



The **DROVER REVIEW**

A JOURNAL OF STUDENT WRITING AT THE
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VOLUME 5 | 2022



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THE DROVER REVIEW
C/O DR. BEN WETHERBEE
THE UNIVERSITY OF SCIENCE AND ARTS OF OKLAHOMA
1727 W ALABAMA AVE
CHICKASHA, OK 73018

bwetherbee@usao.edu | subject line: "Drover Review"

facebook.com/droverreview/

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Editor's Introduction

I'M DELIGHTED TO introduce this fifth volume of *Drover Review*, which, since its inception in 2018, has showcased the diverse and vibrant range of writing and scholarship that underlies human inquiry at the University of Science and Arts of Oklahoma, the state's only public liberal arts college. This volume features personal and analytic work from Science and Arts' first-year writing courses, as well as upper-level scholarship in art history, literary studies, rhetoric, and psychology. The twelve pieces included here represent a small but particularly vivid sample of what student-writers are up to across university – and I'll add that I look forward to teaching with the essays included here.

This volume includes two sections, one showcasing work from the first-year writing courses within the gen-ed Interdisciplinary Studies curriculum and the other presenting a range of work from across the majors in upper-level courses. The former section begins with Ago-Amaechi Godwin Ifeanyi's "The Influence of Tourism and Globetrotting on Individuals," a personal essay recounting the author's cultural and educational joys of traveling within his native Nigeria and around the world as a soccer player. Four essays from the

second-term Writing about Literature course follow, beginning with Hannah Dudelson's "A Warning to Future Generations: 'The Lottery,'" which deftly traces the effects of irony and symbolism through Shirley Jackson's famous short story, and Telle Lanum's "Yellow Feminism," which shrewdly casts Charlotte Perkins Gilman's "The Yellow Wallpaper" as a prototypical second-wave feminist text. Two response essays close out the section, in which the authors extend scholarly conversation by responding to the ideas of published literary critics. First, Cortni Taylor, in "The Innocence of Man," uses the occasion of Randall Jarrell's antiwar poem "The Death of the Ball Turret Gunner" to craft an impassioned defense of young, unknowing soldiers during wartime, mapping poetics onto modern politics. Finally, Anastasia Dulle's "The Significance of Religious Symbols in 'The Masque of the Red Death'" projects moral weight onto existing scholarship about Edgar Allan Poe's narrators by examining the author's religious symbolism and themes of divine retribution.

The seven essays composing the Writing across the Disciplines Section draw together work on art history, English (both literature and rhetoric), and psychology. Joshua Edwards's deeply inventive "The Traveling Tales of Apollo Orestes" begins this section, offering the scholarly narrative of a time-traveling artist working in the Parthenon of Pericles' Athens. Two literary analyses follow. In the first, "The All-Consuming Modern Woman," Rhiannon Quillin examines the deeply gendered metaphor of cancer, which signals a perversion of traditional femininity in Daphne du Maurier's famed neo-Gothic novel *Rebecca*. Next, in "Vicarious Dysfunction and the Redeemability of Ego-Libidinal Extinction," Wendell Hixson applies Freudian conceptual vocabulary to Dashiell Hammett's landmark hardboiled novel *The Maltese Falcon*, yielding unconventional insight about the private eye Sam Spade's moral redemption. Two rhetorical analyses come next, beginning with "*Ethos* in Cicero's First and Fourth Speeches against Lucius Sergius Catilina," in which Robert Spurlin flexes the English-and-history double major, merging textual analysis and cultural-historical context to illuminate the

famed Roman statesman's oratorical prowess. Following suit, Anastasia Dulle (her second essay of the volume) merges rhetorical theory with scholarship on American Sign Language in the powerfully innovative "Rhetorical Identification in Sign Language Poetry." The volume then closes with two expansive works from the Research Methods in Psychology course. In the first, "The Role of Religious Abuse in the Development of Internalized Homophobia and Shame in the LGBTQ+ Community," Jaryn Stringfellow reviews revelatory scholarship on religion and LGBTQ+ identity before introducing a prospective study designed to measure the effects of religious abuse among LGBTQ+ college students. Finally, Eriyon Tecson's especially timely essay "The Pandemic's Correlation to College Students' Social Anxiety" surveys expansive research on the college experience in the time of COVID-19, arguing that higher education must make significant changes to promote student wellbeing.

IN ACKNOWLEDGING THE diverse contributions to this volume, I want to begin by thanking Student Editorial Board members (and all published *Drover Review* authors) Wendell Hixson, Rhiannon Quillin, and Claire Smith for their efforts reviewing submissions and deliberating alongside faculty. Congratulations are in order, further to 2022 graduates Wendell and Claire for their many accolades and forthcoming adventures. I also thank Rhiannon for her help promoting the journal while serving as English work-study.

And as always, I thank my colleagues Tonnia Anderson, John Bruce, and Shelley Rees for their input and insight as Faculty Board members.

This journal, suffice to say, would be impossible without the range of scholarship, writing, and inquiry that characterizes Science and Arts' majors and Interdisciplinary Studies program. In addition to Board members above, I thank other faculty whose coursework yielded submissions to the 2022 volume: Brenda Brown, Alex Coleman, Misty Steele, Layne Thrift, and James Vaughn. As always, I

also thank folks in administration, the Communications and Marketing office, and elsewhere have helped support this volume.

Most of all, I'm grateful to the students who submitted work to this volume, despite an ongoing pandemic, political tumult, early mornings, late nights, and everything else. Your hard work and insight remain an intellectual anchor amid uncertain tides, and I unequivocally love reading your work each year.

Happy reading, all. ▶▶

Ben Wetherbee, PhD
July 2022

FIRST-YEAR WRITING



The Impact of Tourism and Globetrotting on Individuals

AGO-AMAECHI GODWIN IFEANYI (AMEXIFY)

In this enlightening personal reflection, Ago-Amaechi Godwin Ifeanyi (Amexify) recounts his experiences as a globetrotting soccer player, both within his native Nigeria and across the globe, stressing the vital importance of travel as firsthand cultural education. This essay was composed for Introduction to College Writing with Dr. Brenda Brown.

WHILE TOURISM, IN ITS simplest form, means to travel for pleasure or business, globetrotting is the similar act of traveling widely around the world. The former encompasses the latter. Traveling within or outside a geographical space – this essay is mostly focused on the impacts of that action. Does it have a positive or negative impact? Many would, without hesitation, answer “positive” to that question. Perhaps that is just my thought. But if so, would they be right? Well, we’ll find out. Within the paragraphs of this essay, some well-known and some largely unknown facts will be unraveled. In any case, it is important that you find where and how its contents affect you.

Of the thirty-six states in Nigeria, I was able to visit six in all my years: Abia, Anambra, Enugu, Delta, Lagos, and Ebonyi State. For an indoor person and introvert, this might seem a bit interesting and out of place. But I bet this made me see the world better. With over

200 different ethnic groups, you can imagine the difficulty in visiting, experiencing, or interacting with each of them. Nigeria is that diverse! My few travels exposed me to these diversities. As a boy who grew up in the busiest city and state in Nigeria — Lagos — I never really understood the deep-rooted diversity that existed between the Igbos and the Yorubas, among a few other tribes. Yes! The city is a mixture of tribes; however, these people present nothing of their tribes compared to what you'd discover when you visit their hometowns. Suffice to say, what actually exists in the city are “polished tribes.”

Despite my Igbo origin, leaving Lagos for Anambra (an Igbo-dominated state) for the first time made me realize that there is more to my tribe than I actually knew. I am from Abia (also an Igbo-dominated state), and these two related states share a border. However, it was surprising to know that even though our local, traditional language is the same, there exist certain variations, and you might have to strain your ears to distinguish the difference if you're a foreigner. But it was there — the accent, the intonation. How amazing! It was quite interesting to learn that they share similar lifestyles and customs but have slightly different beliefs.

Having lived in a Yoruba-dominated land — though home to many other tribes — my Lagos experience was nothing compared to my Anambra experience. The Yorubas are a totally different people. The difference in language, tradition, custom, belief is very contrasting. While *bia* is “come” in Igbo, the same is *wa* in Yoruba. God is known as *Chukwu or Chi* in Igbo, but *Oluwa or Olorun* in Yoruba. The Igbos value business more; the Yorubas value education more. The typical Yoruba person prostrates (for the males) and kneels (for the females) in greeting. On the contrary, the Igbo person stands to greet, or slightly bows, although in rare cases.

Soccer especially took me places. It gave me the perfect reason to leave my zone. Specifically, it is a game that unites people. Soccer has helped a great deal in bringing the world together. In the pro-

fessional level of the game, you hear and see players migrate to different continents on the basis of “transfer.” In the case that a player is traveling to a country or region with a different language, he definitely undergoes language training and cultural education in order to better understand the ways and lifestyle of his new “home.” While, on one hand, the sole aim is to play and reinforce his new team (club), on the other hand, the effects of tourism are also being made manifest. He learns the ways of his new neighbors, adapts to their kind of food and weather, and much more. In the lower category, while playing as amateur in my home country, I also enjoyed this same advantage, only on a different scale. Traveling to different states for tournaments, among other events, helped me assess people differently. You come to see and understand variations to the same game you played back home. And then you come to experience the tension, the thrill, the satisfaction that comes with playing on a different soil and environment, seeing different faces. It is electrifying!

Crossing my country’s border for the first time is actually one benefit I always attribute to soccer. But looking at the bigger picture, it goes beyond the game. I have met many Americans, Arabs, Englishmen, and Indians at home (Nigeria) and communicated with a good number of them. Nonetheless, it is nothing compared to meeting them in their own home countries. There’s a wide gap between an Arab in Nigeria and an Arab in the UAE. While he may exhibit only few of his traits in a foreign land owing to certain limitations, it is quite different in his homeland. My experience here in America has further strengthened my understanding of the diverse ways of the Americans — the food, the lifestyle, the governance, the people in general. It is a lifetime set of memories I will come to cherish. And working together with a biracial African American and a Netherlander in the same team is quite enriching. Nothing short of amazing!

Often, transportation costs seem to be the major constraint for many, therefore restrict them from traveling or touring. My case

wasn't so different, but my drive and passion for soccer and sport made me see beyond this obstacle. Not to pat myself on the back, but being good at what I did, it was no surprise that a few would be willing to lend a hand to have me among the squad, but this does not nullify the fact that cost (expenses) is a major limiting factor generally. Additionally, poor road networks can be deterring, too. For journeys that done by road, it is quite disheartening to encounter the poor state of roads and those that are poorly mapped out. Do not be quick to forget that many cannot afford a flight ticket, too.

By and large, the benefits of touring or traveling cannot be over-emphasized. In all senses, it boosts your knowledge of the outside world, much more than is portrayed by the media. Whatever your personality, it shouldn't hinder you from exploring this amazing part of life. A person stands to gain so much from changing location and seeing the world from a different lens, a different perspective. Local or international, I urge you, dear readers, to embrace this life-style — alone, or with family, friends, or your spouse. ►►



A Warning to Future Americans: “The Lottery”

HANNAH DUDELSON

In this pithy analysis, Hannah Dudleson explores the uses of narrative irony, symbolism, and descriptive texture to create a harrowing effect in Shirley Jackson’s classic short story “The Lottery.” This essay was composed for Writing about Literature with Dr. Ben Wetherbee.

SHIRLEY JACKSONS’ “THE LOTTERY” is a short story with a dark message. First published in 1948, it was shocking for its time and remains shocking today. Spinning a tale of a classic, pure-hearted American town with a fatal flaw, this short story has a powerful moral that forces the reader to stop, think, and examine their own life. Jackson uses literary devices like knives to toy with the reader and stuns them at the end. Her use of tension, texture, irony, and other devices are incredibly artful and create a stunning piece of literature that has withstood the test of time for decades. She did several things well throughout her story but her most artful work in this tale is her use of irony and descriptive texture.

The story opens in a sunny day in June. Townspeople are gathered in the town square for the lottery, a tradition passed down from generation to generation. Old Man Warner, the oldest citizen of the

town, states “Lottery in June, corn be heavy soon,” hinting to the reader that the lottery is somehow associated with tradition and even superstition. Mr. Summers, the director of the lottery, announces it has begun and people begin to go up and draw out of the box. The air is sober; women are anxious and chattering. Bill Hutchinson is chosen, and Tess, his wife, begins demanding a redo. This alerts the reader that something is amiss with the lottery and perhaps it isn’t a drawing for something good after all. The rest of the Hutchinson family draws, and Tess is chosen. She begins frantically protesting and the story ends with the villagers beginning to stone her to death, a startling and unexpected end to the story.

The story has abundant symbolism, texture, irony, and tension that weave together to create a jarring and impactful effect. At the beginning of the story the reader is shown a black box that slips of paper are drawn out of. This black box represents tradition, specifically faulty or cruel tradition. The box is broken and falling apart, but the villagers refuse to replace it, just like ideas that are handed down through generations despite being narrowminded and cruel. As for the lottery itself, it represents cruel actions that are present in society today because they have been passed down from generations. There are lots of positive references to things that a reader would associate with farm life, specifically old-fashioned American farm life, such as tractors, schoolbooks, farming, and women working in their homes.

The narrator speaks in the omniscient third person. They know about the lottery and its implications but don’t share any more information than absolutely necessary at each given point throughout the story. Irony can be found throughout this story in abundance, starting with the title itself being a misdirection. Lotteries are supposed to be good (associated with luck and wealth), but this one is for death and is something no one wants to win. Narrative irony is also present in the narrator’s withholding the information from the reader. It feels like the narrator and the characters are playing a trick on the reader. Tension is built throughout the story. The reader is

excited to see what the lottery is for, but this excitement changes into trepidation as Tessie calls out for a redo after her husband wins.

This captivating tale is short and packs a hard punch. Jackson weaves irony and tension seamlessly throughout her short story to create a literary masterpiece. Her characters are flawed and believable, her setting is immaculately described, and the lessons in the story are hard to miss. The reader finishes the story feeling gut-punched and afraid, emotions that are hard to invoke through words on the page, and the fact that Jackson does this so easily is a testament to her authorial skill and to her works. “The Lottery” is a timeless story that will be held as a testament of literary genius for years to come. ►►

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Yellow Feminism

TELLE LANUM

Drawing from biography and textual evidence, Telle Lanum configures Charlotte Perkins Gilman's 1892 short story "The Yellow Wallpaper" as a vital harbinger of the twentieth century's second-wave feminist movement, noting Gilman's innovative use of literary form for political ends. This essay was composed for Writing about Literature with Dr. Ben Wetherbee.

One wouldn't expect the short story "The Yellow Wallpaper," published in 1892, to have a feminist flair, but this story would later come to be known as a pivotal record of woman's rights. In order to properly dissect the layers of feminism in this semi-autobiographical story, you need to know a little background about the author Charlotte Perkins Gilman. Coming from a broken home, Gilman spent her childhood in poverty (*Living* 1-10). Her mother became cold and distant and thus chose the same path for her children. Gilman, unable to form deepened connections, suffered a great deal emotionally. Through her tenacity and perseverance, she eventually found herself at the Rhode Island School of Design where she studied art and became romantically involved with another woman (44-60). Unfortunately, this relationship added to her emotional strife as it was forbidden, and her partner

eventually left to marry a man. Even though this action furthered Gilman's disdain for men, she married a husband of her own and bore him a child. She then suffered from a serious bout of post-partum depression (90). This is where the idea for her story's yellow wallpaper was engendered, the author interweaving her own life with that of the protagonist, the first-person perspective and shifting tenses allowing readers to intimately experience the narrator's mental deterioration.

"The Yellow Wallpaper" was published on the heels of coverture, when a wife belonged to her husband and her body was his to do with whatever he pleased. In fact, women of the era were counseled that conjugal relations were a woman's duty until a sufficient number of children were born — almost an imprisonment, if you may. If any woman displayed any post-partum issues, such as Gillman did herself, she was immediately deemed to have a nervous condition. It is this very nervous condition that is the driving force behind the "rest cure" that sets the scene. A young couple has rented a home for a few months. They recently had a child, and the mother, getting quite emotionally ill after the birth, was deemed "nervous." The husband, being a physician, decides he knows what is best for her: "But John says if I feel so I shall neglect proper self-care; so I take pains to control myself — before him at least — and that makes me very tired." Almost immediately, we see currents of suppression. The husband talks down to her, not allowing her to work, socialize, or even write in her journal. A bedroom is chosen that quite resembles a psychiatry ward of a mental hospital — not the bedroom she so wished to use, mind you, but the bedroom the husband chose for her: a sunny room with a nice sturdy bed nailed to the floor; hooks and straps on the walls, as kind of a gymnasium of some sorts; and bright yellow wallpaper filled with inner demons and a creeping old lady.

As the name insinuates, this rest-cure involves a lot of relaxation. The more time this new mother spends in the room, the more this yellow wallpaper consumes her. As her husband becomes more

distant with his work and more demeaning with his attitude, the narrator's suppressed rage rears its ugly head: "John laughs at me, of course, but one expects that in marriage." Giving in to the internal struggle, the mother goes mad and is assumed to have killed herself after several references to her belts and ropes. In what could be considered an epic fate of foreshadowing, Gillman also committed suicide in 1935.

Brimming with feminist gravitas, it's almost as if "The Yellow Wallpaper" was written in protest of the treatment of woman across decades. It wouldn't be until the 1960s and the 1970s, during the second-wave feminist movement, that this short story found its modern audience. The definition of feminism is the advocacy of woman's rights on the basis of the equality of the sexes. Though Gillman's short story is not necessarily standing up for woman's rights, it is selling the show for how women were treated. Although the autobiographical accounts of "The Yellow Wallpaper" are compelling, it is the underlying feminist connotations that really sets the story apart. Much like this is a tale of repression and freedom, the actual yellow wallpaper that enralls the narrator, considered by many a mere feminine frivolity, eventually suffocates and exonerates the mother.

A precedent of the poor treatment of woman can be seen most in the relationship between the narrator and her husband, John. Throughout the entirety of the short story, we see the way John is mishandling his wife. She is not a person, with her own choice or voice in her own treatment, but his "case" or his "wife":

John is a physician, and *perhaps* . . . that is one reason I do not get well faster. You see, he does not believe I am sick! . . .

If a physician of high standing, and one's own husband, assures friends and relatives that there is really nothing the matter with one but temporary nervous depression . . . what is one to do?"

Through this mishandling, John goes on to isolate and further himself from his wife. The narrator, the “wife,” feels this emotional abuse to her core, and it drives her madness. She sees the figure behind the wallpaper, stifled and silenced, but doesn’t realize it is herself. For weeks, the two beings intertwine, becoming one. The day before they are set to return home, the narrator has lost herself. She locks herself in her room, ripping and tearing at the wallpaper. John breaks open the door only to faint at the site of his mad wife. In a significant example of redemption, the wife crawls over her husband in her madness. Her madness becomes her freedom.

The feminist movement brought about political, social, medical, economic, and educational perspectives, all of which can be applied to this short story. Here we have a woman, a brand new mom at that, deemed “sick” by only her physician husband. Unallowed to do anything of real joy for herself, she is forbidden to write in her journal or visit with nearby cousins. First-wave feminism began most emphatically in the early 1900s; yet, before even that, Gillman lived in California and actively participated in rallies for equal treatment of woman. Using her own experiences and life challenges, she endures as a brilliant writer way ahead of her time, saying *less repression, more freedom*. A feminist indictment of the late-nineteenth-century patriarchy, “The Yellow Wallpaper” provided feminist tools to interrupt literature in different ways. Gilman makes one grateful for works of art like this paving the way, or even just for enabling discussions about woman’s rights. ►►

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The Innocence of Man

CORTNI TAYLOR

In this ardent critical commentary, Cortni Taylor responds to literary critic Brooke Hovarth's analysis of Randall Jarrell's classic wartime poem "The Death of Ball Turret Gunner," arguing that Hovarth side-steps the inexorable social power of toxic masculinity in dictating the anonymous gunner's demise. This essay was composed for Writing about Literature with Dr. Ben Wetherbee.

The Death of the Ball Turret Gunner

From my mother's sleep I fell into the State,
And I hunched in its belly till my wet fur froze.
Six miles from earth, loosed from its dream of life,
I woke to black flak and the nightmare fighters.
When I died they washed me out of the turret with a hose.

Randell Jarrell, 1945

AS I WRITE THIS ESSAY I am confronted with the image of our president and the rest of our country thanking our servicemen and women for their sacrifice on live television. Today is Veteran's Day, and how fitting to be writing an essay about none other than Randall Jarrell's famous anti-war poem "The Death of the Ball Turret Gunner." Published in 1945 at the end of World War

II, Jarrell's poem illustrates an unavoidable reality of war in a mere five lines: death. The tone of Jarrell's speaker is one of helplessness, though critic Brooke Horvath doesn't seem to believe that this narrator is as innocent as he seems.

Horvath raises the question, "In what sense is someone manning a pair of .50 caliber machine guns a helpless victim?" (29). This is a question contingent on several factors. First of all, is a man's innocence null and void if he enlists of his own accord? To Horvath, it would appear so. At the end of his question, he provides us with a footnote that reads as follows: "More than 43,000 Americans claimed conscientious objector status during World War II, refusing to serve in combat . . . so the gunner had choices" (32n2). This is quite a compelling point; however, I believe Horvath ignores the complexity of the young man's situation. This is about as absurd an argument as asking someone who suffers from poverty why they don't just get a job that pays more money. He completely ignores the social, cultural, political, and emotional aspects of the narrator's "choice."

As Horvath himself is aware, our society tends to glorify war. He references a personal acquaintance who served in Vietnam, who felt as though "every war film he had ever seen, no matter how strenuously it attempted to forward an anti-war message, ended up . . . glamorizing and romanticizing war" (31). Despite this, Horvath holds fast in his role as victim-blamer, without considering the way young men are often treated in our culture. Toxic masculinity is a term that has been rising in popularity in recent years and is used to explain cultural norms that are forced upon boys and men demanding they act in approved-upon "manly" ways. An example of toxic masculinity is expecting young men to give their lives to protect their country, lest they be seen as cowards.

Horvath also feels as though the speaker's mother is complicit in his fate, since

it is she who delivers the gunner to the State, which delivers him to the military, which delivers him to the ball turret, which delivers him to his death. Mother here is part of the system that has engineered the gunner's death, a death he has participated in by accepting the role of gunner just as he has presumably accepted (assuming he had and made a choice) his role of small animal/citizen, dreaming his life away, hunkered down rather than acting in the world. (30)

Following this logic, Horvath makes the connection that the

peacetime State is equally horrific, deadening, dehumanizing; that what seems a happy alternative to the male world of violence, death and geopolitics — mother, the cozy safety of the womb, childhood, dreaming — colludes with the State by narcotizing, infantizing, and thereby preparing the gunner for his eventual role as (willing or unwitting) cog in the machine of war. (31)

I find this logic and argument explicitly flawed. Horvath here is blaming the mother for, again, what is an issue with our culture. A mother is not to blame for giving birth to her child, only for that child to be taken by war; rather, it's society's burden to bear for allowing it to happen in the first place. In fact, it is society that forces the gunner into the arms of "the State," which forces him to the military, which forces him into the ball turret, which inevitably leads him to his death. Next, Horvath makes the connection that peacetime is "equally horrific" because it is deadening, and the speaker is essentially wasting his life away by simply existing, in Horvath's own words, "dreaming his life away." He even goes so far as to say that only in war is the speaker able to truly live, that "death leads to life," that the "silencing of the gunner [grants him the] ability to finally speak of and for and about himself" (31).

So essentially, Horvath is saying that it is better to die at war and experience what it is like to *truly* live, if only for a moment, than to live a deadening existence in peace. That "war and violence can . . .

be liberating, enlivening, and self-revelatory, even humanizing” (31) — this argument is also operating on the assumption that the speaker had any control over his life. Again, “he has presumably accepted (assuming he had and made a choice) his role of small animal/citizen, dreaming his life away” (30). Yet we can infer that the gunner is a young man; even Horvath states that the man must be around eighteen or nineteen years old (29). The speaker hasn’t even had the chance to dream away his life if he so chooses, and Horvath has some nerve coming to this conclusion on behalf of this young man, especially considering Horvath himself has not been killed in action and washed from the belly of a plane with a hose.

Horvath makes some interesting connections throughout his deconstruction of Jarrell’s poem. In the end, however, when we consider the values of our country, the idea of nationalism, the glorification of war in media, and misinformation, I believe that makes the real victimizer here . . . us. ►►

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The Significance of Religious Symbols in “The Masque of the Red Death”

A Response to Leonard Cassuto

ANASTASIA DULLE

Building on literary scholar Leonard Cassuto’s analysis of the narrator in Edgar Allan Poe’s renowned “Masque of the Red Death,” Anastasia Dulle deftly argues that the Poe’s use religious symbolism augments the moral significance of Cassuto’s reading, transforming Death into a figure of divine judgement. This essay was composed for Writing about Literature with Dr. Ben Wetherbee.

IN HIS ESSAY “The Coy Reaper: Unmasque-ing the Red Death,” Leonard Cassuto explores the identity of the narrator in Edgar Allan Poe’s short story “The Masque of the Red Death.” In Poe’s story, the prince Prospero and “a thousand hale and lighthearted friends” of his hide away in a lavish abbey while the rest of Prospero’s kingdom suffers, ravaged by the plague known as the Red Death (169). In the midst of a masquerade Prospero throws a few months into their seclusion, the personified figure of the Red Death appears and massacres everyone in the abbey. While this story presents a variety of interesting elements one could analyze, Cassuto focuses on the ambiguity of the story’s narrator. Though Poe’s story is narrated in first person, the narrator never introduces himself,

and there are few clues as to their identity. Cassuto contends that, because the narrator survives to tell the story of how the Red Death killed everyone in the abbey, the only rational possibility is that the narrator is Death himself. It is worth stressing, too, that the religious symbols woven throughout Poe's "The Masque of the Red Death" augment Cassuto's argument of narrative perspective by revealing a deeper moral significance to the story that the narrator may be a part of.

First, there is a profound irony in Prospero's actions that emphasizes his own hypocritical moral state and those of all who live with him. Though the structure the rich nobility hole up in during the Red Death is often misinterpreted by readers as a castle, Poe states that it is actually "one of [Prospero's] castellated abbeys" (169). According to Prospero's desires, the abbey was an "amply provisioned" place that "provided all the appliances of pleasure," and it is there that he and his friends take refuge, going so far as to weld the gates shut to keep themselves safe from the plague that is destroying the rest of the kingdom. Unlike traditional monks or nuns, who choose to live in abbeys out of devotion to God, Prospero and his friends move into the abbey out of a desire for security, pleasure, and distraction in the midst of the Red Death, leaving "the external world [to] take care of itself." Such selfish intentions contrast drastically with the humble, self-sacrificing motivations of those who traditionally choose to live in an abbey. This irony both highlights the hypocrisy of Prospero's actions and criticizes those actions as immoral.

Secondly, while much of the religious symbolism is bound up in the irony created by the characters' actions, a device outside of the narrator's control, the narrator does not appear to be wholly silent or uncaring about the immorality of Prospero's behavior. Cassuto notes in his essay that the narrator has a storytelling style marked by "smooth, deliberate, almost deadpan calm" (319). However, this does not mean the narrator is unaware of the moral plight of the people throwing a masquerade ball in an abbey. When describing

the personification of the Red Death at the ball and the partygoers' subsequent horror, the narrator states that "the figure in question had out-Heroded Herod, and gone beyond the bounds of even the prince's indefinite decorum" (Poe 172). This reference to the historical person of Herod, who in biblical literature is always portrayed as an evil and corrupt ruler, reveals not only that the narrator is well-versed in religious and historical literature and events, but also that the narrator views Prospero's behavior as immoral, as he implies that Prospero's actions and tolerance for indecency surpass even the evil of Herod. Furthermore, the narrator reveals even more directly his own awareness of good and evil just after this, describing those "to whom life and death are equally jests" as "utterly lost." Such statements demonstrate that the narrator undeniably has a strong sense of morality.

Because of the religious undertones present throughout the story, the personified figure of the Red Death appearing at the end of the plot to kill all the people at the masquerade can be interpreted as a kind of divine reckoning against the nobility's callous actions. Though Prospero, enraged upon seeing what he believes is someone dressed up as a corpse killed by the Red Death, demands, "who dares insult us with this blasphemous mockery?" (173), the irony is that it is Prospero himself, by throwing a lavish and indecent party in an abbey as his people outside die from the plague, whose actions are blasphemous. Blinded by his own pride, Prospero fails to see his sins and is killed by the Red Death at the end of the story as a result. This sense of divine judgment raises further implications regarding the identity of the narrator. Because the narrator is telling the story, one can assume that the narrator believes the story is worth telling. This suggests that the narrator may be unobtrusively seeking to offer readers a moral lesson, or perhaps simply that the narrator finds a sense of satisfaction in the justice of the story's conclusion. Either possibility is compatible with Cassuto's conclusion that the narrator is Death. ►►

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WRITING ACROSS
THE DISCIPLINES



The Traveling Tales of Apollo Orestes

JOSHUA EDWARDS

Joshua Edwards blends narrative and scholarship in this imaginative account of a time-traveling artist working under the sculptor Phidias in Pericles' Athens, home of the fabled Parthenon and its monumental, gold-paneled tribute to the goddess Athena. This essay was written for Ancient and Classical Art History with Layne Thrift, MFA.

IN MY TRANSPORTATION through time, I landed in Ancient Greece during the Classical Period. I chose to go by the alias of Apollo Orestes. Since Apollo is after all the God of Art, I found it a naturally fitting name. Orestes is a Greek name meaning “he who stands on the mountain” or “one who can conquer mountains,” which I found a wise choice as I found myself in Athens among the mountains of Attica. One may also recall that to the Greeks in this classical this name may be familiar to them as the son of Agamemnon from the Iliad of Homer. I feel I may fit right in with this alias as an artist in Athens.

The project or work I am tasked with is with the completion of the Parthenon, which was a dedication to Athens' patron goddess Athena: “Located at the highest point on the Acropolis, the 300-foot-high hill overlooking the city, the Parthenon was a shining symbol of the enlightened city-state under its most famous statesman,

Pericles” (Strickland, *Annotated Arch* 13). Yes, I had a magnificent view over all of Athens, able to take in the surrounding mountain scenery and watch the people of the city go about their day. I breathed in the fresh crisp air blowing in off the Aegean Sea.

It was a wonderful time in Athens under the leadership of Pericles. The city state flourished as it rebuilt and established itself: “Pericles, in power from 495-429BC, felt that the ruins should be made better than before and dedicated to Athena” (Thrift). So, he brought in Phidias to commission rebuilding the Parthenon: “Phidias (500-432B.C.), most famous Athenian sculptor, overseer of the Parthenon statuary, first used drapery to reveal body” (Strickland, *Annotated Mona Lisa*, 13). It was Phidias who I was working directly under, learning to sculpt and work metal, specifically gold. I was tasked with finding creative ways to store the wealth of Athens within the temple. “What better way to intertwine the wealth of Athens and the dedication to Athena than with our work of Athena, and what is more valuable or worthy of a god than gold?” I said to Phidias. (As Carol Strickland notes, “Today, one can only imagine the impression the temple made when it housed the nearly 50-foot-tall ivory statue of Athena, adorned with more than a ton of gold by the sculptor Phidias” [*Annotated Arch* 13].) I had to admit that the choice of ivory for the flesh of Athena was fitting for a Greek goddess. Not only was it an excellent idea, but it sure made a magnificent spectacle for anyone lucky enough to lay their eyes upon this rich sculpture of Athena.

It surprised me just how much the Greek gods meant to the Greeks once I got there, even though I had what I thought was a strong idea. Truly picturing the wealth and power of Athens blew away my preconceptions: “Athens is a very, very strong, city, state; it becomes a seaport one of the major seaports in Greece, if not the major Greek [seaport]” (Thrift). It is clear a major seaport in the ancient world will be quite capable of any measure of wealth. But it is clear that Athens is *the* major Greek seaport, which says much about Athens’ influence in a civilization so well known for trade by sea. The

one regret I have about my transport in time to Ancient Greece is not traveling more by sea. It could have been amazing to see much more of Greece and the foreign trading ports. If it were not for my former obligation to working on the Parthenon, I would have had the opportunity with some of the interesting characters I met at the port while acquiring supplies.

It was rewarding to make Athena the literal protector of Athens' wealth by adorning her statue with so much gold. Holding and touching that much gold, let alone working with it artistically, is an experience few men or artist will ever enjoy. However, working under the famed Phidias was an even greater honor. Learning from and working so close to such a renowned artist is something I am sure many would die to experience. I knew this experience would do more for me as an artist than the seafaring that I forewent could have ever come close to. My life and experience in Athens under the famous leadership of Pericles could not have been greater. I only wish I had a small remanence of that gold as a souvenir of this marvelous time I had as an artist in Ancient Greece sculpting and working metal. ►►

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The All-Consuming Modern Woman

Cancer and Consumerism in Daphne du Maurier's Rebecca

RHIANNON QUILLIN

In this deeply innovative literary analysis, Rhiannon Quillin emphasizes the gendered metaphor of cancer in Daphne de Maurier's classic neo-Gothic novel *Rebecca*, arguing that the title character's terminal illness thematically signals her perversion of traditional femininity. This essay was written for *Critical Approaches to Literature* with Dr. Shelley Rees.

DAPHNE DU MAURIER'S novel *Rebecca* (1938) is well known for its eponymous woman whose specter haunts the inhabitants of the Manderley estate. The novel is also known for its disturbing representation of cancer, but critics fail to consider how the disease seems to define the character of Rebecca as monstrous from the very beginning. Instead, they offer limited interpretations of the disease: It is either treated as an explanation for why Rebecca would want to die by suicide or as an addition to her malformed uterus that is somehow meant to both reinforce and serve as punishment for her malevolency. Those who do in fact recognize the disease as more than just a plot device sometimes confidently claim that her cancer is uterine cancer without making it clear that the text never reveals this classification. And even historical readings do not

provide a sufficient account of how the disease was regarded at the time of *Rebecca*'s genesis, instead attending to its more politicized, interwar circumstances.

I provide a more "illness-aware" reading that I believe is virtually absent from scholarship on *Rebecca* by contextualizing the novel through cancer's metaphoric and supposed etiological connections to modern consumerism and consumption. These themes of modernity have been explored in other readings of the novel, but, again, only within the context of Britain's culture of decadence at the cusp of WWII. I take inspiration from Elizabeth Outka's book *Viral Modernism: The Influenza Period and Interwar Literature*, in which Outka tackles such interpretations dictated by the dominant framework of military conflict and draws attention to how "illness-aware" readings have largely been neglected in favor of war-based interpretations. "As an experiment to startle us out of more familiar narratives and patterns of reading," Outka challenges critics to alternatively position illness as the central metaphor to which war is related (245), thereby revitalizing overlooked role of pandemics, epidemics, and illness in general across literary scholarship and beyond. For a text like *Rebecca*, specifically, where a highly stigmatized disease like cancer is explicitly represented, fuller consideration of illness and how it serves to animate monstrous women is greatly needed.

In her influential 1978 work *Illness as Metaphor*, Susan Sontag addresses the "metaphorical trappings" of both tuberculosis and cancer and specifies how cancer is commonly figured as a "modern disease," one of ambiguous modern origins. Sontag writes that "any important disease whose causality is murky . . . tends to be awash in significance[,] . . . and it is diseases thought to be multi-determined . . . that have the widest possibilities as metaphors for what is felt to be socially or morally wrong" (58-61). Around the time that *Rebecca* was authored, little was known about the etiology of cancer. Cancer's supposed mysteriousness and relative severity and pervasiveness made it overripe with symbolic potential, giving rise to metaphors

and metonyms that attach the disease to industrialization and the changing social status of women in the early decades of the twentieth century. Historian Agnes Arnold-Foster, for instance, notes that while many twentieth-century physicians were assuring the public of cancer's old and established history, they were also positioning it as an "unintended consequence of civilization and progress" (173). Industrialized countries like England and America were thought to be especially susceptible to the spread of the disease, and the most prevalent metaphors mystifying cancer in such countries were those linking it to modernization and consumerism in an effort to condemn an increasing moral corruption of mass society.

The figure that ultimately came to represent this corrupt consumer culture is that of the "consuming woman." She is often depicted in late-nineteenth- and early-twentieth-century literature as a materialistic being whose hedonistic desire brings about her own demise. This hedonism is not only directed toward the latest fashions or cosmetics, literary critic Rita Felski argues, but it is also closely identified with uncontrollable or nonnormative sexual desire (65). Fornication, lesbianism, and even celibacy are all forbidden sexual territories through which the consuming woman passes, and she scarcely escapes these territories without falling victim to some sort of illness or disease. Cancer, a so-called "modern disease" known for its latent growth, is befitting of a modern woman who exhibits no proper sense of traditional gender boundaries and bodily borders. The labels "nymphomaniac" and "spinster" — "the over-sexed and the under-sexed" — were regularly assigned to these modern woman consumers. And, according to Susan Gubar, it was once thought that nymphomaniacs and spinsters were uniquely predisposed to gynecological cancers because of their failure to normally generate and regulate sexual consumption and heterosexual desire (36). Similar to Gubar, Sontag writes that characteristics such as unsatisfactory relationships, misplaced energy, and unhealthy consumption all designated potential cancer-ridden individuals or

those who were already afflicted (51). These traits obviously all imply the cultural anxieties attending gender and sexuality during this period. Illness and disease, of course, played a significant role, and cancer, too, became bound to the figure of the new, consuming woman.

Even though some scholars have viewed Rebecca as epitomizing this figure of modernity, it is rare that they ever closely associate her radical newness and modernness with her cancer. At the beginning, Rebecca is the beautiful and charming woman who had died tragically young; she becomes a source of envy for the narrator or second wife who cannot compete with what Poe deems “the most poetical topic in the world” (107). She is additionally known for her exquisite taste in clothing, her expert management over Manderley’s servants, and her planning and hosting of extravagant parties, typifying the aristocratic angel of the manor. But this homemaking is perverted as Rebecca posthumously “transforms” into a malignant woman by means of the continual “rewriting” and “triple-killing” of her character. It is soon revealed that Rebecca had a voracious sexual appetite and is known to have sexually consumed many men in the refuge of her beach cottage, a space where she could escape the confines of domesticity. She is only fully realized during the later investigation of her death, when it is discovered that she had a malformed uterus and an unspecified, fatal form of cancer. The former suggests a malformation of womanhood, since it is what the doctor locates as the source of her infecundity, while the latter is mystified in a silence of latency and encumbered by gender-specific implications of a corrupt modernity. What is perhaps the novel’s most pivotal moment is this revelation that Rebecca could never bear children, and that, furthermore, she had late-stage cancer, the diagnosis of which results in the retroactive establishment and affirmation of her capacity for abnormal growth and replication. Coupled with her excessive consumption of men and decorative objects, Rebecca, in stark contrast to the “unsexed,” nameless narrator, seems to represent the hypersexualized and materialistic modern woman. As such, her

body then becomes a space on which the ills of modernity — markedly the disease of cancer — make themselves manifest.

After Rebecca's diagnosis is revealed, her lover asks the following: "This cancer business . . . does anyone know if it's contagious?" (385). "No one answered him," is the response, or absence of response, to his question. While his question may seem ridiculous or comical to contemporary readers, it may have been intended to reinforce suspense by playing on an audience's anxieties about the so-called "cancer epidemic." Scholar Madeleine K. Davies points to this exchange as supporting the speculation that Rebecca's cancer is a type of gynecologic cancer due to her lover's fear of contamination (187). Though this fear concerning gynecologic cancers is likely exaggerated, it is also true that cancer was generally once feared to be contagious, which should not be undermined or neglected by critics. However, another more explicit gynecologic basis to her "case" is that the mystery of her doctor appointment revolves around the notion that she may have been pregnant at the time of her death. Even so, it is revealed that she is not pregnant in the literal sense but is metaphorically pregnant with cancer, a disease known for its own reproductive capacity at the cellular level. That is to say, a clearcut "trade-off" is made. Rebecca cannot produce offspring or heirs, but she can perversely reproduce herself at a rapid rate; she becomes a metastasizing presence in her failure to normally reproduce and fulfill traditional motherhood.

Rebecca's failure to adhere to the hegemonic ideals of the mother and temperate housewife locates her outside of the sphere of civilization after death and instills her with an essence of contamination that takes root in the chaotic natural world. The descriptions of the foliage, the sea, and the miasmatic fog, all of which border and threaten to consume the Manderley estate, serve to evince her transgressive, oversexed body and its cancerous growth. The woods, "crowded, dark and uncontrolled to the borders of the house"; the beeches with their "white, naked limbs . . . intermingled in a strange embrace"; and the trees that had "thrown out low branches, making

an impediment to progress, while their gnarled roots looked like skeleton claws”; all arguably signify and foreshadow Rebecca who, as “an impediment to progress,” infects and possesses the future (7). “Rolling up from the sea” where her body resides, the fog that surrounds Manderley is also symptomatic of her diseased character, functioning similarly to a poison or toxin (225). The day after the narrator is tricked into simulating Rebecca at the annual costume ball, the queer, Rebecca-possessed spinster Mrs. Danvers attempts to coax the narrator into suicidally jumping from the balcony into the fog (236). As the narrator leans over the railing, she states that “the mist entered my nostrils and lay upon my lips rank and sour. It was stifling, like a blanket, like an anesthetic.” Growing and extending from Rebecca’s place of death, the anesthetic-like fog nearly drugs the narrator into attempting suicide — suicide being what the coroner conclusively rules as Rebecca’s official cause of death.

Rebecca’s specter infiltrates Manderley’s exterior borders, but Manderley’s interior place is also haunted by her presence as she continues to encroach on and pervert all that is meant to be safe and stable. Inside of Manderley, her polluting hedonism is represented by the decadent food, the extravagant parties, and the expensive décor, and the newlywed narrator expresses discomfort and mortification in seeing the estate still decorated in the first wife’s preferred fashion. Each decorative object that was picked out and purchased by Rebecca seems to contain some seed of her influence and contamination as the narrator reveals that even in her room, under her pillow, she “had a book that she (Rebecca) had taken in her hands” (32). The narrator continually expresses sentiments about the impossibility of escaping Rebecca within the house, since she is always surrounded by her objects. Her possessions propel one of the most memorable scenes of the novel, which occurs when Mrs. Danvers attempts to use them to infect and corrupt the narrator. She orders the narrator to touch, feel, and rub herself against all of Rebecca’s clothing and belongings in frenzied desperation, while confessing that she still feels the dead Rebecca “everywhere,” all throughout

Manderley (167). Mrs. Danvers appears to be stimulated, describing Rebecca's possessions as expensive and of the highest quality, disclosing the refined taste only a perverse, experienced consumer would have, a woman consumer who only uses and objectifies men for the sole purpose of accumulating more beautiful objects. This is why Rebecca is so monstrous and subversively terrifying; she threatens to usurp patriarchal authority and male subjectivity by turning the tide to treat men like sexual objects for her own consumer-driven desires. Even over women, her spectral, sinister influence only produces morbid effects, as the narrator reports feeling "deadly sick" after her encounter with Rebecca's cancerous excess through her maid Mrs. Danvers (164).

Rebecca seems to fulfill the myth of the modern woman consumer who, according to Felski, is depicted both as a victim and as a privileged agent of modernity: a consuming woman who "promotes the feminization of society through a burgeoning materialism and a hedonistic excess" (66). This dual-purpose, victim-agent status is confirmed by her cancer diagnosis, which makes her the victim of a contaminating disease and, in turn, allows her a far-reaching, corruptive influence. This influence is conveyed to the narrator through the distorted natural world surrounding Manderley and the lasting effects of her consumption of objects and men within Manderley and her beach cottage. She then infects all of those around her in fulfilling the role of a monstrous modern woman with a seemingly contagious modern disease.

Regardless of whether Daphne du Maurier's *Rebecca* is promoting a misogynistic demonization of the "modern woman" or encouraging resistance in response to these literary demonizations, critics should not exclusively view cancer as an unintended consequence or punishment for Rebecca's decadent behavior; nor should cancer's presence be overlooked or written off as incompatible with other readings about vampirism, lesbianism, or materialism. Rather, cancer, in its literary representation, should be viewed as an especially

dense site of meaning due to its numerous metaphoric and metonymic connections to modernity, pollution, consumerism, pregnancy, and other matters. Although I link its representation with gender and modern consumption, a wide range of meaningful potentialities can be gleaned even from the very beginning of the novel. And any contextual information on cancer can enrich understanding of the construction of Rebecca's character and enhance discussions, prompted by feminist critics, about the pathologization of women and their bodies. ▶▶

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Vicarious Dysfunction and the Redeemability of Ego-Libidinal Extinction

Freud and The Maltese Falcon

WENDELL HIXSON

Applying a Freudian lens to Dashiell Hammett's landmark detective novel *The Maltese Falcon*, Wendell Hixson contrasts the fetishization of the titular treasure with the ironically hopeful, moral motives of Hammett's otherwise brash private eye Sam Spade, revealing how the hardboiled detective novel offers ambivalent yet satisfying order amid the chaos of the Modernist era. This essay was written for *The American Detective Novel* with Dr. Brenda Brown.

IN THE EARLY TWENTIETH CENTURY, American perception was reeling from the horrors of WWI, Prohibition, and the Great Depression. The American people later witnessed the rise of fascism and technological violence, as nations further developed their deadly machinery and sciences for the purposes of widespread death and genocide. The creation of tanks, bombs, warplanes, machine guns, mines, explosive artillery, trenches, and poisonous gas led the American people through a tumultuous and emotionally chaotic time. The artistic and theoretical minds of the age began questioning the preconceptions surrounding human kindness, innate goodness,

reality and illusion, and questions of human nature. An intellectually revolutionary period replete with violence and uproar led to the intense desire for something stable. American detective novelists responded to this need by creating the epitome of modern discontent in the clever but cynical private eye. Authors such as Raymond Chandler and Dashiell Hammett crafted dark “hardboiled” detective stories that incorporated the uncomfortable elements of murder, sex, homosexuality, pornography, greed, and substance abuse, subjects apparent in the collective societal psyche. The American people knew of these vices, but they remained unaddressed for the sake of censorship.

Alongside addressing these taboos, early hardboiled authors characterize the private eye as an unphased and tough individual who desires nothing more than achieving a form of justice — no matter how simplistic — in a broken world. The audience starts to identify with the protagonist and thus vicariously achieves a resolution that translates to a relaxation of their anxieties. The vicariously experienced narrative and hero are exemplified in the pioneering novel of the American detective genre: Dashiell Hammett’s *The Maltese Falcon*, first published in 1930. Through his prototypical detective novel’s prime character, Hammett crafts a complex investigator equipped with cynicism, skepticism, and wit, who exhibits the very dysfunction present at the age.

Simultaneously, Hammett’s intellectual contemporaries were publishing explanations of violent and harmful human behavior, and, in the very same year of Hammett’s groundbreaking novel, a profound theoretical treatise was published that elucidated the reason for our lack of contentment, as well as the loss of autonomy and individuality. It posited the negative impact of repression, while describing the resulting neuroses that create guilt and self-destruction. It even attempted to define the innate drives from which our destructive behavior begins and theorized the realities of love and attraction. The book was known as *Civilization and Its Discontents*

and was a defining work by the original psychoanalyst Sigmund Freud, marking a prolific era in Freud's thought.

Freud had previously written insightful works on human behavior, and — no matter how incorrect his origin of those behaviors may be — the literary application of his studies on behavior provides a penetrating window into human nature. The detective novel is an intensely phallic genre, one that is autoerotic, invasive. And through this autoeroticism, the detective novel is also focused on personal “wish-fulfilment.” Charles Rzepka, a scholar of detective fiction, even mentions, “Most analysts of detective fiction see the genre as a form of wish-fulfilment. The wishes to be fulfilled may be psychological and common to all readers, or socially determined, or both, but their fulfilment is nearly always conceived as vicarious” (21). Again, vicariousness is central to those invasive and autoerotic elements of the novel. However, the Freudian concepts of the repressed pleasure principle, self-destruction, sexual deviation, and escapism operate to highlight the dysfunctional nature of a realistic protagonist in a realistically dysfunctional world.

While Hammett's classic private eye is not a character to be idolized, he is a character the reader can relate to. Hammett's intended audience was plagued with discontentment and came to commend the protagonist's clever discoveries, unwavering willpower, apathy towards horrors, and desire for order in the face of chaos. Hammett's stories illustrate multilayered manifestations of neuroses, which can be defined as behavioral reactions to repressed emotions. The detective story portrays a chaotic influx of disorder that stands in contrast to the usually calm, collected rock that the reader finds in the private eye. The private eye, much like the genre itself, exists within the phallic stage, the third stage of Freud's psychosexual development, and remains in the oedipal stage that precedes latency. On this subject, a psychoanalyst critic of film noir posits, “The detective is always in the position of the oedipal child, fevered with curiosity and projecting his own excitement and guilt onto the subject of his quest” (Bauer et al. 277). Rather than a sexual desire for the

mother, this “oedipal” stage emphasizes a time of autoerotism and a lack of commitment, which importantly intersects with Erik Erikson’s third stage in his psychosocial development, the battle between Initiative and Guilt. The private eye depicts our desire for initiative, while he and all other people, both characters and audience members, still experience the destructive forces of guilt provided by the incessant pressures of civilization.

Consequently, the private eye emerged from the need for a vicarious hero that both reflected Modernist notions of human nature and challenged total instability. Hammett’s Samuel Spade exemplifies this complex character. Spade’s dysfunctional balance can be analyzed through the psychoanalytic lens of Freudian discontent, innate destructive drives, and psychosexual development to reveal an almost comforting balance provided by an inherently problematic, but redeemable, detective in a seemingly unredeemable world.

First, as said before, Freud was incredibly apt in describing behavior, as are fiction authors through symbolic mannerisms. It follows that the entirety of *The Maltese Falcon* never once describes an internal process or emotional response. The descriptions from the narrator only illustrate the actions and expressions of the characters, even in the face of violence or trauma. Freud effectively frames this avoidance from Hammett’s narrator in revelatory fashion: “In the theory of psycho-analysis we have no hesitation in assuming that the course taken by mental events is automatically regulated by the pleasure principle” (Freud 594). There is no need for emotional insight when behavior can be utilized to extrapolate repressive emotions. In his theory of the psyche, Freud discerns the three realms of the mind: the id or “pleasure principle,” which dominates the unconscious mind; the ego or “reality principle,” which filters the id into a socially acceptable manner; and the superego or “morality principle,” which is driven by shame and guilt of the id. From here, we can assume that all actions and reactions stem from the pleasure principle or the repressed, neurotic expressions of said pleasure principle through the ego or superego. The moralistic pressure that

creates neurosis systemically permeates civilization. Freud clarifies, “Repression demands a persistent expenditure of force” (572). The question then becomes why civilization has become so domineering and why it perverts the human experience to the point of self-destructive neurosis. Freud argues that civilization does not create these issues, but that destructive tendencies and the death drive are innate to the tribalist human psyche, mostly exerted towards others, while civilization redirects these drives inward to protect the whole. As Freud claims, “In consequence of this primary mutual hostility of human beings, civilized society is perpetually threatened with disintegration” (750), and so it must be restricted and, ideally, sublimated. This destructive tendency of human beings, which created the death drive (756), culturally aligned with the pervasive thought of the time, which was concerned with human violence, deviant sexuality, and, as Freud puts it, “intoxicating substances” (728). The horrors and foolish exploits of human nature seen in wartime and in Prohibition were depicted in the cityscapes that many Americans called home, with Freud arguing that these settings were symptoms of a people in need of coping. However, beyond the Freudian theories surrounding the general societal pulse are the actual insightful descriptions and explicit characterizations found within the novel. And many common tropes in the detective novel prove to be orbiting murder, homosexuality, and alcohol.

Within *The Maltese Falcon*, the narrator’s characterizations create contradictory images of criminals who primarily show the highest level of dysfunction, though the trope of the wrathful and ineffective police should be noted as a reflection of a failing system that creates the criminal. The kingpin Gutman, for example, always comes across as a positive and intelligent individual who, like Spade, is resistant to the world around him and remains jolly, regardless of Spade’s insults or threats (Hammett 127-28). But his Falstaffian appearance is easily understood to be a performance. After seemingly entrusting Spade with valuable knowledge, Gutman drugs him, and

a young lackey assaults the disabled Spade. Also, Gutman's intelligent analysis of ancient sources in multiple languages gives the illusion of rigorous education, but his mental ability is assumed flawed as the Maltese Falcon is never proven to be real, revealing his entire chase for naught. Thus, Gutman's true attitude towards Spade is a manipulative illusion driven by blind greed. Gutman's boy is an uncaring, corrupted youth plagued by violent and vulgar tendencies, with an inability to engage with others, seen through his inability to look anyone in the eye. He also may be a homosexual. The deceitful conman Cairo, a near confirmed homosexual, is fond of acting like he holds influence but proves to be consistently weak and effeminate. And Brigid is a murderous femme fatale who manipulates Spade throughout the novel for the sake of acquiring the Maltese Falcon. All of these characters are experiencing effects of repression, as the young boy is treated as expendable and worthless and is also a homosexual, Gutman is an obese and repulsive man of wealth, Cairo is a disarmed and emotionally castrated homosexual, and Brigid consistently lies and ultimately loses any and all love from Spade.

Within every character exists a sexual repression and an absence of, or inability to attain, a sexual object. Freud defines the sexual object as the aim of a human's sexual desire, and, though it is usually a masculine concept, the sexual drive in this case can be unisexual. Considering a neurotic sexuality and perverted sexual object, Freud presents an important point in the context of fetishization: "What is substituted for the sexual object is some . . . inanimate object which bears an assignable relation to the person whom it replaces" (249). However, the Falcon — their true pursuit — does not resemble a person, but a totemic figure, and to Freud totems ultimately derived from a lack of understanding of sexual intercourse by primitive peoples (487). If anything, the Falcon becomes a physical representation of characters' extreme libidinal repression wherein sexuality is adversely sublimated in favor of the fetishized object-libido.

In contrast to the usual object-libido, “fetishized object-libido” should be understood to be an unhealthy neurotic drive for an inanimate object resulting from the restrained pleasure principle. It is no coincidence that this desire becomes self-destructive and concludes with an unsatisfying realization that the Falcon consists not of gold and jewels but worthless lead surrounded by a façade of dark enamel. Hammett even composes the reveal in an unceremonious sequence of basic events plopped in the middle of a paragraph: “Gutman’s knife-blade bit into the metal, turning back a thin curved shaving. The inside of the shaving, and the narrow plane its removal had left, had the soft grey sheen of lead” (213). Gutman then unsatisfyingly feels no anger or indignation. He simply decides that he must move on to continue his search. It is a largely meaningless, unsatisfying revelation. Additionally, in relation to the previous note of exclusively physical descriptions, the Falcon symbolizes the futility of describing their internal processes. In the pursuit of discovering the criminals’ intentions and potential redeemability, the reader only encounters worthlessness beneath their figurative dark enamel. In response to the horrible values and unaesthetic appearances of people, Freud defeatedly wrote, “We soon observe that this useless thing which we expect civilization to value is beauty” (738). In the presence of the ugly and worthless can be found a libidinal frustration. There is a lack of a figurative orgasm in not finding the bejeweled, golden bird, which was initially perceived to be beautiful and worth intense effort. However, there is no satisfaction in their fetishization of materialized greed, violence, and betrayal, and, in the end, they are all caught and arrested, with Gutman being killed. Through the futile search for the eponymous falcon, the Modernist belief of human corruption and absent morality is both indulged and subverted. While civilization can lead humanity into the fetishization of violence, material gain, and betrayal, the drives leading one in this direction are unfulfilling and leave something more to be de-

sired: the need for libidinal extinction. Discontentment and repression can lead the mind to these realities, but the human drives are not fulfilled through evil material gain.

Alternatively, the arc of the complex and narcissistic Samuel Spade manufactures a vicarious relationship with the Modern cynical audience to create a dysfunctional and redeemable character who not only uses a seemingly negative neurosis for an intangible good, but also provides the audience — with oedipal and phallic curiosity — the opportunity to reach a figurative orgasm. Specifically, by solving the mysteries, Spade and the audience resolve convoluted mental processes and reach the ego-libidinal extinction. While still a sublimated and self-destructive response to a sexual repression that wants nothing to do with the physical world, the product leads to a curiosity that develops altruistically. Freud even argues that the pursuit of libidinal extinction is inherently altruistic (279), as it usually provides a reproductive purpose. In Hammett’s case, however, it provides a preservative purpose. It preserves the value of humanity, rather than just creating new life.

Before further elaboration, it is essential to first define the Freudian concepts of ego-libido and narcissism and their relation to the “oedipal” or “phallic” individual. When the libidino, or sexual drive, is sublimated, it can be driven inward, and this desire for pleasure redirects into the ego (548). It becomes a mechanism of autoerotism that must be filtered into a socially acceptable manner, and, among narcissistic individuals like the classic private eye, it takes form by emphasizing mental ability. Freud posits, “[T]he narcissistic man, who inclines to be self-sufficient, will seek his main satisfactions in his internal mental processes” (734). The classic detective consistently relies solely on his own wit and personal ability to solve cases with a rare need for aid or direction. This iteration of ego-libido can achieve a figurative extinction in the orgasmic revelation of the murderer, and their subsequent capture is at least a central element in *The Maltese Falcon*. Lastly, the “oedipal” and “phallic” characteristics define the drives of the main protagonist.

As said earlier, the “oedipal child” is composed of a feverish curiosity that projects an excitement and guilt onto the investigation and search for justice, and it is no coincidence that such characters are zealously single and avoidant of relationships. “Phallic” relates to the private eye’s invasive and autoerotic nature wherein his selfishness, solitude, and forceful desire for answers to his own questions find refuge. It also finds context in the developmental conflict between Initiative and Guilt. Ultimately, the oedipal child has initiative for a metaphysical goal, and though they still embrace their guilt and self-destruction, their goal stands in stark contrast to the highly material golden Falcon. The detective’s drives result in genuine satisfaction, as opposed to the failed search for the fetishized bird. The audience extrapolates a pseudo-morality in the detective’s actions, and his destructive actions to acquire answers depict a Modern pessimism alongside a desire for much needed stability. In simpler terms, he oddly brings a semblance of hope.

The ironic nature of Sam Spade cannot be understated. The narrator inundates the reader with small phrases and key passages that seem to vilify Spade by making him seem manipulative, cruel, apathetic, and grotesque. Hammett introduces Spade as “a blond Satan” (1) and on multiple occasions paints him as yellow, noting his burning yellow eyes (93) and “deeply-lined” yellow face (226). In color theory, yellow commonly denotes sickness or hideousness. Moreover, “Satan” is rarely used in a positive manner. Spade has slept with another man’s wife (106). He bruises the dearly innocent Effie Perine (121-22). After being struck by Dundy, he soon loses all control of himself and descends into a disabling rage (83-85). And when his partner is killed, he barely seems to care and instead favors a cigarette before he leaves his home (11). He is clearly self-destructive, indulgent, and akin to the average man. In a repressive civilization, most people fall into these same categories, making the detective relatable and lending to his vicariousness and the original audience’s relation to him. In line with his self-destruction and need for escape, Spade heavily drinks and smokes and nonchalantly addresses being

held at gunpoint by Cairo by casually putting his hands behind his head and seemingly getting comfortable (17, 46). In response to self-destructive behavior, Freud writes on aggressive sublimation, “[Men’s] aggressiveness is introjected. . . . [I]t is directed towards his own ego” (756). Rather than self-preservation, Spade’s destructive tendencies largely result in his lack of caution and his addictions. Harkening back to the rage he felt after Dundy punched him, Spade is seen to enter into an unhealthy and uncontrollable anger that only negatively affects himself; he cannot exert violence upon another, so he redirects it inward. Spade even occasionally seems slightly demented: “Blood streaked Spade’s eyeballs now and his long-held smile had become a frightful grimace” (Hammett 225). However, on top of all of this, Spade is the protagonist — in a looser sense, the hero — and ironically brings the audience something stabilizing in a shattered world, especially wielding the irony of doing good through dysfunction.

Determinately, no one in the entirety of the novel can see the true Falcon, while the audience can genuinely engage with the intangible concepts of deliberation, justice, and internal turmoil that leads to revelation. These intangible concepts are metaphysical objects, but Freud clarifies, “The ego-libido is, however, only conveniently accessible to analytic study when . . . it has become object-libido” (286). These objects serve the ego in some regard, and, as stated previously, the narcissist serves their own ego through mental deliberation. The detective takes this dysfunctional neurosis and creates from it a positive effect that the audience engages and appreciates.

The Modernist approach to the world and much art at this point was quite negative and offered no answers, while detective novels offered solution and resolution. This is not to say that they were tacky, unrealistic, or unaware of the *Zeitgeist*. Rather, they offered answers in a manner that matched the cultural milieu by relying on dysfunctional and sublimated character traits from a complexly self-destructive individual who grittily achieves a bittersweet revelation.

But the sheer presence of a revelation and the resolution cannot be overstated when in a Modernist world. The imperfect Spade brings us here in a patently imperfect fashion. Previously, we noted how densely neurotic Samuel Spade continuously proves to be, yet the reader cannot help but engage with him and may enjoy competing with his search for their own intellectual satisfaction. While autoerotic and self-serving, the solving of the crime is the exertion of mentally masturbatory desires into positive forms that not only lead to an extinction, which we can henceforth view as a figurative orgasm that causes a cessation of sexual or pseudo-sexual drive, but to a specific extinction that delivers moral satisfaction and a short end to mental anguish and confusion. The resolution of the crime delivers some form of solace to the Modern reader. Spade slowly and methodically meanders through the story collecting information, escaping death, embracing his reckless abandon, and moving towards a greater goal than the Falcon. There is no promise that he wouldn't have taken the money in other scenarios if it were found, but what's important is that he does not. We see something beyond greed and materiality when he turns in the criminals and proclaims to the murderous Brigid, "He was your partner and you're supposed to do something about it. Then it happens we were in the detective business. Well, when one of your organization gets killed it's bad business to let the killer get away with it" (226). Miles Archer, his late partner, was murdered, and, though Spade still frames the crime as business (227), he is driven to succeed by a deeper drive to use his oedipal, self-erotic narcissism to avenge his partner. He has not been corrupted by the post-oedipal stage of self-defeating latency. More so, there is something human, hopeful, and almost heart-warming in this statement of true intentions. While abundant flaws may be seen to undermine this humanity, his imperfections reinforce the connection to the audience and create an even more self-satisfying extinction that alleviates the dissonance of reality.

On the other hand, Freud describes how certain men reside in a space devoid of sympathy. In *Civilization and Its Discontents*, he

responds to the perceived foolishness of unconditional love that the religious and optimistic apply to all people: “[N]ot all men are worthy of love” (744). And for all intents and purposes, Spade is one of these unworthy men. Spade himself projects this sense of insecurity upon Brigid: “All we’ve got is the fact that maybe you love me and maybe I love you” (227). His insecurity can be applied outside of the narrative as well, as the audience only has the “fact” that they “maybe” like Spade and have to answer that for themselves. Audiences choose to relate to him not because he is worthy of love, but because he is not unlike them. He is a broken individual within a broken society, and he can do something essential to their sense of hope and stability. His oedipal narcissism allows him to dissociate from the material world and to find comfort outside of reality, much like the comfort found in literature. He never allows the outside world to harm him. His libido is entirely mental and emotional, rather than physical and genital. And so, his ego-libido becomes something to be envied and later enjoyed when the audience embraces the countless interwoven layers of a detective novel and through literature escape from reality, like Spade, and use their mental processes to pursue an ego-libidinal extinction of their own. The detective novel’s audience becomes an active force that is meaningfully engaging with the text, while simultaneously searching for their own ego-libidinal extinction. Their mental processes are not exactly narcissistic, but the audience is unconsciously using their own intellect to satisfy themselves, encounter morality in solving a murder, merge themselves with the protagonist, and reach an escape from the world by reaching some form of stability and comfort. The vicariousness reaches its peak in this manifestation. The audience is living in a dysfunctional world, relating to a dysfunctional character, and internalizing the attributes of a problematic and narcissistic man, which brings a sense of realism to the crimes and their role within them. Thus, through the resolution of the story, the audience and protagonist find an ego-libidinal extinction that both situates

itself within the context of a Modernist reality and concurrently separates itself from reality via a retreat into the mind. They use the dysfunctional aspects of repression by civilization to approach a moral conclusion. The harmful sublimation seen through self-destructive investigation, shameless oedipal and phallic curiosity, and narcissistic contemplation creates an intriguing reversal wherein these actions lead to something — even if imperfectly — good. It creates hope and provides stability, and in this pseudo-sexual orgasm, extinction does exactly what the name implies. It not only fills the protagonist and, by extension, the audience with satisfaction, but erases a further need for stimulation. It provides a comforting escape from the Modernist need to explain the unexplainable. The novel's path to extinction is imperfect, masturbatory, and fleeting but constructs a realistic avenue for the confused audience to grasp some hope, to feel that human nature can use any method to create some good, even if it did require escapist relief from a need for answers. In the end, Spade remains dissatisfied. He remains oedipal yet retains his initiative, seen in his implied lack of desire to create a relationship with a woman (Hammett 229), and the audience assumes that he will continue to seek the satisfaction of a minor glimpse of order in an unending chaos. And that does ultimately provide one final moment of comfort in the resolution.

Freudian psychoanalysis, however, has not reached a resolution. In the psychological and therapeutic worlds, psychoanalysis has long been discredited, alongside the abandonment of psychoanalytic reasoning for neurosis and dysfunction in the human mind, but the realms of biochemistry and psychiatry reside outside of the realm of literature. Literature notices the behavior of the people and attempts to symbolically and figuratively explain it, while war lends itself to death drives and self-destructive desires. Sexual repression can be symbolically represented through impotence or sexual deviation. The widespread discontent in the world can be microcosmically seen in problematic characters. Psychoanalysis lends itself to the symbolic and the creative, and Freud was known to use literature

to craft his works, such as *Oedipus Rex* and *Hamlet*. And so it is no coincidence that the detective story morphs well into the subconscious and dysfunctional realm of Modernism, the period that Freud analyzed so heavily. It is impossible to deny Freud's indelible mark on the perception of the world:

The cultural history of the past fifty years is inseparably bound up with the name of Sigmund Freud, the founder of psychoanalysis. . . . The Freudian outlook has affected practically every sphere of our contemporary thinking, except that of the exact sciences. Wherever the human psyche plays a decisive role, this outlook has left its mark. (Jung)

His dissenting contemporary Carl Gustav Jung admits Freud's mark upon the human mind, but he and Freud himself understand the limited scope as well:

Psycho-analysis, in my opinion, is incapable of creating a *Weltanschauung* of its own. It does not need one; it is a part of science and can adhere to the scientific *Weltanschauung*. This, however, scarcely deserves such a grandiloquent title, for it is not all-comprehensive, it is too incomplete and makes no claim to being self-contained and to the construction of systems. (Freud 796)

A *Weltanschauung* is a comprehensive worldview, and Freud admits that psychoanalysis cannot create one, and, while unable to ever accept the real-world pseudo-scientific elements of psychoanalysis in psychiatry, Freud himself knew how limited his method was. Much like the protagonist of the detective novel, Freud is not a solution, but he does bestow a small insight into truth and order. He provides another window into our complex human psyche. He can provide comfort, as his works can demonstrate human redeemability and goodness. He can bring us one step closer to the truth in the greater understanding of humanity. Freud is no hero and neither, realistically, is Spade, but they used their wits and drives to try and

benefit the greater good, even if it was in their own dysfunctional way. ▶▶

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Ethos in Cicero's First and Fourth Speeches against Lucius Sergius Catilina

ROBERT SPURLIN

In this analysis of Marcus Tullius Cicero's political oratory, Robert Spurlin combines textual commentary and historical context to scrutinize the famed statesman's strategies for identifying his own *ethos* (or moral, persuasive character) with the will and quintessential virtues of the Roman Republic, meanwhile casting his opponent Catiline as Rome's moral antithesis. This essay was written for Rhetoric & Composition with Dr. Ben Wetherbee.

ETHICAL APPEALS ARE AMONG the most foundational approaches employed in rhetorical discourse and have been used with effect since the inception of that aged discipline. One ancient rhetor who made particularly extensive use of appeals to *ethos* was the Roman statesman and orator Marcus Tullius Cicero, who in the first and fourth of his speeches entitled *Against Lucius Sergius Catilina* used not only his own character, but also the *ethos* of the Senate of Rome — his audience — as well as the reputations of the Roman people broadly, Catilina himself, the Roman

gods, and the very “person” of the Roman Republic in order to induce Catilina to depart from Rome, and to turn the Senate solidly against his conspiracy to overthrow the Republic.

Before Cicero’s use of *ethos* in his speeches against Catilina can be properly analyzed, however, those rhetorical concepts and approaches at work in his oratory must be surveyed at some length. First and foremost, there is that process of identification that necessarily undergirds any solid attempt at persuasion, and which itself suggests the presence of the related act of division — since it seems that on some subconscious level “we need the enemy in order to define ourselves” (Weaver 222). Additionally, those potent words that Richard Weaver dubs “god terms” and “devil terms,” and which provide points of reference for the ranking of all other words and phrases within the rhetorical hierarchy, are likewise notably employed within Cicero’s speeches (212, 222).

Besides extraneous appeals with some relation to *ethos*, there are also various remarkable facets of *ethos* itself that cannot be meaningfully separated from the broader concept thereof, such as the distinction between situated and invented *ethos*, the former preceding a given rhetorical performance while the latter is crafted during the course thereof (Crowley and Hawhee 146-69). Invented *ethos*, also referred to as “discursive” *ethos*, being as it is the direct product of a rhetor’s craft, tends to feature more prominently than situated *ethos* within the modern field of rhetoric — but this is not the case within Cicero’s rhetoric, or much ancient rhetoric besides (Maingueneau).

Whereas rhetoricians in recent times have often envisioned “a disciplinary hierarchy with rhetoric at the top,” due to their belief in the subjectivity of meaning and the ability to shape meaning through language, Republican Romans such as Cicero, and Greeks of the Platonist school such as Aristotle, generally believed in what Richard Vatz in his “Myth of the Rhetorical Situation” terms “intrinsic importance” (158-61). “Intrinsic importance,” as Vatz employs

the term, is value possessed by a situation, event, etc., which is independent of rhetorical framing — and a belief in value of this sort logically relegates of rhetoric to the status of a secondary or “parasitic” discipline, behind fields such as philosophy that seek out purportedly preexisting truths (158).

Believing as they generally did in the existence of intrinsic value, ancient Greek and Roman communities were able to establish internal monopolies of meaning, with commonly understood significations and value systems that delineated plainly what was good and what evil, what was commendable and what damnable, etc. Ancient rhetors such as Cicero and Aristotle, whether or not they personally subscribed to any such system of accepted valuation and signification, certainly recognized these systems’ importance within the world of rhetoric. In his treatise *On Rhetoric*, Aristotle notes that “it is necessary for *pisteis* and speeches [as a whole] to be formed on the basis of common [beliefs]” (1.1.12).

These “common beliefs” need not be common to all, but they must be held in common among members of that particular audience with which a rhetor is dealing, lest the speaker’s arsenal of available rhetorical appeals become quite quickly exhausted. Whether one means to make use of situated or discursive *ethos*, it is necessary to understand the values of one’s audience, as the construction of a favorable situated *ethos* requires that a rhetor consistently act in those ways that their community perceives to be “good” and not in those ways which are considered “bad” or disreputable, while the intelligent construction of discursive *ethos* relies upon a rhetor’s ability to select those characteristics and virtues that their audience is likely to laud, and to present themselves throughout the course of their rhetorical performance in such a way as to suggest their possession of those traits. One who seeks to construct for themselves a positive discursive *ethos* ought also to consider those ways in which they might better connect with the members of their audience — an issue that relates quite readily to the aforementioned processes of identification and division. In her article “Morality,

Trust, and Illusion: Ethos as Relationship,” Melissa H. Weresh describes those traits that a rhetor should seek to display themselves “source-characteristic attributes” (such as intelligence, expertise or credibility, and goodwill), while those ways in which they might more fully identify and ingratiate themselves with their audience pertain to “source-relational attributes.”

While many of those rhetorical terms which have been heretofore surveyed are themselves modern inventions, those concepts for which they stand were in general understood by the ancients — as is quite clearly shown by the rhetoric of Cicero himself. Cicero had also to consider some as-yet-unmentioned factors that affected his use of *ethos*, the most remarkable of which were those several virtues to which Roman citizens were expected to adhere, and which consequently were essential to any Roman’s efforts to gain a favorable situated *ethos* or to build a beneficial discursive one. The first of these was *pietas*, or the “keeping of faith” — specifically, remaining faithful to the gods; to one’s family; and to one’s fatherland, Rome (Kapust). Another important Roman virtue was *gravitas*, which demanded that one act in accordance with and respect for their station — and which in this way relates substantially to Cicero’s own personal obsession with the consideration of “propriety”, which he proclaimed to be “the universal rule” both in oratory and in life generally (*Orator* 46). A third important virtue in the eyes of the Romans was *virtus*, which was somewhat ambiguously and inconsistently characterized, but which came from the root “*vir*,” meaning “man,” and which often pertained to “courage” (especially martial courage) (Muntz). Finally, there was *mos maiorum*, which was the respect for tradition and concern for public matters that made up the “underpinnings” of Roman politics during much of the duration of the Republic (Tröster).

It is now possible to examine how Cicero makes use of this assortment of rhetorical and cultural concepts for the crafting and directing of ethical appeals within his speeches against Lucius Sergius

Catilina (henceforth referred to as Catiline). Recognizing the rhetorical importance of identification and division, Cicero sets out immediately in his first speech against Catiline to depict an absolute moral opposition between himself and those Senators who compose his audience, as the friends and protectors of Rome and her Republic; and Catiline, who had plotted the overthrow of that state. His efforts to divide these two parties show themselves initially through his use of pronouns, as he asks in the first line of his speech, “In the name of heaven, Catilina, how long do *you* propose to exploit *our* patience? Do *you* really suppose that *your* lunatic activities are going to escape *our* retaliation . . . ?” (76; emphasis added). This trend of grammatical opposition continues throughout Cicero’s first speech against Catiline — the only one of those addresses made in the presence of Catiline himself — with Cicero only growing harsher in the tone wherewith he addresses his enemy, as he says, “[Y]ours was the death which the consul should have ordered long ago. The calamity which you have long been planning for each one of us ought to have rebounded on to yourself alone” (76). He thus leaves no room whatever for any single senator to come to Catiline’s defense, lest they be taken as his treasonous accomplice and the common enemy of all other members of that august body.

Once he has sufficiently identified himself with the Senate, Cicero quickly expands his list of allies, declaring that Catiline and his co-conspirators “plan the destruction of the Roman people,” and that Catiline himself “is determined to plunge the entire world into fire and slaughter” (78, 77). While working to identify himself with the Roman people more broadly, Cicero also sets out to build his own *ethos* — and at this time he draws heavily upon those Roman virtues previously mentioned. Cicero says,

if the condition of occupying the consulship is that I should suffer the deepest anguish and sorrow and torment, I shall endure these

things intrepidly and even cheerfully, if only the authority and security of yourselves and the Roman people are safeguarded by my labours. (129)

He is thus setting himself up as an exemplar of numerous Roman virtues — most obviously, *gravitas* and *pietas*, as he links himself with his office and the duties thereof, and asserts his willingness to suffer for his fatherland (employing polysyndeton to inflate the list of his sufferings). He also ties himself to the virtues of *mos maiorum* and *virtus* when he notes that “at former epochs, in this country of ours, brave men did not lack the courage to strike down a dangerous Roman citizen more fiercely even than they struck down the bitterest of foreign foes” (77), thus associating himself with a sort of conflict even fiercer than traditional combat (and so permitting him to be considered a possessor of *virtus* without being in an actually martial situation) and also linking his opposition to Catiline and his conspiracy with the tradition of Rome’s forebears, in keeping with *mos maiorum*.

Cicero elsewhere shores up his personal reputation by mentioning actions of his own (situated *ethos*) while simultaneously asserting his source-characteristic attributes of goodwill, intelligence, and competence. He says to Catiline that he knew of his subversive designs “almost before [his] meeting” whereat they were concocted was adjourned, and that

you are living now, surrounded by large numbers of my trusty guards whose duty it is to ensure that you make no move against the government. Although you may not know it, many eyes and ears will be paying you their alert attention. They have been doing so already. . . . The darkness of night no longer avails to conceal your traitorous consultations. A private house does not suffice to keep the voices of your conspiracy secret. (78-79)

By these claims he is setting himself up as so competent in his spy-craft as to be nearly omniscient, thus boosting also his audience’s

perception of his intelligence; and in stating explicitly that the duty of his guards is to ensure the security of the Roman government, he is further identifying himself with the Senators (who are both his audience and the most conspicuous organ of that government) and establishing his goodwill toward them. Thus, he checks off each of those items that Weresh lists as the most essential source-characteristic attributes.

Cicero likewise reinforces his own *ethos* by building his source-relational attributes, among the most central of which is “familiarity” (Weresh). He does this not only through his aforementioned self-association with key Roman virtues, but also through his constant references to happenings from Roman history, which parallel Weresh’s discussion of the utility of “stories” in building a favorable relationship between rhetor and audience. One instance of this is his mention of the murders of the Gracchi and their associate Flaccus, as well as the later official Saturninus, each of whom had in turn sought to undermine the authority of the Senate. Cicero argues,

seeing that our most eminent and distinguished citizens of earlier times, when they shed the blood of Saturninus and the Gracchi and Flaccus and many others, did not by any means stain their reputations but even enhanced them, I certainly had not the smallest reason to fear that the execution of this murderer of Roman citizens would cause me to be blamed by posterity. (91)

Here, he is not only demonstrating his familiarity with Roman history and tradition, but also employing a rhetorical strategy sometimes described as “inoculation” (Weresh 242). Kathryn M Stanchi states that a rhetor using this strategy “expose[s]” their audience “to a weakened version of arguments against the persuasive message, coupled with appropriate refutation of those opposing arguments,” (qtd. in Weresh 242). This strategy is also identified as a further means of strengthening one’s relationship with one’s audience, as any who might argue against Cicero and his proposals before those

Senators to whom he has spoken will see their opponent immediately defended through the use of those historical examples they had previously been reminded of, which Cicero sets forth as sufficient precedent for the passage of a far harsher sentence against Catiline than that which he is actually proposing (mere banishment from Rome).

Cicero does not then allow his audience any respite from ethical appeals, but rather devotes a great deal of his time to deprecating Catiline's own character in more targeted ways than mere division from the rest of the Senate. Where he had made himself almost a model citizen, Cicero depicts Catiline as just the opposite — a particularly potent rhetorical approach, since in the Roman Republic “citizen” and “Rome” were likely the most powerful god terms conceivable, or what Richard Weaver calls “rhetorical absolutes” (212). It further follows that “un-Roman” or “anti-Roman” things would be the objects of that general repudiation that Weaver says is directed toward “devil terms” (222). Aware of this dichotomy, Cicero sets to work displaying those ways in which Catiline violates key Roman virtues, including most obviously *pietas*. Of this, Cicero says,

think of the time when by the means of your former wife's death you ensured that your house should be vacated and free for a further marriage. You supplemented that ghastly deed by another so appalling that it is scarcely believable (that is, the suspected murder of his son). But I pass that incident over and gladly allow it to be veiled in silence, because I cannot bear people to say that such a horror could have been perpetrated in this country. (83)

He is here suggesting that Catiline was unfaithful not only to his family, but also to his fatherland, in engaging in conduct entirely unbecoming a Roman citizen — and in the course of this rhetorical attack, Cicero utilizes the figure of paralipsis by tacitly recalling Catiline's likely killing of his son, to which controversy the members of his audience are assured to have been privy.

Cicero reinforces his depiction of Catiline's lack of *pietas* by describing his engagement in cultlike behavior (quite outside of and in opposition to the sanctioned Roman state cult), saying, "I do not like to think of the rituals you must have performed in order to hallow and dedicate [your] blade for its appointed task: the task of being plunged into the body of a Roman consul" (84), which shows also Catiline to be lacking in *gravitas*, since he has no respect for the sacred office of the consulship. Returning to the subject of *pietas*, Cicero also accuses Catiline of worshipping the silver eagle of his military standard, saying,

I know you have sent ahead your silver eagle, the one which you housed in a blasphemous shrine in your home...When you were about to set forth to commit murder, you used to bow down before this object; and upon its altar rested your god-forsaken hand before you lifted it to massacre Roman citizens. (88)

Cicero hereby again invokes the power of the god term of "Roman citizen" for use against Catiline.

Continuing to grow that coalition of commendable parties wherewith he is himself identified, and also sustaining his process of producing an entirely unfavorable discursive *ethos* for Catiline, Cicero elsewhere makes mention of "the immortal gods," to whom are owed "profound thanks" for the preservation of the Roman state in spite of Catiline, who he calls "this most ferocious and appalling and deadly menace to our country" (again employing polysyndeton) (81). With the Senate, the people, and the gods of Rome already thus set up in support of himself, and with Catiline's own *ethos* employed toward his own destruction, there is only one more entity whose ethical weight Cicero can call upon to bolster his cause: Rome herself.

In order to align all of Rome with himself, Cicero elects to use the figure of personification. Putting his own words into the mouth of Rome and addressing these to Catiline, he orders his adversary to

imagine the state's pleas for his departure, which he expects would run in part as follows:

For years past . . . there has not been one single abomination or outrage for which anyone has been responsible apart from yourself. By your own agency you have slain many Roman citizens. You have harassed and plundered our allies. . . . Indeed, you have contrived not merely to ignore our laws and courts altogether, but to beat them down and shatter them into fragments. . . . [N]ow that I am stricken through and through with terror, entirely because of yourself, now that every sound I hear inspires me with dread of Catilina, now that your evil spirit is behind every sort of conspiracy against my life, I can bear it no longer. (85)

What more potent ethical appeal could Cicero possibly mount against Catiline than the direct request of Rome herself? If Catiline should then refuse to depart as Cicero desires, he would show himself utterly devoid of *pietas* — since, as Cicero says, Rome is “the common parent of us all,” as well as their beloved fatherland (85). Further, he would likewise abandon all claim to *gravitas*, given that he is himself a Senator and has just heard the direct request of the Republic for his departure.

It is, then, no wonder that Cicero ultimately effected his desired end and saw to Catiline's departure. After offering his later fourth speech to the Senate, he also secured that sentence against Catiline's coconspirators, which it had been his aim to enact. Both of these ends were brought about through his masterful use of rhetoric, and of *ethos* especially. By aligning himself with the Senate and people of Rome, the gods, and the Republic herself through the use of identification, and by dividing Catiline and his ilk from the whole remainder of Roman society, he made his appeals irresistible. By recalling his favorable situated *ethos* and constructing for himself the additional aid of a positive discursive *ethos* and a strong familiarity with his audience, he won as well the hearts and the minds of his hearers. By assigning to himself those highest and most honored

of all Roman virtues, and by showing Catiline and his followers to be utterly devoid of the same, occasionally employing the most potent god terms and devil terms in his arsenal, he appealed to the Romans' system of intrinsic values and placed the conflict between those two parties solidly upon those moral grounds that were their favorite rhetorical battlefields. Ultimately, through the use of all of his accumulated rhetorical momentum, he secured an absolute victory over his hopeless adversaries. ►►

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Rhetorical Identification in Sign Language Poetry

ANASTASIA DULLE

Drawing from rhetorician Kenneth Burke, Anastasia Dulle analyzes American Sign Language poetry by Ella Lentz and Christine Marshall, explaining how each poet uses the spatial and linguistic effects of signing to create rhetorical identification among signer and audience, thereby affirming the social cohesion of Deaf culture through poetic devices unique to ASL. This essay was written for Rhetoric & Composition with Dr. Ben Wetherbee.

IN HIS BOOK *A Rhetoric of Motives*, Kenneth Burke states, “You persuade a man only insofar as you can talk his language by speech, gesture, tonality, order, image, attitude, idea, *identifying* your ways with his” (55). Identification, Burke argues, is the foundation of rhetoric. At the core of this quote is the essential concept that in order to identify with someone, you must be able to speak their language. This is true for all languages but is an especially relevant concept when discussing rhetoric in sign languages. Sign languages are inseparably intertwined with Deaf culture and are the only languages d/Deaf people can fully access (Cripps). In any geographical area, Deaf people belong to both a cultural and a linguistic minority, and as a group have faced oppression from hegemonic hearing societies throughout history. One writer in 1984

notes that “For the past 100 years, education of the deaf has had the central purpose of making deaf children speak, lipread, and use their residual hearing; in short, to identify with, and resemble, Hearing people” (qtd. in Glickman 11). It is only within the past few decades that Deafness has shifted to be understood as a cultural difference instead of a disability. Accordingly, Deaf people have a group identity that is heavily impacted by the oppression and marginalization they have faced in recent history and continue to face today. Because of this reality, the composition of creative works such as poems in sign languages is a powerful way of affirming Deaf identity and Deaf culture. Because the audience able to understand any given sign language is relatively small, and because Deaf and Hard-of-Hearing people are minority groups that have been oppressed throughout history and continue to experience oppression and marginalization by the hearing majority, the use of sign language in sign language poetry leads to an automatic identification with the poet that builds the poet’s ethos in the eyes of their audience and creates a powerful epideictic effect.

Although sign languages have only been recognized as real languages in recent history – the first argument that American Sign Language was a fully complex language with its own grammatical structure, and not a linguistically inferior “primitive form of English,” was published in 1978 (Glickman 3) – since then, a considerable amount of linguistic analysis has been done on sign language poetry. As sign languages are “the only language[s] that incorporat[e] the unique dimension of space” (Brueggemann 414), sign language poetry is unique to analyze, and many scholars have compared and contrasted elements of sign language poetry and spoken language poetry for this reason. Every sign consists of five parameters: handshape, palm orientation, location, movement, and non-manual signals (such as posture and facial expression). While poetry in spoken languages depends largely on the sound of words as well as – occasionally, in written poems – the shape words make on the page, poetry in sign languages depends wholly on these five

parameters. In addition to signed words, sign languages make use of classifiers, which are visual depictions of the appearance or movement of a person or object that are used to represent previously established signs (much like how in spoken languages pronouns represent previously established nouns) (Berke). Linguists have identified equivalents in American Sign Language (ASL) to a number of formal poetic elements, including meter, rhyme, metaphor, simile, and line breaks. Rhyme, for example, is created through the repetition of one or more of the five aforementioned parameters (Bauman). Sign language poetry has also been noted to make use of personification, anthropomorphism, and neologisms (Baker). In addition, however, the unique features of sign languages allow for poetic effects that do not exist in spoken or written languages. For example, “sign language poets are able to create aesthetically beautiful images through the direct use of bilateral symmetry in space. Balanced use of space permits signers to emphasize contrast and unity, drawing on the metaphorical interpretation of the symmetry” (Sutton-Spence and Kaneko 315). Additionally, in sign language poetry, a great deal of meaning can be expressed in a much shorter period of time than in spoken language poetry, as each hand can be signing something different, and facial expressions can add a third layer of meaning (Sutton-Spence and Kaneko).

Existing scholarship on rhetoric in sign languages is minimal and underdeveloped, possibly because sign languages have only in recent history been recognized among scholars as languages in their own right, and possibly because of an implicit belief that rhetoric applies to all languages comparatively. However, analysis of rhetoric in spoken language poetry, as well as linguistic analyses of sign language poetry, can give insight into how rhetoric functions in sign language poetry. In his essay “Rhetoric and Poetics,” Burke notes the natural relationship between poetics and epideictic rhetoric,

asking, “does not epideictic readily become transformed into a display art, pure and simple?” (*Language* 295).¹ In addition, there is a natural relationship between poetics and pathos, as much art, including poetry, invokes a pathetic response in the audience. While some rhetoricians have tried to make distinctions between rhetoric and poetics, Steven Weiss eloquently argues for an alternate perspective, stating:

Poetics becomes, in this view, an art defined as concrete object. . . . But rhetoric in its correct understanding is a theory, a deliberation, a contemplation about some future argument, which may or may not have as its end an object or product – and if it does have its realization in a product, that will not make it (the product) rhetoric. The product will be a speech, an essay, and yes, a poem, if the artist so chooses. (26)

In other words, rhetoric and poetics do not have to be viewed as two distinct categories, and as a result, one can analyze poetry – spoken or signed – through a rhetorical lens.

One example of sign language poetry is Ella Lentz’s ASL poem “To a Hearing Mother.” The poem is, as the title suggests, composed as a “letter” to a hearing mother who just found out her baby boy is deaf. From the beginning of the poem, Lentz sets up a distinction between where she (or the narrator) is and where the hearing mother (or the audience) is in space. This allows her to visually create powerful juxtaposition when discussing the differences between her experience growing up and the hearing mother’s experience growing up. Lentz also uses the established hearing mother’s position in space to refer to the wider hearing community, signing “hearing” with her dominant (right) hand and sweeping her other hand

¹ Editor’s note: *Epideictic* denotes the “ceremonial” branch of rhetoric Aristotle associates with matters of praise, blame, and cultural affirmation; it often contrasts with more “pragmatic” rhetorical genres, like political and judicial address (see Aristotle, *Rhetoric*, bk. 1, § 3).

across the space previously used to refer to “you” (the hearing mother). She then turns her dominant hand into a classifier for herself, and her other hand pushes it down towards herself in the sign for “oppression,” signifying the injustices hearing people have inflicted on the Deaf community.

Later in the poem, Lentz uses classifiers to introduce the metaphor of the boy being like a tree. Through classifiers, Lentz shows the tree shriveling up and dying, lonely without the Deaf community. This metaphor is referenced again at the end of the poem to describe how, if the narrator and the hearing mother come together, they can help the boy grow like a magnificently strong and tall tree. In addition, there is much that could be said about Lentz’s use of rhyme and rhythm.

A second example of sign language poetry is Christine Marshall’s poem “Deaf Heart,” which depicts the narrator’s journey toward finding ASL and the Deaf community. Marshall’s poem has a distinctly different style than Lentz’s. First, the poem is structured with a clear rhythm, and begins and ends with Marshall tapping her chest to indicate the beating of her heart. Marshall uses signs with open, extended fingers at the beginning of the poem, such as “world,” “speaking,” and the classifier she uses to signify being overwhelmed, or things going over her head. The use of these similar handshapes creates a rhyme that appears throughout the poem. Around the 1:13 mark, Marshall signs “heart” and uses classifiers to show it straining and breaking, while her facial expressions signify pain and distress. The pathos she creates comes to a crescendo when, after desperately attempting to speak but having her emotions still be trapped inside, the narrator looks down, alone.

Perhaps the most stunning poetic effect of the text occurs directly after. Marshall looks up, still signing “alone” with her dominant hand, and looks to her left hand, which is opening and closing in the sign for “signing.” With her right hand, the narrator then uses the sign for “fascinated” to “catch” the other sign, transferring it to her dominant hand and watching it with growing excitement. She

then signs “grow/develop,” looking upwards as she does and smiling, which connotes rising to the surface after being underground or underwater. Around the 1:38 mark, Marshall shows the tension between choosing speaking or signing, but then looks at the hand depicting “signing” and places it over her heart, the opening and closing of her fist in time with the rhythm she has established throughout the poem, like a heartbeat. Later, she pushes the sign for “speaking” away, turning to the other side and finding a community that signs, signing “same” and “relationship” between herself and where the community has been established in space. She signs both words to the same previously established rhythm.

Both poems are concerned with different aspects of Deaf identity. Lentz’s poem focuses on encouraging hearing mothers of deaf children to expose their child to sign language and the Deaf community, while Marshall’s poem explores the narrator’s experience as a d/Deaf person before and after finding sign language and the Deaf community. While not all sign language poems have content concerned with Deaf identity and culture, it has been noted that the most common “extended metaphor” found in sign language poetry “alludes to situations concerning Deaf people’s interaction with the wider ‘Hearing world’” (Kaneko and Sutton-Spence 113). Another researcher describes the common focus on Deaf identity in sign language poetry as a major difference between sign language poetry and spoken language poetry (Baker). It is logical that many sign language poems would discuss concepts related to Deaf identity and culture, as sign language is inherently tied to Deaf history and identity, and any given audience able to understand sign language poetry will likely possess a fairly well-developed understanding of Deaf culture, if they are not Deaf themselves. This context allows sign language poets to reference Deaf experiences comfortably.

Having said this, however, it is interesting to note that Lentz’s poem could appear to be an outlier, as it clearly and explicitly addresses hearing mothers of deaf children who have never had any

real exposure to sign language or the Deaf community before. Because of this, the fact that the video of Lentz's poem includes English closed captions allows a non-signing, hearing audience to be able to identify with the Deaf poet and thus have a chance to be persuaded by her arguments. As Lentz's main argument concerns encouraging hearing mothers to join with the Deaf community in raising her deaf child, the combined use of ASL and English captions supports this argument in a way that neither language could by itself. It may also be worth noting that the English captions to the poem do not interpret word for word nor mirror the creative poetic effects of the poem, but instead focus on capturing the overall meaning of each thought. This would also be logical if one of the poet's intentions was to effectively express their arguments to a non-signing audience. (As an aside, the rhetoric of interpretation between spoken languages and sign languages is a fascinating topic that deserves scholarly attention, though it exceeds the purposes of this essay.)

In *A Rhetoric of Motives*, Burke argues that "to begin with 'identification' is, by the same token, though roundabout, to confront the implications of *division*. . . . Identification is affirmed with earnestness precisely because there is division" (22). This dichotomy is visible in both Lentz's and Marshall's poems, as both concern aspects of Deaf culture and identity that imply, and in some cases explicitly signal, division, especially division between the Deaf and hearing "worlds." In addition to being evident in the semantic content of the poems, this division can be seen in the poems' physical structure in space. In "To a Hearing Mother," Lentz establishes the "hearing world" and the "deaf world" in different locations, and then draws attention to the division between them by repeatedly signing "different" (in which the index fingers touch and then are drawn away from each other, one towards the "hearing world" and the other towards the "deaf world"). Similarly, in "Deaf Heart," Marshall often represents speaking on one hand while simultaneously representing signing on her other hand, and then looks back and forth between the two, clearly displaying the disparity between them as well as the

concept that the narrator has to choose one. These visually show how division is implied in identification.

The identification made through sign language poetry has the potential to create powerful epideictic effects. First, the visual-spatial expression of language inherent in sign language poetry creates pathos by vividly showing emotions, thoughts, and concepts to the audience. The captivating use of visual, three-dimensional symmetry expresses concepts such as the aforementioned tension between hearing people and Deaf people in effective ways. In addition, the fact that facial expressions are almost always a significant feature in sign language poems makes arguments that appeal to pathos especially powerful. Furthermore, sign language poets, whether intentionally or unintentionally, build their ethos in the eyes of their audience through their signing skills, as well as the stylistic choices they make and, potentially, their decisions whether or not to provide captions or translations. Presumably, the more skilled a poet's sign language poem is, the more well received both the poem and the poet will be, as in spoken language poems. However, in the case of sign language poetry, the signing skill of the poet is arguably even more connected to their ethos, as the audience of any sign language poem is likely construed of many skilled signers who can easily identify a flawed sentence or a beginning signer. However, the fact that a sign language poem appears in sign language, given the marginalized position Deaf people have occupied throughout history and given the relatively small number of people who know any given sign language today, is arguably enough for many audience members to automatically identify with the poet. And ultimately, through the identification between the audience and the poet, the function of sign language poems as creative works that affirm Deaf culture results in strong epideictic arguments. In their paper "Sign Language Poetry and Deaf Identity," Rachel Sutton-Spence and Ronice Müller de Quadros state the following:

Enjoyment is a very important element of sign language poetry, and the importance of this function should not be lightly dismissed. However, much of the poetry is also – at some level – about empowerment of Deaf people. . . . Using sign language creatively and as an art-form is an act of empowerment in itself for an oppressed minority language group. (177)

This is an important concept and ties in with Burke’s argument for the relationship between epideictic and poetics.

Sign language poetry is a fascinating subset of language arts that is both interesting and constructive to analyze rhetorically. Burke’s arguments regarding rhetorical identification, applied to sign language poetry and specific poems such as the two analyzed above, reveal how identification occurs and is used in sign language poems to build the ethos of the poet and create appeals to pathos within the audience. In addition, sign language poems have powerful epideictic outcomes, as they affirm and build up the Deaf community through their use of sign language, the creative choices made in the poems, and their frequent reference or allusion to Deaf culture and Deaf identity. Lentz’s poem “To a Hearing Mother” and Marshall’s poem “Deaf Heart” are two examples of sign language poems that use ethos and pathos throughout their arguments, resulting in clear epideictic effects. Analyzing sign language poems such as these through a rhetorical lens begins to reveal the complexity and beauty of sign language poetry, and at the same time has the potential to be of great value to the field of rhetoric, as such analysis expands on previously existing rhetorical scholarship to apply rhetorical concepts in unique ways in an understudied field. ►►

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The Role of Religious Abuse in the Development of Internalized Homonegativity and Shame in the LGBTQ+ Community

JARYN STRINGFELLOW

In this expansive research article, Jaryn Stringfellow first surveys extensive scholarship correlating religious and spiritual abuse with psychological distress among LGBTQ+ populations, who often experience irreconcilable tension between their religious and sexual identities. Stringfellow then details a prospective study that would test correlational data about sexuality and religious abuse among a population of LGBTQ+ college students. This essay was written for Research Methods in Psychology with Dr. James Vaughn.

ABSTRACT

Religion and spirituality are key aspects in the individual's identity because they offer comfort and security and bring meaning to life. Both terms, *religion* and *spirituality*, can apply to Christianity and new-age spirituality. Though religion and spirituality can allow positive experiences for the general population, the same is often untrue for LGBTQ+ individuals. Negative attitudes towards LGBTQ+ peoples are harmful and can cause a strain on individuals' religious and queer identities. These negative attitudes and religious abuses are defined by Ward (2011) and separated into six

different themes. These religious/spiritual (R/S) abuse themes perpetuated on LGBTQ+ are directly correlated to religious trauma, and therefore internalized homophobia. LGBTQ+ individuals who are more involved with non-affirming R/S groups experience higher levels of internalized homophobia, more sexual risk-taking and self-harm (Sowe et al., 2017; Crockett et al., 2014). Extending such connections, the purpose of this proposed study is to investigate if there is a direct link between religious abuse and internalized homophobia in LGBTQ+ college students.

To investigate if religious abuse and internalized homophobia, I will conduct a correlational study. I will gather the population by sending a mass email to the University of Science and Arts student body and randomly select participants. The participants will fill out a questionnaire consisting of questions about the individual's sexuality, gender, R/S history and experiences, religious or spiritual beliefs and their families. I will be using correlational research to investigate a possible relationship between the independent variable, intensity of R/S trauma or abuse, and the dependent variable, rejection of queer identity. I predict that there will be a positive correlation between the two variables, indicating mutual association. If an LGBTQ+ college student experiences a high level of religious abuse, it is likely that individual will struggle with internalized homophobia.

FREE EXPRESSION BY SPIRITUALITY is important to the development of one's psyche because individuals find security and comfort in religion and spirituality. Though these terms, *religion*, and *spirituality*, are often used interchangeably, there is a key difference between the two (Stone, 2013): Religion is the worshiping of a Divine being in a ritualized practice based on an organized belief system, while spirituality is individual development through spiritual connection, often motivated by personal experiences (Wood & Conley, 2013). Spiritual practices lack the denominational and the social aspects, whereas religion is communal practice that satisfies the human need for social interaction. In this paper, *religion* and

spirituality is referring to Christianity and New-Age Spirituality unless specified otherwise.

Often, religion has brought a sense of meaning, comfort, and support to the general population; however, for LGBTQ+ individuals, it can be a source of trauma. Members of a religious or spiritual group may view religion as a magic solution for trauma and mental illness, but for sexual minorities in non-affirming churches, an internal battle can take place, resulting in further trauma. In our society, LGBTQ+ individuals are more susceptible to discrimination and prejudice. Due to scriptural literalism, religious morals are the source of oppression against the queer community (Harris et al., 2007). Yen and Zampelli (2016) find that religiosity and frequent church attendance lessens the likelihood of support for same-sex marriage. The religious or spiritual groups that emphasize historical context when interpreting scripture allow for considerable variation in interpretation, resulting in less discrimination and prejudice against queer individuals (Harris et al. 2007).

FORMS AND EFFECTS OF R/S ABUSE

Experiences of Religious Abuse

Leadership representing God. Religious and spiritual trauma is a result of negative interactions with other individuals in the same religious/spiritual community. Ward (2011) found that there are six core themes that represent the experiences of religious abuse, the first being leadership representing God. This type of abuse presents the belief that religious, or spiritual (R/S) leaders speak the literal words of God. If their religious/spiritual leadership team denounces LGBTQ+ peoples, then God also denounces all LGBTQ+ peoples.

Spiritual bullying. Spiritual Bullying occurs when R/S peers and leaders bully the individual to conform to said religion/spirituality. This bullying refers to harassment or physical/emotional abuse from R/S peers, leaders, and communities (Wood & Conley, 2013). An example of this could be fearmongering, using fear as a

tactic to get people to accept a certain religion/spiritual practice. Another example of this could be an LGBTQ+ individual enduring spiritual bullying and abuse in conversion therapy.

Acceptance via performance. The third type of religious or spiritual abuse is acceptance via performance. This occurs when an individual performs R/S practices to feel accepted by their religious/spiritual peers. Ward (2011) argues that this type of abuse is fear-based; due to fear of rejection from peers, the individual will continue to perform for acceptance. An example of this could be an individual converting to Christianity at summer camp because their friends have also converted to Christianity. I propose that the individual may not be aware that they are performing and conform to a religion/spirituality with full intent. If the said religion/spiritual group is revealed to be non-affirming, against LGBTQ+ peoples, the individual may experience trauma from the rejection.

Spiritual neglect. Spiritual neglect occurs when R/S leaders and members ignore and neglect physical and/or emotional pain. Members of an R/S group might claim that mental or physical struggles are only occurring because the individual's faith was weak and slipping. This is an issue; extremely serious mental and physical struggles need to be addressed and acknowledged or the symptoms will worsen. These struggles are typically blamed on the individual, lessening the chance that person would seek help again. An example of this is members of R/S groups claiming the individual's pain is only occurring because they have sinned, and God is punishing them. LGBTQ+ people may feel they have been influenced or distanced from their religion, and their struggles are repercussions for being queer.

Expanding external/internal tension. The fifth theme that Ward (2011) addresses is expanding external/internal tension, which occurs when tension exists between the individual's internal and external worlds. One cannot express their individuality due to identifying with religious/spiritual groups. LGBTQ+ individuals may compartmentalize queer identity because they feel it conflicts

with their R/S identity; this can lead to internalized emotional distress and trauma.

Manifestation of internal states. Manifestation of internal states occurs when religious/spiritual abuse yields physical and psychological repercussions. LGBTQ+ individuals may experience stress, anxiety, and depression as a result from encountering the other five themes of abuse. An example of this is an LGBTQ+ individual experiencing sweating, trembling and other trauma indicators in church because of stress that has been perpetuated by R/S abuse.

Sexual microaggressions. Wood and Conley (2013) suggest a seventh type of religious and spiritual abuse, sexual microaggressions. This theme of abuse allows religious/spiritual leaders and peers to combine microaggressions and sexual microaggressions to use against LGBTQ+ individuals. The use of these microaggressions can increase discrimination against queer individuals in non-affirming R/S groups (Sue, 2010). Within this theme of R/S abuse, there are three types of sexual microaggressions that are used against LGBTQ+ people:

- *Microassaults:* These occur when R/S leaders feel protected by majority of an audience because they have common viewpoints. When the majority of the audience agrees with R/S leaders, leaders feel comfortable enough to perpetuate microaggressions against LGBTQ+ individuals. An example of this would be a minister condemning the LGBTQ+ lifestyle while giving a sermon to the clergy.
- *Microinsults:* These are comments that insult or belittle the individual. Though R/S leaders or peers may not intend to cause any harm, this microaggression is all the more dangerous because the perpetrators do not notice the impact microinsults have on LGBTQ+ individuals (Wood & Conley, 2013). The effect of these microinsults may go unnoticed and cause further damage. An example is a Minister saying, “God still

loves you,” when speaking to an LGBTQ+ individual (Sue et al., 2007).

- *Microinvalidations*: These are comments that invalidate a LGBTQ+ individual’s queer identity. This can cause a disconnection between the individual’s religious and queer identities and can yield feelings of otherness among LGBTQ+ people within non-affirming organized religions. Often the effects of the microinvalidations go unnoticed. An example is when a clergy member explains that they “love the sinner, hate the sin” when speaking to LGBTQ+ individuals (Wood & Conley, 2013).

R/S Abuse Linked to Mental Illness and Internalized Homophobia

Many current organized religions promote conservative views that teach members to “love the sinner, hate the sin,” despite this maxim itself being a sexual microaggression. These teachings suggest a separation between an individual’s sexual and religious identities and can result in internalized homophobia and existential issues related to sexual identity (Shannon and Woods, 1991). Christian religious fundamentalism entails the belief that the religious community has complete authority over said religion, which can yield negative attitudes towards non-Christians and LGBTQ+ individuals (Harris et al., 2007). Scriptural literalism, the belief that the scripture is the literal and the ultimate truth from God, is a key component to fundamentalist religious affiliation. When these negative attitudes and religious morals are taught to LGBTQ+ individuals, it can result in deep self-evaluation and ultimately internalized homophobia (Harris et al., 2007).

Sexual identity development is a process that occurs when an individual begins to understand their sexual orientation, but both positive and negative attitudes are integrated into the individual’s identity. Internalized homophobia refers to a negative belief system towards LGBTQ+ people that is developed prior to the individual’s

realization of sexual identity and is applied to their perception of self. Higher levels of internalized homophobia have been linked to shame and lower levels of self-acceptance and self-esteem (Harris et al., 2007). It has also been associated with guilt, fear, depression, suicide ideation, isolation, struggles with addiction and less involvement in intimate relationships (Harris et al., 2007; Sowe et al., 2017).

LGBTQ+ individuals who are more religious or more involved with R/S groups report higher levels of internalized homophobia, more sexual risk-taking, and more self-harm. (Sowe et al., 2017; Crockett et al., 2014). This is a result of R/S groups teaching and associating negative attitudes towards LGBTQ+ people. However, those who attend LGBTQ-affirming churches have reported positive outcomes and higher self-esteem (Sowe et al., 2017). This suggests that negative religiousness, rather than religiousness itself, is associated to psychological decline. Though negative attitudes towards LGBTQ+ individuals are harmful, religion functions as a positive experience for the general population. For the majority, being religious or spiritual is linked to improved mental health and lower levels of suicidal ideation and addiction (Sowe et al., 2017). This may be a result of enhanced levels of social support from said religious groups, which explains the disconnect from religion in LGBTQ+ people.

Disconnection Between Identities

Though *religious and spiritual abuse* is a catch-all term for the themes Ward (2011) discusses, we will be focusing on the theme of *expanding external/internal tension* in this article. Religion and spirituality bring a sense of meaning to life and are important for the individual's development of identity. However, it is not uncommon for members of the LGBTQ+ community to experience discrimination from R/S groups and conflict between their sexual and R/S identity (Crockett et al., 2018). When conflict between religious and

sexuality identity takes place there are four strategies that individuals use to deal with those conflicts: (a) reject the religious identity, (b) reject the sexual identity, (c) compartmentalize, and (d) integrate the identities (Rodriguez & Ouellette, 2000).

Whether an LGBTQ+ individual integrates their religious and sexual identities depends on whether the R/S groups are affirming or non-affirming and/or the individual's commitment to said religion. An affirming R/S community accepts LGBTQ+ members into their congregation and does not view queerness negatively or as a sin. In affirming religious/spiritual groups, LGBTQ+ individuals can integrate their R/S identities and their queer identities. They are permitted to accept their LGBTQ+ identities and are not forced to choose between the two; this leads to a more secure R/S practice and increased self-esteem (Rosmarin et al., 2013). Studies found that individuals with positive religious experiences have lower rates of internalized homophobia, improved psychological well-being, and increased healthy behaviors (Crocket et al., 2014). In addition, research indicates that R/S practices establish forms of coping that are frequently beneficial. (Barret & Pargament, 1998).

However, among non-affirming religious/spiritual groups, LGBTQ+ people may compartmentalize their queer identities in fear of rejection from the R/S group and/or God. Perhaps they compartmentalize their LGBTQ+ identities in fear for their lives. When an individual's sexual and religious identities conflict, they are forced to choose between the two identities or compartmentalize. If a LGBTQ+ individual experiences conflict and they choose to reject their religious identity, they may avoid all R/S groups or find another group that is affirming. Avoiding all religious or spiritual groups can lead to confusion, lack of comfort or support in community, and ultimately lower levels of mental stability (Crocket et al., 2014). Strengthening spiritual practices that are non-denominational has helped alleviate mental illness and lead to overall happiness and acceptance among LGBTQ+ individuals (Rosmarin et al., 2013).

Those who choose to reject their sexual identities will continue to suppress their queerness and avoid partaking in any queer or homosexual behavior (Rodriguez & Ouellette, 2000). Suppressing one's sexual identity can lead to increased anger, depression, shame, and internalized homophobia, and can ultimately have negative consequences for the LGBTQ+ individuals' mental health. (Crockett et al., 2014; Heermann, 2007). Compartmentalizing to deal with conflict between religious and sexual identities may result in chronic anxiety, guilt, paranoia, and self-doubt (Harris et al. 2007). LGBTQ+ individuals often believe they must lead two separate lives, by hiding their sexual identities from their R/S groups to ensure those lives do not intertwine.

Non-affirming religious or spiritual organizations enforce beliefs that being queer is unnatural and sinful. This entitles these organizations to impose negative attitudes on LGBTQ+ individuals, therefore perpetuating religious and spiritual abuse. The six themes of R/S abuse proposed by Ward (2011) and the seventh proposed by Wood and Conley (2013) have been linked to longstanding mental health issues, identity issues, and a decreased sense of meaning (Sowe et al., 2017). In particular, internalized homophobia has been linked to religious or spiritual practices that are non-affirming (Sowe et al., 2017; Crockett et al., 2014). The purpose of this prospective study is to investigate if there is a direct link between religious abuse and internalized homophobia in LGBTQ+ college students.

METHODS

Participants

The population for this study will be college students who attend the University of Science and Arts of Oklahoma and also identify as LGBTQ+ individuals. We will gather the population by sending out a mass email to the student body. The email will contain information on the study and a link to sign up for the survey. We will emphasize that students can only participate if they identify as LGBTQ+. The

email will also explain that some of the questions on the survey may be triggering for those with unresolved R/S trauma. All participants will be made aware that if they are randomly selected to take the survey, their names will be put in a drawing for a reward. We will recruit as many queer students as possible, but a population number between 100 and 150 would be beneficial to measure for external validity. From there, we will randomly select three quarters of the population that signed up. The challenges associated with random sampling include the time needed to gather the list of participants from the population, the large sample size necessary for measuring external validity, and risks that the sampled group from the population may be less diverse and therefore less effective.

Materials

The materials used in this study includes computers or internet access and a digital questionnaire. Because the survey will be taken through electronic mail, computer or internet access is necessary to conduct the study. The questionnaire will consist of questions relating to R/S abuse, internalized homophobia, LGBTQ+ identity, religious/spiritual history and experiences, and similar topics.

Design

The purpose for this research is to test the strength of association between the two variables. In this study we will investigate whether religious trauma or abuse is associated to internalized homophobia among college students. The design we will be using employs correlational research, which investigates a possible relationship between the independent variable, intensity of R/S trauma or abuse, and the dependent variable, rejection of queer identity. Neither of the variables are manipulated or controlled. Correlational research uses quantitative methods to measure the direction or strength of the relationship between the two variables. The strength of the relationship can either be negative or positive. Quantitative research collects

and analyzes numerical data; in this case, quantitative research methods will collect the data from the survey and analyze or investigate the possible correlation between the variables. Correlational research allows us to confidently generalize our findings toward other people in the population in an externally valid way.

We will use an online survey as our method to collect data from the sample of individuals. The questionnaire is designed to measure the intensity of R/S abuse and an individual's rejection of their queer identity. We decided to run this study through a questionnaire because it is cheap, efficient, and easily administered. Though there are advantages to using a survey for this study, we must be aware of the disadvantages to prevent inaccurate results. The disadvantages include, but are not limited to, desirability bias, limited answer choices, and nonresponse bias. The questionnaire will consist of questions about the participants' sexuality, gender, sexual identity history and experiences, R/S history and experiences, religious or spiritual beliefs, and family.

Procedure

The first email to the population includes a link in which they could sign up to be randomly selected for the study. The population will be informed that this study was designed to investigate the correlation between religious violence and internalized homophobia. They will be made aware that some of the questions in the survey may be offensive and possibly triggering for those with unresolved trauma. We will provide the definitions of religious violence and internalized homophobia in the email, as well as a brief summary of the planned study. We will also make the population aware that their names will be put in a drawing to win a reward if they are selected and complete the survey. The population will be instructed to sign up through the link in the email if they are interested in participating. This link will take them to a page where they record names, birthdates, pronouns, sexual identifications, and school emails.

To randomly select participants from the population, we will assign a number to every person who has signed up. From there, we will use a random number generator to randomly select three quarters of the population that signed up. Those participants who are randomly selected from the population will be emailed another link thanking and congratulating them on being selected. They will then be instructed to follow the link to a waiver they will sign electronically. This waiver will be used as replacement for an informed consent form. After participants sign the waiver, they will be directed to the questionnaire. Here, they will fill out their names and demographic information and answer the questions that follow. The questionnaire will take about 10-15 minutes to complete. Once finished, participants will be thanked, congratulated for completing the survey, and dismissed.

PREDICTED RESULTS

CORRELATIONAL ANALYSIS IS THE statistical method we will be using to extract data for this research study. A correlational analysis investigates the linear relationship of variables; in this case it will examine if there is a connection between religious abuse and internalized homophobia among college students. If the correlation analysis shows that the two variables are related, we can examine whether the variables can be used to predict one another. To study the strength of the correlation, we must investigate the correlational coefficient. The correlational coefficient tells us if the linear relationship between the two variables is positive, negative, or neutral. Ultimately, the correlational coefficient, r , measures the strength and direction of the association between the two variables in a range from -1.0 to +1.0. If the coefficient is -1.0, it is a perfect negative correlation. If the coefficient is +1.0, it is a perfect positive correlation. A value of zero indicates a neutral relationship where there is no correlation between the two variables.

We can identify the strength and the direction of the correlation with a scatterplot. A scatterplot is a graph that plots both values of the variables, called data points, along the *x-axis* and the *y-axis* to observe if a pattern emerges. To understand the direction and strength of the correlation we will investigate the placement of the data points relative to the regression line. The regression line is the best-fitting straight line that aligns with the placement of the data points. Using the survey data, we will run a correlational analysis to investigate the relationship between the two variables. Consistent with research from Wood & Conley (2013), I predict that the scatterplot will show a positive relationship, around $r = +0.7$, between the religious abuse and internalized homophobia (Figure 1).

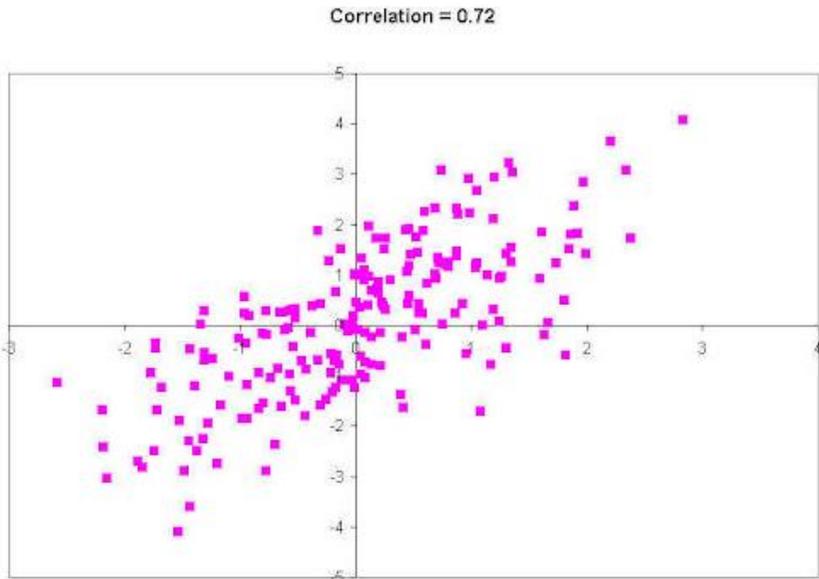


Figure 1: Example of the predicted scatterplot.

DISCUSSION

IF RESULTS OF THE STUDY indicate a high positive correlation of $r = +0.7$, findings would suggest the dependent variable is accompanied by higher levels of the independent variable. In the case of this study, the analysis could support the theory that rejection of an individual's queer identity is accompanied with higher levels of religious abuse. If we can support this hypothesis, it would mean that there is a high association between the two variables. If an individual experiences a high level of religious abuse it is likely that individual will struggle with internalized homophobia. This can result in anxiety, isolation, struggles with addiction, guilt, fear, lower levels of self-acceptance and self-esteem, more sexual risk-taking, increased self-harm, anger, depression, shame, suicidal ideation, and less involvement in intimate relationships (Heerman 2007; Sowe et al., 2017; Crockett et al., 2014; Harris et al., 2007). Furthermore, high levels of religious/spiritual abuse could lead to trauma in the individual and can keep the individual from seeking help.

If the research supports our hypothesis, it could begin a conversation about the danger non-affirming religious organizations and the attitudes towards LGBTQ+ college students. Ultimately, raising awareness for the discrimination of LGBTQ+ peoples in those non-affirming churches and working to correct abuse tactics used by the organized religions. This is imperative because the abuse and discrimination LGBTQ+ individuals face often lead to a decline in one's psychological well-being, mental stability, increased identity conflicts, and prevent the individuals from seeking support in the future (Crockett et al., 2014; Wood & Conley, 2013). If this research does not support our hypothesis, further study will be necessary to better understand the effects of R/S among LGBTQ+ college students.

If we cannot prove this hypothesis, it could also raise question about a third variable problem. The third variable problem occurs when two variables are correlated through an outside third variable; this could ruin the internal validity of the research. In this case, the

third variable could be parental, cultural, or societal pressures. For example, if an individual has parent or family member who openly condemns LGBTQ+ peoples, it could cause harm to the individual because those attitudes were introduced during an impressionable age and before they had opportunity to shape their sexual identity. Either way, it is important to remind the world that people who identify as LGBTQ+ still deserve to express themselves without repercussions. ►►

►► REFERENCES

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The Pandemic's Correlation to College Students' Social Anxiety

ERIYON TECSON

Synthesizing scholarship on the COVID-19 pandemic, issues of social anxiety, and the experiences of college students, Eriyon Tecson offers a comparative, contextualized summary of two major studies measuring college students' stress and anxiety during the early stage of the pandemic, arguing that further research and action is vital to ensure that college students remain successful in higher education. This essay was written for Research Methods in Psychology with Dr. James Vaughn.

ABSTRACT

My paper will survey scholarship on social anxiety and how its triggers and stresses affect learning. This research reveals how social anxiety has not only played its role in the lives of college students, but also how the pandemic has driven and elevated such problems among a general population that has been affected since COVID-19 began. Many college students have experienced a lack of trust and had a difficulty reaching out for help, even when it was available. Due to isolation, lack of confidence, newness to remote learning, and fears/worries stemming from complications of COVID, the pandemic has reduced mental health to a crucial state for a vulnerable population of college students. I have summarized two

studies that bring awareness to students' perceptions on their personal mental health, institutional changes/adjustments, and stress/anxiety levels pertaining to multiple factors that many students have faced since the pandemic, factors including financial instability, sleep apnea, lack of concentration, and even death. One will find that the pandemic itself has caused a spiraling decline in normalcy and mental health, along with increased social anxiety.

Keywords: social anxiety, COVID-19, academic performance, mental health, isolation, stress, depression, college students

IN THE PAST YEAR, while dealing with COVID-19 and the pandemic as a whole, there have been noticeable effects on the average college student. Social anxiety has imploded the minds of this generation of college students, and the effects itself have not been positive. Social anxiety yields interactions that cause irrational anxiety, fear, self-consciousness, and embarrassment. This has been a result of what the pandemic has brought to a college student's front door, complicating their reaction when dealing with themselves or other people. It has taken away drive, motivation, and comfort among normal human interactions, robbing students of mental expansion. This has become a growing problem that has shaken up and hindered college students all around.

Diving deep into a solution could bring forth growth in college students' academic development, as well as educational prosperity. The vision here is that college students will be brought from the depths of self-anxiety and despair, relearning a better, more flexible normal that increases a college student's success when entering into their career and life beyond college. The benefits of renewal to this problem will bring forth mental stability and abilities to target stressors and triggers, as well as cultivating a new way of teaching and/or academic system where students will rise.

For qualitative and quantitative reasons, I myself have seen firsthand college students' struggle with anxiety, demotivation, and

lack of confidence since COVID-19 has displayed itself. Dropout rates have increased tremendously, and the effects of stress on students have revealed themselves in forms of severe anxiety disorders and depression. These factors have affected students' daily lives and mental processes for dealing with tasks and completing work. The pandemic even connects to the lack of social skills students have experienced since being in total isolation for a long period of time.

Many people know someone in their family or friend circle who attends or has attended college. Many have heard complaints from students who fought harder for academic success and strived harder for normalcy. With grades and GPAs lowering, we know that this is something we need to solve, for one has to shine light on the matter behind our decreasing number of college students and how social anxiety has put them in an inescapable box. The concern here is to bring strength back to students academically, mentally, and even emotionally.

Social anxiety appears as error in thought and actions based on or off one's environment dealing in the past, present, and/or visions of the future. Anxiety itself is an affective reaction to danger (Hallowell, 1941) and can vary in level, depending on the species. This brings into question the severity of social anxiety and how it connects to each individual person in frequency and resulting actions. Anxiety, in a way, is a good thing, because it provokes caution and keeps us safe if sensors go off indicating danger, but sometimes too much of a good thing can become bad for us.

Many external and internal factors interact with social anxiety triggers among college students. One's environments and upbringing dictate how one thinks, perceives, and reacts. When one is surrounded by negative factors and traumatic events, it affects the regression in our cognitive behaviors. This may very well be related to PTSD, social anxiety, and how we cope with matters we cannot cognitively handle. Look at this as an overload of worry concerning fear-based factors we have no control over. Accordingly, we lose

self-confidence, lack self-esteem, sense of personhood, and even verbal communication skills (Felman, 2021).

Since the onset of COVID-19, social anxiety has paved its way into the lives of college students and has triggered remembrance of tragedy and trauma while students try to continue functioning normally in everyday life. COVID itself has done more damage than many thought possible. Social anxiety is produced from fear, and with what this pandemic has done, fear is all we have lived in since it began. COVID-19 was and still is a tragic occurrence within itself. Many lives and livelihoods have been lost (Murray, 2020). Families have been torn apart, along with people's hope that the pandemic would find its way to an end.

College students have faced many obstacles since the rise of COVID-19. This catastrophe is considered to be on the level of the 1918 Spanish flu and has surpassed the rapid speed of spread associated with HIV/AIDS (Murray, 2020). When observing COVID-19 and its effects in general, we look at factors such as unemployment, financial instability, health issues, death, and much more. The pandemic itself has brought about unique obstacles for students and faculty, including dropped enrollment rates and financial loss due to lack of revenue following students dropping out (Kelly & Columbus, 2020). Due to institutions closing because of the worldwide lockdown, college students who also qualify for work-study jobs have lost opportunities for income, and even those who work outside of school lost income because the majority of businesses were put on lockdown as well. No money means no school or continuation of education. Many students were already dealing with financial stresses related to higher education, and COVID simply heightened the worries that were already there.

Academic factors have taken a toll as well in correlation to a students' wellbeing since COVID-19 began. With colleges making the big change to remote learning, it has not been an easy and smooth transition. Students have made voiced preference for face-to-face learning rather than remote learning (Abbasi et al., 2020). College

students' unfamiliarity with remote learning caused even more stress: Not only are students in complete isolation dealing with worries and fears of the pandemic, but they are now having to deal with a whole new system of learning opposite from what they're used to. It's also important to take into account research appearing in the *European Journal of Psychology of Education*, showing that students with higher anxiety rates have had higher procrastination rates; this affects students' learning ability, and the study doesn't even take into consideration that people have different and complex learning mechanisms (Macher et al., 2012).

College students have also faced many outside factors that put them at a disadvantage when dealing with COVID and the social anxiety that follows. Students may believe that the worst of the pandemic is over, but they also feel less optimistic about the economy. That could have a lot to do with social stresses. Being forced out of normalcy into the unknown raises stresses within and between those around. Isolation itself has forced students to get used to not reaching out, decreasing social interaction, and encountering uncertainty tied to lack of self-determination (Bogdanova & Rezvushkin, 2021). Students have lost family members and had to mourn while function in a new setting at the same time, which brings intense mental friction and other challenges.

The article "95% of college students' mental health impacted by COVID-19" reports high percentages of students experiencing depression symptoms, lack of sleep, lack of focus, increased sadness and irritability, self-doubt, poor time management, struggles of laziness, rising anxiety, poor eating habits, and much more (Denton, 2021). Struggles engaging in courses and a lack of campus activities also affect us when dealing with the dopamine release in our bodies, which is our happy chemical. All these topics add up to an increase in social anxiety for college students since COVID has risen, and distance learning has only put more of a load on each individual when coping with COVID-19.

Previous research has found that there is a direct relation to COVID-19 and social anxiety from a college student's standpoint. Among college students there is a direct correlation between COVID-19 and triggers of social anxiety. Viewing all the factors at hand that play a part in the regression of students' mental health and academic standing has proven that there is a problem at hand that needs to be exposed and remedied for the betterment of college students in a successful higher education setting. There needs to be a fight for better learning mechanisms that accommodate each individual at their own learning ability.

FIRST EXTERNAL STUDY

Participants

ON APRIL 18TH IN 2020, a study was conducted by Abbasi et al. (2020) with students from Liaquat College of Medicine and Dentistry. Software known as Raosoft was used for calculating a sample size considering the campus consisted of 800 students total, 300 being BDS (Bachelor of Dental Surgery) and 500 MBBS (Bachelor of Medicine and Bachelor of Surgery). Keeping the margin of error at 3.68%, confidence interval at 95%, and population size of 800, the sample size was calculated as 377. The convenience sampling technique was used to decide the students that would be picked in the study. Questionnaires were emailed to all students and informed consent was obtained from all.

Materials/Procedures

An administered questionnaire with 23 items total was given on a five-point Likert scale between (1), "strongly disagree," and (5) "strongly agree," where 5 of the questions were about demographics, 1 determined choice of gadgets for e-learning, and 17 established positive and negative perceptions on e-learning from students' perspectives. Before the study was fully conducted, a validation by two medical educationists was done, and a pilot test was run with 30

participants. From this pilot, the reliability of the questionnaire was calculated to be .85.

Of the 23 items, 17 of those items were grouped into five categories regarding future learning preference, "E-teaching is better than traditional teaching," "Quality of e-teaching is satisfactory, Impact of e-learning is less," "Student-Teacher interaction (isolation increase)," and "Online teaching is not secure." Data analysis for SPSS version 23 was used and a mean was calculated for the 17 items ranging in between 17-85, showing a mean of 43. If the score of the individual was under 43 it was considered a positive outlook on e-learning and if it was above 43, a negative outlook. Of the 17 items, grouped into five, each min, max, and mean was calculated as such: "Future learning preference" 5 items (Score min 5 & max 25, mean 13), "E-teaching is better than traditional teaching" 4 items (Score min 4 & max 20, mean 10), "Quality of e-teaching is satisfactory" 2 items (Score min 2 & max 10, mean 5), "Impact of e-learning is less" 1 item (Score min 1 & max 5, mean 3).

Results

There were a total of 382 MBBS and BDS students who participated in this study. Results came back with findings that 76% of students use Mobile for their e-learning and 75.7% have negative perceptions towards e-learning. An independent T-test was applied for data analysis along with frequencies and percentages being computed for demographics. Overall, the study presents 86 students (23%) with positive results and 296 (77%) with negative results. For positive, we're given a mean of 37.5455, standard deviation of 6.27540, and standard error mean of 1.09241. For negative, we're given a mean of 58.7249, standard deviation of 8.16173, and standard error mean of 0.43689. The p-value is .015 (15%).

Discussion

Overall, 86% of students felt that e-learning had little positive impact on academic development. Many preferred face-to-face, and these results suggest that e-learning was something students were not ready for. After the pandemic outbreak, many students moved online and found experiences less appealing, results that coincide with students in other places and countries. Even before COVID, there was research conducted to gauge perceptions of e-learning, and mixed signals were given, but now there is a tremendous effect on student populations. A paper presented in Singapore over mobile learning put forth a case that e-teaching limits student-teacher interaction, which is congruent with Abbasi et al.'s (2020) findings. This research shows that students are not ready for e-learning.

SECOND EXTERNAL STUDY

Participants

A STUDY WAS CONDUCTED BY Son et al. (2020) on students at a large university system in Texas to determine mental health and wellbeing of students while dealing with the pandemic. All campuses were closed March 23, 2020, and classes were then held virtually in response to COVID-19. The researchers interviewed 266 students total, but due to missing data points from some students, 195 students were calculated and accounted for in the results of this study, including 111 female students and 84 male students. About 70% of students were juniors/seniors, and they were all recruited by undergraduate student researchers through text, email, and snowball sampling. The only inclusion criterion for the study was that students has to be undergraduates at the time of the interviews. Verbal consent was obtained, and it was approved by the university's institutional review board.

Materials/Procedures

The study was conducted by 20 undergraduate researchers who study qualitative methods and decided to use the Perceived Stress Scale-10 (PSS) to obtain their overall results. The goal was to document students' coping mechanisms and stress association mid-pandemic. The interviews were conducted via Zoom with audio recording. None of the authors interviewed students themselves. An artificial intelligence service known as Otter.ai was used to transcribe all the recordings. Participants were asked to respond to a questionnaire about their demographic information, including age, gender, year of college, and program of study, before completing the interview. Qualitative and quantitative methods were applied for data analysis.

First, demographics were set on a PSS score with ratings on PSS-10 survey items. A total PSS score per participant was calculated by first reversing the scores of the positive items (4-7, 9, and 10) and then adding all the ten scores. A mean (SD) PSS score was computed to evaluate the overall level of stress and anxiety among the participants during the COVID-19 pandemic. Secondly, to understand the impact of the pandemic on college students, 12 questions were asked for each category dealing with academics, health, and lifestyle-based factors. Thematic analysis was used to acquire qualitative answers about these stressors. A single coder (CS), using an open coding process, identified themes and analyzed the transcripts. Two other PhD student coders (XW and AS) and a postdoctoral at the same university were brought in to resolve discrepancies among related themes and discuss saturation. The computer program MAXQDA was also used to carry out qualitative analysis (VERBI GmbH).

Results

Of the 195 students, 70% indicated increased stress and anxiety, 20% felt neutral, and 9% felt a decrease. About 54% of students felt

negative impacts from academics and lifestyle-related outcomes. About 91% of students felt an increased level of fear and worry pertaining to their own health and that of loved ones. When it came to academic work and concentration, 89% indicated difficulty in the matter due to various distractions from the environment. Things like too much internet and social media, lack of accountability, chores, and family members, coincide with this percentage. When it came to sleep pattern disruptions, 86% indicated COVID-19 had increased such problems, with a one third of them reporting it to be severe. Yet again, 86% of the students believed the pandemic caused an increase in social isolation and 67% expressed significant change in living conditions in a negatively impactful way. Of the 195 students, 44% (86) felt depressive thoughts and 82% showed great stress and concern about academic performance due to remote learning. Financial concerns for students were recorded at 59% due to job opportunities being put off and family members or students themselves losing their jobs during the pandemic.

Discussion

The study by Son et al. (2020) brings great focus and awareness to the pandemic and how it relates to mental health among a specific population (college students) that has been greatly affected. By conducting this online survey amid the pandemic, the researchers revealed an increased anxiety and stress due to the pandemic. The most significant worry that was identified with this study was the matter of one's own health and the health of loved ones, followed by lack of concentration. These findings also coincide with a recent study in China that also found the same issues to be highly prevalent among the general population during the pandemic. I believe students' lack of confidence has stemmed from significant changes in student life that deal with social distancing, shelter in place orders, changes in social relationships, and irregular patterns dealing with sleep and food consumption, the outcomes of which share likeness

with depressive symptoms and anxiety. The 44% of students reported to have increased depressive thoughts amount to a call for concern when dealing with the pandemic.

This could also lead to suicidal thoughts and suicidal ideation. When it came to reaching out for help from authorities among services for dealing with mental health, there were barriers in place because students experienced low comfort levels in sharing mental health with others and a lack of trust in counseling services on their college campus. With this information presented, there is indeed a need for immediate attention and support for students during this vulnerable time. It's essential to assess population stress levels and psychosocial adjustments to help support mechanisms for dealing with college students and their futures. For future work, we could focus more on understanding relationships between certain coping mechanisms and stressors, but for a more in-depth study we would need to further examine mental health and well-being in later phases of the pandemic to truly grasp and bring forth solutions to this general problem.

CONCLUSION

IN CONCLUSION, MY RESEARCH conveys and exposes a pure correlation between social anxiety increase among college students and the onset of COVID-19. Internal and external factors induced from the pandemic have brought forth negative impacts on students' mental health. Through qualitative and quantitative methods, there is proof in findings that there is increased stress and anxiety for college students since the COVID outbreak. Stitching together multiple factors from college students' lives reveals that the pandemic has added a load of hardship to student' success in their academic careers and states of being. It is important that, as this data suggests, we find ways in which we can limit and reduce such stress and anxiety on students in general. Knowing this is a problem many face all around the world, it is only fitting that we understand this is an issue that

requires a solution for the benefit and betterment of college students. ►►

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