The Heidelberg University English Department presents

The 2021 Pfleiderer Humanities Showcase

Volume Two

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Dear Reader,

 The Pfleiderer Humanities showcase is a Heidelberg tradition that gives undergraduate students the ability to showcase their amazing work. It is organized each fall by the students in ENG 290, sophomore and junior English majors who are learning the process of writing and publishing a journal. This year, we had the opportunity to read submissions by students from 8 different disciplines.

 Because of the pandemic, the showcase had to take on a new form in this online journal publication. We on the editorial staff have never experienced an in-person Humanities Showcase. We thank you for taking the time to read this journal and hope that next year we can once again share our work in person. We also would like to thank Dr. Barry Devine for guiding us through this process. Thanks also to the students who submitted; there would be no journal without papers.

 Britannica defines the humanities as, "Those branches of knowledge derived from an appreciation of human values and of the unique ability of the human spirit to express itself." We hope the work in this journal reflects that definition. In an increasingly interconnected world, nothing is more important than the things that we all have in common: the elements that make up humanness.

 Thank you and happy reading,
 The Pfleiderer Humanities Showcase Journal Staff

TABLE OF CONTENTS

Sarah Zapola is a Senior here at Heidelberg. She is a History and English major with a Concentration in Writing. Her main interests are Cultural History, Mythology, Folklore, and Literature. Her piece was written for the Women and Myth Literature course where she analyzed contemporary, feminist retellings of myths from different cultures. She was inspired to write this piece when she learned about the concept of "Creator-Mother Goddess" which is a primordial and feminine being who is responsible for creation in this world. Her piece focuses on Greek and Irish mythology while also discussing concepts from authors like Virginia Woolf that tie in to the topic.

The Creator-Mother Goddess in Ancient and Contemporary Fiction

When examining mythological figures relating to women and myth, the concept of the Creator-Mother goddess comes up in the Sandra Gilbert and Susan Gubar essay "The Parables of the Cave." With modern society primarily being influenced by Christianity, which focuses on a "Father God," the concept of the "Mother Goddess" takes a backseat. The mythologies that center on female creator deities are primarily in pre-Christian cultures, with polytheistic pantheons, such as Greco-Roman, Babylonian. In Jewish mythology, separate from Christianity, there exists Lillith, mother of demons who was Adam's first wife in some sources. Her role shifts depending on the era individuals write about her and their culture. Within Christianity and Catholicism, the Virgin Mary is upheld as a symbol of virginity, purity, and motherhood, but she does not fully fit into the term Creator-Mother goddess. While she is the mother of the Son of God, Christianity is a monethestic religion, meaning that there is one figurehead god in the religion. At the same time, in Catholicism, the Virgin Mary is the "new woman, the spiritual mother of all who are born into the new creation" (Mauricio-Perez).

There are several goddesses within the mythologies of different cultures that fit into the concept. Three goddesses that best embody the term "Creator-Mother Goddess" are Gaia, Tethys, of Greek Mythology, and the Hag, or *An Cailleach* of Celtic

1

Mythology. Each of these goddesses fulfills a part of the concept of the Creator-Mother goddess in some way or another. One aspect that these three goddesses have in common is that they are all tied to nature in some form. Gaia is the literal Earth itself, Tethys is one of the many Grecian ocean deities, and the Hag represents different locations in Ireland and Scotland, along with winter in Scottish myths, and represents the land of Ireland in Emer Martin's *The Cruelty Men.* They are also mothers and creators in some shape or form, with the roles overlapping in some cases. The role of these Creator-Mother goddesses in their mythologies is a symbolic representation that encapsulates the whole essence of their respective area of creation, and the study of them shows recurring themes of motherhood within it.

For context, according to the essay "Mythical Bases for a Sociological Definition of The Concept of Creativity," the Great Goddess originated in the Paleolithic age with the first female artistic representations of the vulva, the symbol of sex (Cárcel). The essay also explains that "this early naked women-goddesses simultaneously represented the origin itself, the matrix of future mankind as a whole and the omnipresent sex in a wild state" (Cárcel). This also ties into later themes of fertility and harvest seen in the goddesses of the first farmers, with the oldest images of the Great Goddess in farming cultures being from between 7000-5000 B.C.E (Cárcel). Concerning Neolithic Religion, matriarchal symbols had a dominant role, because of the analogy between plant and human fertility with their religious rites (Cárcel). Additionally, Cárcel writes that,

> The existence of a Pregnant Goddess of Vegetation expresses the idea of a
> Mother Nature with an impregnated womb, recognizing that the seed is the
> cause of germination and the reason for the swollen belly of a woman to be

assimilated with a sown field. It additionally stresses that the forces of the earth concentrate in mounds, hills, rocks, and trees; and that they associate their matrix with the curvilinear outlines of the land and with the cave (Cárcel).

Other aspects of the Creator-Mother goddess figure can be found in Gilbert and Gubar's "The Parables of the Cave." According to the essay, "whoever wants to know about fate must go down to the woman, meaning the Great Mother, the Weaver Woman who weaves the world tapestry out of genesis and demise in her cave of power" (Gilbert and Gubar 95). The essay also discusses the symbolism of caves as a womb, and a place of creation that these ancient goddesses and their followers have (Gilbert and Gubar 95). Therefore, the criteria for a Creator-Mother goddess is thus follow: She is a primordial being, existing near the beginning of time, she creates and/or represents something in nature, and she maintains the image of a mother. Depending on the goddess, this last part changes meaning. There are many different ways to define motherhood, and what it means to be a mother, which each of the three main goddesses discussed here showcase.

To examine Gaia, we have to look at Hesiod's *The Theogony,* which explains Gaia's origins as one of the "deathless gods" who came into being at the beginning of the world here "Verily at the first Chaos came to be, but next wide-bosomed Earth, the ever-sure foundations of all" (Hesiod). Gaia, simply called "Earth" throughout the Evelyn-White translation of *The Theogony,* was the second deity to exist at the beginning of time, fitting the image of the primordial figure described in Gilbert and Gubar's essay.

Ouranos, referred to as Heaven in *The Theogony,* is created by Gaia to be "equal to herself, to cover her on every side, and to be an ever-sure abiding-place for the blessed

gods" (Hesiod). Gaia, the female, being the one to create her male partner Ouranos is extremely fascinating when comparing it to Christianity's creation myth, with the man coming first, and the woman being created as his "help meet." In the Christian creation myth, the woman is not created to be the perfect equal of the man, rather, his partner to assist him. Gaia, on the other hand, is explicitly stated to have formed Ouranos as her equal. Additionally, prior to Ouranos' creation, Gaia had already been creating the land itself, as shown in the lines "And she brought forth long Hills, graceful haunts of the goddess-Nymphs who dwell amongst the glens of the hills. She bare also the fruitless deep with his raging swell, Pontus, without sweet union of love" (Hesiod). Here, Gaia fulfills the Creator role of the Creator-Mother goddess, and somewhat serves as a counterpart to the Christian/Jewish God in her creating the land, a part of the sea, and the Heavens in Ouranos. The line "without sweet union of love" is further important because it stresses that Gaia did not require her partner to create a new being.

Later on, Gaia, in a way, technically creates more beings without Ouranos, but at this point, according to *The Theogony,* "Afterwards she lay with Heaven and bare deep-swirling Oceanus, Coeus and Crius and Hyperion and Iapetus, Theia and Rhea, Themis and Mnemosyne and gold-crowned Phoebe and lovely Tethys. After them was born Cronos the wily, youngest and most terrible of her children" (Hesiod). These children would later be named the Titans, or "strainers" after the "fearful deed" they did to Ouranos, and are some of the most important figures in Greek mythology, given that they came prior to the Olympians (Hesiod). Interestingly enough, Gaia's daughter Rhea would later also have similar themes of "mother to gods and goddesses'' surrounding her like Gaia. This comes from Zeus, Hades, Hestia, Demeter, Hera, and Poseidon being

Rhea's children, who became the Olympians and took over the Titans (Hesiod). Rhea even entrusts the infant Zeus to Gaia, her mother, to protect him from Cronos.

Gaia is also the mother to the first three Cyclopes "Brontes, and Steropes and stubborn-hearted Arges, who gave Zeus the thunder and made the thunderbolt: in all else they were like the gods, but one eye only was set in the midst of their fore-heads...Strength and might and craft were in their works" (Hesiod). Along with the Hecatonchires, described as "From their shoulders sprang an hundred arms, not to be approached, and each had fifty heads upon his shoulders on their strong limbs, and irresistible was the stubborn strength that was in their great forms" (Hesiod).

When Ouranos imprisoned the Cyclops and the Hecatonchires deep in the Earth, as he hated his more monstrous children from the beginning, Gaia called the rest of her children together with a plan to punish Ouranos' sinful nature (Hesiod). This plan involved castrating Ouranos as "he lay about Earth spreading himself full upon her" with a sickle that Gaia herself created out of grey flint, which in turn would rob Ouranos of his part in the procreation of any future children (Hesiod). Though, one could argue that it is well deserved due to his treatment of one third of his children. From what we've seen from Gaia prior to this, she had the ability to create without Ouranos. So while no more children are birthed from Gaia, after Cronos castrated his father, "All the bloody drops that gushed forth Earth received, and as the seasons moved round she bare the strong Erinyes and the great Giants with gleaming armour holding long spears in their hands and the Nymphs whom they call Meliae all over the boundless earth" (Hesiod). Gaia essentially creates the furies (or Erinyes), several nymphs, and the giants without the assistance of a male partner through intercourse. She also uses a part

of Ouranos, the being she created, to form new beings into existence. This is made even more interesting when comparing it to Genesis, with the Christian/Jewish God taking part of the man to create the woman.

What makes Gaia's sections in *The Theogony* fascinating is that, despite the power Gaia has, *The Theogony* also contains the myth of Pandora. It is used to explain why horrible things happen in the world, and that Zeus specifically created women to be an evil unto mankind, selfish and greedy, "with a nature to do evil" (Hesiod). After Prometheus is chained for bringing fire to humanity, Zeus decides to punish men by creating the first woman, who is given the gifts of beauty, cunning, and intelligence by the Olympians (Hesiod). This story also appears and is expanded upon in Hesiod's poem *Works and Days*, where he warns young men not to fall for the tricks of beautiful women (Hesiod). Pandora is sent to the men with a jar full of evil spirits, which she releases onto humankind (Hesiod). Through this myth, and his guide to young men, Hesoid reinforces misogyny against women, promoting the idea that women cannot be trusted, and that women are a possession to their husbands.

This concept of women in myths and fiction having power and autonomy, but in reality they were treated poorly can be found in Virginia Woolf's "Shakespeare's Sister," from *A Room of One's Own.* Woolf writes that,

> Indeed, if woman had no existence save in the fiction written by men, one would imagine her a person of the utmost importance, very various; heroic and mean; splendid and sordid; infinitely beautiful and hideous in the extreme; as great as a man, some think even greater. But this is woman in fiction. In fact, as Professor

Trevelyan points out, she was locked up, beaten and flung about the room. (Woolf 43)

The Theogony is not the only instance of this treatment of women in Greek literature. Aeschylus' *The Oresteia,* a collection of three Greek tragedies, infamously has Apollo state that mothers mean nothing in the process of procreation, as their only role, in his opinion, is to just house the father's seed until it grows into an infant (Aeschylus). Even if the creation myth of the Greeks features some of the most powerful goddesses, *The Theogony* still reflects and perpetuates the misogynistic views of the society at the time by using the myth to explain why women were supposed to be viewed as something less.

The next goddess to examine is Tethys, daughter of Gaia, and a goddess of the sea (Miller 368). She does not fulfill the role of the Creator-Mother goddess in the way that her mother does, but she does have the primordial and motherly aspects to her, particularly in Madeline Miller's 2018 novel *Circe*. During the time of the Titans, she was taken as a partner to her brother Oceanus, another sea deity (Hesiod). Among their named children include Styx, who was named "chieftest of them all," Ianthe, Nessus, and Calypso (Hesiod). Styx and Calypso are both important figures themselves in Greek Mythology, with Styx being the goddess of the River Styx, and Calypso for her role in Homer's *The Odyssey.* Hesiod writes, after naming several more of the daughters,

> These are the eldest daughters that sprang from Ocean and Tethys; but there are many besides. For there are three thousand neat-ankled daughters of Ocean who are dispersed far and wide, and in every place alike serve the earth and the deep waters, children who are glorious among goddesses. And as many other rivers are

there, babbling as they flow, sons of Ocean, whom queenly Tethys bear, but their names it is hard for a mortal man to tell, but people know those by which they severally dwell. (Hesiod)

Despite the narrative mainly referring to the sons and daughters as Oceanus' children, Tethys is equally, if not more, responsible for the thousands of rivers across the world, and even the River Styx. She's also the maternal grandmother of Circe, with the latter's mother Perse being one of her nymph daughters (Miller 367). This fulfills both the creator and mother parts of the Creator-Mother goddess concept in that through bearing children, Tethys creates the rivers and oceans of the world.

In Miller's novel, Tethys is first introduced when Circe seeks her out to fill the nets of the fisherman Glaucus, a young man she has fallen in love with, full of fish. (Miller 46) The description of Tethys in the novel is as follows:

Tethys, she was called, great nurse of the world's waters, born like her husband at the dawn of the ages from Mother Earth herself. Her robes puddled blue at her feet, and around her neck was wrapped a water-serpent like a scarf. Before her was a golden loom that held her weaving. Her face was old, but not withered. Countless daughters and sons had been birthed from her flowing womb, and their descendants were still brought to her for blessing. (Miller 45)

This description fits well with her original description from *The Theogony*, and the way Tethys is portrayed in *Circe* has some of the symbolism seen in the "Great Mother" found in the "The Parables of the Cave" essay. She is an ancient being, almost primordial, a creator in her own right from her numerous children, and is shown winding yarn for her weavings in another section (Miller 48). Tethys' loom isn't the most

central part of her character in the novel, but it's a fascinating connection to make to the Gilbert and Gubar essay, nevertheless. Weaving, according to Gilbert and Gubar, is connected to the image of "great weavers," who determine destiny (Gilbert and Gubar 95). Circe's choice to ask Tethys for assistance in both of her plights with Glaucus, in a way, also sets Circe on the path to her destiny as the Witch of Aeaea. Circe decided to use the *pharmaka* to change Glaucus to a god, and Scylla into a monster after Tethys responded in anger and fear to the word. This results in Circe's banishment to Aeaea, where she comes into her power and later meets Odysseus.

Another, even more important, connection to "The Parables of the Cave" with Tethys' character can be made by where she resides. Circe describes the process of going to Tethys, her grandmother like so "I turned and ran to my grandfather's palace. Through its arched passageways I went, to the women's halls...past the naiads, past the visiting nereids and dryads, to the oaken stool on the dais, where my grandmother ruled" (Miller 45). This area where Tethys lives is her metaphorical "cave," that Circe has to travel down to in order to find the knowledge she needs (Gilbert and Gubar 95). While Miller has not confirmed or denied the connection between the Gilbert and Gubar essay and Tethys in her cave, Circe knowing that she needed to go to her grandmother to gain the knowledge of what to do with Glaucus twice reflects the concept beautifully.

Something else that is fascinating about Miller's depiction of Tethys is that the descendants of Tethys are "still brought to her for blessing" (Miller 45). This stands out, because if we look at how Circe and her siblings were blessed, they were taken to Helios, their father (Miller). However, instead of the children being taken to be blessed by their fathers or even by Oceanus, they are taken to Tethys. The original myth shown

9

in *The Theogony* places more emphasis on them being Oceanus' children, but in *Circe*, we can see that Tethys commands so much respect that her part in creating the oceans and rivers is acknowledged prior to her husband. While Tethys' role in the novel is limited to a few scenes, a closer examination of her character, with context of her original myth in mind, can open up some interesting concepts, and see the similarities Tethys shares with her mother as a creator and mother in her own right.

The last goddess to examine, the Hag, or *An Cailleach* in Irish Gaelic, is an extremely fascinating deity. Pop culture has twisted the image of the hag for years, placing her in a villainous role to contrast the (usually) younger hero or ingénue. However, *An Cailleach* in Celtic mythology has more layers than this stereotypical image we've grown accustomed to. *An Cailleach* in Irish mythology isn't completely good or completely evil, her intentions changing depending on the myth (Wright). She ruled over winter as opposed to Bridget in Spring, and is tied to locations across Celtic speaking areas, including Hag's Head in Ireland (Wright). The Hag is given more of a description in appearance when compared to Gaia and Tethys, described as appearing as an older woman in the majority of myths, with *Cailleach* literally translating into "old woman" (Wright).

Looking at the Scottish side of Celtic mythology, the Cailleach is named Beira, Queen of Winter, the mother of all the gods and goddesses in Scotland (Mackenzie 9). The description of Beira found in Donald Alexander Mackenzie's *Wonder Tales from Scottish Myth and Legend* says that,

> She was of great height and very old, and everyone feared her. When roused to anger she was as fierce as the biting north wind and harsh as the

10

tempest-stricken sea. Each winter she reigned as Queen of the Four Red

Divisions of the world, and none disputed her sway. But when the sweet spring

season drew nigh, her subjects began to rebel against her [...] It enraged Beira

greatly to find her power passing away, and she tried her utmost to prolong the

winter season by raising spring storms and sending blighting frost to kill early

flowers and keep the grass from growing. (Mackenzie 10)

Here we see the angry, cold side of the Hag, which fits perfectly with her being a winter

deity. Beira was not always old, however. At the beginning of Spring, she drinks from

the Well of Youth, then becomes a fair young girl again, who ages as the seasons go by,

and becomes a Hag again by Winter (Mackenzie 10). Beira also created the mountains as

stepping stones for her, and as homes for her giant sons that she also shut them in when

they misbehaved (Mackenzie 13). Both of these represent the creator and mother aspects

of the Hag,

In Emer Martin's 2018 novel *The Cruelty Men,* which intertwines Irish mythology

with history, the Hag first introduces herself at the beginning of the novel as follows:

I am the hag. I am Ireland. I was here before you. And I was already old when you

came. I was lonely and I let you come to me [...] From my anus, I dropped the

rocks that form the shore. I pinched the hills into small shapes. I sat into the

mountains buckling with ferocious cramps, letting rivers spring from my

monthly blood and, as they ran clear, the last traces of this blood turned the

hook-jawed silver salmon red [...] By the sea alone, I was a shaper. I spat out

hawks and scald crows as I danced to keep warm...I scraped my nails along the

edge of the land and made cliffs [...] I screamed out wolves who darted, predatory

11

grey in forests, then, sleeping, I whimpered foxes who left see onion outside their

dens to keep the wolves away. (Martin 3)

From this introduction, we learn that the Hag is literally Ireland herself. She's created

the land and everything in it, from mountains, to wildlife, to the rivers, and has been

there before any of the first people of Ireland have arrived. This also ties into Cárcel's

examination of The Pregnant Goddess of Vegetation, with the image of a pregnant

woman as Mother Nature, and stressing the importance of the forces of Earth through

hills and mountains (Cárcel). The chapter, narrated by the Hag, continues as she talks

about her loneliness, and how she allowed people to come into Ireland (Martin 3). The

Hag using the word "allow" when talking about people coming into Ireland is

important, because it wasn't their land to come into in the first place. She makes it clear

that Ireland was hers to begin with, and she expresses rage that people came in and

claimed the land as their own, forgetting that it belonged to her from the start.

A common phrase in *The Cruelty Men* that comes up throughout the novel is "*Is

fuar cumann cailleach*" or "The affection of a Hag is a cold thing" (Martin 3). In other

words, even in her kindest moments, the Hag still appears to be cold, no matter if she

wants to show that she is otherwise. Despite this, she still has affectionate moments

with some of the members of the O Conaill family, mainly with Mary, Maeve, and

Padraig.

When Mary is in a state of unconsciousness in the hospital, the Hag is there

visiting her, assuring Mary that Padraig is safe with her, then tucks Mary underground

while she heals from being bludgeoned with a shovel by her sister-in-law Sheila (Martin

194). Mary describes her youngest brother Seán coming with her underground "because

he could always pass between worlds," and guarding the entrance to the Hag's cave at Bolus head, uses Padraig's whistle to signal that she had to "come back up," and the Hag leads Mary above the Earth, back to consciousness to finish healing (Martin 196). This part of the novel blurs the lines of reality and unreality, but its purpose is to showcase that the Hag has a connection to and is protecting the O Conaill children. Mary, in her own right, embodies The Hag through her appearance as an older woman, and through her connection to the Pagan traditions and folklore of Ireland. Interestingly enough, when Mary works for a wealthy Catholic family, she chooses to pray to the Virgin Mary, instead of Christ, because the Virgin gives her peace and comfort (Martin 58). As stated earlier, the Virgin Mary is not counted as a Creator-Mother goddess in this essay due to the structure of Christian and Catholic religions, but her significance within the religion makes sense as to why Mary chooses to pray to her. Mary, similar to the Virgin Mary, became a mother at a young age in an unconventional way after her father leaves Mary and her younger siblings.

Maeve has a similar vision with the Hag, in a section appropriately titled "Going Underground," when she is given an insulin treatment at the mental institution she was sent to after the Magdalene Laundries. (Martin 201). Maeve describes the journey after falling into unconsciousness from the insulin treatment as her going "Under my life. Under the country" (Martin 202). She continues to go underground through the history of Ireland, under Cromwell, under the Virgin Mary, under the Magdalene Laundries, until she is under the Hag's shrivelled breast (Martin 204). Prior to this, Maeve, in her darkest times at the institute, began to start praying to the Hag, noting that even though the "treatments" were supposed to make her closer to the Catholic God, she still chose

to pray to the Hag. (Martin 153) This is similar to how Mary chooses to pray to the Virgin Mary, a female figure in religion. The Hag, in response to Maeve's prayers, places feathers and leaves on Maeve's window to look like swan feathers as gifts, "to remind her that the perfection of the world is in its tiny details. Sure they are cold gifts, but that's all I can give. *Is fuar cumann cailleach...*She is young and broken and I let her crawl into my hands and I cup her in my craggy palm...She is cold and growing colder. She can't get warm this little one" (Martin 154). This is one example of the Hag's obvious gentler moments, which shows that she is more than just her coldness and her anger, but is unable to show much more than her cold nature. In a way separate from Mary, Maeve takes on some aspects of the Hag as her story progresses, such as when Maeve loses her youthful beauty and her hair turns gray like Mary's. In another contrast to Mary, Maeve's view of the Virgin Mary is more negative, viewing her as the figurehead for the horrible treatment of women in the church, saying that The Virgin Mary "The holy and immaculate Virgin that renders all us mothers whores" (Martin 203).

Finally, when examining the Hag's interactions with Padraig, we see her at her tenderest. Out of all the children, Padraig always was the closest to the fairies and the mythical side of Ireland. When he dies in the mental institution, the Hag is the one who comes to claim him and help him pass to the other side; "crying crows" for him due to how close they were (Martin 183). Then, the Hag says this "He had carved birds for me. He had whistled for me. He was my signaller. He was got. Him I could not help. Among so many others. But he was beautiful. I could leave him with that. Don't blame the hag. I merely chose him to love. You killed him" (Martin 183). Out of all her chapters, and all her actions, the way she is in this section with Padraig is the closest the Hag comes to

being completely gentle toward a human, even weeping for his death, and embodying the more "motherly" aspect of her character.

It can be easy to forget that the Hag is also a mother deity, because of the focus on her coldness, but her motherly nature is still there, and her interactions with the O Conaill children in *The Cruelty Men* reinforce this. Out of the three goddesses, the Hag appears to be the most multifaceted, being able to embody a cold, yet caring nature that would be associated with an ancient goddess with ties to winter. Gaia and Tethys do not have much characterization in Hesiod's works and in Miller's novel *Circe.* Any information about their potential personalities comes from examining the context for and of their actions. The Hag, however, is portrayed with moral ambiguity, the side she is on depending on the situation. She is not the evil old woman stereotype seen in modern media, she is a goddess of winter, mother to Ireland, and important to the culture of the Irish people.

The most fascinating thing about these three Creator-Mother goddesses is that although they are not given the most depth in their depictions, upon closer examination, they each have something fascinating and unique to them. Gaia is a fascinating creator deity, with her portrayal inverting the more commonly known Christian/Jewish mythos. Gaia, the female deity, is the one creating a partner to be her equal instead of the other way around, and already being set as essentially the main creator in Greek mythology. Tethys, while not a "creator" goddess in the same sense as Gaia and the Hag, is responsible for the world's rivers, and her inclusion in *Circe* allowed her to be expanded upon, where she is given more respect and credit for her role as an ancient deity. And the Hag, whose role changes depending on the myth, has the privilege of being the most

multifaceted of the three goddesses, with the ability to show a sort of kindness, despite her cold nature.

Other female goddesses that have similar themes of the Creator-Mother goddess include fertility goddesses. As shown in Cárcel's examination, the earliest Creator-Mother goddesses seen in the Neolithic Era connected motherhood to fertility through Mother Nature and the Pregnant Goddess of Vegetation. While fertility goddesses differ from Creator-Mother goddesses like Gaia and the Hag, they are responsible for continuing the cycle of life in all of nature.

In modern, particularly feminist retellings of myths, female figures are given agency that they otherwise would not have had in the literature or reality of the Ancient World. Madeline Miller's *Circe* is one of the best examples of this, transforming her from a minor character in Homer's *The Odyssey* and Ovid's *Metamorphoses* to a fleshed-out woman, coming into her own power and taking her voice and story back. In this vein, Pat Barker published *The Silence of the Girls* in 2018, which tells the story of the Trojan War through Achilles' slave Brisesis and other Trojan Women's perspectives. Because Troy lost the war, these women discuss their fates as spoils of war and fallen royalty. Another, more recent book that gives voices back to female individuals in mythology is Natalie Haynes' 2021 novel *A Thousand Ships.* The book, named after Christopher Marlowe's infamous line about Helen of Troy, examines women related to the Trojan War, including Helen. It also features the goddesses who essentially started the war, Aphrodite, Hera, Athena, and Eris, and their perspectives on The Judgement of Paris. All three of these books take the original myths and literature and tell them through the perspective of the women whose roles were overlooked.

Examining female goddesses and their portrayals in mythology and modern interpretations not only offers insight into the societies of the cultures at the time (as myths generally do), it's also important in the overall study of depictions of women in literature and other various works. Women take on a variety of roles in the written word, from goddesses, to queens, to villainesses, to mothers. Even though, as Virginia Woolf stated, their real-world counterparts would have been considered second-class citizens. By analyzing mythology and folklore through a Feminist lens, a greater understanding of a culture's view on women comes through. And modern retellings allow voices to be given back to female figures in mythologies, and to further understand the role of women in Literature.

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A Feminist Critique on George R.R. Martin's *A Game of Thrones*

First written in 1996, *A Game of Thrones* has grown into a popular five-part book series, awaiting two more books, as well as an eight-season series of episodes through HBO. This story features the tale of many noble families, their connection to the King's Court, and the grueling war that ensues. Author George R.R. Martin continues to write the fate of beloved characters, while those in his first book set the stage for those to follow. Namely, this essay will follow the lives of Catelyn Stark, wife to Eddard Stark, Lord of Winterfell; Cersei Lannister, wife to Robert Baratheon, King of the Seven Kingdoms; and lastly, Daenerys Targaryen, sister of Rhaegar Targaryen, fallen heir to the throne, and wife of Khal Drogo of the Dothraki horse riders. Each of these three women are treated differently, both dependent on rank and the men who surround them. In a critique of Martin's *A Game of Thrones,* book one of five, the lives of Catelyn Stark, Cersei Lannister, and Daenerys Targaryen will be evaluated with a feminist lens, looking at the way women are represented throughout the text, the role of power in their treatment, and the role of language in furthering their representation and role of power.

To preface, Catelyn Stark was born of House Tully of Riverrun, wed to Eddard (Ned) Stark on the basis of his brother's, Catelyn's betrothed, death. This marriage formed an alliance between the House Stark, House Tully, and each of their

bannerman and sworn swords. Cersei Lannister is the wife of King Robert Baratheon, wedded to him after the death of his betrothed Lyanna Stark. House Lannister resides at Casterly Rock, with a flock of their own bannerman and sworn swords. Her husband takes Ned Stark as Hand of the King, working together at King's Landing. Daenerys Targaryen is the daughter of the fallen King Aerys Targaryen, who was slain by Jaime Lannister, brother of Cersei and member of Robert's Kingsguard. Daenerys and her brother, Viserys, were exiled, sent to live with Magister Illyrio. While these three women begin rather separated from one another, their fates are closely intertwined as *A Game of Thrones* continues.

Women of lower status are regarded as "disposable," in every section of this text. This can be seen through the keeping of lower status women as slaves, serving girls, and, for lack of a better term, whores. Women being kept as slaves and serving girls was common throughout this time; women of captured lands or lesser families worked to serve the "highborn" of more noble houses, like that of the Starks and Lannisters. Women that served as prostitutes are littered throughout the novel, mentioned when discussing the bastard children of "highborn" men like Ned Stark and Robert Baratheon, as well as simply serving the "needs of men" like Tyrion Lannister and those fighting in the war that erupts. The first direct mention of these women occurs on page 91, in a discussion between Jaime and Tyrion Lannister when Tyrion replies to Jamie saying, "What, me, celibate? The whores would go begging from Dorne to Casterly Rock…" This, in addition to many other mentions of women being used as sex objects, is rampant throughout the text and indicative of the author's intent to portray women of lesser status as just that, lesser.

Another instance in this text that shows the value of women in society takes place in the last third of the book. In this section, Tyrion Lannister is helping prepare for war, bringing together different clansmen that helped him along the King's Road. He is working with multiple factions of clansmen; each of which believes they hold an equal stake in the planning of the group's actions. One clan leader, a woman called Chella of the Black Ears, is given the same opportunities to weigh in as the male leaders of the other clans. Tyrion, reflecting in his thoughts, divulges this line of thought to readers, "That was the trouble with the clans; they had an absurd notion that every man's voice should be heard in council, so they argued about *everything*, endlessly. Even their women were allowed to speak," (608). This quotation not only reflects the thinking of Tyrion, but that of most men in power throughout the realm. The language Martin used in this section directly states the role of women in this fictional society, along with the expectation of them to "shut up" and listen to the commands of men. Cersei and Daenerys both encounter this in their own unique situations, whereas Lady Catelyn commands a slight more bit of respect from the men around her.

Starting with the established Catelyn Stark, her role throughout the book is ever-changing. She is the mother of five children - Robb (male), Sansa (female), Arya (female), Bran (male), and Rickon Stark (male). Catelyn lovingly fulfills her motherly duties for her children, refusing to love Jon Snow, born before her children as Ned Stark's one and only bastard son. Readers come to understand her first as a mother, with the following quotation early in the text, "He [Ned] lifted his head to look at her. 'Catelyn' he said. His voice was distant and formal. 'Where are the children?' He would

always ask her that," (24). While it may be fair for one to ask their wife where the children are, the last sentence of this quotation presents the fact that this question is asked frequently, as if Catelyn's only role were to tend to the children. This idea is further perpetuated a few pages later when Catelyn reflects on her and Ned's relationship. The author writes in reflection, "It had been three years since Rickon. She was not too old. She could give him another son," (59). Martin's language in this quotation makes it seem as if a woman's role, especially when wed to the Lord of an honorable house, was to bear her husband at least one male heir, more if she is able.

 In discussing children, Ned's bastard son Jon was after Robb but before the rest of the children. The birthing of such bastard children is a common practice throughout this text, with many men having children with women other than their wives. This acceptance of unfaithfulness on behalf of the man is rather hypocritical, considering the way the mothers of these bastard children are treated. Mothers of bastard children are subject to the treatment of the man who got them pregnant, often left unable to be wed, living in lower status areas, and working in conditions like serving girls or prostitutes. Their children are unable to take a last name that gives them any sort of power, given just a last name that says which area they were born in. They are unable to take the mother's last name if she is in a higher ranking family. An example of this double-standard takes place with Ned Stark's bastard son, as Catelyn's account reads, "Many men fathered bastards. Catelyn had grown up with that knowledge. It came as no surprise to her, in the first year of her marriage, to learn that Ned had fathered a child on some girl chance met on campaign. He had a man's needs after all, and they had spent that year apart," (65). Revealed later in the text that this is a sore subject in

which Ned may have had more than a "chance" encounter with the unnamed mother of Jon, Catelyn's character is one of many subjected to the unfaithful nature of men in this fictional society.

Moving through the text, Catelyn's role as a mother shifts when events of the book begin to lead to an inevitable war. With her Lord husband serving as the Hand of the King, Ned is no longer living at Winterfell, leaving Lady Catelyn in charge. After the attempted murder and later attempted assassination of her son Bran, Catelyn is returning from an informative trip back to Winterfell. She and the men of her party take rest at an inn from her childhood, weary and travel-worn. While dining, Tyrion Lannister and his small party arrive as well; Tyrion is the main suspect in the attempted assassination of her son, as it was his blade the assassin possessed. Catelyn makes a show of her power, directly talking to the men dining within the inn. After revealing herself as Catelyn Tully of Riverrun, she refers to the sigils of the men around her and the allegiances they carry to her father, "'Is that the black bat of Harrenhal I see embroidered on your surcoat, sir?' The man got to his feet. "It is, my lady." "And is Lady Whent a true and honest friend to my father, Lord Hoster Tully of Riverrun?" "She is," the man replied stoutly,'" (291). This quotation, paired with Catelyn's calling out of other men throughout the inn, leads to her seizing Tyrion as a hostage. This situation is a direct representation of the power she does hold and is afforded by the men in allegiance to her father. However, in saying that she possesses this power, it is important to note that she holds it because of her lineage and marriage to Ned Stark. None of the power is hers, only that that comes from her last name and birthplace.

Furthermore, later in the text Catelyn and her family are getting closer to war.

With Ned still in King's Landing, this time incarcerated by the Queen, and the incessant need to go to war, Robb (the eldest son) begins to assume his father's role and assemble their bannerman and sworn swords. At this point, he is still a child of approximately fifteen years. Catelyn is finally reunited with Robb after her extended trip and is overjoyed, yet refrains from smothering him with her motherly love and affection as he sits in the council of the bannerman. In this instance, she denies her motherly instincts so as to protect her son's integrity (598). As the preparations continue, Catelyn's role realigns to that of counselor for her son; she listens to his thoughts and helps him make sense of what he needs to do, as well as how to effectively execute plans for war. She refrains from denying her son's ideas, but gently explains and redirects his plans in a way that fosters his fragile confidence (603). This situation lends itself to Catelyn being represented as an advisor worthy of council, a role not often portrayed by a woman in this society. Looking at Cersei Lannister's role as the Queen, she is represented in a completely different light than Lady Catelyn. She is the mother of three children - Joffrey, Myrcella, and Tommen. Like Catelyn, her love for her children is frequently displayed through the book, but not in the same manner. Cersei is portrayed as a rather cruel woman, with her brother and children being the only "soft spots" she has. Her husband, Robert Baratheon, is a large man, known for his temper and unending desire for sex. He has fathered several bastard children, to women of different areas of the realm. Unlike Ned, his bastard children do not live with his family, but instead stay with their mothers wherever they were conceived. Robert and Cersei's wedding was nothing more than a political stunt - these two share no love for one another. Robert laments his lost 'love' of Lyanna, preferring her and glorifying her and what could have been,

ignoring the wife he has there.

Throughout the text, there are several instances where Robert verbally silences Cersei. In these situations, he is often discussing business with Ned and Cersei interjects or speaks harshly and/or critically. Robert yells at her to quiet, in an attempt to silence her voice in matters of business. One instance of this occurs on page 155, "He [Ned] spoke to Robert, but it was Cersei Lannister who answered. "How *dare* you speak to your kind in that manner!" At that, the king stirred. "Quiet, woman," he snapped." While the Queen may have been trying to defend her husband's honor, she is still verbally silenced in a way that shows the disdain Robert has for her. Later, a similar situation is exasperated by the Queen's direct criticism of her husband. In a disagreement over the consequences of Ned and Jaime's actions, the Queen begins to compare Robert to Aerys Targaryen, who was known as the "mad king." For this comparison, Robert responds, "Purple with rage, the king lashed out, a vicious backhand blow to the side of the head. She stumbled against the table and fell hard, yet Cersei Lannister did not cry out," (429). This quotation reflects the previously stated observation that women were expected to remain silent and follow the orders of their husbands and/or the men around them. While typically ascribed to women of lower status, these scenes draw evidence to support that women of higher status were subject to the same sexist expectations. Cersei sees herself as higher, as she comes from a better off family than Robert and had always known she was meant to be queen. However, what she believes she was promised as Queen and what actually happens are two very different things.

In Robert's absence, Ned arrives at the conclusion that Cersei's children are born

of incest between her and her brother Jaime, rather than the lineage assumed to follow that of Robert. Ned confronts Cersei about this, in which she does not hide the truth from him. She reveals this to him, after confirming he is her lover, saying "'Since we were children together. And why not? The Targaryens wed brother to sister for three hundred years...we are one person in two bodies...'" (485). Later, Ned states that her three children are all from Jaime and she responds "Thank the gods," (486). These two quotations share in the hidden deceit of Cersei, as well as indicate her cleverness and aspiration to rule. It is obvious that her husband believes the children are his, which would leave Joffrey to be the heir to the throne upon Robert's early death. However, to Cersei's dismay, Ned intends to follow the "righteous" path and support Robert's brother as king, rather than Joffrey. This leads into the beginning of the war, with Cersei now controlling her son and all of the king's men in the battle for the throne. She wants to keep her power however she can, knowing her male children are the way to do so.

In continuation of Cersei's devious plot, she takes Ned's daughter Sansa hostage, but convinces the girl that she is "free." Calling Sansa to her, Cersei instructs Sansa to write four letters, detailing how she has been treated graciously by the Lannisters, affirming that her father was a traitor, and telling them all to swear fealty to Joffrey, Sansa's betrothed and now boy king (547). This is indicative of Cersei's control, as she is using Sansa as a pawn in the game of war.

The Queen is using her position of power to influence the decisions of those receiving the letters, as well as maintaining her hidden secret. Additionally, Cersei pushes through the approval of her to sit on her son's council, so "that she may help

him rule wisely and with justice," (621). By affirming her spot on her son's council, Cersei is increasing her control over the kingdom as her son will listen to whatever it is she instructs, while still conducting her own business and personal affairs. Cersei's character drastically changes from the meek, silenced woman she is expected to be to this woman of great power and influence, with no man to "put her in her place" as her husband did.

Daenerys Targaryen's story is the most confusing of the three women - she is a Princess in exile, living with her brother Viserys, heir to the throne for the Targaryens and wickedly cruel. Viserys treats Daenerys as an object or pawn in his scheme to take back the throne. He has arranged for his then 13-year-old sister to wed Khal Drogo of the Dothraki. Rather, arranged to wed is too proper of a way to put it. Viserys had sold his sister, expecting Khal Drogo to then go to war and earn Viserys' throne (99-100). Daenerys is always fearful of her brother, as he constantly asks her if she "wants to wake the dragon" when she begins to make him angry. She dreams of his abuse, verbal and physical, Viserys screaming at her and kicking her until she bled (101). As her wedding began, Daenerys was horrified at what she watched take place. She was fearful of the Dothraki people, as attendees of the wedding began with public sex, leading to a "dance of death" in which at least 12 men died fighting over the woman (102-103). The night of her wedding ended with Daenerys crying, fearful of the expectation to sleep with her husband.

She was young and these men were "savages" and terrifying. Martin wrote, "She felt like a child once more, only thirteen and all alone, not ready for what was about to happen to her," (106). This quotation furthers the idea of Daenerys being abused, as her

own brother sold her to her husband, solely for his own profit. Viserys reminds Daenerys of her "place" consistently; however, this reminder ultimately goes too far and leads to his early death. One example of this occurs on page 230 when Daenerys (now Khaleesi, a well-respected position in the Dothraki) commanded that the party traveling with her stay behind as she travels into the beauty ahead of her. Viserys, in disbelief that his sister would command anything of her "king," strode forth to verbally degrade his sister, as well as physically abuse her, "'You *dare!'* he screamed at her. 'You give commands to *me? To me?'* He vaulted off the horse... He grabbed her, shook her. 'Have you forgotten who you are? Look at you. *Look at you!'* ... His hand went under her vest, his fingers digging painfully into her breast," (230). As a result of this treatment, one of Khal Drogo's bloodriders had coiled his whip around Viserys' throat and dragged him away from Daenerys. He offered to kill her brother, but she declined the invitation (231). These quotations indicate Viserys' belief of his sister to be lesser, represented through his verbal and physical actions.

Later in the text, readers learn that young Daenerys is pregnant with Khal Drogo's child, while she herself is still a child of only 14 years. Because of this and her lineage, King Robert Baratheon refers to her as a whore (351). He demands that she and her brother both be killed, for as long as they are alive they threaten his kingship. While that is indicative of the king's nature, to demand the death of children, the language he uses to describe Daenerys emphasizes both the disdain for women, as well as the power they hold solely for their ability to reproduce. Back in the Dothraki world, Daenerys is well respected as she carries the child of Khal Drogo. They travel to Vaes Dothrak, a sacred place to all the khalasars, in which there is a celebration for

Daenerys' unborn child and a prophecy of the child's future.

As part of Dothraki tradition, Daenerys is expected to eat the raw heart of a stallion. After finishing the heart, she and her khalasar proclaimed that her child was a male and awaited the prophetic vision of the wise woman. The wise woman tells her prophecy, ending it with the phrase, "The prince is riding, and he shall be the stallion who mounts the world," (491). At this, a celebration ensues, with people of the khalasar chanting the phrase repeatedly, followed by a procession to a lake called "Womb of the World." There, Daenerys steps into the lake, naked, in front of all her people, washing off the blood from the stallion's heart. After, Khal Drogo picks her up and "thrust inside her," (493). While this public display is commonplace for the Dothraki, it was a situation that Daenerys first feared, until she grew into the role of Khaleesi.

While each of these three women play very different roles throughout *A Game of Thrones,* certain themes can be carried across each character. First, each of these women either have or are going to have children. For this, they are respected as mothers but Daenerys is held with the highest regard, solely for the Dothraki customs. After Daenerys, Catelyn is most well revered for the care of her children, as her love and affection for them knows no bounds. Cersei's character clearly loves her children, but uses them to do her political bidding more so than just allowing them to be children. Second, these women are of higher status in this society, allowing them special permits other women may not have. For example, Catelyn and Daenerys are both respected by their people, through their marriage alliance. Cersei could be arguably respected by her people, but it is more likely that they act out of fear. Third, Daenerys and Cersei are both blatantly disrespected verbally and physically by men - Daenerys, by her brother

Viserys, and Cersei, by her husband King Robert.

Overall, these three women remarkably lend themselves to an easy critique of the society in which they live. Based on Peter Barry's chapter on Feminist Criticism, the analysis of these women was to focus on three specific aspects of what feminist critics do:

1. "Examine representations of women in literature by men and women;

2. Examine power relations which obtain in texts and in life, with a view to breaking them down, seeing reading as a political act, and showing the extent of the patriarchy;

3. Recognise the role of language in making what is social and constructed seem transparent and 'natural,'" (106).

This text lent itself some obvious examples of each specific focus for a feminist critque, as Catelyn, Cersei, and Daenerys each present their own unique representation of the role of women in society, dependent upon which kingdom they serve, as well as the men within that kingdom. George R.R. Martin has written a fantastic display of a fictional society in which men and women are not equals, no matter what status level they represent. The women slaves, serving girls, and prostitutes are treated with about as much respect as Viserys treats Daenerys, or Robert treats Cersei. Through the words and actions of both Viserys, Robert, and Tyrion, it is clear that women were expected to be silent. Yet, Catelyn Stark challenges this societal construct, as she helps lead her son in war when her husband cannot. Consequently, *A Game of Thrones* is a complete contradiction of many values held in today's modern society, lending itself an easy target for a feminist criticism on the representation of prominent female characters.

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The Synthesis of Music and Film in *Psycho*

Alfred Hitchcock's movie *Psycho* is arguably one of the most iconic films in horror movie history. The music from the infamous shower scene has been referred to and reused in many other slasher movies, making *Psycho* one of the most influential horror films to date. The story follows a young woman who runs away from her home in Phoenix, Arizona with 400,000 dollars in cash. She grows tired during her journey and stops at the Bates Motel, only to meet her violent demise hours later. Composer Bernard Herrmann's music with Hitchcock's scenes created a successful, frightening movie that has thrilled audiences around the world. The terrifying shriek of the orchestra in the famous shower scene combined with the violently filmed camera shots proves how music successfully enhances a horror movie.

From a broad perspective, the biggest advantage of using music in a film is to enhance the action and psychological aspects of what's happening on screen. This is conveyed through the connotation of the music. Action within a movie will have tense music that excites the audience. In a psychological aspect, music warns the viewers as to what is about to happen. The intensity of the music and the genre of the movie can foreshadow the next event in a scene. The use of music within any movie will manipulate the viewer positively, but it happens a little differently within a horror

movie. The goal within this genre is to scare the audience; in turn, the producers must create an atmosphere that incites fear. The most effective way to create atmospheric terror is through music.

In Hitchcock's *Psycho*, each murder scene brings back the iconic shrieking strings. The first scene they are used in is the shower scene where Janet Leigh's character Marion is murdered. Originally, Hitchcock did not want any music included in the scene. The idea was to focus on the physical sounds of the murder: Marion's screams, the curtain ripping, the water running, and the knife tearing through the skin. Hitchcock's composer and friend, Bernard Herrmann, disagreed with Hitchcock and composed a score anyway. After Hitchcock put together the shower scene, he decided that it was not working the way that he had hoped, and asked Herrmann about composing music for it. Herrmann gave Hitchcock the score he had already come up with, and thus the iconic strings were used (Shea). Hitchcock once said, "The basis of the cinema's appeal is emotional. Music's appeal is to a great extent emotional, too. To neglect music, I think, is to surrender, willfully or not, a chance to progress in filmmaking" (Shroeder 3). Hitchcock, changing his mind about the scene, soon realized how easily music can be used to one's advantage within a movie. Music can properly convey the emotions of a scene where camera angles and acting cannot.

The movie had a small budget and did not leave Herrmann his typical musical resources. Herrmann decided that he wanted to accompany the black-and-white movie with a black-and-white score. What that meant to him was implementing a string

section. To make them as dry as possible, he had each string instrument put on a

sordino, or mute. The mutes took the string instruments from sounding sweet and

romantic to dark and cold. With the limited instrumentals, he brilliantly made strings

sound like percussion instruments (Siegel). Where he could not have a timpani, he had

bass or a cello. For the shower scene specifically, one chord is played, but it is a mix of a

major and minor scale. It is also played extremely high. That is what gives it its

signature shriek-like sound (Shea).

The reason that those dissonant chords were so effective was because of the

"shock factor." In an interview, music professor Doug McConnell from Heidelberg

University describes this as "an intensity to a scene that grips the audience and affects

them emotionally and psychologically" (Wright and McConnell). The shock factor

consists of two things: suspense and the effect on the audience. The suspense is how the

music indicates that something is about to happen, while the effect on the audience is

how the shock factor has impacted them.

In another interview, media professor Nathan Cutietta from Heidelberg

University talks about William James and the theory of emotion. He explains that when

you see something you consider frightening, you are not actually scared. After you leave

the dangerous situation, you suddenly can reflect on what just happened, and that is

when the fear actually hits. When in danger, the brain focuses on how you deal with the

situation, so before or after is the part that is considered fear. It is much scarier to know

that something will have to be dealt with later on rather than dealing with it right then

(Wright and Cutietta). This is why suspense is so effective. For example, the music tends to swell towards the climax of a scene to signal that something is about to happen, which creates a sense of excitement and dread. As the scene reaches that climax, the viewer recognizes the signal and anticipates the scare. The actual scare, however, is not what is frightening, but rather the anticipation itself. Notice how turning down the volume in a horror movie suddenly makes it lose any fear factor. Without the audio cues to warn the audience that they will have to deal with potential danger, the movie no longer seems as scary (Bell). Similarly, the lack of music during the suspense with a sudden burst of music also creates a shock factor. This is partially because the music serves as a jumpscare. Because music is used so often in movies, silence within a scene seems wrong, giving the viewers the same anticipation. The longer the scene, the more dread the audience feels about what could potentially happen. Again, it is the anticipation that is creating that fear. Once the burst of music hits, mixed with the scene and previous anticipation, the audience will be frightened after they finish experiencing it, even if there is no visible scare.

The other aspect of the shock factor is how the music and the scene work together to affect the audience emotionally. Using the shower scene from Psycho as an example, the dissonant chords make the viewer experience the murder with Janet Leigh's character. The audience feels the terror and loss of control alongside her as the shrill strings play (Siegel). The way the scene was shot also created that terror; at a few points, the camera angle is from the viewpoint of the murderer, which makes the

audience experience it as if they are seeing it from Marion's point of view (Gilmartin).

Hitchcock also changed camera angles over 60 times, using 50 different lenses. With the

scene lasting less than a minute and having so many angles, the rapid pace of the scene

creates a detailed sense of violence without the knife ever actually touching her (Wang

et al.). Hitchcock says "*Psycho* has a very interesting construction and that game with

the audience was fascinating. I was directing the viewers. You might say I was playing

them, like an organ" (Schroeder 3). By directing the movie in this way, Hitchcock was

also indirectly puppeteering the viewers. Watching the scene without the music changes

the audience's point of view. There is no personal connection between the audience and

Marion anymore, and they now watch it as an outsider (Siegel). The sequence of events

is still violent and disturbing, but the audience no longer feels Marion's loss of control.

At that point, Hitchcock's scene no longer psychologically affects the audience.

One reason why the shock factor is so effective is because of the score's

musicality and personification. Cambridge Dictionary defines musicality as "skill and

good judgment in playing music" (MUSICALITY). As the movie progresses, the

audience experiences the events of the night alongside Marion. The audience can

predict the terror that she will feel as they see the dark shadow and the knife. The

strings, however, cannot be predicted. The high, shrill chord is the musically

personified scream, and that is the most terrifying part. Because of the silence during

Marion's shower, the music was not foreshadowed to the audience, producing an even

greater shock factor (Wang et al.). Using silence, Hitchcock had set up a nice, relaxing

atmosphere as Marion took a warm shower at the Bates Motel. In a study about the neurological effects of *Psycho*, Wang, Yashu, and Yiwen Wang write that "Cutting through the previous atmosphere of silence, it was the music that made the murder more terrifying." Bernard Herrmann strategically did not include any music before the strings occurred to increase the shock factor, making the sound even more horrifyingly sharp. With the atmosphere being a typically calm and relaxing place, there is sudden anxiety that happens after realizing that the bathroom is now an unsafe place. This effectively demonstrates Herrmann's musicianship and how the personification of the strings psychologically affects the viewers.

In the study, scientists observed auditory brain activity as participants watched each scene of the movie. Auditory brain regions are activated during important areas of the scenes or when a scene is about to reach its climax. High-value groups of data taken during the study correspond with major scenes in the movie, specifically in climax areas. The time interval with the greatest amount of auditory activity is the moment where the music and Marion's scream reach their climaxes together. Other notable scenes were the close-up of Norman Bates' eye as he watches Marion through the peephole, and the blood flowing down the drain of the bathtub after Marion is stabbed. This portion of the study indicates that "the audiences were led and influenced by the design of the sound in the movie" (Wang et al.). Herrmann's originality and compositional talent hugely impacted Hitchcock's film and added the necessary emotion to affect the audience psychologically.

Ultimately, Herrman's soundtrack saved the movie. Alfred Hitchcock was severely discouraged by the rough cut of the movie to the point that he was debating whether or not to cut the whole thing (Wang et al.). After Herrmann introduced Hitchcock to his composition, he became more hopeful. Hitchcock said that about 33 percent of the effect of the movie was from Herrmann's score (Gilmartin). Bernard Herrmann's compositions were strategically executed, invoking fear and excitement in the audience, as well as exhibiting his talent for composing. His high-pitched, dissonant strings made the audience feel the terror and loss of control that Marion felt, successfully affecting them psychologically. The iconic, shrieking orchestra combined with the rapid, violent nature of the scene's shots created one of the most iconic moments in horror film history. The score was effective in frightening the audience and building suspense, simultaneously reaching Hitchcock's horror goals and proving that the musicality being expertly synthesized with the scenes of *Psycho* is to blame for the successful outcome of the movie.

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Megan Zimmerman is a 21 year old Senior here at Heidelberg. She is an English Literature and AYA Education major. Her piece was written at the end of a course which completely focused on the works of James Joyce. She was inspired to write this after noticing many small references to light and darkness in Joyce's collection of short stories and wanted to take a deeper dive.

The Darkness and Shadows inside James Joyce's *Dubliners*

James Joyce has been referred to as a literary genius not only for his engaging stories, but for the multiple levels of interpretation and attention to detail within his works. His collection of stories titled *Dubliners* is no exception. Joyce claims, "When you think that Dublin has been a capital for thousands of years…it seems strange that no artist has given it to the world" (*Dubliners*). As James Joyce gives insight and voice to the city of Dublin, his masterful details are what give an authentic representation of life there and also reveal some of its well-kept secrets.

The characters of *Dubliners* travel through the stages of life within the city of Dublin, and the details in the stories help to place the reader inside Dublin and get a feel for what life was like there. One of the elements that Joyce draws attention to repeatedly is the darkness surrounding life in Dublin. Joyce uses the contrast between light and dark to pronounce the problems deep inside the city he grew up in. While reading these fictional stories, readers will feel the overall effect of this implementation, but it is only by looking deeper into the stories and the darkness that one can see what truly lies at Dublin's core.

Authors often use color and light, or the absence of, to add a level of emotion either shaping the storyline or reflecting the author's own thoughts. Literary professor Yutong Xie states, "[i]n literary work, color is often employed to create a certain

atmosphere, portray the characters, or convey the author's emotions" (61). This helps to show how the author and characters are interacting with the world around them, creating a relationship between the two planes (61). By establishing this connection, Joyce creates a realistic world with a touch of narrational brilliance. At first glance, the colors and light seem like a normal description to set the scene. However, Joyce uses color and light to place the audience into the mindset of the characters as well as the streets of Dublin. This combined with the accurate representation of everyday people in Dublin allows Joyce to achieve his goal, giving the world a slice of Dublin in the pages of a book.

Joyce paints Dublin itself in a deeply distraught view. He uses the physical darkness around the city to show how disgusting, corrupt, and sad the city of Dublin is. Murphy states that Joyce's use of darkness around Dublin "could be to present a vivid picture of the seamy side of 'dear dirty Dublin' …The city itself is crowded, dirty, and decadent" (98-99). Most of the places in Dublin featured in Joyce's *Dubliners* are dark, brown-faced, or decaying. The opening scene of "Araby" is a blind end of the road where all the houses have the same bland, abandoned look. Joyce describes these houses as having "brown imperturbable faces" (21). This sets up the story in a loathsome, low-quality neighborhood that no one would want to grow up in. Even the activities that the kids participate in on the block are surrounded by this depressing and decaying aura. The text reads, "The career of our play brought us through the dark muddy lanes behind the houses where we ran… from the cottages, to the back doors of the dark dripping gardens where odours arose from ashpits, to the dark odorous stables…" (Joyce 22). Clearly, the kids have adapted to their surroundings and made do with their

circumstances, but Joyce uses the word "dark" three times to describe the environment these kids have grown up in. In this sense, the use of "dark" draws on the gloomy, physically unpleasant setting of the city. Because Joyce seeks to create an accurate representation of Dublin, it can be assumed that this is the type of view people would see everyday in Dublin. An environment like this would affect any member living in it, so it's no wonder that Joyce was able to use "dark" in so many other ways throughout *Dubliners*.

The physical darkness inside Dublin itself leads to the darkness inside the individuals and thus larger organizations. Because of this, the social environment inside Dublin is very harsh and grim. People on the street pass each other in the shadows and do not stop often to talk with one another. It is mostly just small, quick conversations in the dark of the streets or pubs rather than lively conversations in the sunlight. For example, Farrington in the story "Counterparts" never talks to anyone when he is walking down the streets but remains in the darkness of his own mind. He keeps his head down and tries to get to where he is going as fast as possible, finding the shadows whenever he can. The text states, "His tram let him down at Shelbourne Road and he steered his great body along in the shadow of the wall of the barracks" (Joyce 93). The people seem so caught up in their own lives that social interaction is almost futile. This darkness is laying so heavily on the shoulders of the inhabitants of Dublin that it is affecting their ability to live full and healthy lives. Joyce's decision to keep the characters to the shadows instead of in the middle of the street creates a picture of cowardice and shame that lives inside each Dubliner, a personal darkness that they cannot escape.

It is not only within the characters themselves that this darkness takes shape, but it causes these individuals to act out against one another whether that be personally or as a group. This leads to a corrupt society where most people see success as only achievable by pushing others down to get there. This can be seen throughout the story of "Counterparts." Farrington goes through a lot of stress and unfulfillment at work where he is constantly beaten down and commanded by his superior, Mr. Alleyne. Mr. Alleyne is choosing to keep Farrington beneath him, which he does through his orders and harsh tone. This then causes a chain reaction because now Farrington feels the need to have that sort of absolute control over a person and make them feel as small as Mr. Alleyne makes him feel. Farrington's outlet for his emotions could be alcohol, but it is when he gets home that everything is revealed.

The scene in which Farrington enters his house contains a substantial amount of text about the darkness of the room, hiding his son within. Dialogue such as "peering through the darkness" and "having the place in darkness" (Joyce 93) create an eerie feeling for the reader. Farrington then lashes out at his son and beats him for not keeping the fire lit. Throughout the day, Farrington seemed like an average Dubliner, disappointed with his job and drinking away his sorrows. However, once all the light is gone in the story, when it is no longer daytime and the lights are not on, Farrington reveals himself to be this vicious abusive father beating his son because he thinks this will make him feel better. Joyce intentionally places this scene in darkness to connect the lack of light to the corrupt characters that are hiding behind the bland faces passed on the streets. It's as if the reality of Dublin is hidden within its shadows.

Even the scenes of interactions between others are often without light and in a suspicious part of town. Because of the already-made connection between the scene and the storyline, the reader gets the feeling of shady activity going on in these moments. In "Araby", the narrator approaches a booth at the bazaar with a young lady trying to sell her wares. The narrator observes the booth and notices "the great jars that stood like eastern guards at either side of the dark entrance to the stall…" (Joyce 27). Immediately, the reader becomes anxious that something might happen. It is as if the darkness makes it difficult for anyone to see, both for the readers and the characters. The potential danger that the narrator is in only heightens as the story continues. The text reads, "The young lady changes the position of one of the vases and went back to the two young men…Once or twice the young lady glanced at me over her shoulder" (Joyce 27). Clearly, the young lady is as skeptical about the narrator as the readers are about her. Character is constantly in question within the stories of *Dubliners*.

Joyce goes on to write "I allowed the two pennies to fall against the sixpence in my pocket. I heard a voice call from one end of the gallery that the light was out. The upper part of the hall was now completely dark" (27). Joyce purposefully places these two interactions together, as if the sound of his coins clanging sent the scene into darkness. This could suggest the true motive of the young woman and any salesman: money. Once it was noticeable that the narrator had more money than he was leading on, the scene was plunged into darkness to reveal the truth behind the whole interaction. Once again, it is in the dark that the reality of Dublin comes to the light.

The theme of corruption in darkness continues throughout these stories, but Joyce groups the corruption in some ways whether to input his own thoughts or to

portray Dublin accurately. Joyce believed that the Church was as corrupt as the rest of the people in the city. It is not surprising that he paints every picture of a priest to be in dark robes or their pictures yellowing from being antique and not improving. Murphy claims, "the religious darkness that covers Ireland is patently evident from the descriptions of the priests that appear in *Dubliners*" (100). The individual descriptions of the priests are connected to Joyce's thoughts of the inscrutable murkiness within the Church as a whole. In specific stories such as "The Sisters" and "Eveline," Joyce chooses his words purposefully to allow readers to draw this parallel. In "The Sisters" Joyce writes, "... Father O'Rourke and another priest that was there brought in a light to look for him... And what do you think but there he was, sitting up by himself in the dark in his confession-box, wide-awake and laughing softly to himself?" (10). In contrast to religion usually being a holy light or white like purity, Joyce places the late priest in a dark place, laughing as if something was wrong with him. The ending of this story gets even darker as the last sentence leads the reader to believe that the two sisters might have had something to do with the death of Reverend James Flynn. Whatever might have been the effect of discovering the reverend, no one placed him in that confession-box in the dark but himself. This creates a direct link between darkness, religion, and corruption.

In "Eveline," Joyce draws the character's and reader's attention to the picture of the priest in a home the narrator was leaving. It reads, "And yet during all those years she had never found out the name of the priest whose yellowing photograph hung on the wall above the broken harmonium besides the coloured print of the promises made to the Blessed Margaret Mary Alacoque" (Joyce 30). Although the word "darkness" is not

specifically stated, one gets the feeling of gloom and decay associated with it by the approaching abandonment of the house and the broken harmonium, which can no longer play music to lighten the mood of the room. This affiliates the lack of light and happiness with the old idea of relying on religion too much. If the religion was meant to be a central, celebrated part of Irish culture, Joyce would have kept the picture in perfect condition with candles and a tuned harmonium below that. Instead, he chose to make sure the image was placed with brokenness and decay, signaling the faults within the Catholic church in Dublin.

Joyce also creates many personal connections between the characters and their actions. This includes using "dark" to describe their visual features as well as make their bad decisions happen in the dark. The contradiction of being fake in the light and being real in the dark adds a layer of depth to the characters and helps the reader get a better feel for the atmosphere inside Dublin. Joyce uses this technique throughout multiple stories in *Dubliners*. This appears frequently throughout the stories. Xie remarks, "In such a social environment many of the characters…are not respectable normal people, instead they are drunkards, cheats, child batterers, boasters, gossips, and schemers; and most of them are failures in life and are quite ignorant" (65). In other words, after facing so many struggles of life in Dublin, the characters have given into the darkness around them and become part of the negative part of Dublin that drove them there in the first place, an endless cycle. Joyce often focuses on these characters more than the "normal, respectable" ones, adding more detail to their descriptions and making sure the reader gets the impression that their appearance and actions are parallels to their personalities.

One example of this intentionally- placed detail comes from "Two Gallants." Within this story, the two main characters are schemers who take advantage of women to support their way of living. One of these con artists is Corley, a confident son of an inspector. As he and his friend Lenehan have a pleasant conversation, Joyce makes note of the moon. He writes, "As the two young men walked through the crowd Corley occasionally turned to smile at some of the passing girls but Lenehan's gaze was fixed on the large faint moon circled with a double halo. He watched earnestly the passing of the grey web of twilight across his face" (Joyce 47). This notes the change in conversation. The men go from casual conversation to talk about the women they are working on and what progress has been made in trying to get them to steal money from their bosses. Corley seems to become hungry with greed at the same moment he notices the moon as well. "He too gazed up at the pale disc of the moon, now nearly veiled… (Joyce 47). Joyce used the change in the lighting of the scene to reflect the change in conversation to a more serious topic that reveals the men's true colors. Once again, the truth comes out when the light goes away.

The way Joyce describes the physical features of a person can also impact the perception of the individual and give a deeper look into the character's soul. Similar to how Joyce uses the atmosphere to bring out a person's true intentions, he makes the appearance of the individual often match the true identity inside. For instance, Joyce describes the man from "An Encounter" with a reference to his dark clothing and facial hair to suggest his bad intentions towards the children. It reads, "He was shabbily dressed in a suit of greenish-black and wore what we used to call a jerry hat with a high crown. He seemed to be fairly old for his moustache was ashen-grey" (Joyce 16). The

black incorporated into the man's coat is Joyce's way of telling the audience that the man is not a kind man. There is also the use of "ashen" to describe his moustache, which allows the assumption to be made that whatever light did burn in this man has gone out. All that remains are the dark ashes that cannot produce any more light. Because of this description of the man, Joyce creates a creepy, potentially dangerous aura around the man that is only reflected in his unusual actions and the boys' responses to the strange man. In this way, Joyce adds another layer to his conceptual metaphor of darkness throughout *Dubliners*. Now the darkness represents not only groups of people and social interactions as a whole, but the personal darkness inside the inhabitants of Dublin both inside and outside of the text.

The darkness inside these characters does not only represent corruption and deviation from respectability, but also the extinguishing of the hope inside of them. While some of the characters do resort to cruel or unacceptable actions to counter the harsh life of Dublin, some simply choose to remove themselves from society, almost as if no life is better than one in the streets of Dublin. Many researchers echo this revelation of darkness equaling unfulfilled life. Xie suggests, "This sets the basic keynote for the whole book, and mirrors the 'darkness' of the Irish people's spiritual world. It implies that their society is lifeless and decadent like a desert" (64). The idea of a lifeless spirituality amongst Dubliners is then restated by Murphy, claiming "[t]hey are all in… the spiritual darkness that results from cutting oneself off from everything that is vital and alive and important" (99). In other words, there is not only a darkness within someone who chooses to be unmerciful but also in those who choose a numb, exiled life.

There are multiple examples of reclusive characters throughout these stories. One goes back to the late Reverend James Flynn from "The Sisters." It was not just that one incident where he was found alone in the darkness. The narrator claims to often find him alone in the dark. "Had he not been dead I would have gone into the dark little room behind the shop to find him sitting in his arm-chair…" (Joyce 4). It appears that the priest didn't often have visitors, outside of the narrator, so him sitting in the dark room is Joyce's way of showing his removal from social life in Dublin. In the description of the text, the priest did not seem to do much towards the end of his life besides sit alone in the dark with his snuffbox. It's as if all that was left by the end of his life was the shell of a person. He chose not to interact with others or involve anything that could have added light and enjoyment into his life, thus sending him into darkness and ultimately death. There was nothing to keep him alive because he had nothing to live for. Joyce created a lifeless shell of a man to sit alone in a dark room, cleverly representing the dark, unfulfilled life of a Dubliner.

In another perspective, Joyce creates a cultural darkness around some of the characters in *Dubliners*. This cultural darkness means a disconnection between Dublin and modern times, as if its citizens are stuck in the past. This is most prevalent throughout "The Dead." In this story, most of the characters are either elderly or lacking a cultural education. Murphy draws attention to multiple instances where this is true. He states, "No one understands Mary Jane's academy piece; no one recognizes the names of the greatest singers" (Murphy 101). This is clearly evident as Joyce writes, "Four young men… [who had stood] in the doorway at the sound of piano, had gone away quietly in couples after a few minutes. The only persons who seemed to follow the music

were Mary Jane herself…and Aunt Kate" (186). This is important to note as it connects to the description of the two older ladies from earlier on in the story.

Aunt Julia, who does not seem interested in or recognize the piece Mary Jane is playing, is described as cased in greyness and shadows. The book states, "Her hair, drawn low over the tops of her ears, was grey; and grey also, with darker shadows, was her large flaccid face…the appearance of a woman who did not know where she was or where she was going" (Joyce 179). The cultural darkness that she is taking part of is physically represented by Joyce's words in contrast to the words chosen to describe Aunt Kate. "Aunt Kate was more vivacious. Her face, healthier than her sister's, was all puckers and creases, like a shriveled red apple, and her hair, braided in the same old-fashioned way, had not lost its ripe nut colour" (Joyce 179). This is one of the few instances where Joyce used a bright color, red, to describe a person. It shows that there are a few people untouched by the darkness in Dublin. In this case, Joyce uses it to display Aunt Kate's cultural competence, which her sister and many of the guests lack. In this way, Joyce includes both light and color to draw attention to the distinct contrast of enlightenment and cultural darkness that so many individual characters in *Dubliners* are struggling with.

Perhaps one of the most obvious associations with darkness and the color black is death. Joyce features a lot of discussion about death within almost every story of *Dubliners.* In "Araby," Joyce explains how the narrator is now living in a house where a priest had died in the back room. The text reads, "One evening I went into the back drawing room in which the priest had died. It was a dark rainy evening and there was no sound in the house… some distant lamp or lightened window gleamed below me. I was

thankful I could see so little. All my senses seemed to desire to veil themselves…" (Joyce 23). In this, multiple levels of darkness are surrounding this room and death.

For one, Joyce specifically makes it a dark rainy evening instead of a sunny morning that the narrator visits the room. Another layer of darkness is added when the only light is far away, leaving the narrator to stand in the room of the dead. Joyce even adds a third layer of darkness to the narrator's senses, as the boy did not want to take in too much from the room previously filled with death. Because of all of the layers of darkness in this description of the priest's old room, it shows the emphasis Joyce places on the idea of death. While other scenes still have darkness mentioned often, it is only with the idea of death that he feels it is necessary to repeat it three times. Perhaps Joyce means to say that death is one of the darkest aspects of Dublin. At its core, perhaps Dublin circles around death. Since Joyce wrote *Dubliners* to be an accurate representation of the city itself, it seems logical that his emphasis on death in the text would parallel an emphasis on death in real life.

Throughout a lot of his work, not just *Dubliners*, Joyce focuses on the idea of paralysis. Because death, darkness, and paralysis are all frequently mentioned in *Dubliners* it is safe to say that Joyce might view death as equally horrible to paralysis. Joyce still uses the darkness and lack of color to show how stagnant life is in Dublin. One scholarly article states, "So everything described with the color "grey" is aimed to focus on the theme of paralysis for the people in the society or the society itself" (Tian-yi & Xiao-Yun 345). Grey, black dirty, yellowing are all adjectives that Joyce uses to create the theme of paralysis throughout each and every story in *Dubliners*. For example, "Counterparts" focuses around Farrington, a man who hates his job but still goes to it

every day. Even on the day he sneaks out to go to the bar, the scene is still gloomy around him as he heads back to the office, to the same job, to finish the work he couldn't get himself to finish earlier. Joyce writes, "He put his penny on the counter and, leaving the curate to grope for it in the gloom, retreated out of the snug as furtively as he had entered it. Darkness, accompanied by a thick fog, was gaining upon the dusk of February and the lamps in Eustace Street had been lit" (84). It is apparent that Farrington is reluctant to continue the job that is causing him dissatisfaction and sadness, but he returns anyway.

He is creating his own circle of hell and paralysis by not finding a way out of the job he hates or a positive outlet for his stress. Researchers also observed, "[the characters] are not satisfied with their life, their friends, their lovers, but they still have no courage to change their life or to leave" (Tian-yi & Xiao-Yun 345). Farrington, like many other characters such as those from "After the Race", chooses to drown his sorrows in alcohol rather than try to solve the problem at hand. Joyce notes this as another level of darkness within Dublin as he writes, "The dark damp night was coming and he longed to spend it in the bars, drinking with his friends amid the glare of the gas and the clatter of glasses" (85). A lot of the characters in *Dubliners* are going through the motions without caring much for the quality of life they are living. Even those that seem to care are not willing to act on their emotions and decide to find unhealthy outlets such as scheming, drinking, and torturing others and themselves to cope with the paralysis of their lives. Once again, Joyce accurately traps the characters in a world of darkness that parallels the stagnant reality around both the characters and real inhabitants of Dublin.

James Joyce shows great mastery of language and storytelling through his collection of short stories *Dubliners*. He uses the darkness both surrounding the characters and inside of them to emphasize the truth that is roaming the streets of Dublin. Joyce stated that he wanted to give an accurate representation of Dublin through his literature, and *Dubliners* expertly places the reader inside the city to interact with the darkness themselves. This darkness creates multiple levels of depression, death, stagnation, corruption, and deceit throughout each story in Dubliners. From the rooms where priests have died to the dark evening sky that seems to follow the characters around, Joyce gets across his messages and themes without the reader needing to look too deep into the reading. However, it is by looking deeper that one sees the attention to detail and the intentional, exquisite writing that James Joyce is highly known for. In conclusion, Joyce incorporates the theme of darkness into his writing to accurately represent the people of Dublin in a way that brings their struggles to life through text and allows the reader to walk in the shadows of Dublin without putting the book down.

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Power Sources Throughout Science Fiction

Space travel has fascinated humanity for decades and as the desire to explore beyond the moon grows, the question of how to get there arises. The current projection of the sun's lifetime provides an additional push to find a new way to explore space should the future generations in five billion years need a new home. In science fiction, there are many speculations about what will power spaceships in the future. Some provide plausible scenarios while others rely on an entirely fictional power source from an unknown planet or advanced alien race. Many result from conforming to the laws of physics, within the language of a general reader, or throwing these laws out of the window. In exploring these power sources, there will be spoilers for books, movies, or television shows so please be prepared. The exploration of these power sources and their possibilities will define humanity's ability to go beyond Earth and even the Milky Way, as well as creating other new technologies beyond spaceships.

Human space travel today is limited to the moon, with the last Apollo mission to the moon launched on December 7, 1972, and returned to Earth on December 19 (Dunbar "NASA: Apollo Missions"). Since then, there have only been humans in space aboard the International Space Station and robotic rovers on Mars. The Apollo missions were flown with Saturn V rockets, which were separated into three parts that fell off the shuttle as they depleted their fuel and known as the most powerful

rocket of the time (Dunbar "What Was the Saturn V?"). These follow the traditional power source of using hydrogen gas as rocket fuel. However, this method is harmful to the environment and the weight of the fuel is immense, along with the inherent dangers of hydrogen and possible sparks aboard the spaceship. Fire is naturally bad in the close quarters of a spaceship.

Returning to the moon is something that the National Aeronautics and Space Administration (NASA) is currently planning with the Artemis lunar missions, with Artemis 1 intended launch date to be in 2020 ("Artemis"). The Artemis missions are going to be powered by the newest "most powerful rocket," the Space Launch System (SLS), while the astronauts are housed in the Orion spacecraft (George C. Marshall Space Flight Center). The SLS's energy comes from liquid hydrogen and liquid oxygen and has more thrust power and the capability to send more cargo to the moon, and possibly beyond, than older rockets could send to lower Earth orbit (George C. Marshall Space Flight Center). The continued pursuit of survival on the moon is the stepping stone to Mars. NASA is continuing to find a safer, more efficient way to send humans into space. They are partnered with the United States Department of Energy (DOE) in researching new power sources, such as fuel cells which are devices that produce "continuous electric current directly from the oxidation of fuel ("Fuel Cell")." Fuel cells would be more economically sustainable due to the lack of emissions they produce and are upwards of sixty percent more efficient ("Fuel Cells" Energy.gov). As always there are issues with materials and the cost of those materials but given human perseverance, it is very likely that there will be new types of power sources to be used in space in the near future.

A popular science fiction novel-turned-movie is *The Martian* written by Andy Weir. Beyond the fact that the book follows an astronaut, Mark Watney, on the third manned mission to Mars and his survival after being believed dead during a sandstorm, *The Martian* also talks about many scientific processes in fairly easy to understand terms. Some of those are the fuel sources that power the *Hermes*, the long-haul spaceship that takes astronauts from Earth to Mars, as well as the Mars Ascent Vehicle (MAV) and Mars Descent Vehicle (MDV). *Hermes*'s power source is set up from the beginning of the story and is occasionally the subject of issues towards the end of the book. As the larger transport ship for astronauts, *Hermes* has ion engines that use argon thrown out of the back of the ship at high speeds to achieve small amounts of acceleration, with all of it being powered by a nuclear reactor (Weir 2). This allows for constant acceleration, described by Michio Kaku as "riding on a thin but steady flow of ions" instead of a big thrust like a rocket which gives higher speeds over time, and gets the astronauts to Mars safely (157). Unlike *Hermes*, the MAV and MDV use traditional rocket fuel like spaceships today. A lot of problems for Mark Watney are the creation of fuel and the inherent dangers of separating hydrogen from oxygen in space. For *Hermes*, the wear and tear of years in space is what breaks it down, not necessarily risk of death by combustion.

In terms of reality, ion engines have been created and successfully used in several space agency missions, which were incredibly useful in displaying the strong lifespan of the engines (Kaku 157). A slight difference is the use of xenon instead of argon (Johnson 96). Therefore, it is very likely for ion engines to become more common in long term space travel, at least within interplanetary travel as interstellar travel has
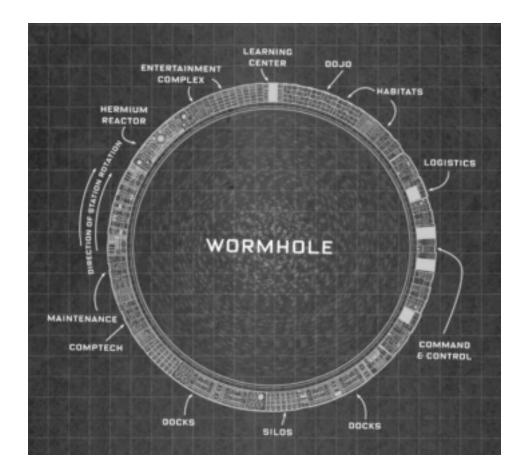
not been accomplished yet.

The Illuminae Files, a young adult science fiction trilogy set in the year 2575, is where more impossible space travel theory happens. The implication is that Earth is no longer habitable and humanity is spread across various solar systems. In the first book, Illuminae, the main ship, Battlecarrier Alexander is said to be powered by a nuclear reactor, with a main drive and secondary drives. Alexander has several unique spaceship features including a jump-gate generator, a form of an instant interstellar wormhole, and an Artificial Intelligence Defense Analytics Network (AIDAN), which is responsible for "vital shipboard functions" such as main drive control and jump gate calculations (Kaufman and Kristoff 19). It is unclear if this means that AIDAN cannot function when the main drive is off but does seem to mean that Alexander is unable to properly defend itself or use their independent jump gate without AIDAN. Spoiler: AIDAN kind of goes psycho before defying all A.I. odds and bonding to Kady Grant and the jump-gate generator on Alexander gets damaged in the battle for Kerenza IV, an ice planet-turned-illegal hermium mine, so it is never a viable evacuation route. The problem for the characters is not-so-simply avoiding death by those afflicted infected with a biological weapon from Beitech in order to turn on the main drives and give AIDAN its full capabilities of defense and offense.

On the probability of nuclear power as a source, it is not likely at this point in time. Nuclear powered rockets and spaceships are unlikely to be a reality for multiple reasons. The first is the likelihood that the concentrations of uranium and/or hydrogen incorrectly igniting and becoming an atomic bomb is too high for most agencies to feel comfortable using it to send people to space. The contamination can also be a problem

as ships leave fallout in their wake. Michio Kaku talks about how, given the parameters in the 1963 Limited Test Ban Treaty, testing these rockets is difficult and legally constraining, which can put strain on international diplomatic relationships (162-163). Ultimately, projects involving nuclear rockets have been abandoned to unclear futures.

The authors of *The Illuminae Files* may have found a way around having to explain the use of nuclear power by inventing their own. This story is built around the plot of the survival of refugees from the ice planet Kerenza IV fleeing from an invading capitalist corporation, Beitech, which left little area for data dumps about how the technology worked. I was mildly disappointed to find that the elements (i.e. hermium) and some of the technologies in *Gemina* were entirely fictional, aside from jump gate generators which are not quite in the realm of possibility yet but not unfamiliar. For the most part, the trilogy follows physics laws close enough that the average reader who is not a scientist would not notice falsehoods. It helps to add to the idea of a more advanced society and also avoids spending too much time on how the engines work.
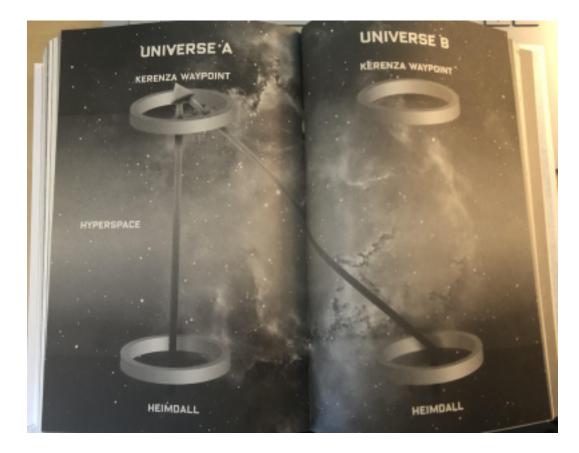
Specifically from book two, *Gemina*, the power source for the wormhole generator at Jump Station *Heimdall* causes a whole host of problems for the characters. It is a situation that might not even be possible, at least not yet. To set the scene: *Gemina* takes place on Jump Station *Heimdall*, a swirling vortex that is frequently described as a rip in the fabric of spacetime, allowing for quick travel to seven available waypoints. The station is set up in a circular format with the vortex in the middle. The closer to the center of the station a person is, the less gravity is in effect. The image below is from the book and provides the correct imagery:

(Hansen, 2016)

During the book, *Heimdall* is shut down due to maintenance on the wormhole but is invaded by a team of essentially special operation space mercenaries, an audit team of twenty-four people. The repair of the jump station is vital for the squad of mercenaries to get away from their crime scene and allow drones to destroy *Heimdall* so a solid bit of plot is dedicated to the wormhole's fixing and restart. The exact specifics are not included but the power source for the wormhole generator is shielded fuel rods of live hermium. Live hermium is incredibly dangerous and the four rods that needed replaced in the interchange system have to be done manually (Kaufman and Kristoff (163). Unfortunately, one of those rods goes missing when the engineer changing it is attacked by a space specimen that feeds on brain waves. Due to Jump Station *Heimdall* being

situated over a glorified rip in the fabric of space, a rod of live hermium is not ideal.

One of the mercenaries, another engineer, explains that the rods hold only half a dozen atoms of hermium but that the energy output of even one particle is off the Rosenstein scale, which from my research is fictional (364). However, the dangers of the wormholes gone wrong is also described, with "whole stations disappearing. Reappearing years later. Geodesic distortion. Continuum multiplicity," being the horror stories that came from humanity's first attempts (364). A horror story like this is exactly what ends up happening when a hermium rod crosses the horizon line when the wormhole is reactivated. It creates a crossed timeline with two separate realities converging on one waypoint.

(Shutterstock 2016)

Ultimately, the mishap with the power source of hermium rods, along with a host of other small problems that added together, led to a proving of the multiverse theory. Thanks to the malfunctioning wormhole, the perfect opportunity arose for that to happen. While the collapsing universes problem is solved, it still shows the dangers of using such a volatile power source near a rip in space time.

This presents the obvious answer to the question of using something like hermium rods in space technology: it is probably not the best idea. Hermium appears to fall under the same conditions as uranium or other nuclear-type elements. The possibility of mistakes going so catastrophically wrong that it creates the merging of two universes is a risk no scientist is ever likely to take. Granted, in this story, it was entirely accidental but accidents happen in space sometimes and that is what everyone tries to avoid.

Another interesting take on power sources in science fiction is the use of matter and antimatter in Star Trek and, theoretically, also in Star Wars. Welcome to a further crash course in astrophysics. Antimatter is the combination of positrons and antiprotons- the opposites of electrons and protons, respectively- which, when brought together with matter, can create a release of energy in the form of gamma rays (*What Is Antimatter And Why Are We Searching For IT?*). This type of collision is thought to be what happened during the Big Bang but somehow the universe ended up with just a little bit more matter than antimatter, despite the expectation that there would be equal amounts (*What Is Antimatter And Why Are We Searching For IT?*). Antimatter is found

naturally throughout the universe, including above storm clouds on Earth (Millis). Scientists have even been able to create it in labs, although it is incredibly hard to contain and keep. They have managed to keep antimatter contained for more than fifteen minutes but not much longer than that (Seeker). Antimatter bumping around matter-made containers makes the antimatter destroy itself in the collision. The interaction of antimatter creates energy safer than nuclear reactions but not all of it is able to be captured (*What Is Antimatter And Why Are We Searching For IT?*). Antimatter can be separated from matter by magnetic fields and their collision of fission would be more effective at releasing energy than fusion reactors (Millis).
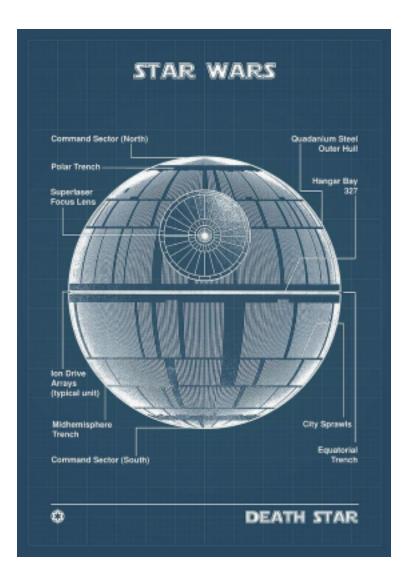
In *Star Trek*, the device used to harness the antimatter, which they call antideuterium, is called a "warp drive." The energy is what fuels their travels through galaxies. Warp drive also allows for faster-than-light space travel through warp fields that form a subspace bubble ("Warp Drive"). As opposed to a jump gate wormhole generator, which you do not want messing with the spacetime continuum, a subspace bubble distorts the spacetime continuum and allows starships to move faster than the speed of light. The matter-antimatter reactions were further regulated by dilithium crystals, a fictional element, even though there is a real dilithium in reality. *Star Trek*'s dilithium helps control the amount of energy released from the antimatter's annihilation, turning it into a type of plasma. Early in Star Trek history, dilithium matrices were the power sources themselves although when they were drained, ships essentially lost control of their ship, making it an ineffective power source despite its power ("Dilithium"). The shape of the dilithium crystals also seem to affect their effectiveness.

Throughout all the *Star Wars* movies, there are three planet destroyers that have different power sources. Personally, this shows that the Sith just do not quit with their "destroy first, ask questions later" mentality. It also shows a remarkable lack of creativity, even if each design improves upon the last. Ion drives are also used to move the Death Star, which seems incredibly impossible since, as Patrick Johnson points out, one would need 32 kilograms of xenon to move even a Star Destroyer, and that much xenon takes thousands of years to produce (96). Unlike *Hermes* in *The Martian*, ion drives and ion engines are not overly useful, especially once you consider that long-haul ships are not needed in a world with hyperspace jumping.

In the past, Sith used kyber crystals, the crystals used in lightsabers, to create their superweapons ("Death Star Superlaser"). Death Star I and II and Starkiller Base appear to have different sources. To clarify there are two Death Stars, built within an astonishingly short time after the first's destruction, followed by Starkiller Base in *The Force Awakens*. The Death Star's superlaser array is its most dangerous asset, given its capability to destroy entire planets. The superlaser is powered by the "hypermatter reactor," located at the center of the Death Star. A hypermatter reactor is a giant fusion chamber lined with fuel bottles (Valdes "How the Death Star Works"). The lasers meet at the focus lens (shown in the image below) and join to become the massive planet-ending laser that destroyed Alderaan. The Death Star II's superlaser had a three minute recharge time for a total planet destruction laser, which is probably impossible and a massive change from Death Star I's twenty-four hour recharge. If the scale of the laser was changed, it could fire on smaller targets with a shorter recharge time. For the most part, the Death Star is just built around the core reactor power source.

Starkiller Base is a different story. Rather than using hypermatter as the base for its laser, Starkiller Base uses stars and planets. In fact, an entire planet functions as the home base for the weapon system, making it more than twice the size of the previous Death Stars. The base harvests energy and power coming from a system's star, which is drained, then contains it within magnetic fields inside the planet's core, and then uses that energy to shoot a laser beam through space ("Starkiller Base"). Starkiller base collects dark energy, or quintessence, from stars to be stored with a thermal oscillator so it does not blow up the base planet itself. The strength and power of the beam is also able to go through hyperspace as well which is catastrophic for the targeted planets as the base can fire from systems away (Oswald businessinsider.com). The amount of energy that comes from stars could easily be used to destroy trillions of planets at once, not just the handful that Starkiller Base does destroy (Hill "The Physics of Starkiller Base"). However, much like the thermal exhaust ports were the downfall of the first Death Star, the thermal oscillator is the downfall of Starkiller base. The risks associated with the containment of such a strong power source with such a liable weak point would never be acceptable by most space agencies.

<div align="right">Mullinax 12</div>

(H *DEATH STAR Blueprint*)

According to Ethan Siegel, an astrophysicist, the Death Star could use antimatter to destroy planets because of the lack of recoil when the Death Star shoots its laser ("The Physics of the Death Star"). To simplify it even more, due to the fact that matter and antimatter cancel themselves out, there would be no "equal and opposite reaction" like in Newton's third law of motion so the Death Star is not sent flying backward from the force of sending out such a massive laser. It would also help explain why the Death Star does not destroy itself from overheating. There is not an

explanation for how the antimatter is kept separate from the normal matter. That might be a question to ask the Force.

Science fiction provides us with the ability to imagine what life would be like if the world had access to more powerful spaceship engines and the technology to jump to new solar systems instead of taking seventy years to arrive at the nearest destination. Through *The Martian*, there is a very realistic explanation of what can happen to an astronaut stranded on Mars, as well as the added bonuses of more advanced versions of ion engines that are currently being experimented with. While it does not entirely solve the issue of the length of time it takes to get to another planet, it still provides a more sustainable power source than hydrogen-based rocket fuel that likes to explode and pollute the atmosphere. Nuclear power definitely does not appear to be the answer of sustainable spaceship power, although things could change. The discovery of elements or materials that are similar to the fictional ones discussed above are also not likely to be found, at least probably not within our own solar system. However, space travel will always be improving and as more technologies move into the realm of possibility, humanity will be able to harness energy, travel quickly, and explore the great wide, never-ending universe.

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Cameron Spraggins is a 19 year old sophomore studying English and History at Heidelberg University. His paper was for an end of the year project in an Honors course. It explores economic, social, and political issues caused by an imbalance of socialist and capitalist policy in the United States and recommends solutions to said issues.

The Balance and Synthesis of Capitalism and Socialism

Introduction

Moderation is what drives our political, social, and economic solutions and it is typically the final destination of debate. It is the clearest compromise between opposing parties yet we often find ourselves frustrated with the state of moderation in our economic and political environments. The coursework of the "Introduction to the Life of the Mind" revolves around the importance of balance and synthesis in our lives and in our education. Balance, moderation, and synthesis are the founding principles of liberal arts education, and finding effective solutions to our personal, domestic, and global problems is not feasible without an understanding of the importance of balance and synthesis in our world, especially as it pertains to economic systems.

The balance and synthesis of capitalist and socialist principles in a mixed economy is an issue every government faces. In the case of this discussion, I will be addressing the United States' progress towards finding a balance between the systems, and addressing ways capitalist and socialist policy should be implemented. Capitalism and socialism are as much political systems as they are economic systems, and the current political climate of the United States has made the discussion unbearable. Opposing politicians and their loyal constituency tag the term "socialism" or "capitalism" onto any policy or movement they disagree with and it has transformed the

terms into insults rather than economic systems. In our current political discourse, politicians involved with congressional policy that involves any government spending are dubbed radical Marxists and those who advocate for fewer regulations are referred to as selfish capitalists. The hostility of the debate has led to a misunderstanding of what each economic system entails. Heidelberg University professor of political science Dr. Marc O'Reilly believes that not all political or economic reform falls under either a socialist or capitalist identity. These systems have evolved and the current state of capitalist or socialist policy does not encapsulate the original definitions of the systems. For example, the current state of capitalism does not speculate the economy as a whole as the original definition infers, but rather speculates markets that are not representative of the entire economy. Furthermore, socialism is typically defined by the means of production being owned and controlled by the government. Today's "socialist" policy does not necessarily put the government in control of industry, but entails the government providing social welfare programs and private industry paying more into taxes; the terms have evolved. The hostile political climate that we find ourselves in contributes to a misunderstanding and exaggeration of what capitalism and socialism mean in the United States, and it is the primary reason that the discussion is so ineffective.

Before getting too far into the discussion on finding a balance between socialism and capitalism, it is important to first define each system and address what each system excels and fails at. Firstly, capitalism is predicated on the pursuit of profits and capitalism excels at generating profit. Capitalism excels at generating efficiency. The study of economics is the study of scarcity and how to best allocate the available

resources. Heidelberg University professor of Economics, Diane Monaco, along with other economics scholars in the country, agrees that capitalism is the most economically efficient way to allocate these available resources. However, it is not the most socially efficient way to allocate resources. Capitalism is the most efficient way of allocation because the distribution of the resources comes without government intervention. Capitalists argue that their system encourages innovation because the producers with the best products make the most profit. Although this is true, the products of capitalism do not come without social and economic inequality.

As a system of economic growth, capitalism is unbeaten. It excels at growing a national economies' worth of its finished goods, which is called GDP, or gross domestic product. However, capitalism often fails in most other regards. Capitalism limits society to a few economic winners and the rest are exploited in their labor. Most economists agree that capitalism is inherently exploitative; it is true. It is a system of exploitation and prevents the working class from achieving the economic growth that they produced. If the private owner class were to pay the working class underneath them wages that are equivalent to the value they produce, there would be no profit for the owner class to take. Society as a whole sum is richer, however on an individual basis, we are not any more rich than they started. The pursuit of profit means that social welfare is left out of the equation. This social welfare includes social security (in the United States this includes Medicare and Medicaid), financial safety nets, environmental protection, and plenty of other programs. This social welfare takes the back seat to the pursuit of profit in the United States, therefore it is left behind. This is where socialism comes into play.

Socialism is predicated on reversing the economic imbalance created in capitalist societies. Whereas capitalism excels at achieving economic growth, socialism excels at achieving economic equality. In its most modern form, socialist policy entails redistributing the wealth of a country into the hands of the people through welfare programs like social and economic safety nets, health care, child care, education, and other social benefits. There is a smaller economic imbalance between economic classes and there are higher levels of government support, but it also has its limitations. People in a socialist society pay higher taxes in order to support more government aid and stricter government intervention in the economy leads to some individual freedoms being restricted by the government's reach. The United States has been trying to find the balance between socialist and capitalist principles in its economy since its conception, and it continues to search for that balance.

Finding a Balance

In order to convey the importance of balance and synthesis between these two economic systems, the history of the discussion in the United States must be addressed. The United States is a capitalist society and its supporters claim that the United States was founded on capitalist ideals. This is true if we regard labor exploitation as an ideal of capitalism. However, many experts such as sociologist Matthew Desmond believe that the United States cannot be referred to as a country founded on capitalism, but rather on a slave economy (Desmond, 2019). From 1619 until 1865, slavery was formally instilled in American society and its labor force was free, abused, and exploited.

This is why economic systems such as socialism or capitalism really do not apply to the United States until after the Civil War. For the remainder of the 19th century, the

anti-capitalist views of Karl Marx and Fredrick Engles were exposed to the people of the United States. According to Illinois State professor of history Andrew Hartman, Marx became a household name in American politics and society and was often referenced in many pro-labor-union movements, along with other left-leaning movements in pursuit of economic equality (Hartmond, *Marx in the United States: an Interview*, 2017). The first labor unions, a clear sign of government intervention in the economy, were developed and popularized in the late 19th century and into the early 20th century. Labor unions have since increased in popularity and workers' rights have improved, however, significant American institutions have fought to deter them. As we progressed into the 20th century, wealthy capitalists like Vanderbilt, Carnegie, and Rockefeller emerged onto the scene creating immense wealth in their respective industries (railroads, steel, and oil). These men held monopolies within their own industry and this provided them an immense amount of financial and social power, which was only attainable in a highly capitalist society with limited government intervention. It was not until Teddy Roosevelt's presidency that any relatively socialist policy was enacted in the United States.

During Teddy Roosevelt's presidency, he implemented policy in order to break down these monopolies because their presence in the economy discourages competition. Later in the 20th century, Franklin D. Roosevelt was elected president during the Great Depression. At this point in time, Americans are unemployed, dramatically poor, and unable to afford their basic needs. This led to Roosevelt's implementation of the New Deal, which created social welfare programs such as Social Security, as well as investing government funds into jobs programs like the National

Industrial Act of 1933 (Vedder, *Out of Work*, 1997). The support from the federal government stimulated the American economy and got the majority of Americans back on their feet. Roosevelt's New Deal is regarded as one of the greatest works of federal government aid due to the socioeconomic implications associated with it, but it would be inappropriate to credit the work to Roosevelt without noting that the New Deal was not as prosperous for minority populations as it was for the white majority.

The Balance of socialism and capitalism proceeded into the late 20th and early 21st centuries. During Ronald Reagan and Bill Clinton's presidencies, although Reagan was a Republican and Clinton a Democrat, they both repealed social welfare programs implemented by the Roosevelt administrations (both Teddy and Franklin) and Lyndon B. Johnson administration (Khan, *20th Century Capitalism*, 2009). These presidents lowered government spending on welfare programs and financial safety nets and increased spending on the military. This was due to an economic boom from the 1980's into the early 2000's, and as the economic boom increases, government regulation tends to decrease. The United States has slowly adopted more socialist policies without abandoning its capitalist roots. American workers are more protected by labor unions than in the past, yet many large employers fight incessantly to prevent them. According to climate change reporter Zahra Hirji, The SEC requires publicly traded companies to disclose the risks that climate change poses to their bottom lines, yet 75% of U.S. companies ignore this (2020). There is a clear imbalance between the two systems in the United States and we are still in pursuit of the best balance.

According to the Allianz Global Wealth Report, the United States is the richest country in the world, and we have capitalism to thank for that. However, according to

the same report, America is also dead last in wealth equality (Allianz, 2020) In the United States, we have an immense amount of wealth in circulation due to our investment in the capitalist system, however it is currently being mishandled. The current distribution of wealth leaves the majority of Americans out of the equation and institutionally marginalizes a variety of social populations in the United States. Furthermore, The United States is behind the rest of the developed world in a variety of health and economic measurements.

According to the 2020 *America's Health Ranking Report*, the United States ranks 33rd out of 36 countries in the OECD in infant mortality rate, dead last in obesity rates, and 28th out of 36 OECD countries in life expectancy. The OECD is a global organization of developed countries (2018). From an economic standpoint, according to the OECD's findings, We are 35th out of 36 in entrepreneurship (*Entrepreneurship at a Glance*, 2012). According to the 2020 index of Economic Freedom, we rank 17th in the world in economic freedom, with many industrial countries ahead of us (*Country Rankings*, 2020). In terms of education, according to the OECD teachers in America spend more time teaching per year than any other developed country, yet our early childhood education enrollment rate is 28th out of 36 countries (*Education at a Glance,* 2012). For adults aged 25-34, the most contributing age group to our economy, we rank 14th out of 36 in higher education. The measurements in which the United States lags behind are widespread. We have an enormous amount of wealth, yet we fall behind the curve in most measurements that record the standard of life in the United States. Even in child care services, the United States ranks 29th of 31 OECD countries in childcare enrollment for ages 3-5, and 20th out of 31 for ages 0-2 (*Early Childhood Education and*

Care, 2020). The stark difference between the United States and the rest of the industrial world comes from a difference in government policy. The industrial nations that are ahead of us spend more money on social programs that support these issues than the United States does. There are a variety of social welfare programs that the United States can consider that would contribute to solving some of the economic and societal crises we face.

Solutions

The clearest measurement that the United States can improve upon is health care. The United States is one of the most wasteful industrial countries in terms of health care spending. According to the Commonwealth Fund, a global organization that researches healthcare systems across the world, the United States spends nearly two times as much on healthcare spending as the average OECD country (*U.S Healthcare,* 2020). According to the American College of Physicians, the United States ranks 66th out of 100 in effective health care systems (Tanne, 2007). The privatization of the healthcare industry incentivizes a pursuit of profit rather than excellent health care. Healthcare should not be accompanied with economic implications, but the United States operates under a different social contract than countries that offer universal healthcare. In order to solve this crisis, the implementation of socialist policy such as universal healthcare is required, while also considering the needs of the wealthy, who prefer private healthcare. The best way to find this balance is to adopt a healthcare system similar to one seen in Germany. In Germany, citizens pay a higher tax to support universal health care and everyone making under 60,000 EUD (around $70,000) receives this health care, but a private sector of service remains available (Tikkanen, 2019). Those

who pursue private services opt out of receiving their health care and pay a lower tax. Under this system, the needs of the underprivileged are met and supported by this form of universal healthcare, private services are offered to those who can afford it, and it's half the cost to the government.

Another example showing where economic reform is needed is in the medical supply chain management. The coronavirus pandemic exposed the United States' medical supply chain, as we were not fit to handle the spread of COVID-19. According to the New York Times, China made nearly half of all masks in the world prior to the Coronavirus Pandemic (Bradsher and Alderman, 2020). Production and manufacturing tends to be cheaper in overseas countries like China. In a capitalist system like the United States, companies are incentivized to produce their products overseas for lower costs. When the pandemic forced the world to come to a halt, China shut down exports and left the United States stranded without proper protective equipment as we were too reliant on them for production. According to the Department of Health and Human services, at the beginning of March, our country only held 1% of the masks required to protect medical professionals during this pandemic (Lovelace, 2020). This lack of preparation is attributable to a lack of perspective in the capitalist system. The livelihoods of Americans teeter on the production costs for protective medical equipment. In order to solve this problem, the government must intervene in the market and incentivize medical production companies to produce protective equipment in the United States. Not only will this provide our country with support on hand for the next crisis, but it will also serve as an opportunity to employ more Americans. This would

meet socialist ideals of prioritizing health and safety over profits and satisfy capitalist ideals by increasing manufacturing jobs.

The United States is the richest country in the world, yet the majority of its citizens' struggle with financial stability. According to Andrew Yang, in his book *The War on Normal People*, he states that 40% of Americans cannot afford a $400 emergency and only 55% of Americans own a share in the stock market (Yang, 2019). Countless financial struggles exist and the solution is found in government aid. One form of government aid gaining popularity is Universal Basic Income, or UBI. UBI is supplemental income from the government that serves a variety of purposes which satisfy both socialist and capitalist ideas. It provides Americans a financial safety net to pursue entrepreneurial interests or participate in the stock market, both of which are staples of a capitalist economy. UBI would be funded by a corporate tax on large corporations like Amazon and Apple, not from individual taxpayers. These corporations are monstrous financial machines that have been able to scale their business to make tremendous profit due to the capitalist system. To no surprise, the corporations benefiting from the capitalist system the most expose the need for socialist policy. According to The Guardian's Michael Saintano, many Amazon employees have reached out explaining the unsafe working conditions and lack of cooperation from management (2020). Business Insider reported terrible working conditions and exposure to toxic gases in an Apple manufacturing plant in China (Maggio, 2018). Regulatory loopholes that large corporations like Apple and Amazon use epitomize one of the pitfalls of capitalism; it is entirely built on the backs of the laborers. These corporations have abused the economic systems in place. They need to be held accountable for their poor

working conditions and be responsible for funding social welfare programs in the United States. UBI takes only money currently in circulation and puts it in the hands of American people, which is the most flexible type of social welfare imaginable.

Conclusion

Pure socialist or capitalist societies do not exist. There is a spectrum of government intervention in every country, it just depends on where the best balance of the two systems occurs. The United States has relentlessly shown an inability to adopt socialist practices and has demonized socialist ideologies in the minds of American voters. As a result, the U.S. falls behind the curve in almost every societal living standard and we have become ignorant to the problems caused by the inevitable pitfalls of a capitalist society. Our infatuation with economic growth has rendered our colleagues, parents, voters, politicians, and institutions unable to consider the societal implications of capitalism and as a result, there are not many social programs in place to support Americans. The balance ultimately depends on what type of social contract the people need and whether or not the government in place can provide it. We have not found that balance in the United States and the ideas presented are only a sliver of solutions available to us.

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The Whig Presidents' Contributions to the Development of America

The Whig Party is an often forgotten part of American history, particularly the Whig Presidents. Many would find it difficult to recall a Whig public official. The names of Whig presidential candidates such as Henry Clay or Daniel Webster are likely more familiar, for their roles in Congress, than Presidents John Tyler and Millard Fillmore. The Whigs altogether might seem to be a largely insignificant part of a bygone era. However, the Whig Party and the Whig Presidents in particular have great significance. They changed the political landscape, made numerous important decisions at crucial moments, were a counterbalance to the Jacksonian Democratic ideology, and influenced the political landscape of the future. The Whig Presidents were important both in their time and still are to this day.

A major contribution of the Whig Presidents is their altering of the political landscape. They formed a new coalition across North and South unlike what previous parties had done. While it is true that the Federalists drew some support from the South and Democratic-Republicans drew some support from the North, the Whig presidential candidates could expect routine support both from New England and from the Upper South states of Maryland, Kentucky, Virginia, Tennessee, and North Carolina from the mid 1830s until the early 1850s.[1] Though this pattern of voting was not an incredibly

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[1] Daniel Carpenter and Benjamin Schneer, "Party Formation through Petitions: The Whigs and the Bank War of 1832-1834," *Studies in American Political Development* 29, (2015), 219, 226-230.

long lasting change, it demonstrates the Whig Party's effect on politics. Only after the collapse of the Whig Party would the "solid south" voting pattern form, in which the South voted nearly exclusively Democrat and the North Republican, beginning with the 1856 presidential election.[2] Had the Whig trend of uniting North and South continued, presidential elections and American politics could have unfolded very differently.

The Whigs could forge this new voter base by nominating famous western or southern generals. For instance, the 1848 election saw a Whig victory on account of "their standard-bearer" being "a Southern military hero."[3] This hero was Mexican American War general, Zachary Taylor.[4] In the 1848 election Taylor won even the Deep South states of Louisiana, Georgia, and Florida that were the mainstay of Democratic Party support.[5] Taylor "undoubtedly benefited from his residency in the state," being that he was a Southerner residing in Louisiana.[6] In the 1840 election, William Henry Harrison won several Western states that had previously almost always voted Democrat, being a generally well liked and famous military officer from the region.[7] This strategy was not enough for the 1852 election in which the Whigs nominated General Winfield Scott, in large part because southerners thought of him as unsupportive of their interests and they "refused to believe that the northern Whigs would force such an

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[2] Egerton, Douglas R, "The Slaves' Election: Frémont, Freedom, and the Slave Conspiracies of 1856." *Civil War History* 61, no. 1 (2015), 36-39.

[3] William O. Lynch, "Zachary Taylor as President," *The Journal of Southern History* 4, no. 3 (1938), 279-280.

[4] William O. Lynch, "Zachary Taylor as President," 281.

[5] John M. Sacher, "The Sudden Collapse of the Louisiana Whig Party," *The Journal of Southern History* 65, no. 2 (1999), 232

[6] John M. Sacher, "The Sudden Collapse of the Louisiana Whig Party," 232.

[7] Arendt, Emily J. "'Two Dollars a Day, And Roast Beef': Whig Culinary Partisanship and the Election of 1840." *Journal of the Early Republic* 40, no. 1 (2020): 98.

unpalatable candidate upon them."[8] As a result Southern Whig votes and overall Whig votes decreased in the 1852 election, but Whigs still won the New England states of Massachusetts and Vermont and the Southern states of Tennessee and Kentucky, again demonstrating their coalition of North and South.[9] The formation of the Whig Party represented a change in the political landscape, accomplished through nominating well known and well liked generals.

The Whig Presidents hold significance beyond this new North-South voter base. Their actions and policies came at a crucial time in American history. Among the most important happenings of the era was the Compromise of 1850 legislation. This was a set of laws, including the admission of California as a free state and more strict fugitive slave laws, aimed at diffusing tensions between North and South over slavery and the balance of free to slave states.[10] President Taylor voiced objections to the Compromise when it was being formulated in Congress, but died while debate was ongoing, leaving Vice President Fillmore to ascend to the presidency and sign the compromise legislation into law.[11] A compromise rather than conflict mentality was a major aspect of the Whig Presidents, done in response to building pressure within the nation in attempt to prevent violence. But this is not to say Whigs only compromised and failed to achieve their own agenda. The four Whig Presidents appointed as many federal judges as Democrats Van Buren and Polk, which is a total time period of eight years in office

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[8] John M. Sacher, "The Sudden Collapse of the Louisiana Whig Party," 232-233.

[9] Sidney M. Milkis and Michael Nelson, *The American Presidency: Origins and Development, 1776-2018* (Los Angeles: Sage Publications, 2020), 183-184.

[10] Jonathan Earle, "The Political Origins of the Civil War," *Organization of American Historians Magazine of History* 25, no. 2 (2011), 10.

[11] William O. Lynch, "Zachary Taylor as President," 292.

for both parties.[12] This is despite facing more senate opposition to their choices then Presidents Van Buren and Polk.[13] Whig Presidents only had a Senate majority to work with twice or four years, as opposed to the Democratic Presidents during this time with a senate majority for all eight of their years in office.[14] The Whig Presidents did not merely surrender to the often Democratic majorities, but instead worked to achieve Whig goals despite various obstacles.

Not only significant for their specific actions, the Whig Presidents were also important for their Whig ideology contrasting with the Democratic Party ideology. In the decades prior to the Whig Party, the Democratic-Republican Party was a nearly unchallenged force in both the Presidency and Congress.[15] Conflict within the Democratic-Republican Party produced the Democratic and the National Republican Party, of which the latter did not last more than a few years.[16] There was a real possibility of reverting to essentially a one-party system similar to the "Era of Good Feelings" with unrivaled Democratic-Republican dominance in federal level politics, but this time with the Democratic Party being the essentially unchallenged single party in power. The Whig Party and successful Whig Presidents restored a two party system that continues to the present day.

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[12] Michael J. Gerhardt and Michael A. Stein, "The Politics of Early Justice: Federal Judicial Selection, 1789-1861," *Iowa Law Review* 100, (2015), 590-595.

[13] Michael J. Gerhardt and Michael A. Stein, "The Politics of Early Justice," 561-564.

[14] "Party Division," United States Senate, Senate.gov, 2020.

[15] Sidney M. Milkis and Michael Nelson, *The American Presidency*, 122.

[16] Sidney M. Milkis and Michael Nelson, *The American Presidency*, 142.

The Whig Party was able to be a major party shortly after its formation. In fact, "by the mid-term elections of 1838, the two parties [Whig and Democratic] were more or less evenly balanced in most states. In New England, the Whig party had come to dominate."[17] Clearly expressing differences with Democrats was key to Whig success. There were many substantial parts of the platform that differentiated Whigs from Democrats. An initial difference was the Whig pledge to only serve one term. As the first Whig President, William Henry Harrison's pledge began a trend that continued for the next few Presidents who promised to do the same, even though Harrison did not end up getting a choice.[18] This trend was another significant contribution of the Whigs, affecting politics for over a decade. The Whigs, at least the Northern ones, also separated themselves from Democrats because they "lost no opportunity to enhance and perpetuate" the reputation of Democrats as proslavery while "at the same time endeavoring to get credit for themselves as an antislavery party."[19] Another key difference stressed by the Whigs was the National Bank issue. This issue arguably started the party, and many Whigs supported the reimplementation of the National Bank after the Panic of 1837, which allowed Whigs to place blame upon Democrats for economic troubles of the time.[20] These were the main issues which the Whigs built themselves around and which Whig Presidents focused on while in office to successfully compete with Jacksonian Democrats.

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[17] Steven P. McGiffen, "Ideology and the Failure of the Whig Party in New Hampshire, 388.

[18] Sidney M. Milkis and Michael Nelson, *The American Presidency*, 169.

[19] William O. Lynch, "Zachary Taylor as President," 279.

[20] Daniel Carpenter and Benjamin Schneer, "Party Formation through Petitions," 217-218.

There were also broader issues which the Whigs provided different opinions on than those of Democrats. One was the general relationship and powers of the President and Congress. Whigs had a different view from Jacksonian Democrats, believing Congress should generally wield more power than the President.[21] Another broader issue was westward expansion, tied in with slavery and becoming a more pressing matter after the Mexican-American War.[22] Whig Presidents did not advocate for the expansion of slavery or popular sovereignty in western territories like Democratic Party members, Whigs were proponents of "commercial growth and development to promote national independence and progress."[23] The Whig Presidents often stressed this commercial rather than agricultural growth as a key to keep the country together and as the real future for America. Furthermore, John Tyler held a belief that "territorial and commercial expansion would allay sectional differences, preserve the Union, and create a nation of power and glory unparalleled in history."[24] Essentially, expansion was useful and necessary, but the expansion of slavery was not needed for national progress and prestige. In all of the aforementioned ways, the Whigs created a successful major party that perpetuated a two party system in the United States.

The Whig Party was around long enough to influence national politics, and to provide an alternative to Democratic ideologies. The Whig Party only collapsed when its Presidents were unable to differentiate themselves significantly, or had the "inability to

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[21] Sidney M. Milkis and Michael Nelson, *The American Presidency*, 158.

[22] Michael A. Morrison, "New Territory vs No Territory: The Whig Party and the Politics of Western Expansion, 1846-1848," *Western Historical Quarterly* 23, no. 1 (1992), 48-49.

[23] Michael A. Morrison, "New Territory vs No Territory," 28.

[24] Edward P. Crapol, "John Tyler and the Pursuit of National Destiny," *Journal of the Early Republic* 17, no. 3 (1997), 468.

articulate partisan differences," from the Democratic Presidents and platform.[25] For example, the increase in railroads and improved communications "had the effect of promoting a consensus with Democrats, thus diminishing the Whigs' ability to present their party as a compelling political alternative. Americans could no longer tell the difference between a Fillmore Whig and a Pierce Democrat."[26] Making platform differences clear is critical when both major parties have a Northern and Southern wing, and are attempting to appeal to different segments of the population simultaneously. Ultimately, the Democratic Party "had the better of this rivalry," but the Whig Party and Whig Presidents emerged rapidly to provide a viable alternative and remained a force in politics for almost a quarter of a century.[27]

The Whig Party continued to affect politics after its demise by contributing to the parties that followed it. For example, former President Millard Fillmore ran on the American Party ticket, also known as the Know Nothing Party, in the 1856 presidential election.[28] He believed nativism might unite Americans in common concerns and avoid debates over slavery.[29] In this way the compromise policy of the Whigs continued. With Fillmore winning more than twenty percent of the popular vote, there is a very good chance Fillmore gave the presidency to Democrat nominee Buchanan and removed any chance Republican candidate John C. Frémont had.[30] Had Frémont won the close race in

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[25] John M. Sacher, "The Sudden Collapse of the Louisiana Whig Party," 247.

[26] Michael J. Connolly, "The Correction of Our Political Philosophy: New England Whigs and the 1851 Boston Railroad Jubilee," *The New England Quarterly* 79, no. 2 (2006), 225.

[27] Sidney M. Milkis and Michael Nelson, *The American Presidency*, 151.

[28] Douglas R. Egerton, "The Slaves' Election," 62.

[29] Douglas R. Egerton, "The Slaves' Election," 58-59.

[30] Douglas R. Egerton, "The Slaves' Election," 47.

Pennsylvania rather than Buchanan, it would have taken the electoral majority from Buchanan and at least forced a vote in the House that could have produced a non-Buchanan victory.[31] This is not to mention other close states that could have made the election, and the next crucial four years, unfold differently.

The Whigs also influenced the 1860 election. By this time the Whig Party had collapsed, but former Whig politicians ran as the Constitutional Union Party in the 1860 election.[32] This party nominated former Whigs John Bell from Tennessee for President and running mate Edward Everett from Massachusetts.[33] With those choices, they followed the Whig precedent of trying to appeal to Upper South and New England.[34] Though they did not get enough votes to win, there is a feasible chance they could have changed the results of the election. Because the South mostly but not exclusively split the vote between Bell and the Southern Democrat Breckenridge, and Northern vote was split mostly between Douglas and Lincoln, a few things could have happened to give no candidate a majority and force a vote in the House as described in the Constitution.[35] Breckenridge could have won some populous Upper South States that Bell won, Bell could have taken a few of the New England states away from Lincoln, or if Douglas had taken some traditionally Democratic Western states from Lincoln, Lincoln wouldn't have won a majority of the electorate. The rift in the Democratic Party undoubtedly played a larger role in the election, but the role of the Constitutional Union Party, made

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[31] Douglas R. Egerton, "The Slaves' Election," 62.

[32] Jonathan Earle, "The Political Origins of the Civil War," 11.

[33] Jonathan Earle, "The Political Origins of the Civil War," 11.

[34] Jonathan Earle, "The Political Origins of the Civil War," 11.

[35] Jonathan Earle, "The Political Origins of the Civil War," 11-12.

up of former Whigs, should not be understated. By taking votes mostly from the South, they took any chances either Democrat had and ensured victory for Lincoln. This was a tumultuous time period and having a different President at this time would have reshaped the entire future of the nation.

Another contribution of the Whigs was to the Republican Party. Many former Whigs, mostly the northern ones such as Abraham Lincoln, joined with the new Republican Party.[36] From this the Republican Party could have drawn ideas such as their conservative values, a weaker executive relative to Congress, or a more literal interpretation of the Constitution. The next several Presidents after Lincoln and Johnson were more conservative Republicans, and although there were many reasons for a weakening of presidential power relative to Congress, this indicates influence from the Whig Party and examples set by Whig Presidents.[37]

However, there are several reasons why the Whig Party and Whig Presidents have been considered relatively unimportant by some. One obvious reason is that the Whig Party only existed for little more than 20 years, and only succeeded in electing a President on two occasions. However, the Federalist Party only existed for about the same time, and only elected one President for one term in John Adams.[38] Also, it is not uncommon for major parties to have a stretch of relative unsuccessfulness, such as the Democratic Party for decades following the Civil War. Thus, comparatively the Whig Presidents have fared just as well as other major political parties or have fared just as well over twenty year time periods as other major political parties.

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[36] Douglas R. Egerton, "The Slaves' Election," 62-63.

[37] Sidney M. Milkis and Michael Nelson, *The American Presidency*, 248-250.

[38] Sidney M. Milkis and Michael Nelson, *The American Presidency*, 108-109.

Still however, the Whig Presidents are criticized for either too much compromise or a lack of pursuing Whig goals. There are a few reasons for this. The Whig plan often involved compromise to work with radical elements of different parties. This can be in large part attributed to the Whig goal of reaching compromise and trying to avoid civil unrest. For instance, in the 1848 election Millard Fillmore stated "I regard this election as putting an end to all ideas of disunion. It raises up a national party occupying a middle ground, and leaves the fanatics and disunionists, North and South, without the hope of destroying the fair fabric of our Constitution."[39] By this Fillmore could have been referring to Southern secessionists and Northern abolitionists or possibly Free Soilers. Additionally, former President Tyler supported compromise efforts to avoid war all the way until it's outbreak in 1861, of which many were rejected.[40] Furthermore, Fillmore's support of the Compromise of 1850 laws demonstrates the Whig commitment to the idea of political compromises to avoid an outbreak of war, which they succeeded in postponing.[41] At perhaps the time of greatest tension and greatest discontent in the nation's history, Whig Presidents worked diligently to preserve peace while furthering the Whig platform.

The Whig Presidents are also described as weakening presidential power and therefore accomplishing little. It can also be argued that the trend of decreasing presidential power began in the Van Buren Presidency. Upon succeeding the presidency after Andrew Jackson, Van Buren could not keep the party together or direct it in the

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[39] William O. Lynch, "Zachary Taylor as President," 281.

[40] Edward P. Crapol, "John Tyler and the Pursuit of National Destiny," 489.

[41] Jonathan Earle, "The Political Origins of the Civil War," 9-10.

same manner or level that Jackson could.[42] The weakening of presidential power of the time period can also be attributed to being intentional as part of the Whig platform to halt executive aggrandizement and return power to Congress. It is worth noting that the Whigs faced additional challenges that Democrats did not. As mentioned earlier, the Whig Presidents rarely had congressional majorities to work with.[43] In addition, because the method of running mate selection back then was to choose a different wing of the party and or different geographic region, the Whigs faced unique challenges from the untimely deaths of two Presidents.[44] Twice the people and Whig Party leaders thought they had elected one wing of the party but instead got a different one, and had to adjust accordingly. Nonetheless, they succeeded in accomplishing goals, but today often face much criticism and have not received recognition for their importance.

The Whig Party and its four Presidents are somewhat forgotten. They are nonetheless a crucial piece of American history, worthy of study and analysis. The Whig Presidents hold significance because of their restructuring of voting patterns, decisions made in their collective eight years in office, their opposition to Jacksonian Democracy, and their effect on national politics after the existence of the Whig Party itself. The age of Whig Presidents was indeed an important time period for American history.

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[42] Sidney M. Milkis and Michael Nelson, *The American Presidency*, 167-169.

[43] "Party Divisions of the House of Representatives, 1789 to Present," History, Art, and Archives United States House of Representatives, House.gov, 2020.

[44] Sidney M. Milkis and Michael Nelson, *The American Presidency*, 614.

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Wrong for Europe: Assessing the Rise of Far-Right Parties

Since the beginning of the century, Europe has faced significant challenges, including alarming climate change and environmental issues, the European debt crisis, a large wave of migration brought on by conflicts in Syria, and, most recently, the COVID-19 pandemic. Among these, the rise of far-right parties is of pressing and growing concern. Despite the fact that the ideological composition of European far-right groups varies across the continent, these far-right groups are able to connect with and strengthen each other. Increased instances of far-right violence and the stirring of xenophobic sentiment pose serious dangers to European institutions and citizens. The rise of far-right parties in Europe over the last decade, strengthened by social media, has proceeded in tandem with an increase in immigration. Resultant anti-immigrant sentiment, amplified by xenophobic governments in Hungary and Poland, should be considered a serious threat to Europe's prosperity, security, and well-being.

Far-right parties in Europe appear to come in all shapes and sizes, both literally and ideologically, and vary across the continent. Far-right groups differ in popularity, geographic location, and representation in a country's political system. Additionally, according to Matt Golder's review of far-right parties in Europe, there does not appear to be a definitive consensus among political scientists on the core ideological constitution of the far-right. Years of scholarship identify 58 different ideological

characteristics that have been linked with far-right parties, making the ideological definition of these groups difficult to achieve (Golder 478). Golder continues, "this lack of consensus helps to explain the plethora of different names used to describe these parties and why some scholars emphasize the need to distinguish between different variants of the far-right party family" (478). Recently, scholars have increasingly classified far-right parties based on their radicalism or extremism, populism, and nationalism (Golder 478). Far-right parties can have different combinations of these characteristics as there are many different variations among these groups. Focusing on fewer core characteristics is productive in this case as it narrows the broad and rather vague scope of the ideological discussion.

Most far-right parties are either radical or extremist in their ideology. Though these words are often used interchangeably, there is an important distinction that must be noted. Radicalism favors individual and collective freedom and emancipation from hierarchical societies. Radicals also advocate for sweeping political change and represent a form of hostility toward political establishments and the status quo (Bötticher 75). Extremism, on the other hand, is typically championed by anti-establishment movements and characterizes those who view politics as a struggle for supremacy rather than peaceful competition between parties. Extremism creates fear and division and leaves little room for diversity of thought or people groups. According to the term's dogma, extremism is intolerant, unwilling to compromise, and opposes the constitutional state that underlies European society (Bötticher 74). In other words, radicals focus on reforming the political system while extremists directly oppose democratic systems in their entirety. Both radical and extremist groups use violence to

their advantage. Radicals use political violence selectively and strategically, however, while extremists consider violence a legitimate form of political action (Bötticher 77). Further, as radical and extremist groups are inherently "anti-system," they must be understood within the context of the system in which they exist. In the context of European far-right parties, this system is usually liberal democracy and capitalism (Golder 478). In practice, it can be challenging to identify extremist parties, as they tend to hide their extremism to avoid legal repercussions and garner more widespread support (Golder 478).

Europe's Identitarian movement is an example of an extremist group. The group ascribes to the Great Replacement theory, which claims that white populations are being gradually replaced by immigrants, and calls for "remigration" and "de-Islamization." Many people believe remigration a more palatable way to suggest that immigrants who are non-white should be deported. Though the group does not publicly endorse violence, to avoid legal repercussions, its members organize military-style training camps across Europe. Members also use "militarized vocabulary," such as "sniper mission," in online chat rooms (Ebner).

Far-right groups can also be classified by their embrace of populism. Populists tend to view society as two antagonistic groups: the people and the elite. They believe that politics should reflect the will of the people, who are the morally superior group. Populism "desires that power be placed in the unfettered hands of the people, and calls for the increased use of referenda, popular initiatives, and direct executive elections" (Golder 479). Populism desires majority rule but opposes liberal democracy, which requires the will of the majority to be constrained by constitutional checks and

balances. Critics argue that populism tends to simplify political issues and reduces them to stark (i.e., "black and white") scenarios, which is unproductive and hinders long-term problem solving (Golder 479). Exclusionary populism is specifically associated with many right-wing parties in Europe. Exclusionary populism "seeks to exclude certain groups from 'the people' and thus limits their access to these same benefits and rights" (Golder 480). Typically, people are excluded from the majority due to cultural, religious, or ethnic differences. This basis gives populist groups and far-right parties a reputation for intolerance and xenophobia.

Nationalism is another core ideological feature of the far-right. Golder mainly refers to two different types of nationalism in the context of far-right parties in Europe: civic and ethnic. Both types value a monocultural state but work to achieve it in different ways. Civic nationalism advocates that "individuals choose to be members of the civic nation by accepting a common set of cultural values and practices. The nation is culturally homogeneous, but not necessarily ethnically homogeneous" (Golder 480). Civic nationalism relies on assimilation to achieve a monocultural state. In contrast, ethnic nationalism "is hereditary and often includes a shared language or religion" and "specifically focuses on repatriation as the principal means of obtaining a monocultural state" (Golder 480). In other words, civic nationalism is inclusionary while ethnic nationalism is comparably exclusionary.

Nativism is also used to distinguish the nationalism of far-right parties from mainstream parties. Golder explains, "nativism combines nationalism with xenophobia in that it calls for states to comprise only members of the native group and considers non-native elements to be fundamentally threatening to the monocultural nation-state"

(480). Some nativist far-right parties imply a natural hierarchy among groups on the basis of race, which perhaps accounts for the reputations of racism these groups have earned. Several far-right parties have publicly adopted an ethnopluralist form of nativism to appeal to voters. These parties argue that all cultures are equal, but different and therefore incompatible. Accordingly, they oppose migration, cultural imperialism, and instead envision "a culturally diverse world composed of monocultural nation-states'' (Golder 480).

Marine Le Pen's National Rally party can be classified as a populist radical right party. Although the party has softened considerably in its ideology, scholars believe that the party has not yet shed its populist radical right profile (Ivaldi 2). France has recently experienced an uptick in Islamist violence, such as the beheading of school teacher Samuel Paty earlier this year. This has fueled Islamaphobic sentiment among Le Pen's followers. This exclusionary populism means Muslims have confronted a resurgence of discriminatory rhetoric on the basis of their religion. Ethnic nationalism, via xenophobia, has also been an underlying feature of the party.

Extremist far-right parties have posed a serious threat to European prosperity during several periods of time throughout the last century. Perhaps the most notable era of far-right dominance in Europe was the 1930s during the Great Depression. The vicious cycle of unemployment and poverty created massive social and political issues in several European countries. The influence of far-right parties surged during the economic stagnation of the decade as Europeans became more financially desperate (Klapsis). Europe saw the establishment and rise of various authoritarian regimes across the continent, particularly the Nazis in Germany. As economic conditions worsened,

Adolph Hitler's electoral success increased throughout the beginning of the decade until 1933 when he became Chancellor of Germany. He gradually implemented his dictatorial powers and regime as the continent ventured toward the abyss of World War II (Klapsis). Hitler used German desperation and fear to stoke the flames of xenophobia, racism, and anti-Semitism, which propelled violence, genocide, and the bloodiest war Europe had ever seen. He capitalized on economic collapse and ushered in an unprecedented era of European devastation.

Though Hitler's Nazi party produced the most destructive long-term effects, Germany was not the only country that endured a surge of far-right support. According to Antonis Klapsis, "the negative effects of the Great Depression were reflected in election results all over the continent. From Romania to Austria and Czechoslovakia to Belgium, the trend was more or less the same" ("Economic Crisis and Political Extremism"). A ravaged post-WWII Europe looked to moderate political leadership as the key to moving forward into a more prosperous future. Increasingly stable democratic regimes replaced dictatorships and other far-right groups throughout Western Europe. The Christian Democrats, which is still a prevalent political force in Europe today, grew in popularity during this era of reconstruction and cooperation. Moderate groups echoed the people's sentiment, shifted away from extremism, and sought to downplay nationalism and xenophobia.

Though far-right parties are not new to Europe, they have surged in popularity over the last decade. The recent rise of social media is one such explanation for the dissemination of far-right ideas. Befitting the modern digital age, social media allows extremist, populist, and nationalist narratives to spread more quickly, bringing them

into broader public view (Ong). Once fragmented far-right groups have drawn on each other's successes and become more unified across the continent. These parties have even formed political blocs in the European Union, like the Identity and Democracy Group (ID), which formed in 2019. According to 2019 information from Pew Research Center, the ID group has seventy-three members in the European Parliament, is represented by nine countries, and is the fifth largest grouping in the assembly (Wike). The exchange of such ideologies has caused previously fringe narratives to be brought closer to the center of mainstream politics. Accordingly, the extreme or radical far-right is brought in as well, which is prominently exemplified by the Alternative for Germany party (AfD) (Ong). Other issues, like COVID-19 and civil rights protests, have been launching pads to bring far-right groups to the forefront. For instance, the AfD party has engaged in anti-lock down protests and has even manipulated the pandemic to spread anti-Semitic rhetoric and other racist conspiracy theories. They attribute Jews as the source of the pandemic and claim that migrants are carriers of the virus. Civil-rights protests inspired by the murder of George Floyd have also been exploited by far-right groups in Paris who claim "white racism" (Ong). Though incited by chaos and recent events, this reaction is perhaps indicative of a larger pattern in European politics of the mainstreaming of far-right ideas.

Additionally, fringe sub-cultures that subscribe to far-right extremism, such as "incel," anti-government movements like "Sovereign Citizens," and QAnon, are strengthened by online followers, which is of growing concern (Ong). Some scholars theorize that the merging of sub-cultures and ideologies online is linked to an increase in terrorist attacks. An increasing number of European terrorist events draw on a range

of these ideologies, and an extreme or radical far-right undertone links them together. For example, Philip Manshaus, the perpetrator of the Bærum mosque shooting in August of 2019, Stephan Balliet, the attempted Halle synagogue attacker in October of 2019, and Tobia Rathjen, the man who shot fifteen people in Hanau in February of 2019, all cited racist incel ideologies in their manifestos (Ong). Although it is perhaps impossible to prove that fringe ideology was the catalyst behind these acts of terrorism, clearly the convergence of far-right extremist ideas, such as white supremacy and "inceldom," is an increasing threat to European security and prosperity.

Scholars have proposed numerous explanations to account for the proliferation of far-right groups in European society. Some suggest economic motivators. For example, in times of economic peril, groups and individuals compete over limited resources. Under these conditions, members of the in-group tend to blame the out-group for economic problems, which can lead to discrimination, scapegoating, and intolerance. Economic grievances can be exploited by far-right parties, which link immigrants and minorities to economic hardships. Perceptions of economic threat on an individual level have likewise been associated with anti-immigrant sentiments, which, in turn, are strongly linked with far-right support (Golder 483). These notions are exemplified by the German Republicans' slogan, "Eliminate Unemployment: Stop Immigration," from the 1990s.

Most scholarly literature correlates increasing immigration with the rise of far-right groups. Studies show that the immigrant share of the population in most European countries has increased significantly since the beginning of the century. One such study shows that "not only is the immigrant share of the population high in

absolute terms, exceeding 10% in a majority of the countries within the Figure, but in many cases, it has increased quite rapidly, with growth exceeding 50% for several countries during this [twelve-year] period" (Davis 10). Far-right groups promote the idea that immigrants and natives are incompatible. Specifically, they opine that Muslim influxes in several European countries warp national identity, a nativist view prominently associated with their brand ("Terrorism Situation and Trend Report" 61). Because hatred or fear of immigrants is central to the majority of right-wing ideologies, anti-immigrant sentiment and Islamophobia tie far-right fringe groups together, allowing them to fuel and build upon each other.

Recent economic disparity and an influx of immigration in Europe allowed far-right parties to prosper. The 2008 Great Recession and the devastating aftermath of the Arab Spring led to a resurgence of far-right parties across the continent. Anti-government protests and uprisings in the Arab world brought immense violence and horrific civil war in Syria, sending waves of refugees to Europe. The challenges associated with mitigating an economic recession and welcoming immense numbers of refugees challenged European political leadership who struggled to overcome these crises. Far-right groups, who capitalized on the instability, rose to power in Hungary and Poland. Both administrations spout extremist and xenophobic rhetoric and policies. These events are reminiscent of the 1930s, legitimizing the correlation between economic instability and anti-immigrant sentiment with the rise of far-right parties.

Other recent events, like Brexit, have also inspired an influx of electoral success for far-right parties in national and European Parliament elections. Discussions about the scope of the European Union's powers and legitimacy have ramped up given the

UK's departure from the EU earlier this year. Eurosceptic actors, usually from far-right parties or voting blocs, within the EU now play a prominent role in these conversations as the very essence of the institution has been called into question. Eurosceptic parties are further empowered by a victory for their own anti-EU stance and will continue to push this agenda within the EU and nationally. The 2019 European Parliament elections saw an uptick of support for more extremist parties as the UK Conservative party vacated their seats, paving the way for new far-right representation in the European Parliament. This shift will affect the institution in the sense that future cooperation may prove much more difficult as the body becomes increasingly polarized.

The rise and mainstreaming of far-right parties should be of grave concern to European citizens and institutions. Immigration policy must be carefully considered, as it has the potential to alter the political equilibrium within European countries. Continued rapid immigration may inadvertently foster additional support for far-right parties and ethnopluralism (Davis 15). Additionally, if political support for far-right parties translates into actual political power, like in Hungary, the stability of trans-European institutions that support the current liberal or center-left order may be in jeopardy (Davis 15). Given that, the future of the European Union can be called into question, as it may not have the infrastructure to support such a drastic shift in the political ideologies of member states. For example, if Marine Le Pen and the National Rally party gain significant power in France, one of the EU's core members, the 27-member organization could potentially face substantial challenges, including Brexit-style calls for secession.

On an individual level, violent extremism is a threat to security, democracy, and

fundamental human rights. Far-right parties also threaten the equal treatment of all people. A Finnish national action plan for the prevention of violent radicalization and extremism warns that the ideology of all violent extremist movements is based on the idea that people have varying amounts of human dignity. Violent extremist movements divide societies and incite violence towards individuals they deem "less human" (Ministry of the Interior 12). When political groups assert a self-proclaimed authority to evaluate the humanity and dignity of groups of people, usually according to race or religion, it is incredibly alarming and must be monitored. A Europol report notes that "a climate built on xenophobia, anti-Semitism, and Islamophobia may lower the threshold for some radicalized groups to use violence against persons and property of minority groups" ("Terrorism Situation and Trend Report"). The creation of a societal hierarchy entrenches a climate of fear and animosity against minority groups, which is detrimental to European peace and prosperity and contra European values. Far-right violence not only kills and injures civilians on the individual level, it also divides European societies and spreads hatred. Preventing violent radicalization and extremism is pivotal to the promotion of European equality.

As far-right parties have surged in popularity over the past decade, Europeans must carefully consider the potential ramifications that come with the mainstreaming of fringe ideas and take these groups seriously. Instances of far-right terrorism indicate that such groups increasingly consider violence as a justified means of confrontation and political action. This must not be tolerated in European society. The increasing polarization of European politics will likely harm immigrant and minority populations, which should be of growing concern. European citizens and leaders who believe in a

multicultural ideal must take a firm stance against these far-right parties. Such a proactive policy will ensure their countries do not devolve once more into fascist totalitarian societies hellbent on uprooting and destroying anyone deemed an unwanted foreigner.

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