. Vonnegut writes, “What made the story interesting, the thing that gave it the weight of history, was the knowledge that it predicted the widespread use of burning jellied gasoline on human beings. It was dropped on them from airplanes. Robots did the drop- ping, and the soldiers who operated the robots did not even know what they were killing men for in Dresden.”
For Vonnegut, then, the actual image of the hero celebrated in an actual historical war, *Slaughterhouse Five*, reflects on questions we have been asking ourselves as postmodernists. Writing as a postmodernist author, Vonnegut does precisely this, pressing his readers to reconsider what they have been culturally taught to believe about war heroism and to truly think about how to construct our own vision of war heroism and consider what implications the phenomenon of war has for humanity at large.

**MORRISON’S CRITIQUE OF BLACK NATIONALISM**

Whereas Slaughterhouse Five revises the fantasy of the hero celebrated in an actual historical war, *Tonie Morrison’s* Paradise looks at the phenomenon of war as it exists within a community. In *Paradise*, Morrison writes, “*Unique and isolated, his was a town justifiably pleased with itself. It neither had nor needed a jail...*” the one or two people who acted up, humiliated their families or threatened the town’s view of itself were taken good care of. Certainly it wasn’t a slum. The town’s loyalty to their race, anywhere in town...from the beginning its people were free and protected.”13 The townspeople pride themselves on their lack of outside technique which they value to govern the community. They find no need to allow new, outside ideas to change the town which has remained for a haven for its families ever since its founding families uprooted their lives and originally settled Ruby.

Though Morrison takes great pains to describe the historical trauma central to the novel, she ultimately distances them from the birth of war heroism and considers what implications the phenomenon of war has for humanity at large.

Morrison writes, “The Politics of Postmodernism...”, Linda Hutcheon, reflects on how to construct our own vision of war heroism and consider what implications the phenomenon of war has for humanity at large.

**INSTEAD OF PROMOTING SOCIA 9L CHANGE AND THE CREATION OF A PARADISE ACHIEVED BY RELEASING TRAUMA, RUBY PUNISHES THOSE WHO ENVISIO 9N A COMMUNITY BASED ON ABSOLUTE TOLERANCE AND FREEDOM OF EXPRESSION.**
The older generation argues that the Owens' mes- sage upholds religion by demanding that Ruby's men "beware God's power," whereas the younger generation interprets the message as a need for change which can only be achieved by "being the furrow of his brow." The novel offers a description of the different community mem- bers' personal interpretations of Ruby's history, all of which share a sense of the great disconnection that has happened in the town. Morrison writes, "'Furrow of His Brow' alone was enough for any spe- cies, it is an act of tearing down the utopian visions of Ruby. In the same chapter, Pat attends a Christmas pageant that publically displays this ritual erasure as it acts out the founding of the town and repre- sents only seven families from the original nine. Morrison writes, "Did they really think they could keep this up? The numbers, the bloodlines, the who fucks who? All those generation of 8-rocks kept going, just to end up bale as bawle? We're alive to stay alive maybe they could..." Erased from this pageant are those families who breached Ruby's desire for racial purity and suppres- sion of desire. Pat's ge- nealogy, then, serves as a counter-narrative of Ruby's history; in expressing the faith in the town's community, it offers proof of Ruby as a failed paradise and shows the great lengths to which it would go to maintain their fantasy. Morrison writes, "How exquisitely human was the wish for visibility, for some semblance of paradise and growth through human connection signifies that Ruby is actually a failed paradise. Ruby as a dystopia serves to criticize the black nationalism that underlies the idealization of the town. Patricia, a light-skinned woman who resides in Ruby as an outsider, represents a threat to the purity demanded by this belief system. Despite being an ally to those in Ruby, she is hated by the 8-rock men because her father violated the blood-rule and married a white woman. Through an investiga- tion of the stories of the families in Ruby, Pat discovers that certain names are crossed out from the town's history; their erasure signifies the inability to come into their own identity, or the inability to come into their own identity. Morrison asserts that: "There is to be gained from clarifying the Oven's message - of paradises of alienation, and she ultimately burns her books, the only thing that remains from the town's history. After their destruction, however, Pat discovers that certain names are crossed out from the town's history; in expressing the Ovens' desire that no outside "other" could challenge those principles on which their country was built. Through her representation of patriotism in Karhide, Morrison challenges Ruby's desire for racial purity above community ethic. Through her critique of idealized patriotism, Le Guin suggests that true loyalty to one's coun- try requires forgiving relationships and understand- ing with the rejected." Overcoming this difference, however, is no easy task in the novel, as even Estraven and Ai, those characters most dedicated to revising the concept of patriotism, struggle to bridge their divide. As suggested in Morrison's novel, perceived sexual deviance is cause for rejection and even violence towards a different "other. Le Guin explores this behav- ior through the interaction of King Argaven and Estraven. By demonstrating how the intolerance of the one who is different, a district of the other which for much of the novel hinders their development, a distrust of the other which for much of the novel hinders their development. Le Guin's sense of difference in the novel stems from one another and more deeply etches the importance of social authority and Le Guin conveys how it needs to be treated with respect others by not directly communicating their desires, Karhide's patriotism is her concept of "shifgrethor," a particular portion of humanity that resides outside other. For example, Karhide's relation- ship to Estraven, a member of the King's council easily manipulates Karhide's concept of patriotism, using the idealized belief in loyalty to their history began..." A member of the King's easy manipulation of Karhide's concept of patriotism, using the idealized belief in loyalty to their own vision of an alternative to Ruby. Through her representation of patriotism in Karhide, Morrison challenges Ruby's desire for racial purity above community ethic. Through her critique of idealized patriotism, Le Guin suggests that true loyalty to one's coun- try requires forgiving relationships and understand- ing with the rejected."
ized vision of patriotism. She writes, “It was from the difference between us, not from the affinities and likenesses, but from the difference, that the love came: and it was itself the bridge, the only bridge, across what divided us.” It is only once Estraven and Ai recognize the opportunity for growth and change in accepting each other’s differences that a state akin to true patriotism is achieved.

By means of Estraven’s voice in the novel, Le Guin upholds an alternative idea of loyalty, which demands that love for a country extend across national lines. Estraven’s view of patriotism goes beyond concern for one’s own self and one’s own nation; he cares for the betterment and progression of Gethen as a whole, assuming a planetary vision for mankind. Describing all that he knows and loves about his home country, Estraven says, “But what is the sense of giving a boundary to all that, of giving it a name and ceasing to love where the name ceases to apply? What is love of one’s country; is it hate of one’s uncountry? Then it is not a good thing.”

Patriotism for Estraven means looking past fear of the other, risking vulnerability for the sake of bettering all of humankind through open trade of knowledge and technology. For having these beliefs and supporting Ai’s cause, Estraven is denounced as a traitor. It is only when Estraven sacrifices himself at the end of the novel, the ultimate proof of his loyalty to all humanity, that the truth of his vision for Gethen is acknowledged.

The Left Hand of Darkness differs from Slaughterhouse Five and Paradise in that it does work beyond just problematizing idealized war ideologies like “heroism,” “black nationalism,” and “patriotism.” Le Guin’s novel is most successful in that it offers a clear alternative in Estraven’s patriotism which values personal connection, recognizing the potential for delight in accepting the unfamiliar other. Though the story’s end promises progression for Gethen as the king sees past his own fear-based patriotism, it has come at the cost of a truly loyal man’s life. Le Guin recognizes the potential for man to embrace Estraven’s patriotism, but her novel also cautions the tragedy that can come from mistaking fear of the other as true love for humankind. Through offering an alternative patriotism devoted toward an all-embracing form of progress, Le Guin shatters the national meta-narrative which idealizes loyalty to one’s country. Patriotism, then, only holds true meaning when it is rooted in personal connection and human understanding—a lesson Le Guin compels us to heed on our planet.

Slaughterhouse Five, Paradise and The Left Hand of Darkness demonstrate the potential for postmodern literature to encourage readers to reconsider the meta-narratives which propagate romanticized national ideologies about war. Though Vonnegut and Morrison’s novels raise criticism and argue a need for reevaluation of our accepted cultural justifications for war, they provide no clear sense of what is truly worth fighting for. In a similar way, while Le Guin suggests that the acceptance of difference and the formation of relationships are necessary to incite change, she also does not let her readers forget how difficult achieving these ideals can be. Yet it may be enough for postmodern art to just offer us a critique of our society; the stories of Vonnegut, Morrison and Le Guin go beyond celebrating or demonizing our world in an attempt to foster real conversation about our national ideologies. One of postmodernism’s primary goals is to compel us to imagine for ourselves alternative ways of being in the world. By not offering us easy solutions, these postmodern authors encourage us to commit to human connection—the only means by which we can recognize each other’s needs and bring about universal change. War, in the context of the aforementioned novels, is what we have turned to in our inability to understand each other’s differences. In addition to exposing the ways in which we rationalize war, the postmodern shattering of master narratives allows for the multiple voices and conflicting perspectives, which communicate those stories and lessons and are not heard often enough. Like Estraven and Ai, we must reach out and touch each other across difference in order to truly rebuild our world.
Despite the initial focus on automatic poetry as the central practice of Surrealism, André Breton’s Manifesto of Surrealism sparked the influential addition of visual art to the movement. The Manifesto outlined the underlying philosophy of Surrealism: it was to be a revolution opposed to bourgeois logic that resulted in wars and elitism—a movement that would extend beyond art with the goal of freeing the imagination.

Surrealism, as Breton explained it, valued the undervalued—“dreams, coincidences, correspondences, the marvelous, the uncanny; a reciprocal exchange, connecting conscious and unconscious thought.” The main medium of the movement was psychic automatism practiced through automatic writing. This technique involved allowing one to relax into a meditative state and write thoughts quickly without interference of the overactive mind. Breton and his collaborators believed that automatic writing enabled the free flow of imaginative thought from the mind to paper, eliminating the logical reflective aspects of thought.

Breton developed psychic automatism when the idea of a man cut in half by a window came suddenly to him—an evocative visual. Although it would be overly simplistic to cite this single point as the birth of Surrealism, this moment testifies to the importance of images in the beginning of Surrealism. Though the focus was on writing, Breton specifically noted the striking quality of visual descriptions in his praise of automatic text. In the Manifesto, he notes that his and Soupault’s writings in The Magnetic Fields contain “a considerable choice of images of a quality such that we would not have been capable of preparing a single one in longhand, a very special picturesque quality.”

Despite this, visual art was not explicitly accepted as a valid Surrealist expression at first. The central concern was how to achieve the aims of automatic writing using images instead. Breton valued automatism in part because it presented thoughts directly, avoiding representation, which was “an invitation to deceit.” He and others wondered how paintings, which took careful planning and execution, or photographs, with their artistic manipulation and instantaneous representation of reality, could capture the quick flow of unfiltered thought. Visuals were present in Surrealist thought from the start, but could visual arts be a way to liberate the imagination in the way Breton believed automatic writing did? Many of these concerns were a result of mistak-
ing automatic writing as the sole and definitive practice of Surrealism. Although a defining characteristic of Surrealism is “psychic automatons,” Breton recognized this was not limited to writing, as long as the artist “proposes to express—verbally, by means of the written word, or in any other manner—the actual functioning of thought.”

In painting and photography, images replaced words, although words were not necessarily excluded. Although an observer can not read through an image the way they could an automatic text, s/he can still observe the product of direct thought in a way similar to automatic writing. Although an observer can not read words, although words were not necessarily excluded. Although an observer can not read through an image the way they could an automatic text, s/he can still observe the product of direct thought in a way similar to automatic writing. "Surrealist visual art could have as much, if not more, depth as automatic writing and on multiple levels. On one level, the viewer could observe the objects and their arrangement, or one could focus on the technique, the intellectual meaning, or the interpretation of symbols and their own impressions of the painting. In addition to presenting the artist’s own inner thought, visual automatism could engage the observer as well. Once Surrealism moved past the initial privileging of text over image, Breton increased the numerous photographs and paintings included in La Révolution surréaliste, a journal published for Surrealist work, when he took over editing the later editions of it. This stands as a sign that he supported visual work as an expression of Surrealism. Breton’s position on visual art was especially clear after he wrote Surrealism and Painting. In this text, he justified the creation of images as “a means for making the products of the imagination materially visible” and described several seminal artists, such as Ernst, Picasso, Masson, Tanguy, Magritte, and Picabia. In various ways, Breton had always acknowledged the importance of photography. He used photographs in his own work, notably his Surrealist novel Nadja. Breton also endorsed Man Ray’s work as Surrealist and collaborated with him throughout the 1920s and 30s. Eventually, with Breton’s public approval, both photography and painting became closely associated with Surrealist art.

**Visual Surrealism Examined**

The painters Max Ernst and René Magritte, along with photographers Man Ray and Raoul Ubac, provide an interesting study of the diversity of Surrealist methods in the visual arts. In Max Ernst’s 1928 painting, La Forêt, a lone bird peeks out of the jagged, metallic tracts that grate across the canvas and a large moon-like orb rises from the forest into the foreboding sky. A painting by René Magritte shows six panels with straightforward images—an egg, a shoe, a hat, a candle, a glass, and a hammer—each with a word written below that seems not to correspond. The two paintings show human shapes. Man Ray’s shows a woman’s face, double-exposed, confrontational; Ubac’s, a striking group of fighting female figures. Across media and method, these four works are joined under the category of Surrealism. As we compare these images, we ask, what unifies them? In this section, I will show how these artists’ contributions, though different in style, technique, and their interpretation of the Surrealism, each qualify as Surrealist art. Much of Max Ernst’s contribution to Surrealism is an expression of his first definition of Surrealism that referred to “psychic automatism in its pure state.” Ernst responded to the challenges against visual Surrealism by developing a series of automatic art techniques, such as frottage, grattage, decalcomania, and oscillation. During the interpretive step, he made instantaneous automatic connections with the painting and thus allowed his imagination to guide him. In addition to grattage and frottage, Ernst also used oscillation and decalcomania. Decalcomania is a process that Ernst developed in 1925. It consisted of spreading paint onto what was usually a smooth surface, placing the surface on a canvas and then separating the two. The result is crooked rows of rough edged metallic strips. In the center is a thin line that appears to rise out of the metallic strips. After this first step, Ernst interpreted the painting by observing it and embellishing details that he saw. The bird in the bottom center of the painting was added after the grattage stage was executed. Through these steps, frottage seems to provide greater access to the imagination than automatic writing. In the first step, Ernst freed himself from purpose-driven painting; without a plan and without his traditional painterly skills, he was able to engage in the automatic Breton described as “the birth of his work, and watches the phases of its development...the role of the painter is to detect and project what is seen.” Ernst’s description reminds us that the artist and writer utilize different tools, but to similar ends. Likewise the Surrealist artist and writer can use their tools to distance themselves from their skill and the premeditative aspects of their work. By doing so, Ernst was able to add more than one level of automatism, thus satisfying the main criterion of Surrealism.

La Forêt is an excellent example of Ernst’s automatic painting style. To create this piece, Ernst employed grattage. Similar to frottage, this method involved placing a canvas thick with paint on top of a textured surface and scraping the paint over the canvas. For La Forêt, the result is crooked rows of rough edged metallic strips in dark colors. In the center is a thin line that appears to rise out of the metallic strips. As a result of this freedom, Magritte strove to reveal new and imaginative associations in the rearrangement of everyday objects and words. A particularly interesting work to discuss is Magritte’s painting Metal Fatigue. In this painting, there are four objects, each with a word below it that does not always necessarily relate to the image: a suitcase reads “sky,” a penknife—“bird,” a leaf—“tablet,” and a sponge—“sponge.” For other technique he developed later in his career. This involved swelling a paint can by string over a painting in order to free himself from painbrush, pencil, or other traditional artistic tools. This technique inspired later movements of abstract expressionism, particularly Jackson Pollock. With his evolving methods of painting, Ernst affirmed a degree of automatism called for in Breton’s definition of Surrealism. Unlike Ernst, René Magritte did not strive for automatism—at least not the same kind as Ernst. The two painters have often come from dreams and these turned into autobiographical riddles that he presented for viewers to work through. Magritte’s interest in automatism is reflected in his second explanation of the movement in the form of an encyclopedia entry: “Surrealism is based on the belief in the superior reality of certain forms of previously neglected associations, in the omnipresence of dream, in the disinterested play of thought.” In “La Ligne de vie,” an autobiographical explanation of his work, Magritte explains the importance of Breton’s call to change the way people think by encouraging “investigation of areas which have been deliberately ignored or despised...the active part of the person who had been, until then, called ‘the author’ of works...” For our waking life a freedom similar to that which we have in dreams.” In order to achieve this freedom, Magritte strove to reveal new and imaginative associations in the rearrangement of everyday objects and words. A particularly interesting work to discuss is Magritte’s painting Metal Fatigue. In this painting, there are four objects, each with a word below it that does not always necessarily relate to the image: a suitcase reads “sky,” a penknife—“bird,” a leaf—“tablet,” and a sponge—“sponge.” For
its name; we are faced with an obvious truth: important aspect of his work. He pointed out, juxtaposing mismatched images and words, Key of Dreams paintings. The objects are clearly recognizable, illustrations, which resulted in flattened images these images Magritte used a particular type exposure, both of which aroused the imaginative space between reality and dreams. By forcing our attention to a specific area within the frame of the photo, the observer focuses on what s/he cannot normally see. Photography changes our experience of the normal. Man Ray’s 1922 photograph, Manoosh Coast, aimed to present the world as symbol for our interpretation, which in turn revealed our unconscious thought. This photograph is best analyzed in terms of its effect on the viewer, although it can also be analyzed as an expression of Man Ray’s unconscious thought. The image is a woman staring straight into the camera. Her image is double-exposed; the result is a blurred, dreamy doubled-vision of her. Man Ray makes a Surrealist statement in his choice of both subject and method. As Rosalind Krauss suggests, continual return to the female body as a subject supported Breton’s desire to join unconscious desire with reality. The subject’s penetrating, stark way in order to detach their ordinary experience. Ubac joined the movement as a photographer who focused on “stretching [the object’s] poetic significance to the fullest.” He used various automatic photographic techniques achieved a greater degree of automatism, such as the rayogram. A rayogram involves placing objects onto photographic paper and exposing them to light to capture an imprint of the objects. Other of Ubac’s photographs were unmanipulated, “straight” images of female figures, often his lovers or assistants. Through his use of these techniques and others, Man Ray’s career proves that although we can find similarity between Surrealist works, there is no style uniformity. Man Ray’s photographs, exist as examples of divergent yet successful approaches to achieve formlessness, which opened his photos to diverse interpretation. Like Man Ray, Ubac developed a few automatic photographic methods for his own work: brulage, patinage and solarization. Ubac was a method that involved exposing the image to heat from a burner, which “riples and contorts the field of the photo…[and creates] suggestive imagery.” By doing this, Ubac moved the viewer’s attention beyond the object as such and achieved surrealness. Amongst Ubac’s additions to visual surrealism is his heavily manipulated photographs, such as The Battle of the Amazons, created in the 1930s. This disorienting black and white image shows what appears to be a group of nude female figures with weapons in battle, facing away from the camera. Only some body parts are visible and highlighted in white; it is left up to the viewer to imagine their complete figures. Ubac used several stages of solarization and montage technique to gain this result. First he photographed and created a montage of a single model in multiple poses. Then he solarized the image and repeated the same process. The objects are unmanipulated, “straight” images of female figures, often his lovers or assistants. Through his use of these techniques and others, Man Ray’s career proves that although we can find similarity between Surrealist works, there is no style uniformity. Man Ray’s photographs, exist as examples of divergent yet successful approaches to achieve formlessness, which opened his photos to diverse interpretation. Like Man Ray, Ubac developed a few automatic photographic methods for his own work: brulage, patinage and solarization. Ubac was a method that involved exposing the image to heat from a burner, which “riples and contorts the field of the photo…[and creates] suggestive imagery.” By doing this, Ubac moved the viewer’s attention beyond the object as such and achieved surrealness. Amongst Ubac’s additions to visual surrealism is his heavily manipulated photographs,
LADY Philosophy’s advice to Boethius in his Consolation of Philosophy (approx. 524) encourages withdrawal from earthly concerns, both in the mental and physical aspects of life. Within this book, Boethius learns to endorse human detachment from Fortune’s materialistic gifts, as Lady Philosophy represents the figure for the physical embodiment of total virtue that lives inside every person. However, despite the digestible moral lesson she imparts to Boethius by encouraging him to renounce his worldly attachments, he fails to apply this example to his own life. The reader is perplexed as to why Boethius cannot simply apply the philosophical concepts he has been advised to adopt in order to attain the “ultimate good.” On the contrary, Griselda in Chaucer’s The Clerk’s Tale (end 14th century) is able to adopt the Boethian Moral Philosophy. She manages to renounce all of her earthly attachments, even though doing so means separating from her children. This fact begs the question: Why does Chaucer, the author, choose to depict a female, as opposed to a male, as the figure for full moral virtue? In this paper, I will argue that the reason Griselda is able to commit herself wholly to virtue by renouncing all of her worldly attachments is due to the powerlessness that is born from her feminine social position.

In order to proceed with the line of reasoning endorsing the proposal that Griselda’s social position relates to her capacity for philosophical virtue, it must be confirmed that Griselda is, in fact, an adherent to the Boethian Moral Philosophy. One quality of this reason-based philosophy is the ability to avoid the “confusion of mind” that Boethius is afflicted with when he first encounters Lady Philosophy. The Consolation of Philosophy states, “if one sees disorder in the universe, that is a result of one’s own failure of knowledge and understanding.” When Walter tells Griselda he plans to take their daughter away from her, “she noght ameved / Neither in word, or chiere, or contenaunce, / For, as it semed, she was nat agreved.” Griselda’s impassive response to this apparently devastating moment proves that she conducts her life in accordance with the Lady Philosophy’s advice by “[ridding herself] of hope and fear.” She even tells her husband that she does not have hope for anything—“Ne I desire no thyng for to have,”—and does not have fear of anything, “Ne drede for to leese, save oonly yee.” This fact proves that Griselda knows not to depend on Fortune’s false gifts, including one’s children, as they are frequently taken away from the reader.

OUT OF ALL THE CHARACTERS IN THE CANTERBURY TALES, GRISELDA IS THE ONLY PERSON WHO IS ABLE TO APPLY THE PRINCIPLES OF THE BOETHIAN PHILOSOPHICAL MODEL TO HER LIFE ON EARTH. THROUGH THE FIGURE FOR THE PHYSICAL EMBODIMENT OF TOTAL VIRTUE THAT LIVES INSIDE EVERY PERSON, ALSO KNOWN AS LADY PHILOSOPHY, BOETHIUS BEGINS TO UNDERSTAND THAT THE PHILOSOPHICAL MODEL ENCOURAGES ONE TO RENOUNCE WORLDLY ATTACHMENTS IN ORDER TO ACHIEVE THE “ULTIMATE GOOD.” GRISELDA, ABOVE ALL OTHER MEN AND WOMEN, IS ABLE TO ADOPT THIS PRINCIPLE FULLY ON ACCOUNT OF THE POWERLESSNESS THAT IS BORN FROM HER FEMININE SOCIAL POSITION. BY RELYING ON THIS MODEL AND RENOUNCING ALL ATTACHMENTS TO BOTH PEOPLE AND OBJECTS ON EARTH, GRISELDA BECOMES FULLY SELF-SUFFICIENT AND LIVES A LIFE THAT SHE BELIEVES WILL BRING HER COMFORT IN THE FUTURE.
a powerless woman as easily as they are gained. Her knowledge of Fortune’s lack of dependability enables her to resist feeling guilty when any “gifs,” including her children, are taken away. Although Griselda enjoys many of Fortune’s gifts, such as her children, marriage, material possessions, fame, high office, power, wealth, honor, and respect gained upon her marriage to a wealthy lord and a coruler of his kingdom, Griselda is, on the most fundamental level, a daughter, wife, and mother who is born into her social power, as she is aware that social power is something this specific aspect of Griselda’s character and relate it to her moral virtue? I suggest that Griselda’s choice to inhabit full social powerlessness serves a powerful role in her moral philosophy. In the Consolation of Philosophy, Lady Philosophy provides her with a moral high ground at the expense of her political agency.

Since a woman’s “wommanhede” appears to be a secure earthly attachment, her adherence to the Boethian model for virtue and true happiness. There is no question that Griselda has risen from the “poorest peasant to ruling aristocrat” in her town’s hierarchy. She is able to manage the moral and social pressure on him to be a strong guiding figure for his people, as he sees his wife unintentionally abandon her attachments, it is considerably easier for Griselda to renounce her attachment to all things in the material world. This fact thus enables her to achieve true self-sufficiency, as she no longer is dependent on worldly wants or needs. As a result, Walter’s power is no longer able to touch her; she has achieved true happiness inside herself and is therefore no longer affected by his attempts to possess her. This fact alters Walters perception of his woman, and more power becomes constant craving for more power. In the same way that Walter controls his power. In the same way that Walter controls his power. Griselda does not even have the opportunity to make her suffer. Griselda’s capacity to renounce her attachment to all things in the material world. This fact thus enables her to achieve true self-sufficiency, as she no longer is dependent on worldly wants or needs. As a result, Walter’s power is no longer able to touch her; she has achieved true happiness inside herself and is therefore no longer affected by his attempts to possess her. This fact alters Walters perception of his woman, and more power becomes constant craving for more power. In the same way that Walter controls his power. Griselda does not even have the opportunity to make her suffer. Griselda’s capacity to renounce her attachment to all things in the material world. This fact thus enables her to achieve true self-sufficiency, as she no longer is dependent on worldly wants or needs. As a result, Walter’s power is no longer able to touch her; she has achieved true happiness inside herself and is therefore no longer affected by his attempts to possess her. This fact alters Walters perception of his woman, and more power becomes constant craving for more power. In the same way that Walter controls his power. Griselda does not even have the opportunity to make her suffer. Griselda’s capacity to renounce her attachment to all things in the material world. This fact thus enables her to achieve true self-sufficiency, as she no longer is dependent on worldly wants or needs. As a result, Walter’s power is no longer able to touch her; she has achieved true happiness inside herself and is therefore no longer affected by his attempts to possess her. This fact alters Walters perception of his woman, and more power becomes constant craving for more power. In the same way that Walter controls his power. Griselda does not even have the opportunity to make her suffer. Griselda’s capacity to renounce her attachment to all things in the material world. This fact thus enables her to achieve true self-sufficiency, as she no longer is dependent on worldly wants or needs. As a result, Walter’s power is no longer able to touch her; she has achieved true happiness inside herself and is therefore no longer affected by his attempts to possess her. This fact alters Walters perception of his woman, and more power becomes constant craving for more power. In the same way that Walter controls his power. Griselda does not even have the opportunity to make her suffer. Griselda’s capacity to renounce her attachment to all things in the material world. This fact thus enables her to ach
Since a Woman’s "Woman-Heade" Appears to Be Completely Unrelated to Her Social Power, Griselda is Able to Manifest the Boethian Moral View in a Way That Men Simply Cannot.

At this point, it is evident that Griselda’s gender has enabled her to feel no attachment to her social power. She understands that because no empire on earth rules all humanity, men who attempt to achieve the supreme good through obtaining power are doomed to fail. In other words, since power itself is inherently powerless, a woman can achieve such consolation, it is clear to her that achieving solas, or joyful comfort, simply by acting out his male social position. If Griselda wants to achieve such consolation, it is clear to her that she must live her life based on “sentence.” The Boethian Philosophical Model reassures this fact by proving that despite how monstrous or how pitiable she seems in her own life, like whether or not she can keep her own daughter, Lucretia, too, is an example of a woman who is a prisoner to suffering Griselda must endure or if they are out of pity for her injustice, or if they feel he believes is the noblest sense.

Regardless, this man, like Hansen, fails to acknowledge that Griselda is anything but a pitiable character. Instead, I offer that her social position has enabled her to become a powerful woman full of moral virtue who is on her way to achieving the supreme good because of her lack of attachment to her suffering as well as to the feelings inside her heart.
ARTWORK

Baby Louise No. 1 and Baby Louise No. 2
Oil on panel
Each 20 3/4 x 32 1/2 in.
LORIE ANN MONGI
Untitled works from the series Commencement
Photographic image transfers - acrylic polymer and acrylic on paper
Each 11 x 14 in.
Catherine Higgins

Untitled
Kwesi Kankam
Above - Leave a Message!
Melted crayons
8 x 6 x 8 in.
KELSEY LIND

Right - No Other Way Out
Pen and marker on bristol board
14 x 17 in.
MATTHEW BURROWS
Water is Life
Poster
10 x 16 in.
HANA GLENN

Music at the Farmer's Market
Poster
13 x 17 in.
ELIZABETH COUILLARD
Abstract Form
Prototyping foam, wood, automotive paint, coated wire
11\(\frac{3}{4}\) x 7 x 7\(\frac{3}{4}\) in.

HEATHER K. SALWACH
Heading Home
GINA MASON

Empty Nostalgia
Wood, plexiglass, string, floodlight
Dimensions vary (base: 8 x 5 x 13 in.)
KENNY BARRY
This page - Untitled
Steel, pine
28 x 12 x 30 in.
KELSEY LIND

Right - Lehigh Campus
Digital photomosaic
14 x 9 in.
ALYSSA PASQUINI
As the popularity of modern architecture began to decline, postmodernism offered a radical alternative for how structures might be formed and interpreted. Rather than ignoring influences of commercialism and popular culture like their modernist predecessors had done, postmodern architects worked with these forces; likewise, instead of searching for ideal forms stripped of decoration or history, postmodern architecture embraced these qualities. However, many of the buildings that resulted from postmodern influences were not considered to be aesthetically pleasing. The problem, it seems, is in the translation of theory into form. By exalting the ordinary, the realization of postmodern theory potentially leads to dystopia.

Charles A. Jencks, the British architectural theorist, famously wrote, “Modern Architecture died in St. Louis, Missouri on July 15, 1972 at 3:32 p.m. (or thereabouts) when the infamous Pruitt-Igoe scheme, or rather several of its slab blocks, were given the final coup de grace by dynamite.” While Jencks believed this to be the precise moment of modern architecture’s demise, counter-movements such as postmodernism had already begun to develop in the United States prior to the demolition of the Pruitt-Igoe public housing complex designed by Minor Yamasaki. As modernism began to decline and eventually was declared dead, the question of what form architecture should take next arose. Postmodernism offered a radical alternative. Unlike modernism, which was perceived as European and when it came to the United States after World War II, postmodernism, rising out of modernism’s ashes, was characteristically American.

The postmodern movement advocated for an architecture that was democratic and accepting of capitalism. Postmodernists wanted to work with the forces of commercialism and popular culture. Instead of searching for ideal forms stripped of decoration or the influences of history, postmodern architecture embraced these qualities. It could be ironic, complex, boring, ugly or banal. Postmodernism accepted consumer culture and wanted an architecture based on a multitude of references. While American architects were attracted to postmodern theory, many of the buildings that resulted from it leave much to be desired. Issues arose in the translation of the theory into architecture. Why is postmodern theory so attractive when the buildings that result from it are not? Is there a problem created in the translation of postmodern theory into actual buildings? By exalting the ordinary, does the realization of postmodern theory lead to dystopia? The origin of Postmodernism is often traced back to 1966, when Robert Venturi published his book Complexity and Contradiction in Architecture. The postmodern movement grew out of a belief that modernism was lacking, too limited and without complexity; modern architecture was accused of ignoring the “experience of life and the needs of society.” In discussing modernism, and particularly the famous statement by Ludwig Mies Van Der Rohe, Venturi wrote, “The doctrine of less is more bemoans complexity and justifies exclusion for expressive purposes. It does, indeed, permit the architect to be highly selective in determining which problems he wants to solve.” Venturi believed that modern architects were ignoring many of society’s problems in their search for pure form. He believed that modern architecture did not adequately represent the needs and the experience of con-
temporarypeople, which was now too complex to be represented by pure forms. Venturi proposed a new architectural style aimed at competing for consideration. While modernists had rejected illusion for purity of form, as something that it would produce buildings that could effectively communicate an image. During the 1960s and 70s, the United States experienced a period of great technological advancement, but also tremendous political turmoil. These profound changes inevitably led to social and cultural changes as well. The question of what form architecture should take mirrored that of what form American society should have. Venturi proposed an architecture that was a type of communication, one similar to that of a television set; a building could be interpreted as a screen transmitting messages. The debate about architecture’s designed to replace the situation where form was no longer a legitimate type of exploration for architects. As the complexity of the functional programs of buildings increased, the expression of the function through the form of a building became more difficult to achieve. Due to technologi-}

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accepting society as it was, postmodernism made no effort to progress, advance, or change. Many critics have also criticized Venturi and Scott Brown’s method of analysis and the translation of their theory into practice. Tafuri wrote that their theory “manages to justify personal figural choices.”

One of the criticisms of Venturi and Scott Brown is that their theory and practice, namely by mixing the two they are creating theory to justify design choices. Their theory is compromised by their practice of architecture being neither original nor polemical. As seen in the Vanna Venturi House and many other works, their buildings purposefully justified the architectural community. Fashc wrote: “Venturi and Scott Brown believed that a common language and common mechanisms of reception for architectural messages could be developed...”

Although Venturi and Scott Brown claimed to be creating architecture of the people, their work was obviously polemical. As seen in the Vanna Venturi House and many other works, their buildings purposefully justified the architectural community. Fashc wrote: “Venturi and Scott Brown believed that a common language and common mechanisms of reception for architectural messages could be developed...”

Another interesting criticism of Venturi and Scott Brown’s theory is raised by Fauch in “Ugly and Ordinary: Representations of Everyday.” She discusses the conflict of the high-art expertise of Venturi and Scott Brown being applied to the task of providing architecture for the people. As Fauch states that architecture is the rules governing theoretical operations. Gayatri Spivak has emphasized the “unconceptualized” nature of the quotation. She has claimed that the very act of labeling a part of experience as “everyday” alters its fluid character and its immer-

In her book “Notes on Urban Images and Theory,” like Tafuri, Fauch believed that architecture should provide an alternative to present forms rather than exalting the contemporary. Architecture should try to create a better-built environment rather than what is currently in place. Frampton questioned whether Venturi and Scott Brown were not catering to the tastes of the people and believed that the two were confusing the influence of large corporations on consumer culture with the wishes of the everyday American public: who are the people? Do the forces of commercialism really reflect the desires of the common American citizen? Is commercialism the will of the people or the will of large corporations? Frampton believed that these forces were not wholly the will of the people. Therefore, there were major issues with Venturi and Scott Brown’s theory of architecture. Scott Brown answered this criticism in “Pop Off.” She wrote that popular culture was still a critical element in determining consumer capitalism; consumers choose which products they want and these choices determine the flow, type, and appearance of products. Thus, consumer culture should be respected and utilized to determine architectural forms. While Frampton believed that architecture should create a framework for a better world, Venturi and Scott Brown believed this to be a patronizing and misplaced. This debate over the role of archi-

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The problem with Venturi and Scott Brown’s theory, it would be bland and unprovoking. Their theory and architecture were not independent of each other. Architecture is created to justify theory, and theory is created to justify architecture. Deborah Fauch argued that while “they did possess a loose coherence,” Venturi and Scott Brown’s work “lacked a formal conceptual apparatus.” She goes on to say that the problem may also be in what Venturi and Scott Brown were trying to theorize, the everyday. Fauch cites the pattern of daily life and are completed with little thought due to their common nature. Spivak asks that by trying to conceptualize the everyday, the nature of its changes. These actions are fluidly moving through a stream of events and analysis of their fluid nature. Any sort of analysis creates a caricature; the everyday loses its authenticity when conceptualized because an

Nonetheless, the everyday theorist; the two were confusing the influence of large corporations on consumer culture with the wishes of the everyday American public: who are the people? Do the forces of commercialism really reflect the desires of the common American citizen? Is commercialism the will of the people or the will of large corporations? Frampton believed that these forces were not wholly the will of the people. Therefore, there were major issues with Venturi and Scott Brown’s theory of architecture. Scott Brown answered this criticism in “Pop Off.” She wrote that popular culture was still a critical element in determining consumer capitalism; consumers choose which products they want and these choices determine the flow, type, and appearance of products. Thus, consumer culture should be respected and utilized to determine architectural forms. While Frampton believed that architecture should create a framework for a better world, Venturi and Scott Brown believed this to be a patronizing and misplaced. This debate over the role of archi-

The phenomenon of the Generic City was quickly being produced to create generic cities. Is this what we want our architecture to be? Is there poetry in the ambiguous, in the banal, in the ugly? By exalting the ordinary, are we creating bad architecture? Are we creating dystopia? Shouldn’t there be principles for what is good and for what is bad? We cannot accept everything as good. Modernism failed, but was postmodernism the correct choice for the future? There are many issues with modern architecture and with the architecture of Venturi and Scott Brown. The question of what architecture should be still remains open for debate.

Notes on Urban Images and Theory.” Like Tafuri, Frampton believed that architecture should provide an alternative to present forms rather than exalting the contemporary. Architecture should try to create a better-built environment rather than what is currently in place. Frampton questioned whether Venturi and Scott Brown were not catering to the tastes of the people and believed that the two were confusing the influence of large corporations on consumer culture with the wishes of the everyday American public: who are the people? Do the forces of commercialism really reflect the desires of the common American citizen? Is commercialism the will of the people or the will of large corporations? Frampton believed that these forces were not wholly the will of the people. Therefore, there were major issues with Venturi and Scott Brown’s theory of architecture. Scott Brown answered this criticism in “Pop Off.” She wrote that popular culture was still a critical element in determining consumer capitalism; consumers choose which products they want and these choices determine the flow, type, and appearance of products. Thus, consumer culture should be respected and utilized to determine architectural forms. While Frampton believed that architecture should create a framework for a better world, Venturi and Scott Brown believed this to be a patronizing and misplaced. This debate over the role of archi-

The phenomenon of the Generic City was quickly being produced to create generic cities. Is this what we want our architecture to be? Is there poetry in the ambiguous, in the banal, in the ugly? By exalting the ordinary, are we creating bad architecture? Are we creating dystopia? Shouldn’t there be principles for what is good and for what is bad? We cannot accept everything as good. Modernism failed, but was postmodernism the correct choice for the future? There are many issues with modern architecture and with the architecture of Venturi and Scott Brown. The question of what architecture should be still remains open for debate.
UNTIL RECENTLY, ENVIRONMENTAL RACISM IN AMERICAN CULTURE HAS BEEN LARGELY UNACKNOWLEDGED; WHERE OTHER PREJUDICES ARE QUICKLY IDENTIFIED AND CONDEMNED, THIS BIAS HAS GONE UNCHALLENGED. NOVELS BY DON DELILLO, RUTH OZEKI, AND T.C. BOYLE TARGET THIS LACK OF AWARENESS BY EXPOSING THE WAYS IN WHICH MAINSTREAM CULTURE HAS BEEN EXPLOITATIVE OF INDIGENOUS PEOPLES. DELILLO AND OZEKI CITE RECENT EXAMPLES OF ECOLOGICAL INJUSTICE, FOCUSING ON THE LONG-TERM EFFECTS OF ENVIRONMENT RACISM, AND BOYLE USES HIS NOVEL AS A STEPPING STONE TO EXPOSE THE POTENTIAL PROBLEMS IN RADICAL ENVIRONMENTALISTS’ ACTIONS.

FOR DECADES, the United States has carefully selected locations for hazardous testing. The country has also systematically decided upon the locations of waste management practices, like sites for toxic landfills. Not surprisingly, the people most impacted by these decisions, the people who the government chose to receive the brunt of the negative environmental and health side effects, are minorities. Due to their vulnerability, smaller numbers, and weakened political power, marginalized people become the ideal targets for this “environmental racism.” Despite mainstream culture’s ignorance and indifference of this issue, environmental racism is becoming more prevalent in the works of environmental authors. For instance, Don DeLillo, Ruth Ozeki, and T.C. Boyle each explore different ecological problems, yet they all refer to environmental racism. DeLillo’s novel *Underworld* focuses on the toxicity of waste management in a consumerist society, but also draws attention to the contemporary issue of environmental injustice and its lasting effects. Ozeki portrays the impact of Genetically Modified Organisms on potato farmers’ families in *All Over Creation*, yet she examines how people misuse American Indian stereotypes to further their own agendas. And Boyle depicts the violence and sacrifice of activists in *A Friend of the Earth*, but through American Indian references, he questions the thought processes and goals of environmental radicals. Although each author emphasizes a different controversy, all three novels raise the topic of environmental racism by focusing on mainstream culture’s ignorance, indifference, and exploitation of indigenous peoples. DeLillo and Ozeki educate their readers by citing recent examples of ecological injustice and focusing on the long-term effects of environmental racism. In contrast, Boyle’s effort to reveal the misconceptions of indigenous peoples leads to romanticism and exploitation; Boyle succumbs to issues of environmental racism that DeLillo and Ozeki examine by using the pervasive stereotypes of indigenous peoples to further his own cause, to deter others from environmental radicalism. The extremism that Boyle depicts in his novel hinders ecological progress and leads to a myriad of other, more severe consequences.

DUMPING ON TONTO

In the novel *Underworld*, Don DeLillo raises the issue of environmental racism by examining the dangers that American Indians lived through and still face today. His character Detwiler exposes Americans’ callousness, indifference, and ignorance of American Indians. Meanwhile, the interspersed historical recollections of plutonium and uranium mining refer to overlooked horrors of the previous and ongoing injustice toward indigenous peoples.
about dumping our garbage on sacred Indian

callousness of his waste dumping: “Detwiler

landfill, Detwiler, a nonconformist waste theorist,

After admiring the construction site of a future

and possible dangers of these waste pockets.

the pungent odors and discomforting images of

the characters view their waste as an inevitable,

to the outdated, yet contemporary, issue of envi

reflect upon their own knowledge and responses

tribes. DeLillo not only informs the reader of en

ity to the American Indians’ cultural connection

and ceremonial practices.

reverence toward minorities by casting parts based upon

American Indian stereo
types by claiming, “the more Indian-y the waste, the more heroic it will be

come,” as though suffering from the detrimental side

effects of nuclear min-

But he saves the most offensive stereotype of

American Indians, it is apparent that Detwiler

ting play, which fosters a prejudiced, stereotyped

“Don’t you know the Indian’s horse?” reminding

Indians: suffering from environmental contami-

nants as a foolish decision made by the tribes.

They did not revere them as gods, despite popu-

lar belief, but treated them as honorable guests

States that only the best virtuosi and gurus.

esoteric knowledge of the indigenous people.

DeLillo uses the men’s ignorance to emphasize

harmful nuclear waste, which contaminates their ground water,

ers and neighboring communities to radioactive

the pervasive ignorance and unconcerned atti

depiction of the American Indian suffering from environmen-

tal racism, but forces his audience to

rssing and waste leads to an

the men accountable for their actions.

The charac-

ter who most closely resem-

plies through self-reflection. He asks them “Why

you don’t know the Indian’s horse?” reminding

them of their inability to recall the details of the

White man, the character who most closely ro-

seems themselves.

While DeLillo uses his characters to shed light on

the environmental racism toward American Indians, it is apparent that Detwiler

tings, even if its decisions do not directly impact

him. Therefore, DeLillo ridiculously equates

plutonium mining with a national park to em-

in the “middle of the rear seat” allows him to see

injustices will continue to exist and harm others.

tribes. After Detwiler’s introduction in visiting the

construction site of the future landfill, he remains

literally and figuratively separate from the other

waste managers in the car. His physical position

in the “middle of the rear seat” allows him to see

the oncoming traffic, but it prevents him from

remaining seated there.

DeLillo not only informs the reader of envi-

ronmental racism, but he forces his audience to

recognize the devastating implications of their

ignorance not only fails to exonerate society from

its deletorious actions, but also reveals the deep-

seated indifference and racism still in existence.

ENVIRONMENTAL EXPOSE

As DeLillo, Ozeki’s All Over Creation examines how the previous misconceptions of indigenous people and the toxic effects of envi-

ronmental racism. While DeLillo draws his reader’s attention to the continuation and effects of
dumping waste on tribal territories, Ozeki focuses on the way corporations exploit American

Indians both for their resources and for their images.

cultural connection of their sacred land to their spirits, ancestors, and traditions.

Not only is the idea of dumping flith in a holy

place appalling, but placing a waste site on an American Indian reservation or boundary line

is even more disturbing because native people

deeply respect the environment; natives make a

conscious effort to minimize waste and prac-
tability. To make matters worse, these

indigenous people cannot escape the cycle of pov-

er resulting from their past pain of forcible re-

moval and displacement. As a result, their finan-

cial situation leaves them vulnerable to accepting

waste dumping for a small payment, but they
depend on

ors to relocate if the landfill

greatly decreases their quality of life.2 American

Indians’ small numbers, powerlessness, and mon-

etary insecurity make them targets to dump waste on,

and Detwiler shows that Americans’ pervasive

prejudice and ignorance of

these wastes.

He refers to the iconic, dis-

empowered American Indian

character Tonto to draw attention to mainstream

culture’s misconceptions of indigenous peoples while forcing the men to ques-

the depth of their
their ignorance.2 “Bet you don’t

know the name of Tonto’s horse. Come on, Sams. Do you know the white man’s

horse? Why don’t you know the Indian’s horse?”3 Since the waste managers refuse to

take advantage of vulner-

able and impoverished mi-

norities, Detwiler shifts their

perception of American Indians from an

organic, stereotyped image. Ozeki reveals the

living conditions toxic until the only safe way

dollars oiling away.

The third of these nuclear mining activities remain

hidden from public knowledge, harm various forms of life, and represent human’s destructive

impact on the world of

natural wonder, protect, and portray the beauty of the past. He employs this sarcasm to make

the men targets of his contempt for environmen-
tally racist practices, and to highlight society’s

failure to rectify these injustices through proper
disposal and cleanup methods. Without proper

research, knowledge, and motivation, these injustices continuing to present a threat to

the environment.

These injustices will continue to make these
living conditions toxic until the only safe way to

walk through the territory includes “wearing

respirator masks and protective suits,” to arm

themselves against their own waste.

While Detwiler forces the waste managers to

reflect upon the practices of their companies,

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Cass believes that the school's indifference towards its indigenous students by commodifying American Indians and white settlers. She acknowledges the school's negligence of its indigenous students by commodifying American Indians and white settlers. She believes that the school's portrayal of American Indians is inaccurate and that the school's teachers give Yumi the role of the “Indian princess” in the play, which is a misrepresentation of American Indians and white settlers. She believes that the school's teachers do not recognize the differences between tribes and that American Indians were not selected to play American Indian roles. While she wants to help the school's indigenous students, she reveals her main fault with the play—that the school's teachers give Yumi the role of the “Indian princess.”

Mr. Elliot, a teacher at the school, disagrees with Cass's perspective. He believes that the school's portrayal of American Indians in the play is accurate and that the school's teachers give Yumi the role of the “Indian princess” is appropriate. He acknowledges the school's past with a sense of pride, devoid of responsibility for reparations.

Mr. Elliot Rhodes, a teacher at the school, disagrees with Cass's perspective. He believes that the school's portrayal of American Indians in the play is accurate and that the school's teachers give Yumi the role of the “Indian princess” is appropriate. He acknowledges the school's past with a sense of pride, devoid of responsibility for reparations.

Elliot feels about society's attempts to hide the horrors of its country's foundation, and view the indigenous peoples' mistreatment of American Indians cir-culated among the tribes. Although Yumi's lines depict indigenous peoples as empowered and amiable, willing to aid the white settlers, they gloss over the history of violence, manipulation, and ecological injustice that American Indians suffered at the hands of white settlers. The mis-representation of history and native peoples in the play allows mainstream culture to ignore the horrors of its country's foundation, and view the past with a sense of pride, devoid of responsibility for reparations.

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The decorations remind him of his foil angel decorations without weeping into his mas decorating, Tierwater cannot see the silver-damage in practices such as his frivolous Christ
mentally harmful actions on a regular basis—the that even though his cur
exposes mainstream cul
selves trapped in a consum
ing and helplessness of the

Ty Tierwater. This environ
ment of American Indians
sions and egregious treat -
culture's pervasive delu
of indigenous peoples.

But the angel decoration simultane
of metal, the silver-foil of the angel produces a glis-
ting effect as the mate-
light. Since the surface is
reflective, when Tierwa-
ter looks at it, he would be able to see his neighbor's face projected, forcing him to re-
figure upon his own environ-
mental footprint. Although
understand the ecological ramifications of his actions or try to live in a sustain-
able manner, when he sees the silver-foil angels Tier-
cannot appreciate the beauty or sentiment behind the Christmas deco-
ations— he becomes “utterly practical and un-
sentimental, as stripped of illusion as any cattle
the Mohawk.”19 Tierwater uses the violent, savage stereotype of the Mohawk
to describe the suffering that accompanies the re-
ality of its ecological and cultural destruction, and the notion of “captive” to illustrate the help-
lessness felt by the environmentally conscious people
who cannot escape the more pervasive consumer culture.

Tierwater ridicules society for not know-
about or caring for the environment, and,
by looking down on them, he also elevates
himself through his personal knowledge on the
subject. In his efforts to seek environmental justice and empower himself, he exposes
his ignorance and inability to see the indigenous people through the derogatory slur of “Eskimo.”

Ironically, Tierwater neglects the Inuit culture, which mirrors his own criticism of society for its un-
careful and apathetic environmental practices. Like mainstream culture, Tierwater chooses a topic that he thinks his neighbor, an average American, would know nothing about. He readily associates his neighbor with his familiarity with the Inuit, but the interaction reveals Tierwater’s ignorance of the American
Indians that he refers to as Eskimos: “I mean...what do you do...”20 Tierwater’s mes-
ter’s displaced interest, lack of knowledge, and misunderstanding of the Inuit show that he views
people as negligible.

Examine previous references of indigenous peoples as savage, marginalized, and unimportant, Tierwater venerates the Inuit lifestyle when faced with the realization of having to serve jail time. Although Tierwater’s thoughts reveal his desire to live among people who live in accordance with nature, he romanticizes and ulti-
ately ignorant to the lifestyle of
American Indians, specifically the Inuit, because
he romanticizes and exploits natives by using tribal
connotations associated with this word.

Despite his demeaning comments, when Tierwater realizes that he must serve jail time, he becomes more environmentally aware. He realizes that the
BP employee’s respect for the Inuit remains problematic, but he still refers to Inuit appropri-
ately while Tierwater unintentionally demeans the indigenous people through the derogatory slur of “Eskimo.”

Contrasting his previous references of
romanticism disservices the indigenous peoples
and environmental racism, but he forces the reader
to question the goals and thought processes of radical environmentalists. Are they appropri-
ately informed? Do their actions contribute to
environmental sustainability or merely displace
the role, reliability, justification, and success of radical environmentalists’ actions.

Delillo’s Underworld, Ozeki’s All Over
Creation, and Boyle’s A Friend of the Earth, all examine environmen-
tial racism by referring to mainstream culture’s indifference, ignorance, and exploitation of indigenous peoples. Delillo
and Ozeki inform their readers of environmental racism’s long-term effects and cite current in-
stances of environmental injustice. And, although
Boyle also tries to expose mainstream culture’s misconceptions of the culture’s way of life, he
romanticizes and exploits natives by using tribal
questions to the reader the environment-
able, which he worries could lead to num-
ber of social issues to even more severe, environ-
mental consequences.

Tierwater realizes that he must serve jail time, he becomes more environmentally aware. He realizes that the
MOST PEOPLE WOULD AGREE THAT THERE ARE COUNTLESS BENEFITS OF SOLAR POWER. HOWEVER, RECENT PROPOSALS FOR A LARGE-SCALE SOLAR POWER PROJECT IN THE CALIFORNIA DESERT HAVE RAISED CONCERNS ABOUT PROBLEMS OF ENVIRONMENTAL JUSTICE. THE BLYTHE SOLAR POWER PROJECT, ONCE BUILT, WILL BE THE LARGEST SOLAR POWER PLANT IN THE UNITED STATES TO DATE. HOWEVER, IT THREATENS THE RIGHT TO ETHICAL LAND USE, AS NATIVE AMERICAN TRIBES MAY EXPERIENCE THE DESTRUCTION OF THEIR CULTURAL AND RELIGIOUS SITES EXISTING WITHIN THE PROPOSED PROJECT LOCATION. BY CONSIDERING THEORIES OF SOCIAL JUSTICE, THIS THREAT CAN BE APPROPRIATELY IDENTIFIED AND ADDRESSED.

MOST PEOPLE would agree that there are countless benefits to solar power. However, recent development and proposals for large-scale solar power projects in the California deserts have raised concerns about problems of both ecological and environmental justice. Environmental injustice refers to the unequal distribution of environmental burdens that tend to affect minority or low-income communities disproportionately. Using the Blythe Solar Power Project as a case study, this paper attempts to address these dimensions of the project—specifically, its impact on Native American communities in the Blythe, California region. The principles of environmental justice call for the right to ethical, balanced and responsible land uses, the right to participate as equal partners at every level of decision-making, and recognition of a special legal and natural relationship of Native American Peoples to the U.S. government through laws which should affirm their sovereignty and self-determination. However, the Blythe Solar Power Project violated these principles of environmental justice. As a result Native Americans will suffer the potential destruction of their sacred sites existing within the project’s proposed location. Solar Millennium and Chevron Energy Solutions proposed the construction of the Blythe Solar Power Project (BSPP), a thermal electric power generating facility on Bureau of Land Management (BLM) public land in the Southern California Mojave desert. The California Energy Commission (CEC) gave the project approval in September of 2010 and the BLM subsequently followed suit. Construction of the solar power plant will began in December 2010. According to the final environmental impact statement for the project, it will have an expected total output of 1000 Megawatts and will provide power for about 800,000 homes. In addition, the BSPP will be the largest solar power plant in the United States to date. Its construction and operation will disturb 7,030 acres of natural desert land and will utilize solar parabolic trough technology to generate electricity. Arrays of mirrors will collect heat from the sun and refocus the radiation at a central point. Next, water will be heated to high temperatures and piped through a series of heat exchangers to release high pressure steam. Electricity is produced through a traditional steam turbine generator.

The prehistoric and cultural landscape of the Mojave Desert is made up of trails, geoglyphs, cleared circles, rock rings, other desert pavement features, rock art sites, and artifact scatters. The CEC and BLM estimate that 200 cultural sites and historic resources exist in the proposed project area. However, representatives from the Chemehuevi and Ft. Mojave Indian Tribe have stated this estimate is “way off” and that over 1000 sites exist.
Cultural and historic resources found within the project site include pots and chipped stone flakes that are evidence of tool and arrowhead making. However more importantly the Blythe area also contains sacred geoglyphs, large pictures of human figures or animals, which are of critical importance to Native American tribes and are considered central to their history.14 The geoglyphs, also called Intaglios, at Blythe were formed when ancient Native American tribes cleared soil and rocks on the ground in order to create large-scale images that can be seen from the air.15 This prehistoric rock art was closely tied to the natural surroundings of the area, its spiritual or cosmological context at the time it was made.16 Lower Colorado River rock geoglyph and rock art sites may represent prehistoric ceremonial centers, placed along a route between sacred places.17 These sites are also considered by lower Colorado Native American tribes as depicting actual events in the lives of the gods and images of the creator.18 Local tribal members have maintained the geoglyphs at Blythe since the project site. However, the BSPP threatens the right to ethical and balanced land use, as Native American tribes will potentially experience the destruction of their cultural and religious sites existing within the proposed project location. Since the power plant is being built on public land rather than a reservation, Native American sovereignty is limited. Some geoglyphs at Blythe are well known and already protected; however, the geoglyphs that may be damaged by the solar plant are not guaranteed the same protection. The probable damage to the geoglyphs within the BSPP location is not currently considered significant under CEQA since the law uses the California Register of Historic Resources (CRHR) in determining the historic or cultural significance of a resource. These geoglyphs currently do not exist on the register and are defined as ineligible to be added to it for reasons discussed below.19 The only recommendation provided by the BLM is to maintain historic information about the resource if it is destroyed. The CEC Staff Assessment explicitly stated that additional avoidance of these figures is not a realistic option despite their importance to their Native American people.20 A specific geoglyph, the Kokopelli figure, could potentially be built over or being damaged during construction of the Blythe project since it is not currently protected. Kokopelli is a fertility deity that is typically depicted as a humpbacked flute player and presides over childbearing and agriculture. This image has been venerated by some Native American cultures, especially those in the Southeastern United States.21 Not only are these images considered sacred, but so is the entire landscape that they occupy. Several groups and individuals attempted to protect these sites from solar power development. Chehewhemu elder Phil Smith of the Colorado River Indian Tribes and Fort Mohave Indian Tribe representative Rev. Ron Van Fleet put their efforts into fighting the Blythe Project, which they believed would devastate much of the local tribes’ history.22 They believe that the sacred land of their ancestors merits protection. In addition, historian Alfredo Figueroa made it his mission to protect the geoglyphs and various cultural sites in the BSPP area, believing that solar projects would do significant harm.23 The proposed location of the BSPP appears to considerably overlap with the position of the geoglyphs and prehistoric trails. The large number of proposed energy projects in the area has led to unbalanced land use and has presented difficulties for Native Americans who wanted to preserve sacred lands. Some tribal members expressed concern about the excessive number of solar projects being planned for the area. In addition, tribes did not have sufficient time to examine and respond to thousands of pages of environmental documents; they were also concerned because, in several cases, the government wouldn’t decide how to deal with the loss of cultural resources until after projects were approved. Another issue was that the BLM fast-tracked approval for the BSPP and other projects in the area so they would qualify for federal stimulus money.24 This placed additional constraints and inefficient dealing with the BSPP and other energy projects. The cumulative impacts of these projects will affect Native Americans disproportionately in that a majority of their sacred resources are located on the lands where these projects are being proposed. The project’s approval process violated Native Americans’ rights to participate as equal partners in decision-making. The federal Environmental Policy Act (NEPA) requires federal agencies to take into account the effects of their undertakings on historic properties and afford a reasonable opportunity to comment. It must also plan to involve the public and identify other potential consulting parties.25 Former Los Angeles City Planner and member of La Cuna del Azteca Native American Protection Circle Jim Guerra, commented on how the BLM’s efforts to follow these guidelines, but that comments were not seriously considered during public hearings, and he felt that agencies were merely going through the legal process rather than meaningfully responding and considering input from the community. He noted that the agencies were consulting with tribes outside of the area and were not meeting directly with the group containing a memorandum of understanding. Guerra also claims that the Mojave tribe did not play a significant role in consultation since they could not be reached when the agencies initially attempted to contact them by email and phone, suggesting a lack of effort at reaching out to other potential consulting parties. Additional complaints regarding limitations in the Section 106 process included language that was too technical and complicated and consultations that did not provide concise and clear statements of the potential impacts. Tribes were continually referred to the Internet for more information. However, many tribal members do not have access to this resource, and the information presented in official documents on the project was both lengthy and difficult to understand.26 Poor outreach methods by the agencies and a lack of an honest effort in informing potentially affected groups illustrate the ineffective attempts at meaningful participation. In addition, Native American sovereignty and self-determination were violated and the specific religious needs of Native American tribes were not met. While many tribal members consider the Kokopelli figure and other geoglyphs to be sacred sites, the protections afforded by Environmental Policy Act (NEPA) requires federal agencies to take into account the effects of their undertakings on historic properties and afford a reasonable opportunity to comment. It must also plan to involve the public and identify other potential consulting parties.26 Former Los Angeles City Planner and member of La Cuna del Azteca Native American Protection Circle Jim Guerra, commented on how the BLM’s efforts to follow these guidelines, but that comments were not seriously considered during public hearings, and he felt that agencies were merely going through the legal process rather than meaningfully responding and considering input from the community. He noted that the agencies were consulting with tribes outside of the area and were not meeting directly with the group containing a memorandum of understanding. Guerra also claims that the Mojave tribe did not play a significant role in consultation since they could not be reached when the agencies initially attempted to contact them by email and phone, suggesting a lack of effort at reaching out to other potential consulting parties. Additional complaints regarding limitations in the Section 106 process included language that was too technical and complicated and consultations that did not provide concise and clear statements of the potential impacts. Tribes were continually referred to the Internet for more information. 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California cultural and historic resources laws do not apply to these features. Therefore, the federal agencies claim that they cannot require avoidance or mitigation of impacts to them.78 The BLM and CEC assert that the geoglyphs are of recent origin, based on aerial photography that appears to show that they did not exist fifty years ago.79 Several geoglyph formations were recently restored and are not the age claimed by the agencies.80 Regardless, many tribal members feel that oral history is more important than what there might be observed more objectively and believe the geoglyphs still require protection.81 There is currently debate over whether the planned location of the project would impede on the geoglyphs, however, it seems likely they will be affected at least to some degree.

ENVIRONMENTAL LAWS
Several environmental laws fail to address the injustices associated with the BSSP and do not ensure that procedural and substantive justice is achieved. These laws are generally limited by the structure of statutory law. The failure of current laws in effectively addressing environmental justice concerns facilitates the continued isolation of the people and perpetuates environmental justice. First, the present regulatory process under NEPA does not adequately ensure procedural justice due to a lack of meaningful participation of affected parties. Second, the Equal Protection Clause presents a difficulty in proving discrimination relating to facility sitings that may be in violation of ethical, balanced and responsible land use. Lastly, cultural and historic resource laws are inadequate at protecting sacred sites and cultural resources on public lands. The specific nature of these laws fails to fully safeguard the specific religious needs and self-determination of Native Americans. Limitations in handling environmental injustices relating to the BSSP are evident in the NEPA/CEQA process, the Equal Protection Clause, and laws regulating the management and use of cultural and historic resources.

A combined CEQA/NEPA document was jointly prepared by the CEC and the BLM to evaluate the large number of proposed energy projects in the region has led to unbalanced land use and has presented difficulties for Native Americans who wanted to preserve sacred lands. and is generally ineffective at fostering meaningful participation. The lack of enforcement power and mandatory activities within the order do not provide incentives for agencies performing a NEPA analysis to effectively comply.82 In addition to these limitations, NEPA’s public participation guidance is “merely procedural,” and agencies’ public participation activities are “generally disregarded.”83 The BLM demonstrates the ineffectiveness of the NEPA/CEQA participation provisions in facilitating meaningful input.84 NEPA forces Federal agencies to include additional documentation relating to facility sitings as discriminatory. It provides an opportunity to file an equal protection claim, the supposed discrimination must be shown through the following means. 1. A violation of equal protection mainly arises from the failure to comply with NEPA. A violation of equal protection is present whenever a violation is present, the result of the decision can be unlawful, and the decision is based on neutral criteria. Therefore, the Equal Protection Clause is ineffective at granting substantive justice. The limitations of this clause make preventing discrimination more difficult since there is uncertainty regarding the existence of an equal protection claim, the supposed discrimination must be shown through the following means. 1. A violation of equal protection mainly arises from the failure to comply with NEPA. 2. The injustices associated with the BSSP and NEPA’s public participation guidance are evident in the NEPA/CEQA process, the Equal Protection Clause presents a difficulty in proving discrimination relating to facility sitings that may be in violation of ethical, balanced and responsible land use. Lastly, cultural and historic resource laws are inadequate at protecting sacred sites and cultural resources on public lands. The specific nature of these laws fails to fully safeguard the specific religious needs and self-determination of Native Americans. Limitations in handling environmental injustices relating to the BSSP are evident in the NEPA/CEQA process, the Equal Protection Clause, and laws regulating the management and use of cultural and historic resources.
The injustices associated with the BSPP suggest that a “life that lacks any one of these capabilities is not worth living.”40 Capabilities are defined as “the capacity to do things and fulfill their needs.” Therefore, improving conditions of participation through effective consultation, informal approaches and the availability of legal assistance could help simplify some of the complexity existent in political decision-making.44 In addition, lawyers could help attorneys and organizers and lawyers could therefore enable disaffected communities to have a voice in the decision-making process. The second of Nussbaum’s capabilities that was violated is the capability for political Control Over One’s Environment and Thought. The lack of political representation could help simplify some of the complexity existent in political decision-making.44 In addition, lawyers could help attorneys and organizers and lawyers could therefore enable disaffected communities to have a voice in the decision-making process.44 In addition, lawyers could help attorneys and organizers and lawyers could therefore enable disaffected communities to have a voice in the decision-making process.

IN THE MIDLST of a Cold War and recently recovered from the Second World War, American families experienced many changes from 1950 to 1960 that greatly affected views of female sexuality. During this time period, the age of first marriages decreased significantly, as did the age of dating. Prior to the fifties, males married at an average age of 24 and women married at around age 22. However, from 1950 to 1960 the age of marriage dropped to 22 for men and 20 for women. By the decade’s end, the average woman married at age 19.

As the marriage age decreased, so too did the dating age. According to Alfred C. Kinsey in his 1953 Sexual Behavior in the Human Female, "females who married at earlier ages had pre-marital coitus when they were younger." During this time period, dating was a precarious minefield for young females. Unmarried women were expected to court in order to find their husband, and "…necking and petting, dating and playing the field, going steady and being pinned finally won some legitimacy, but 'going all the way' remained taboo." Women had to be careful not to be perceived as promiscuous, because their sexual behavior was highly dissected by everyone in society, from authors to censorship boards to sex-experts to parents. "Young women's wayward behavior was much more closely scrutinized than young men's since it was equated in the public mind with promiscuity." The growing culture of teen dating, pre-marital sex and extramarital sex, along with Margaret Sanger’s fight for the birth control pill and sexual freedom, struck fear in the hearts of society about female sexuality. "The increasingly lengthy cast of sexually preoccupied characters – the masturbator, the adolescent, the troubled youth, the flapper, the wayward girl…reveals how preoccupied adults were by the sex lives of the young." With all this preoccupation about white, middle-class female sexuality, there emerged a duality in the messages being distributed to society. In some messages, it was incredibly important for females to remain chaste until marriage, and pre-marital and extramarital sex were perceived as promiscuous, destructive and inappropriate. In the 1950s the single, sexualized girl was regarded as posing the greatest threat to gender norms and family stability. Censorship boards, like the National Legion of Decency, and sex and marriage manuals reinforced this viewpoint. For others, however, female sexuality and pleasure were put on display as acceptable outside of marriages, as demonstrated through popular-culture icons and period literature. Overall, while some messages encouraged a version of female sexuality that was discrete, conservative and only for within marriages, other messages approved of overt female sexuality and sexual exploration before and outside of marriage.
CENSORSHIP BOARDS
Censorship boards and marriage and sex manuals repeatedly expressed that white, middle-class female sexuality should be conservative and only practiced within marriages. The Massachusetts film rating board banned films that were seen to be suggestive of female sexuality. The Legion banned movies that were considered to be too explicit in portraying female sexuality.

In the Cold War era as a Catholic measure of defense against decaying moral values, the Legion, formed in 1934, was prevalent during the postwar era. The Legion was strongly opposed by the Legion as well. In a 1950 review of the film *The Pearl*, the New York Times described the film as an attack on the family. The film was condemned because it showed a wife engaged in an extramarital affair — an action which was deemed contrary to the Legion's ban on hats.

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SEX AND MARRIAGE MANUALS
Supplementing censorship boards, sex manuals also promoted guarded female sexuality through their insistence that sex outside of marriage was inappropriate, destructive, and morally obscene. The experts decided what was normal, and encouraged women to conform to that standard. Additionally, many expert manuals proposed legitimate views of female sexuality as a biologically and socially necessary element of pleasure, rather than an activity that should be limited to marriage.

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Passers-By, only attractive when it’s natural and spontaneous, most of which were well outside the context of a woman’s natural gift.” Monroe’s discussion of “natural sex” was a testament to the fact that messages promoting the appeal as a raw carrot but sported a fascinating collection of contraceptives. Lolita’s casual explanation of her first encounters with sex as an eleven-year-old is another example of how Humbert portrayed Lolita as a sexually overt young female. Humbert, according to Kinsey, provided an alternative lens to examine Lolita. Because his findings indicated that nearly one half of the female population exposed to male genitalia found pleasure in such exposure demonstrated that Lolita’s exposure was much more normal than previously believed.

Through Humbert’s lens, Lolita describes another sexual encounter during her childhood. When, at Camp Q, she had sex with Charlie Holmes, the thirteen-year-old son of the camp’s mistress: “At first, I had refused to ‘try what it was like,’ but curiosity and camaraderie prevailed, and soon she and Barbara were doing it by turns with the silent, coarse and surly but indefatigable Charlie, who had as much sex appeal as a raw carrot but sported a fascinating collection of contraceptives.” Lolita’s casual explanation of her first encounters with sex as an eleven-year-old is another example of how Humbert portrayed Lolita as a sexually overt young female. Humbert, according to Kinsey, provided an alternative lens to examine Lolita. Because his findings indicated that nearly one half of the female population exposed to male genitalia found pleasure in such exposure demonstrated that Lolita’s exposure was much more normal than previously believed.

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with other children or older persons prior to adolescence.” Kinsey’s calmly notes that half of women had reached orgasm through self-pleasure or mutual pleasure with children (such as Lolita’s camp friends) or with older persons (such as Humbert). If such a large portion of the female population was participating in activities similar to those Lolita participated in, then her actions were in fact normal.60 Those statistics, combined with the shocking finding that half of unmarried women had engaged in pre-marital sex,61 suggested that Lolita’s pre-pubescent sexual experience was shockingly normal.

Because Lolita’s actions cannot be trusted when viewed through the lens of the mentally disturbed Humbert, Kinsey’s work is useful as a filter. Kinsey’s findings have indicated that the sexually deviant acts Lolita was committing were not, in fact, deviant at all. As a result, acknowledging that such a promiscuous character as Lolita was normal demonstrated that postwar messages, which supported overt female sexuality, challenged opposing messages that supported female chastity.

CONCLUSION

Many understood the 1950s as a period during which white, middle-class female sexuality was restricted to families and marriages. While it was true that there were many who supported the sanctity of female chastity and the importance of female sexuality to only be expressed within marriages, it was also true that others encouraged overt female sexuality outside of conventional marriages. “The twenty years or so that separated the ending of the Second World War from the outbreak of the ‘sexual revolution’ of the 1960s was marked by a swirl of conflicting cultural currents. On the one hand, social scientists announced the discovery of momentous shifts in sexual behavior and, on the other, ritual observers strenuously attempted to deny the reality of such changing sexual mores.”62 Mid-twentieth century sexual norms were constantly challenged by the National Legion of Decency, sex and marriage manuals, popular culture and sex icon Marilyn Monroe, Kinsey’s study of female sexuality, and the explicit novel Lolita.

Contradicting messages about white, middle class female sexuality reached the eyes and ears of Americans, who struggled to understand what was right, acceptable and normal, and how women should express those things. “Through literature, movies, magazines, popular fiction, and pornography, see unconstrained by marriage was put on display. On the other hand, even as the erotic seemed to permeate American life, white middle-class America struggled to maintain sexual boundaries.”63 While some aspects of society preached sexual chastity, other messages supported female sexuality outside of marriages. From 1950 to 1960, society struggled with comprehending and adhering to dual and highly contradicting messages about white, middle class female sexuality.
ABOUT THE CONTRIBUTORS

emily rojer
Emily is a senior international relations and sociology major, with a minor in business. She is also a member of the global citizenship program. With her passion for graphic design and writing, Emily is a participant of two different purposes: one is to make phone calls, and the other is the ability to write notes while on the phone. "There was a wonderful property of steel. The fact that one can build steel and it is able to support both itself and other things fascinates me. I decided to embrace this quality and create a television stand."--

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Kelsey Lind is a senior at Lehigh University majoring in design arts with a concentration in product design. She is a member of the Beta Chi chapter of Phi Gamma Delta, and starting goalie on the Lehigh ice hockey team. He has a sustained interest in photography for many years, and works to create images that seem time-less.

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Faith Roncironi is a fifth year presidential scholar with an English major. "My appreciation and love of American Indian culture, discourse, and writings stems from my time spent studying the forms and the complexity of the mechanisms that do not ordinarily see."

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Christopher Langstaff is a senior graduating with a double major in political science and design. He is an acquisition of Alloy Media & Marketing, and has written an electronic piece with the Wordsmith. She was inspired to photograph the results of February’s ice storm, and thankfully didn’t drop her camera.

margaret griffiths
Margaret Griffiths is a senior writing arts, with a dual concentration in graphics and product design. She is a member of Fusion Studios, Lehigh’s first student-run graphic design agency. Her work is inspired by the value of water, the way I view life—and, as an aspiring teacher, I hope to share my stories and correct the misconceptions about American Indians that permeate our society.

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Young and Young, The 1950s, 22.


Ibid., 122.


Ibid., 4.

Ibid., 176.

Ibid., 4.


Ibid., 32.


Ibid., 237.

Ibid., 176.

Ibid., 32.


Ibid., 32.


Ibid., 237.