

# Veritas



Honors Journal  
Nassau Community College  
2015 - 2016



# Veritas

Go home and write  
a page tonight.  
And let that page come out of you—  
Then, it will be true.

Langston Hughes  
“Theme for English B”

An Interdisciplinary Journal  
of the Honors Club  
of Nassau Community College

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## Acknowledgements

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***Veritas: An Interdisciplinary Honors Journal of the  
Honors Club of Nassau Community College***

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## About *Veritas*

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Members of the Honors Club, its faculty advisors and the Director of the Honors Program take pride in issuing *Veritas*, an interdisciplinary research journal of the Honors Club at Nassau Community College. While the works included in *Veritas* are predominantly critical in nature -- literary analyses, research papers, expository essays and response papers -- the journal also proudly showcases creative contributions -- poetry, art, and journal entries. Contributors to the journal are Honors students whose writings are found to be exemplary by Honors faculty and Faculty Advisors to the journal.

The goals of *Veritas* are to provide a venue for Honors students to publish their finest academic work as undergraduates, to inspire them to continue to write with a view toward publication, and to further prepare them for scholarship at four-year institutions.

*Veritas* extends a call to all Honors students who wish to submit critical as well as creative work for publication and to Honors faculty who wish to see their students' writings publicly showcased. Submissions should reflect the writer's/artist's name, phone number, email address and the name of the professor for whom the work was written or created. Work should be saved in Microsoft Word or in a JPG file (for illustrations) and emailed as a Microsoft Word attachment to [virginia.hromulak@ncc.edu](mailto:virginia.hromulak@ncc.edu). Contributions may be sent to one of the Faculty Advisors or to the Honors office at the following locations:

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Those of us associated with the creation and production of *Veritas* hope you enjoy reading the journal, that you find it enriching, and that you are inspired to contribute to it in the future.

Faculty advisors to this journal and the Honors student editorial staff review all work submitted to *Veritas*. The views expressed herein do not necessarily reflect the opinions of the editors or of the college.

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## ***Don Quixote: Appearance and Reality:*** **A Book About Books**

Elijah Rojas

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“It can be said that all prose fiction is a variation on the theme of *Don Quixote*. Cervantes sets for the novel the problem of appearance and reality.”

Lionel Trilling

Miguel Cervantes was born in 1547, the fourth of seven children. He was baptized in Alcalá on October 9th, which puts his birthdate most likely on September 29th which is the feast of Patron Saint Miguel. In 1597, he was working as a tax collector and was sent to jail after a debt he incurred on depositing his money in a bank, which went bankrupt. After serving several months, he was released on bail. However, while incarcerated, Cervantes came up with some of the ideas which would later become the story of *Don Quixote*. This was a very low point in Cervantes life but helped him connect with the common man. After the publication of *Don Quixote*, he had garnished some fame but not much money. He had become involved with the police after a man named Gaspar de Ezpeleta was fatally wounded outside the entrance to his home. His publisher and several “pirate publishers” kept most of the profits but this actually inspired Cervantes to keep writing.

In *Don Quixote* nothing is as it seems and most of it is hatched out of Don Quixote’s own madness. He has a wild imagination, which grew from the chivalrous tales that he obsessively read. It is said that “Our hidalgo was soon so absorbed in these books that his nights were spent reading from dusk till dawn, and his days from dawn to dusk, until the lack of sleep and excess of reading withered his brain, and he went mad. . . . The idea that this whole fabric of famous fabrications was real so established itself in his mind that no history in the world was truer for him” (1003). Don Quixote in fact is a man named Alonso Quixano, and he has decided to take up the adventures of a Knight Errant. He dons moldy, rusted armor that “had been forgotten in a corner for centuries” and reconstructs a helmet with some cardboard; he acquired a nag (old horse) as his steed, named it Rocinante and decided to call himself “Don Quixote.” He also renamed a peasant girl with whom he was in love (yet had never talked to) “Dulcinea Del Toboso.”

The books Quixote reads are his truth and his reality. According to philosopher Michel Foucault in “The Order of Things: An Archaeology of the Human Sciences”:

All those written texts, all those extravagant romances are, quite literally, unparalleled: no one in the world ever did resemble them; their timeless language remains suspended, unfulfilled by any similitude; they could all be burned in their entirety and the form of the world would not be changed. If he is to resemble the texts of which he is the witness, the representation, the real analogue, Don Quixote must also furnish proof and provide the indubitable sign that they are telling the truth, that they really are the language of the world. It is incumbent upon him to fulfil the promise of the books.

Quixote's books, however, are deemed dangerous by a priest. So the priest decides to put the books on trial and to burn those without merit. As the two progress through the library, some books are deemed worthy to be saved, such as books of poetry, although Quixote's niece begs them to be burned as well because Quixote could "Turn into a poet, which they say is a catching and incurable disease."

In the end all, of Quixote's books are burned anyway. He is told of an enchanter that made the books disappear, only reaffirming his belief in his chivalrous truth. In the infamous chapter in which Quixote battles the windmill farm, Quixote upon his defeat states to Sancho, his squire, who repeatedly tells Quixote that he has failed to recognize the windmills as what they are, "Not at all, friend Sancho, affairs of war, even more than others, are subject to continual change. All the more so as I believe, indeed I am certain, that the same sage Frestón who stole my library and my books has just turned these giants into windmills, to deprive me of the glory of my victory, such is the enmity he feels for me; but in the end his evil arts will avail him little against the might of my sword" (1026). Foucault goes on to say about the subject,

He takes things for what they are not, and people one for another; he cuts his friends and recognizes complete strangers; he thinks he is unmasking when, in fact, he is putting on a mask. He inverts all values and all proportions, because he is constantly under the impression that he is deciphering signs: for him, the crown makes the king.

Quixote doesn't conform to the life's truths; he conforms to the truth of the chivalrous tales. To him what he has read in countless volumes (the tales of chivalry) is the reality that he thrusts himself into. In fact the truth becomes muddier still right after his encounter with the giants.

The author tells us that Quixote "Didn't sleep in all the night, thinking about his lady Dulcinea, to conform with what he'd read in his books, where knights errant spent many sleepless nights in the glades and deserts, engrossed in the recollection of their ladies" (1027). In the morning Quixote and Sancho encounter some Benedictine friars escorting a lady, and Quixote attacks the friars believing that they have kidnapped a princess. After some time a Basque Knight and Quixote begin a terrific fight in which they are caught between life and death,

and someone is about to be killed. Will it happen? Who is going to win? They are fighting and fighting, and the swords are about to make blows upon each other when . . . the fighting stops. For the text says “But the trouble is that at this very point the author of this history leaves the battle unfinished, excusing himself on the ground that he hasn’t found anything more written about these exploits of Don Quixote than what he has narrated” (1030). As it turns out the book is narrated by a historian who is reading a book on Quixote’s adventures. Another truth is revealed.

In chapter nine the historian talks about how he serendipitously found the text of Don Quixote de La Mancha from a boy selling manuscripts to a silk merchant. He decided to read them since he enjoyed reading so much. He discovered a problem however. The manuscripts were in Arabic. So he finds a Moorish man to translate what the text says and lo and behold, it is the missing text of Don Quixote. At one point, when speaking of the translation, the narrator says, “No history is bad as long as it is truthful.” (1032). He desires the truth just as Don Quixote does, yet he ironically states that Arabic people are inherent liars, and he could tell as such because, “Where he could and should have launched into the praises of such an excellent knight, he seems to have been careful to pass them over in silence, which is something he shouldn’t have done or even thought of doing, because historians should and must be precise, truthful and unprejudiced, without allowing self-interest or fear, hostility or affection, to turn them away from the path of truth, whose mother is history.”

This statement shows what Cervantes believes by stating what he did not. Cervantes shows that although the truth can be important, it is not always entertaining, and just because something is entertaining, it is not necessarily the truth; that which is entertaining while not always one hundred percent factual brings about truth in different ways. To quote Carroll B. Johnson, “It is a book made out of other books and it is a book about books. The massive presence of literature is complemented by a series of theoretical discussions of literature. As we have already seen, the text is simultaneously the story of Don Quixote and his adventures, and the story of its own creation and response to criticism. Many of the characters are avid readers; the course of their lives is determined or altered by their experience with literature. No one, not even illiterate Sancho, remains untouched by books.” These books that Quixote read were not filled with factual truth but for Quixote, they were filled with a spiritual truth, if you will. His soul was touched by these books. The historian who speaks at that point obsessively about the truth loses the point in his own prejudice, self-interest, and affection, and flees towards his own truth about Quixote’s adventures, one in which they are exciting, and away from the truth of the Arabic translator who does not.

The truth is important, and facts cannot be denied, yet there is an emptiness in a world without imagination, and an emptiness in a world without Don Quixote.

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## On “Song of Myself”

John Baxter

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In “Song of Myself,” Walt Whitman shows the world how nature, God, and humanity are all connected. We’re shown how we relate to them, their value, and how we can rely on them as sources of strength.

Whitman teaches us the value of nature. He states, “I believe a leaf of grass is no less the journeywork of the stars” (l.662). He’s by no means downplaying amazement at the stars, but rather he’s showing the magnificence of nature. It seems that most people wouldn’t put much value in a leaf of grass; however it’s a part of nature, and we’re all the sum of our parts. To Whitman, nature is an extension of himself. He loves it. He feels at peace in it. In reading “Song of Myself,” we’re forced to examine nature’s power. For instance: when smacked with a cool breeze on a sweltering day, are we not refreshed? Are the aromas of the forest after it rains not intoxicating? When we’re famished, does the taste of fruits and vegetables not begin to restore us? Does standing on a peak of a mountain not have the power to quiet the incessant, self-deprecating chatter of the mind? When we observe nature’s beauty, wherever we find it, do our problems not, even for just one second, seem less significant? Nature has the power to change the way we feel; it affects our senses, and in many ways it can affect the way we view the world. Whether we choose to gloss over it or not, we’re connected to it. We’re shown in “Song of Myself” that when we’re at one with nature, we’re at one with ourselves.

As the old saying goes, “Everyone wants to go to heaven, but nobody wants to die.” Death can strike fear in the bravest among us. For Whitman, however, death is not something to fear. Strange as it may seem, he has an optimistic view of dying:

I bequeath myself to the dirt to grow from the grass I love,  
If you want me again look for me under your bootsoles (l.1329-1330)

Whitman believes that when we die, we go on to give life. His view of the afterlife can teach us not to grieve the dead so intensely because in nature they are among us; when we walk on the grass, they are among us; when we take time out to smell lilacs or roses, they are among us; when we hear water flow or leaves blow, they are among us. When we bite into fruit and taste its juices, they are among us. In every breath we draw, they are among us. Although we may have a tendency to look up at the heavens, Whitman reminds us to look down and around, too.

Whitman believes that God is in everything:

I hear and behold God in every object, yet I understand  
God not in the least. (1274)

Some of us are certain to question, with all the tragedies in the world, how are we supposed to see God in everything? However, when tragic events occur, we're generally brought closer together: we look each other in the eyes, listen to each other more intently, and embrace each other longer. God is in the salty tears that roll down our cheeks. God is even in the smell of a funeral parlor that can elicit memories, serving as a homage to those who have passed. After reading "Song of Myself," we learn to question not if God is speaking, but if are we listening?

In "Song of Myself," we're shown one of God's greatest gifts—empathy:

I do not ask the wounded person how he feels . . . I myself become  
the wounded person, My hurt turns livid upon me as I lean on a cane  
and observe. (l.841-842)

Empathy is the thread God uses to fasten humanity together. When someone is wounded, so are we. Generally, when people are "wounded," they're looking for neither pity nor answers to questions, which haven't even been asked. Through empathy, we're sure to find that although we don't have all the answers, we can share in each other's pain. Thus, understanding is born and comfort is given.

Whitman teaches us, from prostitutes to presidents, sinners to saints, we're all cut from the same cloth, bit by the same dog, and share the same molecules; therefore, when we look down upon someone, we look down upon ourselves:

In all people I see myself, none more and not one a barleycorn less,  
And the good or bad I say of myself I say of them. (l. 401-402)

Whitman sees himself in everyone. He sees everyone in himself. He sees God in everyone. He sees God in himself. "Song of Myself" encourages us to view the world through these glasses. Empathy is an ideal state to be in: it helps us to be kind to one another; to stop harboring petty resentments; to stop putting people on pedestals; to begin to see people neither above nor beneath us, but as equals; to stop being judgmental; to look for the good in the others. In so doing, we *will* find good in ourselves. Much like nature, when we're at peace with others, we'll be at peace with ourselves. And when we're at peace with ourselves, we can focus on what's truly important—this moment:

There was never any more inception than there is now,  
Nor any more youth or age than there is now  
And will never be any more perfection than there is now  
Nor any more heaven or hell than there is now. (l.31-35)

We no longer have to watch our lives pass us by. We don't have to wait for life circumstances to change to start living. Life's not meant to be lived in a perpetual tomorrow; it's meant to be lived now.

Moving forward in "Song of Myself," we're shown how nature, God, and humanity are woven together. We're taught that everything has purpose. If we take heed to Whitman's lessons, we can begin to see life not as pieces, but as a whole. We can see the purpose in everything; we can find value in ourselves and the world; we can tap into nature's power; our fears and griefs can be put at ease; we can begin to notice God's handiwork surrounding us; and we can begin to live harmoniously with one another. Simply put, "Song of Myself" is a guide for living at ease.

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## The Caged Bird Sings

Justine Damiano

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Imagine you are faced with a horrible situation: everyday things that surround you suddenly pose grave danger. This is the case in *The Birds*, both the novelette written by Daphne Du Maurier and a film by Alfred Hitchcock, in which nature begins to reclaim the earth. In “The Birds”, a town is terrorized by the seemingly innocent bird life around it – a species that was once seen as beautiful, innocent and peaceful. But although the literature and the film adaptation concentrate on this concept, the characters, storyline and even theme are reinvented for the movie – resulting in two entirely separate pieces of work.

*The Birds*, written by Du Maurier in 1952, is the story of a man and his family trying to survive a terrifying experience. The novelette – told in third person limited narration – focuses on Nat Hocken, an ex-military man with a “wartime disability” (1) and his family. Hocken is of war background and, therefore, rationalizes the events in the story in terms of combat. He also is a man of “solitary disposition” (1), with a paternal devotion to his wife and two children. Throughout the story, the motif of the sea is present. Constant imagery of the sea and unrest in the distance with the impending doom it brings is used throughout the whole piece. Before the attacks even started, Hocken “could hear the sea roaring in the bay” (2). The imagery used reinforces the theme of war, relating the birds at sea to naval fleets – the birds “like a mighty fleet at anchor, waiting on the tide” (5). More specifically, the literature is symbolic of Nazi Germany’s planned attack to invade the United Kingdom by both air and sea, known as Operation Sea Lion. Planned for September 1940, Hitler schemed waves of attack on the U.K. with the post-invasion goal of invading Southern England – just as birds migrate south. In fact, the first wave of attacks planned included mountain divisions, which is reflected in the story: “In the distance [Nat] could see the clay hills, white and clean against the heavy pallor of the sky. Something black rose from behind them, like a smudge at first, then widening, becoming deeper” (7). Just like the Battle of Britain in August 1940, when German Luftwaffe began a series of concentrated aerial attacks on targets throughout the U.K., the birds “were spreading out, in formation, across the sky” (8), and like fighter planes, “it was as though they waited upon some signal” (8). The birds even mirrored precision bombing and the bomb raids of World War II; as Nat observes, “they’ll try windows, the chimneys” (10) – the diving birds like bombs themselves. Also a part of war, the birds mirror a Corps of Drums – or Spielmannszug, Tambourkorps and Trommlerkorps in Germany. A Corps of Drums is a group of fully trained infantry soldiers who act as

signalers. These men often form specialist platoons such as assault pioneers. Like this grouping of soldiers, the birds and the sea created the imagery and sounds of the drumming. “[Nat] could hear the vicious sea drumming on the rocks” (7) and the birds “kept coming at him from the air – noiseless ... save for the beating of wings” (9). A different war was also illuminated in Du Maurier’s story – the attack on the traditional working class family: husband, wife, son and daughter. The series of bird attacks symbolize the attack on the proletariat and agrarian society by capitalism and the bourgeoisie – mirroring Marxist ideology: “The farm ... was their target” (8), and after an attack, Nat’s “hands had suffered most” (8). As a farmer – and provider – his hands were detrimental. Just as someone who understands war would, Nat has respect for the enemy. As he notes, “You can’t help admiring the beggars ... [t]hey’ve got persistency” (5).

In Alfred Hitchcock’s film, *The Birds*, we also see third-person narration, but it is not limited to the main character. In this case the main character is not Nat Hocken, or even his family, but a socialite named Melanie Daniels. As viewers, we follow Melanie Daniels from San Francisco to a small fishing village, Bodega Bay, as she travels to drop off a gift for a mysterious lawyer who caught her attention and will eventually romance her. Once she reaches the bay town, she notices birds are beginning to act strange – first a gull attacks her on a boat, then a fleet of birds attacks a child’s party. As the story progresses, the whole town encounters bird attacks, resulting in a state of emergency at the climax of the film.

Unlike the novelette, the theme of the movie is freedom – Mitch’s freedom from his mother, Melanie’s freedom from her past, Lydia’s from her grief – but eventually their physical freedom is taken away. The theme ties in with the motif that we’re all trapped like birds – we’re all caged. Using costuming, props and camera angles, Hitchcock is able to thematically tie birds into every aspect of the movie.

When Melanie buys a couple of lovebirds as a gift to the lawyer, Mitch Brenner, for his sister’s birthday, she is wearing an outfit with the same coloring as the birds – a light green skirt suit with a cream fox fur jacket and red-orange nail polish. Similarly, when she arrives at Bodega Bay, Mitch is shown dressed in the lovebirds’ colors as well – a cream-yellow sweater and olive green pants. Not only does this costuming choice exhibit Melanie and Mitch as the lovebirds in the film, but it shows that their fate is to exchange roles with the birds, becoming trapped – or caged – themselves. The romantic duo are not the only two who are dressed as birds throughout the film. When we first meet Annie Hayworth, the town school teacher and Mitch’s ex-lover, she is shown dressed as a robin – a red coat, a grey shirt and pants underneath. Cathy Brenner, Mitch’s sister, is also dressed like a bird – in a canary yellow sweater.

Hitchcock utilizes the camera’s point of view to mimic birds when possible, as well. In many instances throughout the film, Hitchcock chooses to film the scene from a higher perspective – or bird’s-eye-view. This technique

is used in the first scene, when we see Melanie walking down a city street in San Francisco, and it is continued through the entirety of the film, like after the explosion at the gas station. In fact, in the final shot of the Brenner's and Melanie driving off, the camera is positioned so that the audience is watching exactly what the swarm of perched birds are watching – leading us to believe that we weren't just seeing aerial shots, we were seeing it from the birds' perspective. On the other hand, Hitchcock places the viewers in the position of the attacked as well. Early on, after Melanie gets attacked by the gull and is having her wound cleansed by Mitch, we see the scene at a canted angle – the camera turning to mimic her tilted head. It's as if we're the ones who got injured.

Lastly, Hitchcock incorporated *mise-en-scène* and props to suggest that the humans were being swapped with the birds, and that they will become the caged. Upon arriving at Bodega Bay, Melanie visits the general store. In the store, the man at the counter is behind a cage-like screen. The camera switches from Melanie's point of view to the man's, showing that they both are behind the bars. This foreshadows the role reversal early on – the birds will be taking charge, keeping the humans in “cages”, or locked up at home. Shortly after, by the dock, there are many fishing nets and wires. While natural to that setting, the fishing paraphernalia creates the sense of entrapment and claustrophobia. Another “cage” is shown when Melanie is playing the piano at the Brenner's house. The sheet music stand is crosshatched like chicken wire, and she plays the piano like a singing bird. Alternatively, when the birds are seen gathering outside of the school, they are on top of the bars and jungle gym – they have been freed from their own cages.

One last technique Hitchcock mastered in the film was the use of sound. There is a lack of suspenseful sounds – unlike his other work. Instead, the main source of diegetic sound throughout the film is the screeching of the birds and the flapping of their wings. The viewer can also hear sounds that impersonate the birds – for example, when Melanie is driving down the winding, coastal shore to Bodega Bay, we hear the screeching of her car – similar to the sound of birds. Hitchcock also refrains from the use of any non-diegetic sound throughout the whole film. Even the credits are played to the sound of birds screeching and banging.

While the birds and their attack are kept in the film adaptation, not much else remains from the original work. The setting, characters, motives and even theme are changed. And while the bird attacks are kept, the scale is drastically altered. In the film, the news report on the radio states that the birds are isolated in Bodega Bay and the small surrounding towns; meanwhile, San Francisco, and the rest of the country, remain unstricken. In Du Maurier's story, this occurrence is not isolated to the town; rather “in London the mass [of the birds] was so dense ... that it seemed like a vast cloud” (6), and “a national emergency was proclaimed” (11). As for the setting, in the novelette, the story takes place in England whereas in the film, we are following characters in California.

The big screen often imitates previously written work, especially so in present day. If you've read it, you can almost expect to see it. We all have a love/hate relationship with the film adaptations of our favorite pieces. This is because the auteur takes the impact of the work of literature and often morphs it into his or her own vision. Seeing a character's appearance in an entirely different way (Humphrey Bogart's 'regular guy' image vs. the svelte, "blond satan" of Sam Spade in *The Maltese Falcon*) to changing the entire plot (as in *Rebel Without a Cause*), the film adaptation of our beloved stories are frequently distorted – if only on a small scale. This could either enhance or detract from the original story. In the case of *The Birds*, the film's treatment of Du Maurier's work does not enrich the story – the film gives it a whole new meaning, but downplays the original theme, as well as the scale of the state of emergency.

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## Tempus Edax Rerum

R.J. Cordés

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The 16<sup>th</sup> century poet, John Donne, hides metaphysical topics within Petrarchan style and structure. In his sonnet, “Death, be not proud”, he presents a dark subject in the context of a one-sided witty conversation between the speaker and an anthropomorphized and slighted death. The theme, at a glance, could be considered morbid, but the way in which death is engaged is purposefully playful, indicating the speaker intended to approach a serious subject with a light tone.

In his use of Petrarchan style, Donne seems to follow iambic pentameter as a strict guideline rather than as a rule. In lines one, three, nine and eleven of the sonnet, however, he strays from the traditional “unstressed, stressed,” ten-syllable construction associated with iambic pentameter. In fact, lines three and four (“For those whom thou think’st thou dost overthrow / Die not, poor death, nor yet canst thou kill me”) as well as nine and ten (“Thou art slave to fate, chance, kings, and desperate men / And dost with poison, war, and sickness dwell”) almost serve as an illustration of the disparity between his most traditional construction and the furthest extent of his deviation. When proceeding past ten syllables, he often uses words that, when paired with purposefully poor elocution and lazy pronunciation, reduce the actual or perceived syllable count. He uses the word “desperate” in line nine, often pronounced in two syllables rather than three, to reduce syllable count in line nine from twelve to eleven. He also uses the words “thou art,” often pronounced quickly and together, which arguably reduces the perceived syllable count in line nine down to ten syllables. These attempts to keep to rigid format seem to serve as a tool to convey, facilitate, or even symbolize the theme and tone of death or even to symbolize the rigidity of death as a concept.

The tone used by Donne is difficult to label; the structure of the poem is rigid but it provides for a rhythm that, when matched with repeated rhyme, could be described as somewhat similar to a nursery rhyme if one disregards the fact that the style used was typical of an Italian sonnet: “...sickness dwell / ...sleep as well” (10-11). The speaker is having a conflict with death itself, which would lend itself to being accompanied by a dark tone, yet he uses seemingly light-hearted rhyme while the rhythm stays set in stone. This embodies an underlying theme of the poem itself: approaching serious subjects with a light tone.

Given that the conflict is metaphysical in nature, it makes sense that the poem conveys a scene that would likely only occur in the context of one’s own thoughts or if a person under the influence were to speak into the abyss,



perhaps after having too much to drink or while intoxicated by a sedative. This interpretation gains more weight when line eleven is considered; the speaker states: “And poppy... can make us sleep as well” (11). The speaker is attempting to reduce the perceived pride death has in itself, by stating that sedatives can make one sleep in the same manner; though it could also be possible that it is a subtle reference to the current mental state of the speaker. This insult is two-fold when paired with the previous insults, suggesting that not only does death have little control over when it ends life (“Thou art slave to fate, chance, kings, and desperate men”) (9), but that sedatives perform the same duty as death – perceived nonexistence, albeit temporary. By comparing death to narcotic-induced slumber, the speaker assaults one of death’s only points of pride. This is, without doubt, a barrage of silly and scathing attacks on death’s character. Even the title and the first line are straightforward in suggesting that death should not be so full of itself: “Death, be not proud...” (1).

The speaker ensures an overarching metaphysical theme by concluding with rigid iambic pentameter. Like Shakespeare, he managed to layer meaning into this single line – “And death shall be no more; Death, thou shalt die” (14) -- multiple times over. It seems to form a bond between two Latin proverbs that carry a great deal of meaning. The first, “*Ab uno disce omnes*”, meaning “from one, learn all”, which refers to situations in which a single example illustrates a universal truth or compatibility of concept. The second is “*Tempus edax rerum*”, “time devours all things.” The speaker conveys to death that once a person has died, death itself “dies” with that person: “One short sleep past... / and death shall be no more; Death, thou shalt die” (13-14). We know from a single example that all things end; with time, so does death by merit of its own function. Once a person’s life has ended, death as a metaphysical concept dies with them because they will never again be subjected to the fear of death.

Throughout the sonnet, the speaker insulted death heartily before leaving it with this final blow, as if to make certain that the implications of this statement were clear before it was delivered. The lines, “From rest and sleep, which but thy pictures be / Much pleasure; then from thee much more must flow / And soonest our best men with thee do go / Rest of their bones, and soul’s delivery” (6-7), suggest that the speaker wanted death to know that it actually brought pleasure, not pain. That our best souls sometimes leave early because they realize this. This last line ensures that Death understands the meaning behind the entire sonnet. It ensures that not only is Death made aware that it is not the feared villain it wants to be perceived as because it’s a deliverer of mercy, but also that it dies. Just like the rest of us. As serious as this message is, the speaker manages to convey it light-heartedly.

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## Ambitions or Traps?

Melanie Watts

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Ambitions drive humans to do many things. Some are willing to make great sacrifices to achieve their ambitions. Yet, is there such thing as trying too hard or taking it too far to achieve an ambition? Some may think so, while others think it depends on the person and his or her reasoning behind such goals and desires. These ideas are presented in Stephen King's short story, "I Am The Doorway" and Kenneth Branagh's film, *Mary Shelley's Frankenstein*. The author and director use situational irony in this story and film through their protagonists, who both have the desire to accomplish something, but discover that ambitions can cloud the consequences of their actions, teaching them both to be careful what they wish for.

Arthur is a handicapped man who has seen more in his life than most people see in a lifetime. As a former astronaut, he has traveled on a voyage to Venus. Many astronauts' dreams would be to travel and discover new things in space. Discovery is very important and is the sole purpose for their mission. In Arthur's case, however, when it came to discoveries, NASA showed that they would not accept his team coming back empty-handed when they said "find some gold or platinum. Better yet, find some nice, dumb little blue men for us to study and exploit and feel superior to" (King 78). Arthur is willing to try to help with this discovery, enough so that both he and his fellow astronaut, Cory "were anxious enough to oblige, if we could" (78). Arthur would soon discover that setting out to achieve this goal will be one of the biggest mistakes in his life.

Similar to Arthur, Victor Frankenstein is a man with a goal that he is determined to achieve. He has vision for the future of humanity and is determined to make that vision a reality by creating a creature out of human corpses who will be able to live far longer than the average human. His obsession with creating a way to cheat death can be seen in the scene of his rejection of his one true love, Elizabeth. At the time of the creation, he was offered an option to walk away from this experiment and to leave Ingolstadt with Elizabeth. By telling her to leave without him, he shows the audience that he has made up his mind where his heart truly lies. It lies with, in a way, "playing God," as one might argue, and creating life. So, just like Arthur, Victor has achieved his goal. Both will find themselves in situations and in conflicts that they were not expecting because of their accomplishments.

One might think that Arthur had a great life after having an experience

like taking a voyage to Venus but we learn that this is not the case. It is not a coincidence that King uses flashbacks throughout his story instead of just telling the story in chronological order. It builds a sense of wonder in us as the readers, causing us to question Arthur's narrative because all we understand is that something in the past played a big part in the present time of the story. For example, the first-person narrator begins the story with the present tense, and we learn that something terrible has happened. Arthur is trying to convince his friend Richard that he "didn't kill him...they did. I [Arthur] am the doorway" (King 77). It is after this that Arthur switches to the past, when we start to learn of the space voyage. So in doing so, we as the readers know that somehow, the voyage causes the events that Arthur is describing. We are thinking that Arthur shouldn't go on this voyage, even if we don't yet have all the details of what is going to happen. As the story continues, we learn that there are alien life forms living inside of Arthur's hands. These aliens become Arthur's whole life since he has to keep his hand bandaged to keep the aliens from controlling him, like in the situation described earlier, which we learn was the murder of a young boy. These alien eyes force him "to wake up...into the crackling darkness and stifle a scream as [Arthur] felt them watching, watching, watching" (83). At the close of the story, we think that the eyes are gone and that Arthur learned his lesson. However, watching the young boy and Richard die at the hands of the aliens was not the only price he had to pay for his ambitions. Arthur learns that the eyes will never leave him. His suicide at the end of the story shows that he will never be able to live in peace again because the consequences of his journey will be stuck with him forever.

Just like Arthur, Victor had to pay the price for choosing to pursue his obsession. Not only did he create the creature, but he didn't take any responsibility for what he did once he realized that he had made a mistake. But just like the eyes had control over Arthur and his life, the creature also had control over Victor and his life, both before and after he was created. A key factor in that control was Victor's love for his family and Elizabeth; that love is the price he must pay for his creation. After creating the creature, Victor learns that his true passion is starting a life with Elizabeth. We, as the audience, see his relationship with her and his family getting closer. However, because of the creature's intelligence, Victor did not expect that he would resort to murder. Yet, here, in the creature, we have life that was created and that life takes away four other lives. The most significant of these deaths is the murder of Elizabeth because in losing the most important person in his life, many would assume that Victor has learned his lesson in the hardest way possible. Yet, that is not the case because he chooses to try to bring her back to life with the same method used to create the creature. His friend, Henry Clerval, even warned him against doing this, as he would lose his soul. Victor's only response was, "Then I have nothing left to lose" (Branagh). He does succeed in bringing back his bride, only to lose her again by her own self-murder. Unexpectedly, it was not the creature killing Elizabeth that reached Victor; it was her own decision to end her "life" that did it.

We all have ambitions in our own lives just as Arthur and Victor did. Not only do we get to choose what those ambitions are, but we also get to choose how far we're willing to go to achieve those ambitions. However, we should not be surprised if there is an unexpected price to pay because of it. Things may take a turn that causes something unexpected and beyond our control to happen.

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## What's My Name?

Tevin Lynch

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Names are integral to understand a character, and the author's use of names or lack thereof can help to highlight certain traits of the characters themselves. In both "Cathedral" by Raymond Carver and "The Story of an Hour" by Kate Chopin, we see the psychological growth the characters undergo through the use of names given to them.

In "Cathedral" the narrator's real name is never mentioned but he is given a new name by the blind man, Robert, who comes to visit his wife. The renaming of the narrator by Robert represents the change in his thinking from the beginning of the story to the end. At the outset and throughout most of the short story, the narrator is ignorant, judgmental and insecure. This can be seen when he asks Robert, "Which side of the train did you sit on by the way?" (33), referring to his train ride to New York. The narrator was completely ignorant of Robert's blindness; therefore he asks him a callous question. He is also very judgmental towards Robert's appearance, demonstrated by his comment in reference to Robert's eyes: "Creepy" (33). We can see the importance of naming to the narrator when he refuses to name his wife's ex-husband because he doesn't want to give him more power than he already has. His insecurity about his relationship with his wife causes him to think to himself: "Her Officer-why should he have a name? He was the childhood sweetheart and what else does he want?"(30). Because of this, we know that names hold a sense of power in the eyes of the narrator. However, he makes very little effort to conceal his own flaws from us, and this willingness to expose them helps to highlight the change we see in his character at the end of the story. When the narrator and Robert meet, Robert calls him "Bub" (33) and from there his name becomes Bub. The renaming of the narrator by Robert symbolizes the change "Bub" has undergone. At the end of the story we know Robert has changed the way the narrator thinks. When the narrator and Robert draw a cathedral together, Robert asks "Are you looking?"; the narrator responds "It's really something" (43). This shows what he has learned from the blind man. The narrator, at this point, has accepted his new name and changed his thinking in some way, although we do not know how. The name, although not the cause for the change in the narrator, is the first sign of the transformation that was about to occur because of this meeting.

Mrs. Mallard also experiences a revolution in her thoughts along with a change in her name in "The Story of an Hour." Her name evolves from "Mrs.

Mallard” to “Louise” and then regresses back to “Mrs. Mallard.” The name “Mrs. Mallard” represents the constraints of marriage she feels. Her name in marriage is not her own but is the name of her husband. When she is informed of the news that her husband has been killed in a train accident, a feeling begins to burgeon from inside of her. Mrs. Mallard starts to realize she is free from the constraints of marriage when she says “free, free, free!” (46). The point at which Mrs. Mallard says “Free! Body and soul free!”(47) is the same point at which her name changes in the story. This is also the point at which we find out her first name. Her name changes from Mrs. Mallard, an extension of her husband, to “Louise” (46), a woman with her own name. We know that in marriage she felt as though her will was being bent, when she states “There will be no powerful will binding hers...”(46). Now that her husband is dead, she no longer has anyone bending her will; her life is hers alone. Her name is revealed by Josephine, her sister, which serves to exemplify that it is not a man that is giving her back what was taken from her. However, her new life and new name are short lived. Her husband is alive and awaits his wife downstairs, unbeknownst to Louise and Josephine. At this point Louise returns to being called “his wife” (46) and she loses her freedom. When she sees her husband, Mrs. Mallard dies along with the name “Louise.” She will now always be known as Mrs. Mallard.

In both “Cathedral” and “The Story of an Hour”, the protagonists are renamed to show the transition in their thinking. Mrs. Mallard and the narrator from Cathedral are both portrayed as unhappy with their current lives and selves. When they are renamed they both undergo a metamorphosis to become a new person. In Mrs. Mallard’s case, she finds freedom, but we don’t know exactly what the narrator finds in “Cathedral”. In both cases we also see that the self can change and adapt to external stimuli. Because of the first-person narration, we get a glimpse into their minds throughout the process which enables us to really analyze each transformation. In both stories the idea of loss is also seen parallel to the metamorphosis of the narrators. In “Cathedral”, the loss occurs when Robert says “Close your eyes now” (42). By doing so, the narrator temporarily loses his vision, but because of this he is now able to see things in a different light. For Mrs. Mallard, it is the loss of her husband that forces her to enter a transition towards self-growth. Through losing her husband, she is able to gain something of greater value -- her freedom. Only through the loss of something can the two narrators grow and achieve a more perfect self.

These stories stir the mind and make us question whether names are inherently powerful and define us or whether we give power, meaning, and definition to the names.

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## A Portal to the Unconscious

Laura Bennet

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Mary Shelley's tragic and tortured life resulted in a classically iconic story known as *Frankenstein*, which was adapted to the screen by Kenneth Branagh in 1994. Stephen King used his cryptic and disturbed mind to write the horror story known as "I Am the Doorway." Sigmund Freud's psychoanalytic theory is a unique interpretive lens that explores these two works. Freud's ideas about defense mechanisms, life instincts and death instincts offer a particular advantage when analyzing the behavior of the main characters in both stories.

The defense mechanism used throughout *Mary Shelley's Frankenstein* is sublimation. The "Overview of the Psychoanalytical Theories of Sigmund Freud" describes sublimation as "the transforming of an unacceptable impulse into a socially acceptable...form" (Boeree 132). Victor Frankenstein's young childhood consisted of kindness and love toward everyone, even fireflies. He would capture the little lives of the fireflies in jars and then sob when they invariably suffocated. Victor's sensitivity to those he loved is demonstrated early in the film, *Mary Shelley's Frankenstein*, and is particularly illustrated in his response to his mother's death when giving birth to a new son. He could not handle the death of his mother. However, with her death, she created life in a newborn son. Victor then internally vowed to do the same. He would eliminate death forever by creating life or reanimating it. He directed his unacceptable impulse of anger and an urge for revenge into a happier project that helped ease the pain of losing a loved one. He became obsessed with the reanimation of life, thus having his very own boy. His boy just so happened to be a concoction of beggars' body parts and a professor's brain, but nonetheless a boy. Responding to the sublimation, he turned his passion for life and the end of death into the productive career of a lifestyle.

In King's short story "I Am the Doorway," projection is the prominent form of defense mechanism. George Boeree describes Freud's theory of projection as "the displacement outward...It involves the tendency to see your own unacceptable desires in other people" (132). The story clearly shows Arthur's innate impulse to kill. His first taste of death derived from his space expedition five years before. Cory, a fellow astronaut, died in the crash landing of the capsule upon their return to Earth, but Arthur virtually died while in space. The vacuum of space consumed every fiber that made Arthur sane and himself. He even thought about death while wandering throughout space, saying, "Maybe

we don't belong out there" (King 79). He felt uncomfortable and uneasy in any world he was in. The projection of his psychological state was then propelled onto an ordinary target: his hands. His hands, however, are independent from him. He claimed, while wandering around his house, that his hands would reach out towards normal things in his house. Then he would see these objects as "...an obscenity, something twisted and grotesque . . .". This was just the first sign of his blaming his hands for his thoughts. Then there was the murder of the boy. He knew where the grave was and actually knew of the boy; at one point he reached out for the boy but blames it on his hands. He even admits to the killing by saying, "...the hands made that sudden, flailing gesture in the air, just before his head burst;" to Arthur, the hands were not HIS hands, but THE hands. The diction Arthur uses when narrating his story makes a clear point of saying, "them" or "they" when referring to his hands. He attempts to project his murdering instinct onto his hands so that his own conscience is clear.

The creature from *Frankenstein* provides explicit examples of the life instinct. Freud describes the life instincts as "...the life of the individual, by motivating him or her to seek food and water..." (Boeree 130). When the creature is first born, he is unable to cognitively process anything. He fumbles, his legs seemingly made of rubber, as he struggles to walk. When he finally walks (after Victor has rejected him), he goes outside and eats garbage. A used banana peel becomes his first meal. The need to satisfy hunger is one of the major parts of survival. He then uses one of his five senses and follows his nose to some bread on the street. He's almost an animal as he runs over to the bread and puts it to his face. Primitive grunts huffed out of his mouth instead of coherent linguistic sentences. Eventually, when his life instinct was satisfied with shelter in the De Lacey's home, he is able to survive on stolen potatoes and water. He also learned to speak. Ironically the first word he learned was "friend," since he didn't have any. Not only did he learn how to walk, feed himself, find shelter, and talk, but he learned how to deal with feelings that he's never felt before like remorse. He developed this remorse after Victor's rejection and felt the need to mend what was broken. After being beaten and again rejected by the De Lacey family, he sobbed in the forest. He methodically thought through an apology of sorts by picking a flower to further express his regret for his being at their home. He went from a baby, to a primate, to practically a civilized person, all the while perpetuating the life instinct.

On the contrary, Arthur from "I Am the Doorway" provides a precise exemplification of the death instinct. A death instinct is the "unconscious wish to die" (Boeree 130). His underlying desire for murder results in an equally senseless craving for death. Even when he was in space, he didn't think twice about killing himself. Arthur reveals, "...I would have cut my throat on the way down." This is not necessarily his wishing death upon himself, but his debating an option seemingly better than being in space. His insecurities on Earth also demonstrate the inclination for death. Despite his paralysis, he's able to drive

his old Ford which "...makes [him] feel self-sufficient." Without this factor, he would feel completely incompetent, as he feels like his life is slipping away, controlled by his hands. The nirvana principle is basically an empty, meaningless, void point in life. Eventually, Arthur achieves this point when he submerges his hands in the kerosene drum, attempting to destroy them. His hands lose their ability to be his scapegoat and he feels his very existence is over. This is when he truly enters the world of the nirvana principle, realizing his wish for death. Yet death does not come until years later when "[i]t started again" and Arthur decides to put a "shotgun" into his mouth, with the intention of manifestly killing himself.

The unconscious engulfs the actions of characters. A slight gleam of insight will allow the unconscious to flow into consciousness.

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## Bearing the Name

Jack Alboher

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To be recognized as an individual, to have a name, is power. The distribution of names and power throughout a literary work illuminate a whole other story that authors are trying to communicate with their readers. In Ernest Hemingway's "Hills Like White Elephants" and James Joyce's "Araby", the story that is really being told is the story of women and power in their relation to men.

In "Hills Like White Elephants," the female protagonist, Jig, is powerful. Throughout the story, power is portrayed in Jig's favor multiple times. The sheer fact that Jig is named and the man is given no label other than "The American" illustrates that Jig is more important than the American. In light of and beyond this act of naming, there is more evidence to suggest Jig's power over the American: When the two begin to argue over Jig having an abortion, the American gives an initial opinion on the circumstance, but makes it clear that his opinion holds no weight if it is not what Jig wants to do:

'It's really an awfully simple operation, Jig,' the man said. 'It's not really an operation at all.'

The girl looked at the ground the table legs rested on.

'I know you wouldn't mind it, Jig. It's really not anything. It's just to let the air in.'

The girl did not say anything. . . .

'Well,' the man said, "if you don't want to you don't have to. I wouldn't have you do it if you didn't want to. But I know it's perfectly simple.'" (205)

Although the American seems forceful in his argument, he falls back on the notion that this operation is ultimately Jig's choice and hers alone. Yet she remains silent. As the conversation continues, the man repeats this notion many times, as on page 207, right after Jig has said, "Can't we maybe stop talking?". The American responds with, ". . . I don't want you to do it if you don't want to. I'm perfectly willing to go through with it if it means anything to you." The man clearly has laid out both options for Jig. Yet Jig responds with a further request for silence. She states, "Would you please please please please please please stop talking?"(207). All the cards are in Jig's hands. She's the one with the name and the final say, yet she begs for silence. Jig has all this power yet she cannot make a decision. Why Jig is incapable of making a decision, or even discussing the situation, is the question.

That question can be answered by the following statement: Jig is not self-actualized. In the beginning of the story Jig makes a claim that the hills outside of the restaurant look like white elephants, a claim Jig thought to be amusing. However, it is not her thoughts that matter to her but rather the American's:

‘Well let’s try and have a fine time.’

‘All right, I was trying. I said the mountains looked like white elephants. Wasn’t that bright?’

‘That was bright.’

‘I wanted to try this new drink. That’s all we do, isn’t it—look at things and try new drinks?’ . . .

‘They’re lovely hills,’ she said. “They don’t really look like white elephants. I just meant the coloring of their skin through the trees.’

‘Should we have another drink?’

‘All right.’ (205)

Jig is constantly looking for validation from the American. She wants to know if her comments are “bright” or if her actions coincide with what they usually do, as if the American created a rule book that she should abide by. Jig seems to look at herself with a double consciousness, always thinking about what the American might or might not like. Furthermore, Jig also gives very blatant evidence that she values the American more than herself, as when, during their discussion about the operation, Jig says, ‘Then I’ll do it. Because I don’t care about me.’ (206). Jig is so very aware that she cares about the American more than herself, enough so to admit it. But yet she is unable to realize that that is the very reason why a decision will not be made about the operation. Since Jig cares more about what the American wants to do and the American refuses to make a decision for Jig, she is utterly confused and silent. In Hemingway’s world, women don’t seem to be all that oppressed as they in fact were during the 20th century. Hemingway suggests that women have much more power than men but are just unable to realize it or are unwilling to use it.

Another author who wrote about the power of women was James Joyce. In “Araby,” the main character and narrator is an unnamed boy, who demonstrates immense affection towards “Mangan’s sister.” He never mentions or acknowledges the name of Mangan’s sister, yet his immense infatuation with her turns him into a slave of his desire. In actuality, the boy is just infatuated with his idea of Mangan’s sister because she has no name, and he has no real idea of who she is. After talking to Mangan’s sister for the first time in the story, the boy offers to bring her back something from the Araby bazaar. He nearly forgets what planet he is on due to his excitement: “What innumerable follies laid waste my waking and sleeping thoughts after that evening! . . . At night in my bedroom and by day in the classroom her image came between me and the page I strove to read” (157). There is not a moment that passes in which the narrator is not obsessing over Mangan’s sister, or rather the idea of Mangan’s sister, since he really did not even know her. He cannot think of anything else except for the day on which he

gets to provide a service for her.

The epiphany (“a literary term Joyce invented”) (154) that the narrator experiences at the bazaar is the defining moment in which Joyce makes his stance on the position of women clear. Upon arriving at the bazaar, the boy, who moments prior, couldn’t do anything but think about getting something for Mangan’s sister at the bazaar, now finds himself questioning why he is even there in the first place. After deciding not to purchase anything whatsoever for Mangan’s sister, the speaker is hit with a moment of introspection: “Gazing up into the darkness I saw myself as a creature driven and derided by vanity; and my eyes burned with anguish and anger”(160). The speaker realizes that he is not worth Mangan’s sister’s time, that all his attempts to win her would be a waste because he is not as good a man as he once thought. This is made apparent after a short exchange with the “young lady” at “one of the stalls” whose “tone of . . . voice was not encouraging” (160). In this moment the mental shrine of Mangan’s sister in the speaker’s psyche is torn down, and he uses anger to fill his void. In Joyce’s story, similar to Hemingway’s, the author suggests that women have tremendous power over men, made apparent by the speaker’s obsession over Mangan’s sister. The boy’s change of mind at the end of the story demonstrates Joyce’s perception that men are ridiculous in thinking they can possess a woman as if they are objects, much like how men of Joyce’s era regarded females.

Both Hemingway and Joyce through their use of naming nor not naming both suggest that women are more powerful than men. Hemingway names the female character, not the male character, in the story and portrays her as having the final and most powerful say in the couples’ choice to have the operation. However, Jig behaves in a weak, indecisive and dependent manner, implying that Hemingway believes it is her fault for the position she is in because she does not chose to take advantage of the power she possesses. In a metaphorical sense, Jig keeps herself trapped in the cage she is in. Joyce, on the other hand, is saying that men instead are the ones in cages. Rather than implying it is women’s fault for allowing themselves to stay oppressed, he suggests that men are vain to think they can possess women when in fact it is women that possess men. In “Araby,” it is the boy who can’t think of anything else but Mangan’s sister, and it is the boy that extends himself to purchase something for her at the bazaar. In turn, she does nothing for him. In comparison to Joyce, Hemingway’s implications represent misogyny at its finest (if misogyny can be labeled “fine”). Hemingway’s rationalization about the difference of power between genders not only applies to women but to all oppressed peoples.

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## Themes of Light and Dark in *Beowulf*

Liam Caulfield

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The ideas of light and dark will be found in almost anything we can think of. Both in ancient cultures and our modern one these ideas, and the idea of their balance and oppositely corresponding nature have played a major role in aspects of life. We can find it in our language, mathematics/sciences and most importantly our thoughts and emotions as beings, which infers polarity is a natural attribute of man and reality itself. The ideas of light and dark that correspond to human morals and behaviors can be found in distant literatures, as well. In fact, we can see in the epic *Beowulf* symbolic embodiments of evil and religious inferences that apply to the overall concepts of light and dark as well as righteousness and evil. In particular, we can see the epic hero Beowulf's code of morality as an embodiment of light.

One of the statements *Beowulf* utters at the beginning of the epic is, ". . . a boy-child was born to Shield, A cub in the yard, a comfort sent / by God to that nation" (*Beowulf* 12-14). These lines are in reference to Beowulf as a descendent to the current ruler of the Danes. He seems to be a holy man who came to his country in a leaderless and troubling time. The poem also states that "the Lord of Life, / The glorious Almighty, made this man renowned" (16-17). This reference to a man sent by God named Beowulf ironically gives us the idea that Beowulf may also be a "Christ-like figure" sent to save his people. The word "Christ" comes from the Latin word "Christos" and the earlier Hebrew word "Messiah," which means anointed. Jesus the Christ was anointed by God and from the poem's many lines about the subject, we can infer that Beowulf is also "anointed" and Christ-like in many ways. When Beowulf visits the king of the Danes, we see another example of this. The Danish king says, "Now Holy God / Has, in His Goodness, guided him here / To the West-Danes, to defend us from Grendel" (381-383). We can view this as a confirmation that Beowulf is indeed the hero sent to save people as well as a man anointed by God.

In the poem there are also many villains who embody the principle of evil. Grendel is a vile monster who kills the Danish people without remorse. In the night he goes around like a demon causing destruction and bloodshed. It is very clear that evil and selfishness is the monster's nature and this is pointed out in another line: "In misery among the banished monsters, /Cain's clan, whom the creator had outlawed /And condemned as outcasts" (105-107). Cain was in a biblical story where he committed the first act of murder, and it was against his own brother. For this sin Cain and his descendants were cursed by God. Now we can see how Grendel is the embodiment of darkness, being a descendant from the



first murder, a grave sin of great evil. Grendel first lashes out against the Danish people when he hears a poet singing about the glory of God and his creation. This shows his hatred for joy, God, and life itself while also pursuing the idea of a battle of good and evil. The dragon is the last monster in the epic and symbolizes the ultimate battle between these forces. Beowulf faces the dragon as king of his people, and although old, he is still very strong and at the pinnacle of embodying the “Christ figure”. He even goes into the battle knowing he probably won’t come back just as Jesus knew he must die to save his people. The dragon is a good symbol of evil because it is powerful and supernatural, an enemy beyond anything Beowulf has seen. A dragon also plays a role in the Bible’s book of Revelation, where it is a beast of Satan. Similarly, dragons also resemble snakes, the form Satan first took.

We can see that the topics of light and dark, good and evil play a major role in the epic poem *Beowulf*. Maybe we find so much information on God, the creator, because the translator of the epic was a Christian. Or maybe all humans seek to be righteous and brave because deep down, we know that it is the true and right way to be, regardless of whether we believe in a creator. To me Beowulf embodies the ideas of righteousness and bravery so strongly in this poem that just reading it has made me want to perfect myself to be more like him and like Christ.

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## woMan

Tiana Reyes

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The power relationship in a story can be demonstrated by using the technique of naming. “The Story of an Hour” by Kate Chopin and “Hills Like White Elephants” by Ernest Hemingway both use naming to demonstrate a dominance of man over woman, which affects the construction of self for the women and men in both stories as well as the stories overall.

“The Story of an Hour” is about a woman who has just been informed about the death of her husband and her reaction to this. Mrs. Mallard is the first character introduced in the story and is also the main character. Without any context, her name reveals enough. Firstly, she has no first name and therefore, no true identity. She is just the wife of a man bearing the last name “Mallard.” In the beginning of the story, she is seen as weak and fragile: “Knowing that Mrs. Mallard was afflicted with a heart trouble, great care was taken to break to her as gently as possible the news of her husband’s death” (45). She also cried immediately after hearing the news which expresses her weakness when she loses her husband: “She wept at once, with sudden, wild abandonment, in her sister’s arms” (45). The person who first breaks the news to Mrs. Mallard is her sister, Josephine. Her name embodies male superiority in that ‘Josephine’ is just the feminine form of a man name ‘Joseph.’ “Hills Like White Elephants” is about a man and a woman arguing about an abortion. The woman in the discussion called Jig, and her name is significant in that it is the name of a man-made tool. Jig is just a tool for the American and he maneuvers her in any way he sees necessary. Throughout the story, Jig has this dependence upon the American for answers. Referring to the possibility of having an abortion, she says, “And you think then we’ll be all right and be happy” (205). She will do anything to make the American happy; even if it means going against her morals and having the procedure. Jig has no sense of herself without him and feels helpless. She states, “Oh, yes. But I don’t care about me. And I’ll do it and then everything will be fine” (206). She cares about him more than herself and will have the abortion if it means that they will stop fighting and be happy together. The women in both stories are initially shown to be helpless without men. This implies that women have no sense of self without these men.

The names of the men in “The Story of an Hour” and “Hills Like White Elephants” demonstrate their superiority to women, which affects their construction of self. The men, in contrast to the women, have been given names significant to their dominance. In “The Story of an Hour”, Brently Mallard is

Mrs. Mallard's husband and has just allegedly recently passed away. The name "Brently" means hilltop (*She Knows*) while "Mallard" means brave or strong (*Ancestry*). While he plays hardly any role in the story, his name is enough to provoke a feeling of supremacy over his wife. His friend, Richards, is the first to hear of the news as stated in the story, "He had only taken the time to assure himself of its truth by a second telegram, and had hastened to forestall any less careful, less tender friend in bearing the sad message" (45). Perhaps, Richards wanted to be the first one to inform Mrs. Mallard of the news not because he wanted to be kind, but because he wanted to marry her so he could acquire the fortune of his late friend. He felt that Mrs. Mallard needed a man and he was going to be the one. Richards' name is also crucial in that it means "powerful" and "brave" (*Behind the Name*), which also shows his superiority. In "Hills Like White Elephants", the American is important in that he already has a self which is implied by the word "the" in his name. The American is trying to convince Jig to get an abortion throughout the story. He says, "I won't worry about that because it's perfectly simple" (206). This shows how insensitive he is towards Jig in that he believes that an abortion is "simple". He has no understanding of an abortion, so he believes that he can impose his dominance upon Jig in order to force her to have one. Additionally, he is referred to as a 'man,' while Jig is referred to as a 'girl' multiple times in the story, which also shows his dominance. He also states, "All right. But you've got to realize-" (207). In making this statement, he is insinuating that he knows best and that Jig should listen to him to come to the realization that an abortion is correct. The men depicted in these stories have their own self and continually dominate women as shown through their actions along with their names.

The superiority of man to woman affects the overall story of "The Story of an Hour" and "Hills Like White Elephants". Even though Mrs. Mallard in "The Story of an Hour" is depicted as a weak woman in the beginning around her sister and Richards, her stronger side is shown towards the middle of the of the story when she's alone. The narrator states, "There would be no one to live for her during those coming years; she would live for herself" (46). In hearing the news about her husband's death, Mrs. Mallard is finally free. She could finally live her life without the need for a man or anyone else to tell her what to do. She is now able to live, not just be alive. However, in the end when her husband comes through the door, her dreams are shattered when the narrator states, "When the doctors came they said she had died of heart disease- of joy that kill" (47). It seems as though Mrs. Mallard died because she was happy to see her husband, when in reality, she was devastated to see him. In "Hills Like White Elephants", a different side of Jig is revealed when the American asks her how she feels. She says, "There's nothing wrong with me. I feel fine" (208). At this point, Jig has made her own decision. Whether it is to keep the baby or abort it, she knows what she wants to do and has made this decision without the input of the American. These women are actually independent and have their own selves without men, which is not how they are depicted in the beginning -- dependent on men for a self.

Women may seem to need men, but they truly make better decisions and lead better lives when they depend on themselves.

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## I Will Redeem

Tatiana Lupu

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The story, “What You Pawn I Will Redeem,” written by Sherman Alexie, is a story of Jackson Jackson, an Indian who struggles with reconnecting with his past. The death of his grandmother changed him and has impacted him throughout the rest of his life. He begins as a drunken, lost soul, and as the day progresses, he slowly finds himself remembering his past. Jackson Jackson has a small group of Indian homeless people whom he considers his friends and even family, who slowly disappear throughout the story. His desire to reconnect to his ancestors and to remember what it was to be an Indian led him through a journey which he was not anticipating. He wanted to return his grandmother to him and he began to fight for her spirit. He won the battle when he received his grandmother’s regalia and began to dance. This moment was a moment of victory and connection to his grandmother. Jackson became a spiritual warrior and ultimately conquered his quest.

Although drunk, Jackson believes himself to be an “effective” drunk. He manages to take care of himself even while being homeless. He has been homeless for the past six years of his life. Jackson had a tough life even when he was not homeless and drinking his life away. He states that he was married a few times and had a few children, and even had “bluer-collar jobs.” (Alexie 8). Jackson is a smart individual and was a victim of circumstances. The loss of his grandmother changed his desire to live on and have a life of his own. He became consumed with grief and wanted to forget his past, which led him to begin drinking. He did, however, say that he became “crazy” and lost it all. Jackson does not explain what made him go crazy and insists on keeping it a secret. The loss of his beloved grandmother has affected him severely and caused grief to guide his life.

Jackson began remembering what his grandmother was like. His grandmother, Agnes, died of breast cancer, and Jackson believes that maybe if he won the regalia he could “restore” her back to life. The regalia symbolized her life to him, and in his eyes she would be returned to him if he retrieved it, even if it may only be in spirit. This would resurrect him from within his grief and allow him to live for himself. Jackson will no longer be consumed with sorrow and longing for his grandmother.

Within the story, Jackson and his friends, Rose and Junior, stumbled upon a pawn shop which he believed to contain his grandmother’s regalia. This

regalia was apparently stolen fifty years ago and Jackson decided he wanted it. When they entered the store, he explained to the pawnshop owner what had happened and that he wanted the regalia back. The owner understood and after Jackson proved that it was his grandmother's by the yellow bead embedded in the armhole, he offered it to Jackson for \$999. At this moment Jackson set his sights on retrieving the regalia. He wanted to "win" it back and fight for it. He left the shop trying to do just that. This was the moment that his spiritual journey began.

In the beginning of the story, Jackson and his friends were looking for a 7-Eleven to purchase a "bottle of fortified courage" (10). Jackson wanted to look for a way to keep going because he does not like the life he is living. He needed a way to escape and cope with the loss he endured. Later, after the visit at the pawnshop, he states, "Rose of Sharon, Junior and I carried our twenty-dollar bill and our five dollars in loose change over to the 7-Eleven and bought three bottles of imagination" (12). The pawnbroker gave Jackson money to make the regalia attainable to him, but he chose to spend the money on himself and his friends. The bottle he was seeking in the beginning has now changed to the "bottles of imagination," indicating that he has possibilities of rediscovering his heritage, and he could only imagine what it might bring. He is free to hope and to slowly begin the process of recovery and find the memories of his past. The bottle has a different meaning to him now because he wants to begin the fight for himself and his grandmother's memory. Jackson wants to face and imagine instead of looking for courage at the end of an empty bottle.

Jackson's generosity is bringing him closer to his goal of retrieving the regalia. Jackson's belongings seemed to belong to the Indians he knew as well, regardless of what tribe they belonged to, because to him they were considered family. When he won a hundred dollars on a scratch-off ticket, he decided to give a twenty dollar bill to Mary, the Korean woman he loves. He considers her family as well and when she refuses the offer, he insists. He said, "No it's tribal. It's an Indian thing. When you win, you're supposed to share with your family" (18) Although he feels that the regalia would bring him closer to his roots and family, it is evident that he has no problem remembering what being an Indian is about. He knows what his tribe would do in certain circumstances, and continues to remember, as he moves from hour to hour. Jackson knows tribal customs and the way the people interact towards one another, although he may need to dig into his subconscious.

Jackson decided to use the money he won for the bar. He bought every Indian a few drinks, and at the end of the night ended up on the tracks. An officer approached him and asked what was wrong, and they ended up speaking about Jackson's grandmother. Jackson became consumed by grief and had not moved on from the loss of his grandmother. He is harming his quality of life all these years later because he does not know how to recover, and he feels as if he needs her. Jackson and the officer both conversed,

“It’s my grandmother,” I said. “She’s died.”  
“I’m sorry, man. When did she die?”  
“Nineteen seventy-two.”  
“And you’re killing yourself now?”  
“I’ve been killing myself ever since she died.” (21-22)

Within this conversation Jackson allows the reader to see how his grandmother’s death truly affected him. He was on a path to death because of the grief he was immersed in. When the officer realized that Jackson was injured, they continued with Jackson stating,

“Mr. Grief and I went a few rounds.”  
“It looks like Mr. Grief knocked you out.”  
“Mr. Grief always wins.”(Alexie 22)

Although Mr. Grief was the bartender within the story, he became a powerful symbol. The character of Mr. Grief became something that one relates to and an emotion all people face. Jackson couldn’t remember what happened after the bartender came at him, but somehow he knows that he fought. Jackson’s grief has been devouring memories of his grandmother, and drowned him with alcohol to keep him numb to the realization of his spirit’s strength. He let his grief defeat him and continued to kick him to the ground. Grief is a powerful emotion, which was apparently difficult for Jackson to overcome.

When Jackson finally returns to the pawnshop, he knew that he did not have the money that was expected of him. However, what he did gain is strength and kindness for his fellow Indians. He stretched the money he had to accommodate many more lives than his own. Jackson made a difference and became a fighter for his grandmother. The pawnshop owner asked, “Is that the same five dollars from yesterday?” (28). The shop owner decided to give Jackson the regalia despite the lack of money. The owner realized that Jackson had to work hard every day to gain the money he needed to live. The possibilities of how the money was obtained made the owner comprehend that Jackson was a winner and that he deserved to reunite with his grandmother.

Jackson was a spiritual warrior in all aspects. Through the day he encountered many memories of his grandmother and his fellow Indians. Jackson’s spirit became one with his grandmother’s. At the end he stated, “They all watched me dance with my grandmother. I was my grandmother, dancing” (28). Dancing was something that he knew meant a great deal to her. While he was dancing, he felt that in some way he had finally brought her back to life. Jackson’s spirit had won the fight for his grandmother.

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## Mere Girls Among Men

Sidney Brickman

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Often, through works of literature, the lack of naming characters has proved to enhance the characters rather than hurt characterization. Two short stories that display this concept are “Araby,” by James Joyce and “Hills Like White Elephants,” by Ernest Hemingway. The main characters within the stories are not given a name, and therefore are not subjected to labels, in a literal and figurative sense. However, the way in which the characters are identified highlights their position as a male or a female in the story. The character’s name does not necessarily have to reveal his/her identity; the description suffices.

In “Araby,” the names of several characters are revealed, but the reader does not learn the name of the main character or his love interest. One of the narrator’s friend’s name is told: Mangan. The narrator reflects on a part of his childhood where he has feelings for Mangan’s sister. It is not disclosed what her name is. It may first seem strange that the names of the narrator and the girl that he adores are not learned, but rather, the name of his friend is, a character that appears rarely in the plot of the story. Mangan does, however, connect the boy and his sister. It creates a link between the two, besides simply being neighbors. Mangan’s sister remains a mystery to the reader, and moreover, to the boy. The lack of a name further symbolizes how little we know of her. The lack of naming touches upon women’s role in this society. Instead of recognizing her as an individual, the narrator reduces her to a female object of his fascination. He struggles with communicating with her, and this reflects the challenges he faces with becoming a man as he tries to identify himself as one.

In “Hills Like White Elephants,” the two main characters are also not immediately referred to by names; only the girl is identified as “Jig” further on in the story. The audience must make assumptions about them from the information in their conversation. For instance, at the start of the piece, the characters are introduced as “the girl” and “the American.” The age and gender of “the American” are not discovered until he is called “the man.” It can then be concluded that the “man” is older than the “girl.” Otherwise, she would have been called “the woman,” being his equal in age. The difference in their ages immediately suggests a noticeable power shift. With the man being older, the title “girl” gives an impression of a powerless, younger person. The man is dominant over her and this can be seen throughout the conversation the two engage in. The role of gender is brought out in this conversation about abortion, demonstrating



the stereotypical roles placed upon them by society. It is the woman's body, and it is her choice as to whether she wants to keep the child, and yet she assumes a submissive role in their conversation. She is not even acknowledged as a woman; she is thought more of as a child. One example from the text is when the American tells her to "cut it out," telling her that they "will be fine afterward" (205). From this excerpt, it is apparent that the Jig is passive, while the man is dominant. The American later refers to her as Jig. The name "Jig" may be a nickname, implying that they have a lengthy relationship or maybe it is a pet name, which the man is using to manipulate her into agreeing with him. The name "Jig" makes the reader question her nationality, since it is not stated. The man has a more defined characterization by being referred to as "American," whereas we do not learn of the girl's background, perhaps because it does not seem relevant, therefore exemplifying her inferior role. The conversation does not suggest that she is an American, but does imply that she is not Spanish because she cannot read the sign "Anis del Toro" (204) written on the "bead curtain" entrance to the bar at the train station. Another character then joins the story, the waitress, who is characterized as "the woman" (204). The woman is also superior to the "girl" simply due to her title. Although the story does not go in depth about the identities of the characters, Hemingway allows the reader to draw conclusions about them based on their conversation.

In both short stories, there is a defined relationship between men and women regarding power. The women have obedient personalities. In "Araby," Mangan's sister is not given a name, because her identity is of little importance. The only name that she goes by to the reader is "Mangan's sister," which means that she is only the extension of another male, not an independent person. In "Hills Like White Elephants," the gender roles are even more apparent when the topic of reproductive rights arises. The girl has the capability to create life and yet has little control in making her own choices as to whether to keep or abort that life.

Joyce and Hemingway have the ability to name their characters but choose not to for particular reasons as seen in "Araby" and "Hills Like White Elephants." The authors strategically define their characters without actually labeling them. By learning of the character's nationality, age, gender and other personal details, an image can be formed by the reader without a name. Therefore, one can only base his/her understanding and knowledge of a character on the description by the author. The name of a character may even alter a person's view of them. In some instances, the lack of a name can give the reader more freedom to personalize the characters. There are other ways to form opinions on the characters, and often their names do not have to contribute to their identity. A name is not equivalent to the depth of a character; their actions and values are far more essential.

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## In Pursuit of a Self

Valencia Covington

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Authors of many fiction stories refrain from giving their main character a name. The author of “Cathedral”, Raymond Carver, and the author of “Araby”, James Joyce, partake in this literary style. When an author names a main character, he is giving the main character a sense of self. By taking away the character’s name, he takes away the character’s identity. Both Carver and Joyce convey this literary aesthetic to the reader through point of view, play on the constructions of self with characterization, and the characters’ pursuit of selfhood.

The authors of the two short stories, “Cathedral” and “Araby” communicate the idea that the main characters are having a dilemma in trying to find their own voices and identities. Both “Cathedral” and “Araby” are written in first-person point of view. The reader is seeing the main character’s opinions about other characters within the story, their personal thoughts and their interpretation of the world around them. This point of view also limits the story to only one mindset. In “Cathedral”, the author does not give a name to the main character. Throughout the story, the protagonist is depicted as very stereotypical and ignorant toward his wife’s close friend, Robert. The narrator tells us, “I’ve never met, or personally known, anyone who was blind” (Carver 71). This lets the reader know he has had no experience with any blind people. It is an area of his life he has never been exposed to. Blindness makes him uncomfortable with his wife’s friend, Robert, whom he has never met before. When he meets Robert and looks at his eyes, he calls them “Creepy”(71). This automatically gives the impression that he is completely uncomfortable with this man in his house, making him seem standoffish. In the second short story, “Araby”, the main character is obsessive over Mangan’s sister. He views her as an angelic figure. The narrator tells us, “The light from the lamp opposite our door caught the white curve of her neck, lit up her hair that rested there and, falling, lit up the hand upon the railing” (Joyce 157). From first-person point of view, this description of Mangan’s sister shows the light from behind her, lighting her up as though she was an angel standing above him gracefully. The main character is struggling between the threshold of manhood and adolescence, unsure of what he wants to achieve for himself. This strategy is showing the main character is dealing with two selves and unsure of what the next step in his life is.

The two authors play on the constructs of self through characterization of the main characters. As notes, in “Araby”, the main character is struggling

with himself to either grow up or remain an adolescent. The young boy tells us, "I saw my companions playing below in the street" (Joyce 158). This shows the main character looking down upon what he now thinks used to be his old life. He believes he is above them, as he stands in the window of his house looking down. The street between his house and Mangan's sister's house can be his idea of a threshold into the beginning of manhood. The moment he crosses over to the "dark house where she lived" (158) is his beginning of a new chapter in his life. Yet, he is still unsure of himself because he hasn't held a full conversation with Mangan's sister. In "Cathedral", the main character is struggling with himself as well because a blind man has a better relationship than he does with his own wife. He feels threatened because he is afraid of the unknown. However, in the end of the story, the main character is able to learn and understand the blind man when they start to draw a cathedral. When he was called out on his ignorance, he was able to learn something new and actually like it; in closing his eyes to draw the cathedral, he saw life as Robert did. The narrator tells us, "It was like nothing else in my life up to now" (76). The main character's realization of the significance of being blind helped him discover something new and profound this late in his life. He has managed to have a different outlook and better understanding of life.

The main characters' pursuit of selfhood affects both stories overall because both of them lack self-efficacy. They are very unsure of themselves and completing their goals. They both need that push from an outside character. In "Cathedral", the main character gets this push from the blind man. Robert forces him to "see" the world through his eyes. The narrator says "I closed them just like he said" (76). Robert, tells him to do something, and he does not go against him. The moment he closes his eyes, the main character and the blind man are on the same level. Instead of the main character staying the same way throughout the story, he grows and understands the unknown, making it less scary for him. In "Araby", the main character goes through a similar change. When he finally gets money from his uncle to take the trip to the Araby bazaar, he realizes he has to step over the threshold into adulthood. The young boy stepping through the gate into the bazaar is a metaphor for going through adolescence to adulthood. The push he gets is from Mangan's sister asking if he is going to this bazaar. The narrator promises Mangan's sister "If I go, I said, I will bring you something" (Joyce 157). Already making a promise, he is forced to wait up for his uncle to come home and give him money for the train and to buy the girl something. This shows he is capable of being a man. He is caring about another person's feelings that is not family. The main character was unsure and uneasy through the beginning of the story until he has an incentive to choose what self he will become. Both of these stories start off with the main characters' pursuit of selfhood and end with their acquiring a new sense of self.

By not giving the main character of either story a name, it makes them seem as though they are lost in oblivion. The main characters needed someone to tell them what to do or guide them onto the right path. They soon find the right

way to merge from their oblivion and know how to proceed in life. Instead of having a dilemma between identities, they have now chosen a self.

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## On Artificial Intelligence

Hifza Shamim

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Many people's lives have already been impacted by technology. Artificial intelligence is the intelligence displayed by machines or software. It is an academic field of study which studies how to create computers and computer software that are capable of intelligent behavior. This raises philosophical issues about the nature of the mind and the ethics of creating artificial beings with human-like intelligence, issues which have been addressed by myth, fiction and philosophy. Today, it has become an essential part of the technology industry, providing the heavy lifting for many of the most challenging problems in computer science. Technology has come far since Watson, a question/answering machine, the first of its kind displayed to the public on television. Technology is improving by light years, redefining education and the economy.

In February 2011, in a "Jeopardy!" quiz show, I.B.M.'s Watson defeated the two greatest "Jeopardy!" champions, Brad Rutter and Ken Jennings, by a significant margin. Watson was a major invention because it was a question/answering machine, "...a type that artificial intelligence researchers have struggled with for decades..." (Markoff 212). Watson was able to beat the game's champions, was fast with his answers, and the so-called buzzer. Both players, Rutter and Jennings, had a great time playing with Watson and believed that this system was best for the start of the future. The achievement of Watson for the I.B.M. company was the start of many other successful artificial intelligence projects; they got together "...with Columbia University and the University of Maryland to create a physician's assistant service that will allow doctors to query a cybernetic assistant" (214). Watson was the first technological invention to help other companies in collaborating their ideas with artificial intelligence in medicine and business fields.

However, there were people who wondered if Watson was really artificial intelligence. Stephen Baker believed that, "... it probably would not have won [the "Jeopardy!" competition without its inhuman speed on the buzzer]" (Fish 218). There were moments where Watson did not know the answer but when it did, it was fast to hit the buzzer, which was to its favor. Others feel that Watson was nothing more than their laptop's operating system (218). Usually computers are only as smart as their creator because they are the ones setting the program and information into the computer.

Some people consider humans to have a very complex brain that cannot

be copied into an artificial being. Since the Stone Age, the human brain has gone through many changes. For John Searle, "...the brain is a causal mechanism that causes consciousness, understanding and all the rest of it" (Searle 216). Computers do not possess the ability to have that understanding and emotion: "Watson did not understand the questions, nor its answers, nor that some of its answers were right...because it doesn't understand anything" (216). A computer processor does not know what it is doing, and it only goes through the data of information that it was provided with.

Artificial intelligence is not programmed with senses so it would not know what to do in certain situations. Those situations can be when to tell a lie, to save an innocent person's life, or to make decisions in a dire position like a fire. The author Stanley Fish is correct to state that, "What it doesn't do is begin with an awareness of a situation and an overall purpose and look around for likely courses of action with that awareness" (217). Computers are far from replicating the brain because it truly does not understand human mental thoughts.

The way that humans and computers process information is contrasting. Currently, AI is nothing like the human brain, but it has its own machine brain to skillfully execute tasks. Google is one example that uses a highly advanced operating system to answer human curiosity. Some researchers have not been able to replicate the brain "... because we still don't really understand how the brain works, much less to re-create it" (Levy 210). The main goal of many researchers is to have a machine that can do tasks that a human cannot. AI researchers have found that "Even formerly mechanical processes like driving a car have become collaborations with AI systems" (Levy 211). Considering that computers are slowly starting to take over what humans can do, people will need to rethink the jobs and education they have.

The human mind is much greater than a simple computer program. Artificial intelligence applications, robotics and other forms of systems will ultimately result in significant unemployment, as machines begin to match and exceed the capability of workers to perform the most routine and repetitive jobs. If machines begin to think and act like humans, however, ethical rules should be made for them. People may be afraid of the future of artificial beings, but these machines are now part of everyone's lives and there is no turning back.

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## Notes On Emotional Intelligence

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Emotional intelligence is when we have the ability to understand, manage, and respect emotions. Some people may only have emotional intelligence when it comes to themselves, while others with strong emotional intelligence can use the ability to better understand how other people are feeling. One of the main concepts of emotional intelligence is being able to identify each emotion properly, realize the history behind the emotions, and be able to recognize when emotions are mixed.

Emotional intelligence can be good and bad. If we are really good at understanding others' emotions, we may be easily able to manipulate people. Manipulation connects to taking advantage of others, which could be considered good or bad depending on the way you look at it. Some people may be able to use manipulation to steer people from going in the wrong direction. Others may use it to their advantage. This can also be linked to a person's insecurities. Insecure people are more likely to follow someone than to stand on their own, especially in new situations.

Emotional intelligence can also help us react in appropriate ways. For example, if we are at work and having a really hard time getting computer software to work, the ability to not break the computer or yell at it in anger would represent strong emotional control. This could save us from getting in a lot of trouble, especially if using a public computer. Emotional intelligence can also lead to personal success. It gives us the ability to understand what motivates us and what makes us procrastinate. We can learn to better ourselves and achieve more by having a better understanding of emotional intelligence.

An example of unemotional intelligence relates to those who are really good at hiding their emotions. This will inevitably have a negative effect on their lives. Think of a class clown or the kid that always calls out. Deep inside is usually a hurt person in need of attention. These people may have issues that they want to hide from their peers, but hiding their issues cannot last forever.

Some parts of relationships can be rationalized, but not all. Sometimes when we are in love, we do not think of why we are doing something. We just do anything, because the love blinds us. Then after, if the relationship does not work out, we rationalize why it did not or in many cases blame it on something else. This occurs when we are unable to recognize when emotions are mixed.





