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## Bruce Springsteen and Generational Unity

The majority of my earliest memories center around music. My father, a talented guitarist, vinyl record collector, and purveyor of endless musical knowledge, influenced my tastes from a young age. Whether we were at home or on the go, he graciously shared his music with me, and I quickly clung to many of his favorites: The Beach Boys, Joni Mitchell, The Beatles, James Taylor, Bonnie Raitt, and countless more. Decades later, I still enjoy these bands and artists, but one in particular has stuck with me, and that is Bruce Springsteen.

I enjoyed Springsteen's music as a kid simply because I liked the way it sounded; the catchy tunes and pleasant melodies made for an enjoyable listening experience. But as I grew older, my love for Springsteen developed into so much more. Beyond the surface, I realized the power in his lyricism and the fervent emotion in his delivery. I loved listening to his albums, and I wanted more. I wanted to personally experience it. I wanted to see him play live, and I wanted to go with Dad.

Fortunately, Springsteen had just released a new album, *High Hopes*, in January of last year. An album release almost certainly guarantees a tour, and I learned shortly that he would play in Virginia Beach, a city not far from where we lived in Richmond, Virginia. I knew that tickets would be expensive and difficult to come by, but I was determined to do what I had to do.

Thanks to some help from my boyfriend, I acquired two tickets for the upcoming Virginia Beach show in April. I was thrilled to let Dad know about the surprise. The last time he had seen Springsteen play was in the 1980s; he was long overdue for another concert, and I was itching to see my first. I told him the news and he was overcome with joy. I knew this would be a special event for us to experience together.

We counted down to the concert like anxious children waiting for Christmas morning. When it finally approached, we didn't know what to do with ourselves. We packed up our Jeep and made the two-hour trek from Richmond to Virginia Beach. As a rule, we listened to nothing but Springsteen the entire way. Dad talked with me about his favorite songs and why they meant so much to him. As a fan of "The Boss" since before I was born,

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he had decades of Springsteen-related anecdotes to share. We often discussed music, but not quite like this. He talked about Springsteen like I imagine he would talk about him with an old friend he hadn't seen in a while. When we finally arrived at the venue, entering the concert was like a dream. I was giddy, and I saw Dad's eyes light up like they hadn't in quite some time.

The concert was phenomenal. Springsteen was vivacious and unstoppable as he played, danced, entertained, and told stories for over three hours. Watching him on stage was infectious; Dad and I soon found ourselves trying to mimic his energy as we sang and jumped about like children. We exchanged knowing glances and high-fives whenever Springsteen would play one of our favorite songs. As time tends to fly when you're having fun, the three-hour concert passed by in a flash. "Well, what did you think?" I asked Dad. "He's still got it!" he exclaimed.

The concert was almost a year ago now, but it remains a fresh memory. I have been an ardent appreciator of music ever since I was young, and I have to thank my father for that. Music is the ultimate unifier; regardless of our relationships with other people, the shared interest in a band or artist can connect us in the most authentic of ways. I enjoyed attending the concert with my dad, but what is so special to me was not necessarily the concert itself, but the notion that for that day, for those three hours, he was not just my father, but my friend.

## Economic Integration in the Global Economy

The term “globalized economy” refers to the result of the integration of the economies of states into one another, a process which has been underway since the birth of civilization. Economic globalization affects the life of every worker in the world. It makes workers part of a global workforce rather than a national one. Trade between states is the primary force behind increasing economic globalization. Historically speaking, the globalization of the economy has been occurring for as long as trade between different peoples has occurred. In the last two centuries globalization has taken off, fueled by new technologies and increased global cooperation. States, multinational corporations, international governmental organizations, and economic coalitions of states play the biggest roles in the globalized economy. There are arguments for and against the globalization of the world economy. However, most economists agree that economic globalization has had a huge effect on the world’s population. The globalization of the economy is the single most important factor influencing the future of both America’s economy and the world’s.

In ancient times global trade increased as civilizations got more complex. The invention of writing allowed merchants to keep better records, which in turned fostered long-distance trade. Large empires such as the Persian, Mauryan, and Ch’in helped to create large expanses of territory in which trade was protected and encouraged. The Silk Road from China through India, Persia, and Arabia to Europe was an important part of the globalized economy in the ancient world. On the Silk Road luxury goods from East Asia were traded overland to markets in the Middle East and Roman Empire.

In a speech on economic integration, Federal Reserve Bank Chairman Ben Bernanke discussed the history of economic integration. “Two thousand years ago,” Bernanke said, “the Romans unified their far-flung empire through an extensive transportation network and a common language, legal system, and currency. . . [T]his unification promoted trade and economic development.”<sup>1</sup> Bernanke cited the exploration done by Europeans like Columbus as being a huge leap forward toward integration of the global economy. The discovery of the Americas was followed by discoveries of new trade routes, new products like tobacco,

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<sup>1</sup> Bernanke, Ben. “Global Economic Integration: What’s New and What’s Not.” Federal Reserve Bank of Kansas City’s 13th Annual Economic Symposium. Kansas City. *Federal Reserve Bank*. Web. 5 Apr. 2015.

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and over time new markets for European goods. Another huge leap forward, Bernanke says, was the development of technologies such as railroads, steam powered ships, and the telegraph, along with the building of the Suez Canal that made long distance trade easier and more economically feasible.<sup>2</sup>

In the twentieth century free trade agreements and technological developments have been the biggest drivers of global economic integration. After World War Two the International Monetary Fund, World Bank, and the General Agreement on Trade and Tariffs promoted free trade in the global economy. The General Agreement on Trade and Tariffs, the precursor to the World Trade Organization, is noted as being a catalyst for global free trade and the globalization of the world economy.<sup>3</sup> The European Union created free trade and a single currency across most of the European continent with the 1992 Maastricht Treaty, which established the Euro and free trade barriers within the European Union.<sup>4</sup> A similar agreement was reached in North America with NAFTA, the North American Free Trade Agreement. NAFTA created free trade and broke down barriers for labor and investment throughout North America.<sup>5</sup> New technologies such as the internet have also helped to increase the globalization of the world economy. The World Trade Organization (WTO) promotes global trade by promoting international economic cooperation and by setting the rules for nations participating in global trade.<sup>6</sup> These factors have all played a role in the globalization of the economy.

Almost every state in the world participates in the global economy, yet certain states have greater influence than others in this economy. These states are major players in world trade due to their economic production or valuable resources. Multinational corporations

<sup>2</sup> Bernanke, Ben. "Global Economic Integration: What's New and What's Not." Federal Reserve Bank of Kansas City's 13th Annual Economic Symposium. Kansas City. *Federal Reserve Bank*. Web. 5 Apr. 2015.

<sup>3</sup> "General Agreement on Tariffs and Trade." *International Encyclopedia of the Social Sciences*. Ed. William Darity, Jr. 2nd ed. Vol. 3. Detroit: Macmillan Reference USA, 2008. 281-282. *Global Issues in Context*. Web. 4. Apr. 2015.

<sup>4</sup> "European Union." *International Encyclopedia of the Social Sciences*. Ed. William Darity, Jr. 2nd ed. Vol. 3. Detroit: Macmillan Reference USA. 2008 23-26. *Global Issues in Context*. Web. 5 Apr. 2015.

<sup>5</sup> Schechter, Michael G. "NAFTA (North American Free Trade Agreement)." *Pollution A to Z*. Ed. Richard M. Stapleton. Vol. 2. New York: Macmillan Reference USA, 2004. 56-57. *Global Issues in Context*. Web. 5 Apr. 2015.

<sup>6</sup> "What is the WTO". *World Trade Organization*. World Trade Organization, n.d. web. 03 Apr. 2015

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are some of the biggest players in the global economy. International government organizations such as the World Trade Organization also wield great influence in world trade through their ability to set international economic guidelines. Coalitions of states such as the OPEC and the EU are also influential players in the globalized economy. Coalitions of nations can wield greater influence than individual nations through strength in numbers.

States that have the greatest influence in the world in terms of economic power are in the Group of 20, also known as G20. The Group of 20 is an international organization composed of 19 countries and the European Union. The mission of G20 is to provide diplomatic approaches to economic disputes and to help the global economy grow. The Group of 20 comprises the biggest economies in the world. When combined together, the countries in G20 account for 85% of the gross world product. The G-20 nations account for 80% of world trade that occurs on the international level. Countries that have the most economic influence within the globalized economy are the United States, China, Japan, Germany, India, and Russia.<sup>7</sup> The United States stands out as having the world's largest economy, a position it had held for decades.

Multinational corporations are players in the globalized economy because they carry out the financial transactions that make global trade possible. Multinational corporations by definition span across multiple countries. The globalization of the world economy has allowed for corporations to outsource jobs to acquire the cheapest workforce. Multinational corporations attempt to sell their products internationally, put financial resources into foreign investment, and find the cheapest locations to manufacture their products. Multinational corporations have interests in a wide range of countries. For example, Apple owns factories in China, Brazil, Ireland, and the United States. Apple also buys products from suppliers from a wide range of nations, including South Korea, Taiwan, Japan, Malaysia, the Philippines, and many more.<sup>8</sup> Apple sells its product in every developed nation in the world. Apple, therefore, has a large financial stake in the manufacturing output of most of the world's leading industrial countries and an even larger stake in consumer markets around the world. Multinational corporations carry out the business transactions that are essential to the globalized economy.

The World Trade Organization is an international governmental organization whose purpose is to regulate trade among its members.

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<sup>7</sup> "Group of 20." *Global Issues in Context Online Collection*. Detroit: Gale, 2015. *Global Issues in Context*. Web. 31 Mar. 2015.

<sup>8</sup> Apple Supplier List 2015. Rep. Apple, 2015. Web. 3 Apr. 2015.

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It includes 148 countries as its members. These 148 countries account for about 97% of trade occurring in the world.<sup>9</sup> The World Trade Organization official website states, “The World Trade Organization (WTO) deals with the global rules of trade between nations. Its main function is to ensure that trade flows as smoothly, predictably and freely as possible.”<sup>10</sup> The World Trade Organization is the only international organization that regulates the rules of global trade. It is a democratic body, with all members having a say in international trade agreements. The World Trade Organization is like the United Nations for global trade. The WTO helps to create a more globalized economy by integrating countries’ economies through trade agreements and universal trade rules. The WTO is an important player in the globalized economy because of its ability to set trade guidelines that all member nations must follow.

OPEC, the Organization for Petroleum Exporting Countries, is an international organization that seeks to set prices on oil through coordination of its members. OPEC’s members are oil rich countries who band together in order to get a higher price for their oil. The countries in OPEC control more than 50% of the international petroleum exports. OPEC sets a target amount of oil production in order to retain OPEC’s market share of oil exports while keeping the price of oil high.<sup>11</sup> OPEC has great influence in the globalized economy because of the importance of energy to the global economy. OPEC’s influence has waned in the last year due to decreasing oil prices but is still a major player in the global economy.

Most players are involved in the globalized economy because they want to improve their own respective economic power. Players such as individual states, multinational corporations, and international coalitions like OPEC use the globalized economy to acquire markets for their products. OPEC looks to the globalized economy to find markets for their petroleum exports, which they rely on for much of their economic production. Players get involved in order to compete with rival nations, as in the case of the United States and China competing to be the world’s biggest economy. Countries have to be involved in the globalized

<sup>9</sup> “World Trade Organization.” *Encyclopedia of Modern Europe: Europe Since 1914: Encyclopedia of the Age of War and Reconstruction*. Vol. 5. Charles Scribner’s Sons, 2006. 2749-2751. Global Issues in Context. Web. 3 Apr. 2015.

<sup>10</sup> “What is the WTO.” *World Trade Organization*. World Trade Organization, n.d. Web. 03 Apr. 2015.

<sup>11</sup> Hyder, Joseph Patterson. “OPEC (Organization of Petroleum Exporting Countries).” *Encyclopedia of Espionage, Intelligence, and Security*. Ed. K. Lee Lerner and Brenda Wilmoth Lerner. Vol. 2. Detroit: Gale, 2004. 384-385. *Global Issues in Context*. Web. 1 Apr. 2015.

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economy to stay economically competitive with other countries. Some countries resist fully participating in the global economy. North Korea exemplifies this approach. Due to international isolation that North Korea has brought on itself, it trades primarily with South Korea, China, and Hong Kong. The North Koreans have suffered under this economic approach. In 2011 the North Korean gross domestic product of each adult was \$1,800, or about one month's salary of the average US worker.<sup>12</sup> Economically powerful countries such as the G20 nations fully participate in world trade. Not doing so would exclude them from a good portion of the global economic output. In a report titled *Globalization and International Trade*, the World Bank stated, "By 1996 the ratio of world trade to world GDP (Gross Domestic Product) had reached almost 30%.<sup>13</sup> In other terms, trade accounts for about 30% of the global economy. Countries risk falling behind others economically if they do not participate in the world trade.

The effect of economic globalization has great significance to world affairs, because every country's economy is tied to the effects of globalization. World leaders make treaties with one another regarding economic globalization, as the US, Canada, and Mexico did with NAFTA. International governmental organizations are created with the purpose in mind of regulating the globalized economy. The World Trade Organization exists solely for this purpose, with most countries in the world included as members. Countries also can use the globalized economy as a weapon against other nations, highlighting its importance. The US has put economic sanctions on Iran over its nuclear weapons program, basically barring Iran from participating in a major portion of the globalized economy. These sanctions have crippled Iran's economy and pushed Iran into negotiating with the US on its nuclear program. The globalization of the economy has great significance to world affairs, because world affairs are heavily influenced by economic factors.

Proponents of an economic globalization argue that a globalized economy leads to increased global trade, worldwide economic and cultural integration, and better prices for consumers. Proponents of globalization also argue that increased economic integration on the international level allows for developing countries to catch up to already developed countries in terms of technology and economic growth. A globalized economy allows countries to attain access to new foreign

<sup>12</sup> "Korea, Democratic People's Republic of (DPRK)." *Worldmark Encyclopedia of the Nations*. Ed. Timothy L. Gall and Susan Bevan Gall. 13th ed. Detroit: Gale, 2012. *Global Issues in Context*. Web. 2 Apr. 2015.

<sup>13</sup> *Globalization and international Trade*. Rep. World Bank, n.d. Web. 4 Apr. 2015.

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markets. Merchants have more potential markets to sell their goods and thus can produce as many goods as they can sell in the global market. Consumers benefit from a globalized economy, because there is more competition among domestic and foreign companies.<sup>14</sup> In a non-globalized economy consumers might only be able to purchase goods from their own country. However in a globalized economy, consumers can purchase goods from many different countries. This leads to increased supply for consumers, thus driving prices down.

One of the best outcomes of a globalized economy is the benefit of economic and cultural ties it brings to nations. When countries exchange goods and services with one another, they are sharing their culture and technology, and creating financial ties. This cultural and economic sharing leads to a world in which countries not only rely on each other for economic success, but also gain a better understanding of foreign cultures. The globalization of the economy can lead to greater global cooperation, because countries are more entwined with one another and thus less likely to start conflicts. Supporters of the globalized economy argue that globalization helps developing countries develop faster, because they are exposed to more advanced cultures. The exposure to more developed countries can help a less-developed country through the advancement of new technology.<sup>15</sup>

Critics of economic globalization state that increased globalization leads to the exploitation of poor, undeveloped countries by wealthy, developed countries and a lowering of wages for workers worldwide. One example of globalization leading to exploitation of a poor, undeveloped country is seen in the Maquiladora Program in Mexico. NAFTA created a free trade zone across North America and also made foreign investment accessible and labor mobility much more possible between the US, Canada, and Mexico. This led to many US factories being transplanted to Mexico, in search of a cheaper workforce.

The Maquiladora Program allows US companies to move their factories to Mexico and then to sell their products in the US with no tariffs or financial penalty. Many companies have built factories just over the border in Mexico to access cheap labor. In 2006 Macquiladora workers went on strike over unfair pay. The Macquiladora factories employ 1 million people, who make on average about \$5.00 dollars a day.<sup>16</sup> Reporter Jen Soriano wrote an article titled “Globalization and

<sup>14</sup> *Globalization and International Trade*. Rep. World Bank, n.d. Web. 4 Apr. 2015.

<sup>15</sup> “*Globalization and International Trade*.” Rep. World Bank. n.d. Web. 4 Apr. 2015.

<sup>16</sup> Soriano, Jen. “Globalization and the Maquiladoras.” *Government*,

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the Macquiladoras” in which she states, “Relaxed rules on foreign investment and export duties have made it far easier for foreign companies to open these low-wage assembly plants where workers make everything from leather gloves to televisions for multinational companies including BMW, Chrysler, Fisher Price, Sony, and Xerox, mostly for export to the US.”<sup>17</sup> NAFTA allows companies to move factories to Mexico, therefore taking jobs away from Americans making at least \$8.00 an hour, and most likely more. In Mexico the workers make \$5.00 a day and deal with bad working conditions. Corporations save a lot of money in these transactions, but the average Mexican and US workers lose out. The globalization of the economy can lead to exploitation of the economically weak by the economically strong. Globalization of the economy leads to lower wages for workers as companies move factories and services to the location with the cheapest labor.

The globalization of the economy will continue in the future through the aid of new technological developments, increasing global cooperation, and the desire for more wealth. These factors have fueled globalization for thousands of years. States, multinational corporations, international governmental organizations, and coalitions of states all have varying degrees of influence in this process. These players are motivated to participate in the globalized economy to increase their economic growth and to stay ahead of their rivals in terms of economic size and strength. The significance of globalized economy to the world is great, with almost 30% of the world’s total economic production deriving from world trade. Supporters of a globalized economy say it helps increase economic growth, foster cultural integration, and leads to better prices for consumers. Critics of a globalized economy say it leads to exploitation of undeveloped countries and loss of wages among workers. Whether it is a good thing or not, the globalization of the economy is a phenomenon that will not stop, but instead will be the biggest factor in the economies of states across the world of the future.

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Politic, and Protest: Essential Primary Sources. Detroit: Gale. 2006. 356-358. Global Issues in Context. Web. 4 Apr. 2015.

<sup>17</sup> Soriano, Jen. “Globalization and the Maquiladoras.” Government, Politic, and Protest: Essential Primary Sources Detroit: Gale. 2006. 356-358. Global Issues in Context. Web. 4 Apr. 2015.

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### **Clever Yet Deceptive Advertising**

Walking down the aisle in a grocery or book store, one cannot help but notice the myriad magazines on the designated magazine rack, each one displaying a carefully thought-out front cover designed to lure the customer to it. There are magazines for people of all genders, ages, and interests. “With such a large and diverse audience, advertisers jump at the chance to reach so many potential customers” (Viviau). Once the customer glances through the magazine, advertisers cleverly use many tactics to catch the reader’s attention so he or she will purchase it. Advertisers know how influential their ads are on the public.

Advertising is an over 100 billion dollar a year industry and affects all of us throughout our lives. We are each exposed to over 2000 ads a day, constituting perhaps the most powerful educational force in society. The ads sell a great deal more than products. They sell values, images and concepts of success and worth, love and sexuality, popularity and normalcy. They tell us who we are and who we should be. (Kilbourne)

Magazine advertisers are no different from any other media platform. They all have one objective, and that is for the customer to purchase their product and to become loyal. The Green Hare Mud advertisement in the October 2014 *Vegan Health Fitness* magazine uses several clever yet deceptive advertising strategies, such as the powerful allure of sexuality, the use of symbolism, and the use of compelling statements and questions to persuade buyers to purchase the product.

First of all, Green Hare Mud employs the appeal of sexuality. The ad lures the readers’ attention by placing a nude, fit, young-looking woman with long blonde hair in the middle of the photograph. The ad would like the female customer to believe that if she purchases this product, she can look like this woman. In today’s standards of beauty, being fit and blonde is the look to have and is considered sexy. Unfortunately, women of all ages are pressured to look the same in order to have the same sex appeal for men. A good example of this stereotype is how the majority of magazine models and television and movie actresses are blonde, fit and considered sexy. Also, women most often play housewives or sex objects on television. The media have deliberately put them in that position as role models for women and to sexually attract men. “Scientific studies and the most casual viewing yield the same conclusion: women are shown almost exclusively as housewives or sex objects” (Kilbourne). The majority of women will

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never be able to attain this look, but Green Hare Mud is well aware of the pressure to conform to this ideal and the temptation they offer women to achieve it. “All ‘beautiful’ women in advertisements (including minority women), regardless of product or audience, conform to this norm. Women are constantly exhorted to emulate this ideal, to feel ashamed and guilty if they fail, and to feel that their desirability and lovability are contingent upon physical perfection” (Kilbourne).

Symbolism is another clever method used by advertisers to sell products. In the Green Hare Mud advertisement, the naked, fit, young-looking woman with long blonde hair is standing outside on green grass, reaching for a Green Hare Mud package attached to the limb of a leafy green tree. Immediately, the mind recognizes the symbolism of this photograph. It reminds one of Eve in the Garden of Eden. The model is being tempted to pluck the package of hair color from the tree of life so she can maintain the timeless beauty she desires. It also symbolizes dependency. The only way this women can maintain her beauty by society’s standards is to use this man-made product. The color green is another form of symbolism. “In the meaning of church colors, green symbolizes the renewal of vegetation and generally of living things and the promise of new life” (Bratcher). Hares are the company’s logo used to invoke subliminal messages. “In many mythic traditions, these animals were archetypal symbols of femininity, associated with the lunar cycle, fertility, longevity, and rebirth” (Windling). Green Hare Mud uses the naked woman reaching for the hare depicted on the product to perpetuate the idea of sexual attractiveness. The color green and the hare convey the message that the product will give the woman the vitality and the renewal of life she is seeking.

Finally, Green Hare Mud uses clever, deceptive and compelling statements and questions to persuade buyers to purchase the product. The ad asks the readers the question, “Can you eat your hair color?” It also states, “One hundred percent natural pure plant hair color is within reach.” The Green Hare Mud company implies its hair color is like healthy fruit growing on a tree because it is one hundred percent natural, pure, and plant-based. The company also implies that it is therefore edible. They are drawing a distinction between their product and others to emphasize how pure and natural their product is. The use of the words “within reach” is a “weasel claim.” The Green Hare Mud company does not actually claim that their hair color is in fact one hundred percent natural and edible, which makes their statement deceptive.

By using the powerful allure of sexuality, symbolism, and compelling statements and questions, this advertisement cleverly yet deceptively attracts new customers to the Green Hare Mud Company. The ad specifically uses the nude, fit, blonde and young-looking woman

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to catch the readers' eye to their advertisement. Most women have been conditioned to believe the standards that the media have created for women to achieve. The Green Hare Mud company also uses symbolism to make the subliminal message of eternal beauty, fertility, and vitality. Yet, the Green Hare Mud company does not stop with sexual appeal and symbolism; like the snake in the Garden of Eden, they use deceptive and compelling words to tempt the reader to purchase their product.

## **Mental Illness: Destroying the Stigma**

Although American society has made great strides in its awareness of mental illness, there remains a continued prejudice that many sufferers face, which is stigma. “Stigma” refers to the negative reputation and general attitude of disgrace that surrounds certain people or circumstances. In matters of mental illness, “much of the stigma of mental illness is engrained in deep and ancient attitudes held by virtually every society on earth” and it “govern[s] the decisions societies make and the behaviors they tolerate” (Jamison). While it is unclear exactly when and how this stigma began, it continues to manifest itself in society and within sufferers themselves. This stigma is insidious and affects various aspects of mentally ill people’s lives: how they view themselves, if and how family and friends support them, and when they acquire help and treatment. Mental illness stigma is a systemic issue that perpetually hurts sufferers, and it is vital for all individuals in society to do their part in helping sufferers rather than hindering them.

Mental illness stigma is generally divided into two categories: public stigma and self-stigma (Corrigan and Watson). Public stigma is widespread; this refers to the attitude that society at large has toward people with mental illness. Perhaps the most prominent aspect of public stigma is the commonly held stereotype that the mentally ill are weak, lazy, or simply not trying hard enough. This misconception is likely rooted in the belief that mental illness doesn’t exist. It has often been suggested that because people cannot see physical evidence of mental illness, they not only dismiss its severity but also refuse to recognize it as a disease at all. Clinical depression, in particular, is often viewed as a character flaw as opposed to a chemical imbalance. Because of this notion, people experiencing mental illness symptoms will often experience scorn when reaching out to family or friends. They may be told that they just need to be more positive, because everyone endures tough times, and others have it worse. As true as those assertions are, they are neither relevant nor helpful to a mentally ill person. When a sufferer lacks support from loved ones, he or she is even less likely to seek professional treatment, which can make symptoms even worse.

Self-stigma occurs when a mentally ill individual internalizes these problematic notions that he or she witnesses within society. In addition to experiencing symptoms that distort their self-concept, self-stigma has a visceral effect on the course of action sufferers take. If they



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are convinced that their symptoms are normal emotions on a spectrum rather than a reason to seek help, they are much more likely to suffer in silence and try to fight the battle alone. Relatedly, even if a mentally ill person does come to terms with his or her symptoms, he or she will often feel afraid or ashamed of seeking treatment. Finding the appropriate mental health treatment can be a long and arduous process, so when individuals experience doubts or a lack of support in doing so, they may not only delay treatment, but forego it altogether.

Both public stigma and self-stigma often prove to be an insurmountable obstacle for someone who suffers from mental illness. While this issue has been embedded in American society for decades, the livelihood of sufferers everywhere is dependent on making a change. Though not everyone suffers from a mental illness, it is likely that everyone knows someone who has or will; therefore, everyone needs to take part. Education is the first step to awareness and acceptance; particularly in modern society, ignorance is no excuse. Society at large and all individuals must take it upon themselves to learn the nuances of mental illness and, in turn, do his or her part in eradicating the stigma.

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## The Sound of Harlem

Sometimes the most profound realizations are found through the most unlikely situations. This is the case for main characters Sonny and his brother in the short story “Sonny’s Blues” by James Baldwin. Sonny’s older brother serves as the narrator, telling the story from his once- innocent and cautious outlook on life to his presently fearful and realistic point of view. The narrator likes to keep a firm grip on reality, unlike Sonny, who is a musician and places material success beneath his love of playing music, much to the dissatisfaction of his older brother. James Baldwin writes a story of two brothers whose bond has been damaged by years of struggle living in Harlem, where drugs dictate one’s life, unless one can find a way out. The use of language and imagery in “Sonny’s Blues,” as well as character development and first-person narration, work together beautifully in a style that is uniquely James Baldwin’s.

Baldwin himself grew up in Harlem, which contributes to the intense imagery he displays in “Sonny’s Blues” (James Baldwin). Moreover, the reader is easily able to understand the emotion in each situation thanks to Baldwin’s attention to language. For example, Baldwin artfully pens a scene from Sonny’s childhood, writing, “There they sit, in chairs all around the living room, and the night is creeping up outside, but nobody knows it yet. You can see the darkness growing against the windowpanes and you hear the street noises every now and again, or maybe the jangling beat of a tambourine from one of the churches close by, but it’s real quiet in the room” (Baldwin 256). In this quote, the author is able to describe to the reader a scene from the narrator’s childhood living in the city, and one can picture the darkness outside, as well as feel the inevitable future loneliness the narrator is describing. Baldwin dives deeper into the fear of reality when he writes, “the darkness outside is what the old folks have been talking about. It’s what they’ve come from. It’s what they endure. The child knows that they won’t talk anymore, because if he knows too much about what’s happened to *them*, he’ll know too soon, about what’s going to happen to *him*” (256). This quote plays on Baldwin’s unique talent to insightfully describe the deeper meaning of a situation while providing an image to focus on. The author’s own experiences may be the source of these images, as he himself grew up in the same unsafe city, sharing in Sonny’s experiences (Jefferson).

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First-person narration is used throughout the story, shedding

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light on Sonny's struggles from the perspective of his older brother. Baldwin cleverly develops the narrator's character and personality without mentioning his name once. In this way, Baldwin's decision to write the story from the older brother's point of view works closely with character development. For example, the story begins with the narrator feeling shocked after reading that his brother has been arrested due to his involvement with drugs, and he notes, "I told myself that Sonny was wild, but he wasn't crazy" (Baldwin 251). This is one clue to the reader that the narrator is aware of Sonny's habits, and that he disapproves. Later, in the middle of a conversation with a childhood "friend," the narrator argues, "'Tell me,' I said at last, 'Why does he want to die? He must want to die, he's killing himself, why does he want to die?'" (253). The narrator becomes less of an ambiguous figure, and more of a concerned older brother to the reader. Clearly, he is unable to understand his younger brother's motives, and it is this ignorance that becomes one of his most prominent character traits.

Sonny's character is described to the reader before he is formally introduced, by means of flashbacks from the narrator. The narrator recalls asking his younger brother what he wants to do, to which Sonny responds, "I'm going to be a musician" (258). The narrator is puzzled at this response, thinking, "I sensed myself in the presence of something I didn't really know how to handle, didn't understand" (258). The narrator quickly becomes irritated by Sonny's lightheartedness when Sonny "laughed, throwing his head back, and then looked at me. 'I am serious'" (258). Sonny further agitates his brother in making it known that he does not want to finish school, and that his main goal is "to get out of Harlem" (259). Since the story is told only from the older brother's point of view, one can only speculate as to why he would want to stop attending school. Given the older brother's judgment thus far, it is clear that he feels as though Sonny is losing sight of reality, and will only be getting himself into trouble without school. Ultimately, the older brother is missing the point, much as he misunderstands Sonny's music.

Sonny's character does not fully come alive until the narrator is able to understand him. This moment, of course, occurs at the end when the older brother finally hears Sonny play. He notices how "Sonny's fingers filled the air with life, his life" and that "he could help us to be free if we would listen, that he would never be free until we did" (267). Sonny is very much the embodiment of his music; it is even noted in the story that living with him is "like living with sound" (260). Sonny plays as though he is telling the story of his life, with all its ups and downs, and "broken rhythms" that characterize jazz music, as well as Sonny's experiences (Naughton). This is an important moment for both brothers, as Sonny has spent many years struggling for understanding

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and acceptance, while the older brother had been running away from the truth. All along, Sonny has used his music as an escape from the inevitable “darkness” (256) of reality: drugs and temptations, which the older brother had ironically and unknowingly been pushing him into. James Baldwin is careful to reveal Sonny’s character little by little, so that in the end both characters are able to attain a mutual understanding of the other.

Words are most commonly used to express emotions, resolve conflicts, or to work toward understanding. And yet, for Sonny and his older brother, music is the only successful form of communication. Sometimes words are not enough; sometimes more can be said without saying anything at all. James Baldwin expertly depicts this idea in his short story “Sonny’s Blues.” The author decided to write this short story from the perspective of Sonny’s (unnamed) older brother, who feels the need to help Sonny understand his place in life. In the end, it is the narrator who has the epiphany that Sonny understands life just fine, and only his own eyes needed to be opened in the first place. In telling the story from this point of view, the narrator’s somewhat judgmental and ignorant perspective of Sonny’s actions opens the eyes of the reader to his narrow-mindedness. Baldwin does a wonderful job developing both characters, even though a single perspective limits him. He uses language as an artist would a paintbrush to create insightful images for the reader visualize, and to comprehend on a deeper level. His skills work together beautifully to write a story as fulfilling as the music that makes up “Sonny’s Blues.”

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## A Universal Story of Life

Death as a main theme of a fictional story is normally viewed as scary or dark. Stories that are centered on this theme carry a dark or sad tone. Alice Walker's "The Flowers" and Peter Meinke's "The Cranes" are both fictional stories that end with death. However, these two stories, though sad in the end, leave the reader with a different view and feeling than sadness. The two stories start with effective descriptions of love and beauty, but hidden in this context is a foreshadowing of what is to come later. These two stories are an example of the idea that death does not mean the end, and can stand for transformation and rebirth. "The Flowers" and "The Cranes" teach the reader lessons about life and transformation through the use of metaphors and clues of foreshadowing.

The setting in both stories starts with a happy and calm feeling. These short stories appear to focus on sweet and innocent ideas and characters. In "The Cranes," a couple is watching beautiful birds and reminiscing about their wonderful life together. Young Myop in "The Flowers" is running around outside on a beautiful autumn day. The reader is engaged and ready for a story of warmth and happiness. With a closer look there are hints of foreshadowing of what is to come. "Often in late autumn, her mother took her to gather nuts among the fallen leaves" (Walker 53). With these words, Walker is telling the reader that even though it is a beautiful warm day, autumn is around the corner and with that comes a transformation. Meinke also uses foreshadowing in "The Cranes." "They leaned forward in the car, and the shower curtain spread over the front seat crackled and hissed" (Meinke 196). The couple is talking of love and their wonderful life together, yet in the above passage the reader may note that the couple plans to commit suicide. The reader may not pick up on most foreshadowing until the end of the story with a closer rereading. In both stories, as in life, the evidence and cues are apparent, and we must look at the hidden meanings and context of what is in front of us.

Along with foreshadowing, "The Cranes" and "The Flowers" both include effective metaphors. "Instinctively, the little girl lays down her flowers in homage, as if putting the dead to rest. For Myop, this is the end of innocence" (Loeb 60). The flowers that Myop has fun collecting end up being left with the victim of a lynching, just as she is leaving her

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innocence and coming to terms with the reality of life. The rose in the story also is a metaphor for Myop. “The rose is traditionally associated with the heart, perfection and the garden of Eros. It symbolizes time and eternity, life and death, the mysteries of life” (Cooper 141). Myop is the sweet and beautiful rose, and when she lays down the rose, she is leaving her child-self behind, emerging as a woman with a new sense of what life is really about. Walker also compares the summer to innocence, and the fall and winter to the dark side of real life. As Myop lays down her flowers and leaves her innocence behind, “the summer is over” (Walker 54).

Meinke uses the cranes as a metaphor for the couple that commits suicide. Several references can be used from the story to compare the cranes to the couple. “But whooping cranes, they’re rare. Not many left” (Meinke 196). The couple has been married a very long time, and a long-lasting marriage is as rare as the whooping cranes. “But I do remember, they [the cranes] mate for life and live a long time” (197). The couple are soul mates and have lived a long and full life. The couple wants to be free again, rid of the pain and aging of their bodies and minds, free like the cranes in the sky. The couple’s love is timeless and everlasting, beautiful and enormous, much like the cranes they are watching.

“The Cranes” and “The Flowers” share a common theme of irony. Situational irony is apparent in both stories when the reader realizes what they expect to happen is far different from the way the story is playing out. Myop is enjoying a beautiful day, frolicking in the woods and gathering flowers. The reader does not expect her to stumble upon a dead man who has been lynched. Myop learns and loses much during this afternoon of play. She becomes aware of the social injustices of racism. She leaves her innocence behind, but emerges from the forest with a new sense of what life is really about. In the beginning of “The Cranes,” the story appears to be of a happy time when the couple is bird-watching and reminiscing about their long, fortunate lives. However, the underlying foreshadowing cues and the ending of the story lead to a double suicide which ends their lives, hoping for a transformation to freedom. What first appears as a happy, almost boring conversation between two elderly spouses, turns into a twisted climax with the main characters ending their lives. “He [Meinke] does not overlook social injustice, the anguish of war, the sadness of aging, or the inevitability of death” (Trakas). Not all stories can have a happy ending; in fact, most stories do not, fiction or nonfiction. Real life is not always beautiful, and the reality of life can be harsh.

Walker and Meinke both understand that storytelling is more than empty fun or entertainment. “The Cranes” and “The Flowers”

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remind readers that death can mean rebirth. The couple in “The Cranes” make a conscious choice to end their lives together and are happy with their love for each other. They become the cranes: “Suddenly, the two cranes plunged upward, their great wings beating the air and their long slender necks pointed like arrows toward the sun” (Meinke 198). With the death of the couple comes a new freedom and rebirth to move on to the next life. The death of Myop’s innocence is also a rebirth into the knowledge of the real world. As Myop’s innocence dies with summer, her new outlook on life is born with autumn. Not all themes of death are ugly, scary, and dark. Death is a part of life, and the lesson is for people to find rebirth in everything that they must say goodbye to.

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## **Music as a Motif in “Where Are You Going, Where Have You Been?”**

“Where are you going?” “Where have you been?” These are two common questions that most teenagers hear from their parents. However, in Joyce Carol Oates’ “Where Are You Going, Where Have You Been?” these two questions are never asked of the main character, Connie, despite the title of the story. Although Connie’s lack of supervision ultimately leads to her demise, she is an average teenage girl who sneaks out with her friends, dreams of boys, and listens to music incessantly. In fact, music is a motif that is used to underscore Connie’s willful disconnection from reality, to illuminate Connie’s innocence about the complexities of adult relationships, and to reinforce the theme of loss of innocence.

Connie only shows signs of true joy when she is listening to, or thinking about, music. She surrounds herself with music as much as possible. “The music was always in the background, like music at a church service; it was something to depend upon” (Oates). Music is an escape from reality for Connie, who is dissatisfied with many elements of her life. The joy Connie experiences by sneaking off with her girlfriend to meet boys is not as great as the joy Connie experiences from music. The narrator hints at this fact when he says, “her face gleaming with a joy that had nothing to do with Eddie or even this place; it might have been the music” (Oates). Music is also used to highlight Connie’s despair. At one point, Connie is unhappy about returning home, and thus to reality. Her unhappiness is communicated through the words, “She couldn’t hear the music at this distance” (Oates).

What Connie believes to be true about love and adult relationships she has learned from music. When she finds herself alone in the sunlight following her family’s departure for the barbecue, she compares the warmth of the light to love. “Connie sat with her eyes closed in the sun, dreaming and dazed with the warmth about her as if this were a kind of love, the caresses of love, and her mind slipped over onto thoughts of the boy she had been with the night before and how nice he had been, how sweet it always was, not the way someone like June would suppose but sweet, gentle, the way it was in movies and promised in songs...” (Oates). Connie readily accepts the warm tender side of love that is often popularized in songs, but does not seem to understand



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the pragmatic aspects of a relationship in the way her older sister June appears to.

The loss-of-innocence theme is also developed through the motif of music. Music is used to accentuate the good mood Connie feels as she explores her boundaries in the beginning of the story. "They sat at the counter and crossed their legs at the ankles, their thin shoulders rigid with excitement, and listened to the music that made everything so good" (Oates). However, after Connie's frightening encounter with Arnold Friend, her perspective about music begins to change: "...everything about him and even about the music that was so familiar to her was only half real" (Oates). Arnold Friend further challenges Connie's innocent interpretations of music when he tries to coax her out of her home. "Part of those words were spoken with a slight rhythmic lilt, and Connie somehow recognized them--the echo of a song from last year, about a girl rushing into her boyfriend's arms and coming home again." Connie is rapidly losing her innocence in this scene and her reinterpretation of what she thought about music serves to reinforce this idea.

The continual reference to music helps to develop Connie as a character. Additionally, by including references to music throughout the story, Joyce Carol Oates allows the reader to form a foundation from which to gauge Connie's loss of innocence. Connie's childlike interpretation of music changes by the end of the story. When Connie is thrust into a terrifying situation, music is no longer soothing to her. The juxtaposition of remembering once-familiar and soothing lyrics, and looking into the eyes of Arnold Friend, forces Connie to reevaluate the truth she has found in her music.

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## Those Love and Hate Relationships

Every day, people encounter different kinds of relationships. Each relationship has its own characteristics, not two relationships being the same. These relationships include those of romance, friendship, family, and business. Relationships, regardless of the context, have several emotions associated with them. Two of the most discussed emotions are love and hate. Other common emotions encountered in some relationships are love, respect, admiration, fear, and annoyance. These seemingly straightforward emotions, however, are rarely felt without other, more complicated emotions in accompaniment. Complicated emotions can be found in any relationship, whether between father and son or a man and woman in love. In the poems, “My Papa’s Waltz,” written by Theodore Roethke, and “Song, To Celia,” by Ben Jonson, the complicated feelings accompanying love and hate in some relationships are made clear.

“My Papa’s Waltz,” written by Theodore Roethke, is told from the perspective of a young boy who demonstrates a complex relationship with his father. In the opening lines of the story, the boy identifies the strong smell of whiskey on his father’s breath. This is only the first instance in which the reader is led to believe that the father is a rough man. The same idea is supported in the lines “The hand that held my wrist / Was battered on one knuckle” (9-10), and “You beat time on my head / With a palm caked hard by dirt” (13-14). This leads the reader to perceive the father as a rugged man who seems to frequently make physical contact. Additionally, the boy shows fear and a feeling of resentment toward his father (Fong 1). This perception is demonstrated by the lines “But I hung on like death” (3), and “Still clinging to your shirt” (16). This fear and a subtle feeling of hate seen in the boy is contrasted by the respect the boy seems to have for his father. “My mother’s countenance / Could not unfrown itself” (7-8) demonstrates the boy’s respect for his father. Although the boy’s mother does not approve of the waltzing, the boy continues with his father. He is eager to please the man, enjoying the messy waltz. The boy and his father in “My Papa’s Waltz” have a complex relationship involving subtle hate, love, and respect.

“Song, To Celia,” written by Ben Jonson, expresses a more intimate relationship between two people, involving a clearly shown feeling of love. In the first stanza, the author presents his request that the lady give him an expression of her love (Perkins 2). By including the

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metaphors “Or leave a kiss but in the cup, / And I’ll not look for wine” (3-4) and “Since when it grows, and smells, I swear, / Not of itself but thee” (15-16), the author expresses how satisfied he will be with the woman’s love. If only the woman will love him, he will never again want anything else. The love offered in this relationship is seemingly unconditional, with no restraint. Through the descriptions of an intimate relationship, “Song, To Celia” demonstrates an unconditional and desperate kind of love.

The poems “My Papa’s Waltz” and “Song, To Celia” portray the difference in emotions with different kind of relationships. “Song, To Celia,” written by Ben Jonson, is a poem which portrays a man’s desperation for love from a woman. The metaphors Jonson uses throughout the poem strongly supplement the feeling of yearning behind them. Wendy Perkins explains that “The poem moves between the abstract and the concrete, smoothly integrating in the first stanza the dominant images of eyes, wine, kisses, and the act of drinking into an expression of the speaker’s love for his lady” (2). The strong, distinct feeling of love shown in “Song, To Celia” is quite different than the complicated emotions found in “My Papa’s Waltz.” Bobby Fong states that the child shows both fear and admiration toward his father (1). Throughout the poem, there is a bitterness toward the father expressed in the mention of his father’s drunkenness in the first lines. This mention introduces a feeling of tension, which continues throughout the rest of the poem. However, there is admiration felt in the lines of “But I hung on like death: / Such waltzing was not easy” (Roethke line 4). The boy also shows a connection with his father in the lines describing his mother’s disapproval, in which he is willing to make his mother upset so that his father can be happy. Though “My Papa’s Waltz” and “Song, To Celia” portray strong emotions, they are quite different in the two relationships described.

Though the emotions illustrated in “My Papa’s Waltz” and “Song, To Celia” display several differences, they are alike in that there is a clear sense of love in each. Both poems elicit a sense of desperation in love. This desperation is depicted in “My Papa’s Waltz” in the lines describing how the boy clung to his father “like death,” and as they waltz off to bed. “Song, To Celia” elicits a clearer and stronger feeling of desperate love. Jonson’s powerful metaphors throughout the poem illustrate to the reader the obsessive love he has for this woman. In addition to desperate love, both poems also describe an intimate love between two people. “Song, To Celia” illustrates this feeling through a romantic love. Jonson’s metaphors further demonstrate a feeling of intimate love that he has for this woman. The poem’s tight structure allows the reader to interpret the intimate thoughts illustrated by the

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metaphors (Perkins 2). “My Papa’s Waltz” captures an intimate moment in which a son is aware of his father’s flaws, but seems to accept them in order to enjoy that intimate moment. Despite the rough nature of the boy’s father, the boy continues to show a persistent love (Fong 2). This persistent love is evident in the lines “Then waltzed me off to bed / Still clinging to your shirt” (Roethke lines 15-16). “Song, To Celia” and “My Papa’s Waltz” both elicit feelings of desperate and intimate love, despite their several differences.

The complicated emotions felt in “My Papa’s Waltz” and “Song, To Celia” are examples of the emotions of love and hate in relationships that are encountered daily. Each poem has its own, complex meaning and includes feelings of love and hate. Theodore Roethke uses vivid descriptions and tension to illustrate the boy’s mixed feelings of love and fearful hate toward his father. “Song, To Celia” demonstrates the feelings of desperate and intimate love that the author feels toward the woman he loves. Ben Jonson uses immersive metaphors to illustrate a yearning love from a man. Both poems give similar ideas of desperation and intimate love, either between a man and woman or a father and son.

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## A Cost/Benefit Analysis of Unpaid Internships

With college student and graduate debt, cost of living, unemployment and underemployment at all-time highs, additional unpaid work in one's field of study can be daunting for many and impossible for many others. Unpaid internships in the United States are regulated by the United States Department of Labor, and there are several criteria which an unpaid internship program must meet to be legal (US Department of Labor). These guidelines, however, are widely ignored, and the result has been an increasingly hostile environment for unpaid interns, which can leave them jobless and penniless by the end of an internship. Recent court rulings against employers who exploit the free labor of unpaid interns and increasing awareness among interns and college students has led to the decreasing popularity of these unpaid programs and a shift towards weeding out harmful internship programs; however, there are still plenty of employers who are driven by greed and exploitation rather than education and the benefit of their interns.

In many respects, unpaid internships are not legal. Judge William Pauley, who sits on the United States District Court for the Southern District of New York, ruled in 2013 that Fox Searchlight's use of interns in the production of the movies *Black Swan* and *500 Days of Summer* violated minimum wage and overtime laws, and that those interns can file a class action suit against the studio. He concluded:

They worked as paid employees work, providing an immediate advantage to their employer and performing low-level tasks not requiring specialized training. The benefits they may have received—such as knowledge of how a production or accounting office functions or references for future jobs—are the results of simply having worked as any other employee works, not of internships designed to be uniquely educational to the interns and of little utility to the employer. They received nothing approximating the education they would receive in an academic setting or vocational school (Matthews 1).

According to the Department of Labor's Wage and Hour Division, there are six criteria that any internship must meet in order to be legal:

1. The internship, even though it includes actual operation of the facilities of the employer, is similar to training which would be given in an educational environment;

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2. The internship experience is for the benefit of the intern;
  3. The intern does not displace regular employees, but works under close supervision of existing staff;
  4. The employer that provides the training derives no immediate advantage from the activities of the intern; and on occasion its operations may actually be impeded;
  5. The intern is not necessarily entitled to a job at the conclusion of the internship; and
  6. The employer and the intern understand that the intern is not entitled to wages for the time spent in the internship. (Matthews 1)

Internships often violate one or more of these criteria, especially “the employer that provides the training derives no immediate advantage from the activities of the intern,” and employers usually get away with it. However, the ruling by Judge Pauley has greatly helped in that regard.

Another problem with unpaid internships is that they exclude economically disadvantaged students. Students without a financially supportive family have two options: either they can turn down an unpaid internship or incur debt. Funding an internship through loans can be financially crippling for a lifetime, especially when combined with already incurred college debt. Indeed, the way the internship system works keeps those from lower socioeconomic classes from gaining the same experiences that their affluent classmates and colleagues have access to (Nunez 2).

Because unpaid internships are bad financially for individuals, it can be said that they are detrimental to the economy as well. For starters, one obvious consequence for the larger economy is that when more and more people take on more and more debt, more money is simply spent to cover repayment of loans rather than being put back into the economy through normal spending. Another important problem is that when ample free labor is introduced to the market, wages will become lower for everyone else (Thompson 1). Unpaid internships have a direct impact on the economy through contributing to youth unemployment, driving down wages, slowing economic growth, and allowing employers to replace paid employees with unpaid, misclassified ones (Langille 1).

It has also been reported that unpaid internships do not benefit interns much at all in terms of landing jobs. The National Association

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of Colleges and Employers (NACE) queried more than 9,200 college seniors from February through the end of April, 2013. They found that 63.1 percent of students with a paid internship under their belts had received at least one job offer, but only 37 percent of former unpaid interns could say the same. The latter figure is a negligible 1.8 percentage points more than students who had never interned at all. The results were even more concerning when it came to salary. Among students who found jobs, former unpaid interns were actually offered less money than those with no internship experience (Weissmann 2).

Interns are also often assigned menial tasks that do not give them the training and skills necessary to start at an entry-level position in their field. The tasks performed by interns are not supposed to “immediately benefit the employer,” according to the US Department of labor, but that rule is hard to follow for employers, and therefore interns, being at the bottom of the company’s totem pole, are left with grunt work.

Proponents of unpaid internships often point to the fact that interns are compensated with college credits, but that doesn’t help with the cost of living or other financial burdens faced by students and recent college graduates. One could also argue that unpaid internships are good to have on one’s resume, as perspective employers are looking for past experience, but the experience gained from an unpaid internship is useless if one is performing mindless, menial duties such as copy-making, and recent research, has shown that the idea that interns are a shoo-in to land a paid job at the company for which they interned is a complete myth.

With job openings scarce for young people, the number of unpaid internships has climbed in recent years, leading federal and state regulators to worry that more employers are illegally using such internships for free labor (Greenhouse 1). Convinced that many unpaid internships violate minimum wage laws, officials in Oregon, California, and other states have begun investigations and have fined employers. Many employers fail to pay their interns, even though their internships did not comply with the six US Department of Labor legal criteria that must be satisfied for internships to be unpaid (Greenhouse 1). With authorities cracking down on illegal internships and the exploitation of interns, unpaid internships are quickly headed towards extinction unless a legal, fair and productive system for unpaid internships is designed and implemented.

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## **The Surrealistic Realism of the Vietnam War Expressed Through the Lens of Tim O'Brien**

War stories are as old as the act of war itself. One might argue that as the style of warfare changes, so too does the style of storytelling. This proves to be the case in Tim O'Brien's pivotal work of fiction *The Things They Carried*. *The Things They Carried* is an ambiguous story with great meaning. It aptly pays tribute to an equally ambiguous war. The story is largely framed around the burdens that soldiers suffer, and it impels the reader to psychologically share the experience of those burdens. Tim O'Brien's compelling use of repetition, juxtaposition, and surrealistic narration effectively develops both the characters and the storyline, while simultaneously maintaining an authentic perspective of the infantry soldier serving in Vietnam.

The author of *The Things They Carried*, Tim O'Brien, was born in Austin, Minnesota on October 1, 1946. At the age of 22 he was drafted into the United States Army and fought in the Vietnam War. He served in the infantry in Vietnam from February 1968 to March 1969 ("Interview: Author Tim O'Brien"). The unit that O'Brien was assigned to was from the same company that had committed the infamous massacre at My Lai approximately one year before his arrival ("Interview: Author Tim O'Brien"). O'Brien describes the hostility he experienced in this particular region as "beyond ordinary," even for Vietnam; he attributes this extraordinary hostility to the massacre at My Lai that had occurred before his arrival ("Interview: Author Tim O'Brien"). O'Brien describes his tour of duty in Vietnam under these conditions of increased hostility as "an experience of incredible terror" for him and his fellow soldiers ("Interview: Author Tim O'Brien"). The blurred line of distinction between the enemy and civilians was particularly troubling for O'Brien. Bearing witness first-hand to the horrors of war was difficult, but the prevailing attitude at the time was, "that's war for you, and this is how you have to conduct yourself" ("Interview: Author Tim O'Brien"). O'Brien found this mantra troubling and has spent the time since his tour of duty actively seeking out a satisfactory explanation. His prime means of exploring his past experiences has been through writing, which he has found cathartic. His personal experiences in Vietnam have forever colored the lens through which he views the world and have ultimately influenced O'Brien's work as an author. This is no more evident than it is in *The Things They Carried*.

The character of Ted Lavender, and his subsequent death in *The*

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*Things They Carried*, is symbolic of Lt. Jimmy Cross's loss of innocence. Prior to the death of Ted Lavender Lt. Cross is transfixed with imagining Martha. He dedicates most of his waking moments to daydreaming about her, while only half-heartedly carrying out his duties as Platoon Leader. However, Lt. Cross's passivity in commanding his troops changes once Ted Lavender dies. O'Brien writes that "Lavender was now dead, and this was something he would have to carry like a stone in his stomach for the rest of the war" (24). This statement has dual meaning. It represents the change that has occurred in Lt. Cross and it also draws a similarity between the new stone in Cross' stomach and the stone he has been carrying already from Martha. Later that same night, while alone, Lt. Cross mourns the loss of Ted Lavender by weeping at the bottom of his foxhole. Lt. Cross' grieves in part "for Ted Lavender, but mostly it was for Martha, and for himself" (O'Brien 25). Cross blames Lavender's death on his own complacency and preoccupation with Martha. As a result, he chooses to burn all of his letters from her. In an effort to atone for the loss of Lavender Lt. Cross emerges from his tent having galvanized his resolve to become a keener leader of his men. Having taken on the additional burden of Ted Lavender's death, which O'Brien describes as a stone in Lt. Cross' stomach, Lt. Cross decides to "dispose of his good-luck pebble" from Martha (O'Brien 25). One stone is exchanged for another, thus symbolizing Cross' loss of innocence in Vietnam. Cross no longer is ignorant about the very real possibility that he or his men might be harmed or killed without notice.

The descriptions that O'Brien uses to describe the death of Ted Lavender maximize both the absurdity and the immediacy of war. The absurdity of the situation is enhanced because Ted Lavender is not the character one would expect to be killed at this point in the story. Lavender is shot dead returning from urinating, unlike Lee Strunk, whom the reader expects to be harmed, who performs the dangerous mission of clearing enemy tunnels. The character Kiowa gives further voice to both the absurdity and the immediacy of war when he describes Lavender as being "zapped while zipping" (O'Brien 24). The jocular manner that Kiowa approaches the subject of death seems inappropriate, yet manages to exaggerate the absurdity that Lavender is killed and not Strunk. Kiowa continues to articulate the immediacy of war when he describes Lavender's body falling to the ground "like cement...boom-down. Not a word" (O'Brien 25). O'Brien's frank depiction of the death of Ted Lavender, achieved mainly through the lens of Kiowa, is unsettling and demands that the reader consider the immediacy and absurdity in waging a war in which casualties will be certain.

Lt. Jimmy Cross' struggle over his love of Martha is symbolic of his longing to return home to the United States (Chen). As the story opens Lt. Cross is transfixed and preoccupied with his relationship to Martha,

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“a junior at Mount Sebastian College in New Jersey” (O’Brien 25). Lt. Cross would “spend the last hour of light pretending” that Martha was as enamored with him as he was of her, even though knew better (O’Brien 10). Lt. Cross understands that Martha is most likely conversing with him more out of pity than out of affection. He “understood that ‘Love’ was only a way of signing and did not mean what he sometimes pretended it meant” (O’Brien 10). However, as a means of escape from the harsh reality of his combat duties in Vietnam, Lt. Cross often fantasizes about their relationship. His preoccupation with Martha functions as a coping mechanism and he comes to view Martha as “the embodiment of America as home and haven” (Chen). It is only after his soldier Ted Lavender is killed, while Lt. Cross is daydreaming about Martha, that he begins to accept that his relationship with her is not real. Lt. Cross symbolically burns the letters from Martha and reminds “himself that his obligation was not to be loved but to lead” (O’Brien 34). Ultimately, Lt. Cross abandons his obsession with Martha and “accept[s] the blame for what had happened to Ted Lavender” (O’Brien 34). The reader learns that Lt. Cross will “dispense with love” as it was no longer “a factor” (O’Brien 34). Lt. Cross redirects all his attentions to commanding his men. In dispensing with love, Lt. Cross is no longer focusing his energies on returning home to the United States, but instead focusing solely on his mission in Vietnam.

One of O’Brien’s most effective techniques in articulating the horror and futility of war is his juxtaposition of abstract and concrete burdens that the soldiers must all carry (Piedmont-Marton). The term the soldiers use to describe how they carried their burdens is “to hump,” which means, “‘to walk,’ or ‘to march,’ but it implies burdens far beyond the intransitive” (O’Brien 12). The efficacy of asking these soldiers to bear the burden of war is questioned when O’Brien intimates that “they carried they sky. The whole atmosphere...they carried gravity” (23). It seems comical to ask mortal men to endure such heavy burdens, yet O’Brien is saying that this is effectively what has been asked of the soldiers in *The Things They Carry*. One could argue that it seems prudent to ask soldiers fighting in a war to bear the burden of “trip flares, signal flares, spools of wire, razor blades, [and] chewing tobacco” (O’Brien 22). However, when juxtaposed next to abstract concepts it asks the reader to question what other burdens the soldiers are being asked to carry in addition to the physical necessities required to conduct combat operations. More aptly, O’Brien is tacitly asking the reader if it is fair to ask the soldiers to bear such burdens at all.

O’Brien’s powerful use of repetition adds substance and dimension to the story and further develops the characters. For example, there are several instances in *The Things They Carried* when Lt. Cross’

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infatuation with Martha is repeated. Each time a new detail is added, or subtracted, that adds a new facet to Lt. Cross as a character (Kaplan). Initially, O'Brien informs the reader that Martha does not love Lt. Cross. However, in order to escape the reality of war Lt. Cross is still "pretending" and "imagining" that Martha does love him (Kaplan). When the topic of Martha is first discussed O'Brien declares that Cross considers Martha "a virgin, he was almost sure" (10). Being "almost sure" indicates that Lt. Cross is uncertain and therefore hopeful. Later, when revisiting Lt. Cross and Martha's relationship, O'Brien states that Lt. Cross "knew she had boyfriends" (O'Brien 12). This informs the reader that Lt. Cross is more uncertain at this point in the story than he was when previously pretending about his relationship with Martha. As the story advances and Martha is brought up once more following the death of Ted Lavender, Lt. Cross again questions her virginity. This time, however, Lt. Cross concludes the status of her virginity with more certainty. While mourning Lavender's death, Cross ruminates that Martha was "a poet and a virgin" (O'Brien 25). The certainty of Cross's statement here is in conflict with his earlier musings about Martha's virginity and indicates to the reader the deep inner conflict within Lt. Cross. Rationally, Cross knows that in all probability Martha is not a virgin, a point that he has questioned earlier. However, against his better judgment he chooses to perceive her as one at this moment in the story. Cross's purposeful disregard of reality in this instance is representative of his larger struggle to maintain a sense of reality in an ambiguous war. Allowing the characters to reexamine the same elements at different parts of the story allows the reader to glean clues as to how the characters' mental process is changing as the story progresses.

The surrealistic narrative style adopted by O'Brien in *The Things They Carried* invites the reader to observe the opacity of the Vietnam War from the perspective of the soldiers who experienced it first-hand. For instance, O'Brien doesn't simply narrate the events leading up to, and following, the death of Ted Lavender chronologically. Instead, his storytelling style is more fluid and less linear. "O'Brien is suggesting that what American soldiers discovered in Vietnam, amid the horrors, was a particular modern way of being that *demand*ed a surrealistic kind of storytelling" (Steinglass). The story is broken up into smaller parts that on their own describe one thing, but when taken together as a whole paint a similar but different picture. This method of narration allows O'Brien to explore different aspects of his story independently from each other, while simultaneously maintaining a coherent storyline. O'Brien often jumps between two divergent storylines. For example, he goes from narrating how Lt. Cross spends his time "just pretending, walking barefoot along the Jersey shore, with Martha" immediately into detailing "what they carried" and how it "varied by mission" (O'Brien 17). Incongruent transitions

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like this one are littered throughout the story and instead of distracting the reader, they serve to enhance both emotions and the storyline. The overall result of this surrealistic narrative style is a fully developed story that is open to many lines of interpretation, all of which might be accurate or inaccurate, while still being valid.

Tim O'Brien's unflinching account of the soldiers' experiences in *The Things They Carried* is fully developed by his style of narration. By choosing a surrealistic style of narration he implicitly exposes the reader to the uncertainties of war in a way that compares to the uncertainty his characters experience in the story. Furthermore, his effective use of repetition provides ample opportunities for a rich maturation of his characters. Continuously bringing up the same topics throughout the text allows the reader to gauge how each character is developing by comparing how that character describes the same topic differently at other points in the story. Additionally, juxtaposing mundane details with large abstract concepts introduces the reader to the futility of war and the mission that the soldiers were asked to carry out. Although it is a work of fiction, *The Things They Carried* offers a unique insight into the madness of the Vietnam War through the average infantry soldier's perspective. In the end, "it was very sad, he thought. The things men carried inside. The things men did or felt they had to do" (O'Brien 33).

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## Adventures in Self

Life is a subjective experience. Its lessons weave in and through the course of life. Many opportunities for learning are missed, but some make a strong enough impression to become the subject of stories. For this reason, poets and writers have elaborated in countless creative ways on the nature of what it means to be human. These stories often highlight the complexities of being alive. In the textbook, *Literature: A World of Writing* edited by David L. Pike and Ana M. Acosta, two entries address the theme of solitary bliss. One is an essay by May Sarton, entitled “The Reward of Living the Solitary Life,” and the other is a poem entitled “August” by Mary Oliver. Though very different in form and tone, both works suggest that true happiness in life is a product of spending time alone in self-acceptance.

In the first piece, Sarton explains that alone time is really an opportunity for self-exploration. Writing in first person, she states, “Solitude is the salt of personhood. It brings out the authentic flavor of every experience” (Sarton 40). She continues by addressing common fears and misconceptions about solitude, and ends by explaining that loneliness is temporary. Throughout her writing, she is encouraging, as if prodding the reader to give solitude a try. Although her essay was originally published in 1974, its message is still relevant to many modern social plights. For example, the invention of social media has caused many people to feel lonely despite being overstimulated. While many will acknowledge that having a lot of Facebook friends does not equate to friendship, people will still do almost anything, including spending hours online, to avoid self-seclusion. Sarton assures her readers that if they give solitude a try, “every perception will come... in a new freshness and, for some time, seem startlingly original” (Sarton 39). With this statement, it is easy to draw a connection between Sarton’s essay and Oliver’s poem.

In Mary Oliver’s “August,” a solitary person eats blackberries by a creek. In her rich description of the berries, “swollen in the woods, in the brambles/ nobody owns,” Oliver describes a private moment between man and nature (Oliver 50 ll 23). In mindless ecstasy, the speaker reaches for berries, and states “thinking/ of nothing, cramming/ the black honey of summer/ into my mouth; all day my body/ accepts what it is” (Oliver 50 ll 610). This poem is nothing if not an ode to solitary exploration. The joy with which the speaker finds, picks, and eats his berries is both raw and genuine. To think of nothing and

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accept what is, is the very nature of living in the moment.

Yet, what does solitude provide, if nothing more than an opportunity to observe and reflect. Many could argue that happiness is the result of positive interaction with people, places, or things. But happiness is also the result of knowing and accepting oneself. For example, it is while spending time alone that people discover their limits as humans. Then, and only then, they are able to internalize their experiences and label them as good or bad, helpful or harmful. Sarton elaborates, “Alone we can afford to be wholly whatever we are, and to feel whatever we feel absolutely” (Sarton 40). To this end, both literary works serve as reminders that good things can, and will, happen to those who embrace time alone with themselves.

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## Cold-Blooded

“Strange fits of passion have I known: And I will dare to tell” is a William Wordsworth quote (Shreve) that author Anita Shreve uses ironically, misleading the reader into believing that the truth will be told in the passionate crime story “The Killing Over to the Point,” written by the main character, reporter Helen Scofield. Scofield, self-centered and craving fame and fortune, abandons her responsibility as an investigative reporter, which is to write an unbiased and objective account of the Maureen English story. Her actions are the antithesis of what is right in journalism and shamefully reduce Scofield to the lowest standard of morality. The fact that Mary Amesbury (Maureen English) is repeatedly emotionally and physically raped (even during pregnancy) over two years by her husband Harrold does not stop Scofield from continuing the violence by murdering any chance of Mary’s right to a fair trial. The reader is ultimately left with the sense that Helen Scofield is most responsible for Mary’s prison sentence. There are three sound reasons for this conclusion. Scofield is on a self-serving and ambitious mission to write a story that will catapult her into notoriety regardless of whether the story is true or not, she is obsessed with violent, passionate crime stories which impel her to highlight the erotic details that damage Mary’s credibility, and finally, she times the publication to coincide with the beginning of the second trial, which has a strong influence on the verdict and sentence.

Scofield is on a self-serving and ambitious mission to write a story that will catapult her into notoriety, whether the story is true or not. She is driven to use her story to place herself in a position where she will be more than financially comfortable and allowed the freedom in the future to write solely about violent crimes. Unfortunately for Mary, Scofield’s drive to get rich is more important than the journalistic imperative to report the truth and have integrity. As a result, she fails to write Mary’s perspective accurately. Proof of this assessment is Scofield’s own admission to her guilt. Several years after Mary is set free from prison, Scofield reads in the *Times* that Mary has died of pneumonia. Scofield’s guilt weighs heavily on her, like a drowning woman loaded down by a ton of rocks. Due to her guilt she decides to visit Caroline, Mary’s daughter, in an attempt to release her suffering. Scofield offers Caroline her mother’s notes, which she secretly kept from everyone. Caroline is horrified

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when she reads her mother's account, and asks Scofield why she has written a dishonest story. Scofield answers by saying, "The truth is, your mother's story made me rich" and continues to say that the "truest reason, I suppose, is ambition"...I know that's inexcusable, but that's the truth. I was looking for a cover and a book contract" (Shreve 327). What is unpardonable here is that Scofield privileges herself to imprison the truth, which results in the imprisonment of Mary Amesbury. This makes Scofield a premeditated, cold-blooded killer of the truth. At the end of Scofield's visit, she attempts to bribe her way to relief by offering Caroline money she earned by selling her mother's story. Caroline accepts the money but not as a bribe or to release Scofield's obvious guilt. She accepts it on the sole basis of financial need.

In addition to her ambition, Scofield is obsessed with violent and passionate crime stories, which impels her to highlight the erotic details that damage Mary's credibility. Instead of thoroughly investigating the effects of domestic abuse and interviewing all witnesses, she purposely excludes the one woman who can testify that Mary was raped and beaten by her husband. Scofield tells her editor Edward Kaplan, "Not sure that the issues involved in this story have really been dealt with before by the media" (14). This is a golden opportunity for her to write an important story about domestic violence and why Mary protects herself by ending her abusive husband's life. Scofield admits to Caroline that it was her "fascination with the violence and passion just beneath of the veneer of order and restraint" and "the excess, that willingness to permit--to commit--to excess, that had so drawn her to her mother's story" (332). Scofield's attraction to excess permeates into her depiction of Mary's character as a sadomasochist, longing for sexual violence and not a woman who finds the strength to free herself from the horrific brutality that she endures. It is Scofield's interest in the extreme that drowns the possible testimony of Mary's therapist, that indeed Mary Amesbury heroically acted out in self-defense and not due to a lustful motive.

Scofield's predatory nature continues as she strategically times the publication of the story prior to the second trial which has a strong influence on the verdict and sentence. In June, Mary's first trial ends with a hung jury: seven votes are for acquittal and five for a guilty verdict. Her attorney, Sam Cotton, tries to move for a dismissal but the prosecuting attorney, W. Pickering asks for a new trial date in September, which Judge Geary allows. Mary decides to waive her right to a trial by jury because it is commonly known that the judge is compassionate towards women. Regrettably for Mary, her attempt to find justice is destroyed by Scofield's blasphemous article that is widely circulated right before the second trial, and gets the attention of Judge Geary.

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Scofield said, “She didn’t think he had remained immune when he had found Maureen English guilty of first degree murder and was then required to sentence her to life in prison, with a possibility of parole in twenty years. Basically throwing the book at her” (329). Fortunately for Mary, she gets assistance from her friend Julia Strout, and various feminist groups who lobby for commutation. Scofield states that “After serving twelve years in prison her case was heard by the governor of Maine” and he ends her imprisonment (329). What is most appalling is that Scofield says she “thought of joining their efforts, but I didn’t” (329). Instead, Scofield refuses to help Mary, knowing that her testimony can help her receive a just sentence.

Scofield is a premeditated cold-blooded killer of the truth. With disregard for the truth, Scofield edits the testimonies of the witnesses and shapes the Maureen English story according to her insatiable appetite to write violent and passionate crime stories. This fulfills her ambitious desire for fame, fortune, and excess. Scofield assassinates any possibility of Mary being depicted in a good light. Her extreme ambition overrules the ethical code of reporting the truth. In addition to the misleading content, the timing of Scofield’s article strongly influences the outcome of the trial.

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## Coconut

When we were first given this assignment I was excited. I remembered taking this course a few years back and doing the same assignment. At the time I wrote about a star fruit, and I remembered getting a good grade on it. I was slightly nervous, thinking how I was going to top the star fruit. Originally I was planning on doing an orange, something simple that everybody knows, but never truly look at. My mom, on the other hand, thought that an orange was a little too simple and asked it if was all right if she went to the store and surprised me with a fruit/vegetable of her choosing. I gave her permission to do so, and to my surprise and mild disappointment, she brought me back a coconut. Don't get me wrong, there is nothing wrong with a coconut, but my first question was, "How do I open it?" I decided that we would figure it out when the time came.

I noticed when I first saw the coconut that the shell looked splintery. It made me nervous just rubbing my hands around the coconut; it was almost painful for me to do. It reminded of the bark of a tree, or wood chippings. I felt awkward staring at the coconut for a long while. All I really wanted to do was try to break it open and taste the coconut milk; I had never tried fresh coconut milk before. I lifted the coconut and noticed how heavy it was. To compare it with something I would say it reminded me of one of those small bowling balls, except it was more oval than round. If this coconut were any larger, then I probably wouldn't be able to lift it.

The coconut was a chestnut brown color; when I think of chestnut brown, I think of warm and soft, comfortable even. That certainly did not describe this coconut; this coconut was rough and had no soft sides to it. It hurt just holding it in my hands. It had darker brown indented lines that went from the peak of the coconut down to the bottom, which made me think that that's where it would break apart if I were to drop it. Turning the coconut to see the bottom, I noticed these almost black circles, no bigger than the body of my pointer fingernail. Two of the circles lined up next to each other, and the third one was underneath them, towards the center. It reminded me of a larger bowling ball; though my mom said it reminded her of a smiley face.

I knocked on the coconut with my fist to see if I could hear an echo, because I know that coconuts aren't completely solid; there are cavities in them, where the milk stays. I was sad that I didn't hear anything; it was more solid than anything. I could only hear the sounds

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of my own fist against the coconut. I then began to roll it around my desk to see if I could get some sound from it that way. I was pleased when I heard my sister from downstairs asking, “Is it thundering?” I laughed, knowing that it was only my coconut that she was hearing. I could definitely see it though; my coconut, while rolling around my desk, did sound like rolling thunder.

I decided to take this experiment a step further and began to smell the shell of the coconut. I was disappointed to find out that it didn’t smell like anything; I had to wait to open it to find out what the coconut smells like. As strange as it sounds, I decided to lick it instead. I yelped when part of the coconut shell hanging off the side, jabbed me in the tongue. I was disgusted when all I could taste was dirt. Well, maybe it wasn’t dirt, but it sure tasted like dirt. It left an unappetizing feeling in my mouth.

I figured it was time for a long break; I would get back to it the next day. When I woke the next morning, I was surprised to see that the coconut had left dirty crumbs around my desk. It was almost like it was shedding. It didn’t really change much overnight though, other than the fact that it seemed like it was getting even crumbier when I picked it up. I knew that the time had come to finally open up the coconut and see what delights awaited me on the inside.

I ran downstairs with my coconut in hand; though it was heavy and sharp, I was too excited to care. I had my mom help me open it with a hammer and a screwdriver. I heard it shattering and crumbling around in the sink. Most of the coconut milk escaped down the drain; we should have used a drill. But we were able to salvage some of it, at least enough for me to get a small taste of it. Sipping on the coconut milk, I was instantly appalled. Who would have thought that after all this waiting, I would end up hating the taste. It wasn’t sweet at all; it tasted like it was missing a lot of ingredients. That’s when my mom told me that the coconuts and coconut milk that we buy in the store usually have enhanced flavoring, like sugar.

I noticed that the shell had mainly crumbled in the sink, but parts of it remained on the coconut. Because the shell mainly fell apart, I was able to examine the coconut more clearly. Both the halves were circular, except that one halve had a missing triangular piece from cracking it open with a hammer, and the other half had a long triangular piece sticking up on the side. Placing the two coconuts together, the triangular piece fit like a puzzle.

The skin was an even lighter brown than the shell; and the skin looked more shattered. The lines and creases around the skin reminded me of a hand. If you stare at your hand and look very closely, you can see

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smaller lines within the indented bigger lines. The inside of the coconut was more of a white shade, maybe a little off-white. The designs inside also reminded me of a hand; only it reminded me of the bigger indented lines; the ones that people use for palm reading.

The texture on the inside was much smoother than the shell. It didn't hurt to rub my fingers around the off-white surface. It was almost slippery when I glided my hands around it. Due to the indented lines around the inside of the coconut, it also felt bouncy. The skin of the coconut had a more dirty feeling to it. It left a cloudy feeling to my hands when I rubbed them together. It was strange that the temperature was cooler on the inside than it was on the outside, considering I didn't refrigerate the coconut.

Both halves of the coconut were a lot lighter and easy to hold, though they were still heavy enough that, if thrown, they could probably dent a wall. While walking to the kitchen table with the coconut pieces, I decided to hit them together to see if it made any cool sounds. It kind of reminded me of a bongo, only not as loud-sounding. I could see a coconut being made into an instrument. I began cutting into the coconut, which made a saw-like sound when the knife dug into it. I cut off a small piece of it and smelled it. It smelled sweeter than the coconut milk tasted. It was exactly how I imagined Hawaii to smell like, coconuts.

I bit into it, hoping it was a lot sweeter and softer than it appeared. It wasn't. Though, it didn't taste as bad as the milk, I still wasn't a fan of it. There wasn't much tenderness to it; it was crunchy when I chewed it and the skin kind of tasted cloudy. It wasn't really juice that was left inside of it; it kind of left a gross taste in my mouth. Needless to say, I ended up giving the rest of my coconut to my family, who enjoyed it a lot more than I did.

Over all, I had fun with this assignment. I enjoyed examining a fruit and learning more about it and exploring it from the inside and the outside. I certainly understand why we were given this assignment and it will definitely be helpful when writing details in future assignments and stories. Though I was disappointed about the taste of the coconut, I still gathered a lot of good information out of the coconut. And I learned about another dislike that I have; that's something I don't regret.



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**ENTRY FORM**

**THE WRITE STUFF**

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INSTRUCTOR'S NAME \_\_\_\_\_

COURSE NUMBER and NAME \_\_\_\_\_

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