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Vol. 54, No. 1 Undergraduate Issue Spring 2011

CONTENTS

3

An Undergraduate Perspective on Scientific Research

Gabriel LeBlanc

Lyon College, Arkansas Iota

Directed study? Summer research program? Professional internship?

A student who had all three experiences examines the pros and cons of each for undergraduates in science.

11

The Mountain Music Culture of Southwestern Virginia

Brittany D. Harrison

Roanoke College, Virginia Delta

An ethnography of the Appalachian music culture describes how four venues in rural Virginia carry on the distinctive music tradition in different ways.

21

A New World Order: Nihilism and Cultural Politics in Grigori Kosintsev's *Korol Lir*

Jeffrey Yeager

Concord University, West Virginia Beta

An acclaimed Soviet avant-garde filmmaker's 1971 version of *King Lear* is interpreted as a critique of collectivization.

28

**A Quiet Revolution? Explorations of Life
at Butler University in the 1960s**

Allison Wilson et al.

Indiana Wesleyan University, Indiana Nu

Although the youth counterculture movement resulted in well-publicized violence on many American campuses, student unrest of a less radical variety still effected change at Butler, a private, formerly church-related institution with a conservative heritage.

37

**The “Encashed Identities” of Kathakali: The Ethic of
Commercialized Narrative in Arundhati Roy’s
*The God of Small Things***

Nick Michael

Harding University, Arkansas Eta

Indian novelist Roy offers her art not as a concession to but a simultaneous indictment of and atonement for her merchandising of a local, Oriental narrative to the Western capitalist globalizing fiction market.

45

On Scholarship: Cultivation of the Mind

Margarita Ramirez

California Gamma, Azusa Pacific University

New members of Alpha Chi are reminded by one of their peers that education is about far more than assignments, grades, and even membership in an honor society.



Cover art by

Sheila Miller

Bowie State University

Maryland Alpha

Bowie, Maryland

Miller used Photoshop CS3 to create this water-color digital painting, entitled “Spirit.” She has put the design on a canvas bag, the beginning of her fashion line. The work was exhibited at the 2010 super-regional convention in Little Rock.

An Undergraduate Perspective on Scientific Research

By **GABRIEL LeBLANC**

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Gabriel LeBlanc is a Robert W. Sledge Fellow for 2010-11.

Abstract

Most graduate and professional schools stress the importance and value of participating in research as an undergraduate. While there is much emphasis placed on summer research programs, there are many other opportunities for undergraduate students to gain experience in the research laboratory. This paper will discuss the benefits and shortcomings of a directed study, a summer research program, and a chemical company internship from the perspective of an undergraduate.

Introduction

Research-based learning is becoming more and more common at the undergraduate level. This is in part due to both the emphasis placed on research experience by graduate schools and the increased funding for such programs (Hunter, Laursen, and Seymour 36). However, research-based learning at the undergraduate level should be much more than a prerequisite for graduate school. Anyone pursuing a career involving science should be open

4 UNDERGRADUATE SCIENTIFIC RESEARCH

to the opportunity to experience what true scientific research is all about. Such experiences reveal many aspects about science and research in general that are applicable to individuals who practice research professionally. For students preparing for graduate school involving the sciences, these experiences provide an insight into the life of academic and professional research.

The opportunities to perform scientific research are many and varied. They differ in time commitment and compensation, and each research program offers unique experiences. In this paper I will discuss my experiences in three different research settings throughout my

For students preparing for graduate school involving the sciences, these experiences provide an insight into the life of academic and professional research.

undergraduate career: a directed study, a summer research program, and a research internship. As I am a chemistry major, all of these experiences are related to chemical research. This being said, these research opportunities are available in many of the various field of science such as biology, physics, and psychology. While many of the experiences I

had were unique, many of the insights I gained during my participation in research are more general and apply to scientific research by undergraduates in general.

Experiences

Directed Study

One of the easier research experiences for an undergraduate to participate in is a directed study for one of the faculty members at his or her home institution. In this circumstance the student often receives college credit as opposed to a stipend. While this type of research lacks the intensity and productivity that corresponds to a full-time research experience, it offers a great introduction to scientific research.

These are the circumstances under which I was able to participate in scientific research for the first time. To perform my directed research in chemistry, I worked in the lab of Dr. Floyd Beckford at Lyon College during the spring semester of my sophomore year. Besides gaining valuable skills and experience, I received two credit hours for the semester. To earn these hours, I spent approximately six to eight hours per week in the lab.

During my time in Dr. Beckford's lab, I synthesized several thiosemicarbazones along with their metal complexes. Thiosemicarbazones are a particular group of molecules which contain sulfur and nitrogen in a particular orientation (see figure 1). Thiosemicarbazones are of particular interest due to the wide range of biological activities that these molecules and their metal complexes possess. These include antitumor, antibacterial, antifungal,

antifilarial, antimalarial, and antiviral properties (Liberta and West 121). Dr. Beckford's research is focused on the potential antitumor activity of the thiosemicarbazone-ruthenium complex.

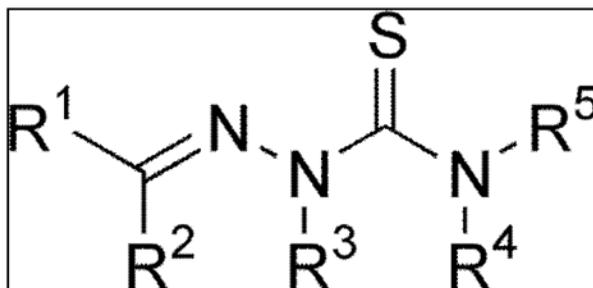


Figure 1: The general formula for a thiosemicarbazone in which R1-R5 represents potentially different chemical groups.

Along with the synthesis of novel molecules, I was also responsible for characterizing the compounds. I had the opportunity to learn several new techniques such as infrared spectroscopy and measuring the melting point using a small amount of material. Although these tasks are fairly mundane to experienced chemists, they were very exciting for me. The fact that these compounds were new to the world and that they could potentially help in the fight against cancer made tasks such as watching milligrams of powder melt both meaningful and worthwhile.

Although I was unable to spend as much time in Dr. Beckford's lab as I wanted due to coursework, I was able to realize the purpose and drive for research. Besides learning several new techniques in the lab, I also learned how to present scientific findings using a poster presentation at the 92nd Annual Meeting of the Arkansas Academy of Science at Henderson State University in Arkadelphia, Arkansas. Due to my work in Dr. Beckford's research lab, I had the honor of being a co-author in two peer-reviewed academic papers (Beckford et al. 1094-98; Beckford et al. 10757-64).

From my perspective, the advantage of the directed study is in its ability to provide experience without requiring the commitment necessary for other research opportunities. In a directed study the participant is still at his or her own school and is working with familiar faculty. The time spent in the lab is more closely related to the time of a lab section for a science course than it is to other research opportunities. As such it makes for a great introduction into scientific research and may prepare students to participate in more intense research experiences.

Summer Research Program

Summer research programs are a common opportunity for undergraduates to experience full-time research. These programs are more intense and are designed to give participants an idea of what graduate research is all about. These kinds of programs are often accompanied by a financial stipend, which makes them more competitive. Because of this, potential

6 UNDERGRADUATE SCIENTIFIC RESEARCH

candidates must fill out several applications to different universities. This allows students the opportunity to practice for applying to graduate school, but with less pressure and lower expectations. Being able to participate in research at a different institution is particularly important for students like me, who go to smaller institutions as undergraduates. A summer research program allows for these students to participate in full-time research at a large research university with different resources. While the programs vary among institutions, one of the largest programs is Research Experience for Undergraduates (REU), which is funded by the National Science Foundation.

After my experience in Dr. Beckford's research lab at my home institution, my advisors at Lyon suggested that I participate in a REU program during one of my remaining summers. To do so I had to apply to several programs, as the openings for such programs are limited at any given university. The experience of applying and waiting for a response was both exciting and enlightening. Most of the programs asked for applicants to fill out an abbreviated graduate application, including letters of recommendation and a statement of purpose. This practice made the later task of applying to graduate school much easier than it would have been otherwise.

I was accepted into the REU program at Vanderbilt University in Nashville, Tennessee, to work in Dr. Eva Harth's research lab. Dr. Harth's research is focused on the use of nanoparticles and functional macromolecules for medicinal use. I joined a project that

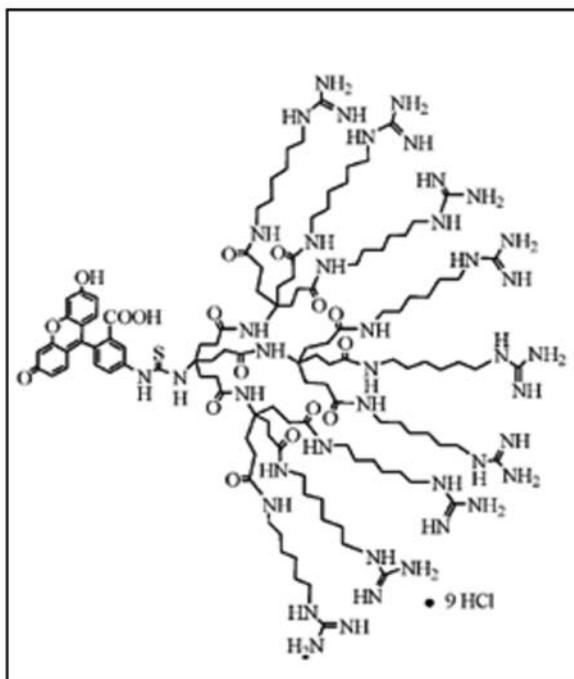


Figure 2: Dendritic molecular transported molecule with guanidino end group to allow for cellular uptake (Huang, Voss, Kumar, Hamm, and Harth 406). This molecule was the focus of my research in Dr. Harth's lab during my REU.

involves the application of a new dendritic molecular transporter to enable the delivery of bioactive cargo. This molecule (seen in figure 2) has shown the ability to achieve cellular uptake through the action of the guanidino groups present on the end of each of the nine branches (Huang, Voss, Kumar, Hamm, and Harth 406). The narrow end of the molecule allows for different molecules to be attached to, and thus carried along with, the transporter molecule as it travels into the cell (Hamilton and Harth 410). These molecules and their systematic attachment to nanovectors have the potential to aid in medicinal delivery.

I began working in Dr. Harth's lab in June with a first-year graduate student. Because my research at Vanderbilt University was during the summer I was able to work for approximately 50-60 hours per week. Because the graduate student I was working with was still fairly new to the research group, I was able to work *with* him rather than *for* him. This is an important distinction because instead of simply following directions on what to do, I was trying to work on the problems that presented themselves in the normal line of research. The fact that I was working with a first-year graduate student also meant that all of our time was devoted to research instead of writing papers or dissertations. While he was still responsible for teaching a lab section, the absence of pressure to do coursework and/or get published allowed us to focus on getting a great deal of research accomplished. Working with a graduate student also enabled me to learn a lot about what graduate school entailed. I learned what was important to recognize about a *principal investigator* (P.I.). Besides the type of research, I found out that the relationship graduate students have with the research group greatly impacts how much fun one will probably have working for a given P.I., and that it is important to talk with graduate students from those groups to learn what these relationships are like. I also found out that while most beginning graduate students have to teach, older students might have the opportunity to earn their stipend as a research assistant, which depends entirely on the funding that the P.I. has.

Other participants in the REU program at Vanderbilt were working with advanced graduate students, and one even worked with a post-doctorate researcher. These students obviously had a very different experience. These participants often had a specific project that they worked on more independently than I had working on mine. Many participants enjoyed this independence, while others felt that they were not prepared to work so independently. This resulted in a plethora of questions that they often felt embarrassed to ask as they were interrupting the writing of the graduate students or post-doctorates, though their questions decreased as the summer progressed. While many summer research programs allow students to choose a research group (or list the top three), the person the summer researcher works with on a daily basis is determined by the P.I. For most this is not a problem, though some students, especially those from smaller institutions that do not have graduate students, can be surprised to find that they are not working directly with the P.I.

Working in Dr. Harth's lab was not only a great experience into new research and the life of a graduate student; it was also an insight into the resources that a research university possesses. Studying at an undergraduate institution like Lyon College has many benefits, but it also has its drawbacks, such as the lack of resources for research. While working for Dr. Harth, I had the opportunity to use a nuclear magnetic resonance (NMR) instrument at any time of day. This instrument is extremely important to the field of organic chemistry and, unfortunately, very expensive. Without participating in a REU, I might not have been able to gain experience in using this instrument and others that were available at Vanderbilt University.

8 UNDERGRADUATE SCIENTIFIC RESEARCH

I believe from my limited experience that there is no substitute for the exposure and insight that this amount of research gives to an undergraduate who might be interested in graduate work. The summer research program not only provides an opportunity to perform research full-time, but also enables undergraduates to learn what graduate school entails. During my REU program I had the opportunity to see two students defend their dissertations while working with a first-year graduate student. I believe that the ability to observe and learn from graduate students from the various ends of the graduate spectrum has given me a firm grasp on what pursuing a PhD. in chemistry will demand and reward. This being said, participation in a summer research program is a big commitment. It means forfeiting a summer back home and completely immersing oneself in research. Not only this, but if performed away from one's home institution, the summer research program means that the participant will be working with an entirely new group of people, from the P.I. of the research he is interested in to the graduate students in his research group to the other participants in his program. In this sense the summer research program is also a means of increasing the student's scientific and social network that is so important in the various fields of science.

Research Internship

Performing a research internship is highly dependent on the location of the company and one's ability to find a research internship position at that company. The conditions of an internship are often established between the company and the school or the company and the individual hoping to participate. This may mean that the participant gets a salary, college credit, shadowing hours, or a combination of the above. In any case, the opportunity to perform a research internship provides a valuable insight into the non-academic side of science that many undergraduate science majors know little about.

In the fall of my senior year, I performed a research internship at a chemical company located near Lyon College: FutureFuel Corporation. FutureFuel Corporation is a multifaceted chemical company which develops, manufactures, and sells biofuels, specialty chemicals, and products that are specifically produced for a particular customer. Of the many departments at FutureFuel, I worked in the research and development lab. For my internship I worked on a project for Dr. Todd Coleman concerning diethoxymethane (DEM - see figure 3). Performing this internship, I received both college credit and pay for working nine hours per week.

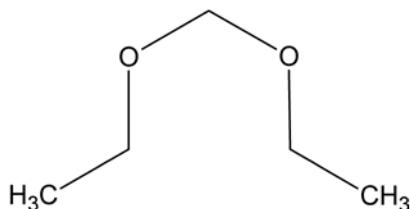


Figure 3: Diethoxymethane

Besides adding several new techniques to my research toolbox, the internship provided me with an entirely new viewpoint on research and observations that can be made during any experiment. In industrial chemistry the overarching goal is to make a profit. To do this,

the chemistry performed in the lab must be capable of being *scaled up*. And by scaled up I mean *way* up. I was fortunate enough to be able to take a tour of the facilities at FutureFuel during my internship and was astounded to see reactor tanks that could hold several hundred gallons of reactants, cooling towers that stuck out of the ceiling, and drying beds larger than the bed that I sleep in at night. By scaling up the reactions from the lab, the company is able to make a larger profit per kilogram of product, but scaling up also means thinking about new things. For example, in the lab if a reaction heats up by a couple of degrees it is not especially important, but if a reactor tank that is sealed and contains many hundreds of gallons of reactants heats up a couple of degrees it is a big deal. The time the reaction takes is also critically important, as time is money. These are the sorts of things that one might note in a research and development lab that might go unnoticed otherwise. Recognizing the importance of these kinds of observations was crucial to the research that I performed for FutureFuel.

The project that I worked on at FutureFuel was unique in the fact that it is not supposed to be a secret. In fact, the purpose of my project was to let more people know about the wonders of DEM. DEM is a solvent that is produced by FutureFuel. Dr. Coleman discovered that it had some interesting properties as a solvent in *phase-transfer reactions*. In these reactions the reactants are present in two separate phases (think about how oil and water are separated) and thus a catalyst is needed to progress the reaction. When DEM is used as one of the solvents (water being the other solvent), some of the catalyst remains in its own distinct layer, which can be recycled and used again. Because the catalysts for these reactions can be very expensive when scaling up, this is an interesting discovery. My project was to demonstrate how well the possibility of such recycling would work. I found that we could recycle not only most of the catalyst, but also most of the DEM.

The results I found, as well as several other advantages of DEM that Dr. Coleman found, were collected in a manuscript that was sent to a journal by Dr. Coleman (Coleman and LeBlanc 732-6). The process of writing and submitting a manuscript was something different for Dr. Coleman who, as an industrial chemist, is more used to writing patent applications for new findings. As such, I was able to see the finer, often laborious, details that go into submitting a research paper that an academic researcher may not normally encounter.

Learning the rules on formatting for different journals and the experience of being peer-reviewed are obviously not a common experience when performing an internship, but are more common in other areas of research. The ability to see a different angle for performing research is much more common, and is a skill that is invaluable in any line of scientific research—academic or otherwise. When in school, an undergraduate is in continual contact with those individuals who chose to go into academics rather than industry. Participation in an internship allows for exposure into an alternate scientific arena that has its own benefits and disadvantages.

Conclusion

Performing scientific research as an undergraduate is crucial to understanding how science is done at the next level, whether in graduate school or in industry. There are several different opportunities in which an undergraduate can perform scientific research, each

10 UNDERGRADUATE SCIENTIFIC RESEARCH

with its own advantages and disadvantages. Although my experiences are not inclusive of all the possible research opportunities, they do provide for some comparison between the opportunities of a directed study, a summer research program, and an internship.

Performing a directed study enables an undergraduate student to get involved in scientific research while remaining around familiar faculty and taking regular classes. The ability to perform full-time research, however, is available through participation in a summer research program. While these programs may be offered at one's home institution, the opportunity to visit another campus, especially one that has a graduate program in a student's field of interest, allows the participant to experience new and different research. The summer research program also has several properties that can help prepare a student for the expectations of graduate school. Insight into the world of industry is available through partaking in an internship. While these opportunities maybe more difficult to find, they provide a distinctive experience into a common area of science that many students do not see.

Best of all, these experiences provide the kind of research opportunities that lead to publication and thus begin the young scientist's contribution to the sum of scientific knowledge.

Acknowledgements

I would like to thank Dr. Floyd Beckford, Dr. Eva Harth, and Dr. Todd Coleman for allowing me to perform research in their respective labs as well as the research groups I worked with. A special thanks to the advisors and members of the Iota chapter of Alpha Chi at Lyon College for their help and advice on this manuscript.

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The Mountain Music Culture of Southwestern Virginia

By **BRITTANY D. HARRISON**

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Brittany Harrison is an Edwin Gaston Scholar for 2010-11 .

Editor's Note: This paper is part of an extensive project in cultural anthropology, "The Mountain Music Culture of Southwestern Virginia," in which Harrison combines materials from history, sociology, and music to explore the Appalachian music culture. This excerpt emphasizes her ethnographic field research conducted in four music venues in the region. Because of space constraints, we have omitted much of her broader treatment of the general Appalachian culture and its historical influences; detailed discussions of musical styles, instruments, and specific songs; and the transcript of a personal interview with local musician William Marshall Clark.

It is difficult for anyone familiar with the region known as Appalachia to hear that name and not think of music. The mountainous regions of the eastern United States have produced a unique music culture that has withstood history and continues to flourish today. This music culture is a product of many peoples, both native Appalachians and others, who have identified with, learned, played, and passed on its music to future generations. This paper will focus on the music culture of Appalachia as manifested in contemporary southwestern Virginia.



A Friday Night Jamboree guitarist in Floyd typifies the preservers of mountain music.

A unique feature of Appalachian music is the many environments in which the music is played. From vegetarian restaurants to gas stations, Appalachian music has a home wherever there is a gathering of people who love to let loose over a good fiddle tune. More often than not, people use Appalachian music as a reason for coming together, dancing, laughing, and enjoying one another's company wherever and whenever possible. Appalachian music encourages participation from musicians and listeners alike.

Most often, Appalachian music is played in social situations where the goal is not artistic, but aesthetic. Instead of being used for just ceremonies, or work, or religious practice, Appalachian music serves as a release from the workplace and daily stresses. Playing Appalachian music is typically not about showcasing talent, but instead is about

creating an atmosphere of fun where people can come together to enjoy music and company. When it comes to Appalachian music, everyone is considered an active participant in the music-making process. Be it dancing, singing, or playing, everyone is not only encouraged to participate but expected to do so. No matter one's skill level, it is more important to be a part of making music than only to watch and listen.

History

Appalachian music developed out of contributions from numerous cultures that came to populate the New World. German and Scottish-Irish settlers from Pennsylvania moving south met the westward-moving English and Africans from eastern Virginia on their migration to the Blue Ridge (Wilson 7-9). With their history, these many immigrants also brought their particular music traditions, and it was in the Appalachian Mountains that the different styles and instruments of these groups combined, developing into the traditional mountain music of Appalachia. The English introduced the string band, composed of the banjo, the guitar, and the fiddle. The Germans contributed their religious music. And the Africans sang their "work and worship" songs in a call and response tradition, which was tied together with the Irish and the Scottish ballad tradition.

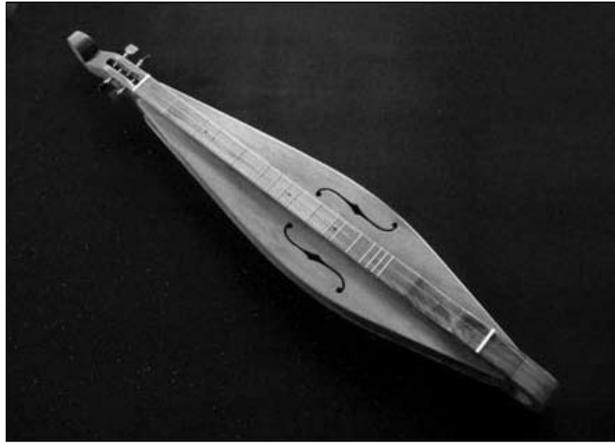
In the beginning of the 20th century the music of the mountains, introduced to the outside world by radio and eventually television, began to influence the development of new genres. From the traditional music of Appalachia grew contemporary popular styles such as bluegrass, old-time, and country music. Appalachian music itself has adapted to modern inventions such as electrical amplification and electrical instruments which are incorporated into the music through the use of the electric fiddle, electric bass, and electric guitar. The Appalachian music culture, a product of the assimilation of different types of music, will doubtless continue to develop and adapt to the changing times and technologies.

Musical Style

The repetitive nature of the melody and text of the typical Appalachian song, be it instrumental or a ballad, makes it easy for listeners to catch on and sing along, even if it is their first time listening. The melody usually has recognizable qualities such as quadruple meter, a major or modal scale, and harmony. Yet the song's melody often is actually a collection of different themes that are repeated and then played consecutively by the lead instrument, such as a fiddle. Underneath the lead instrument, there are other instruments with counter melodies that add interest and texture to this otherwise "simple" music.

Instrumentation

All instruments are welcomed when jamming at an Appalachian jam session. Anything goes—from the spoons, to an electric autoharp, to an old metal washboard. Traditionally, the Appalachian music culture consisted of two sects: ballad music and instrumental string music. As time passed, the appreciation and desire for instrumental music grew based on increased complexity and variety, and now stringed instruments such as the fiddle, guitar, and banjo are the most common instruments played in this music culture. However, one



A teardrop dulcimer. All photos by Brittany Harrison.

musical instrument, the dulcimer, bridged both sects of Appalachian music. Originally used to accompany ballads, the dulcimer is a four-string instrument still found throughout the mountains of North Carolina, Virginia, and parts of Pennsylvania. Brought to the region in the 18th century, most likely by the Germans, the dulcimer found its home in the hollows of the Appalachian Mountains and enjoyed immense popularity until the turn of the 20th century.

The dulcimer exists in a variety of shapes. The dulcimer in the photo above is called a teardrop dulcimer. The neck of the dulcimer is organized with a fret board that is played both chordally and melodically. Chords are produced by strumming, and a melody is produced by fretting the solo or melody string, the string closest to the player. The frets on the dulcimer are set up by whole and half steps, which change depending on the tuning of the instrument. The dulcimer is played like many stringed instruments, either strummed with a pick or plucked with the fingers of the left hand. The strumming technique of the dulcimer varies by person, as well as by song. Though the dulcimer was originally used for accompanying ballads, it has recently been introduced into the string band scene.

With this overview, we now focus on four venues of the Appalachian music culture in southwestern Virginia. We will be looking at a typical day in each of these locations and observe their varying performance atmospheres, histories, and individual musical concentrations. As an observer in each of these different worlds of Appalachian music, I used the lap dulcimer as a medium to better understand the music and the people that create it through direct participation in the weekly jam sessions in Blacksburg, Bristol, Floyd, and Stuart.

Blacksburg

June 13, 2009, at around 8 p.m., ten musicians move the tables from the center of Gillie's Vegetarian Restaurant and sit down to play. They set up chairs in a circle, some with their backs to the audience of diners that fill the restaurant. For the next hour or so

people join and leave the jam session to get food or drink or to take a break. At around 9:45, the group reaches its full size and a general trend is noticeable in the situation of the players: the younger musicians tend to sit on one side of the circle and the older musicians on the other. This is a common pattern seen in other weeks, although occasionally there is some intermingling of gender and age among players. The instrumentation depends on the number of performers, but tonight the core group consists of four banjo players, three guitar players, three fiddle players, an upright bass player, and me, the Appalachian lap dulcimer player. Occasionally, a person playing the ukulele will join the group, but only for a few songs at a time. All of the instruments, with the exception of the ukulele, are traditional Appalachian instruments.

Between songs people stop to chat about their week, their yoga class, or their new baby girl. Everyone knows the other, but in a professional sense. Many of the musicians, who play together weekly in Blacksburg, have been in bands together and know each other well outside of the jam session. People laugh and talk until someone thinks of another song to play. Everyone, one by one, picks up the tune and jams for about ten minutes until the lead fiddler signals the end of the song. No one laughs or talks while they play. The music is what is serious about the evening; it is the reason that everyone has come together. At the end of the three hours of playing, the musicians say their good-byes and speak of seeing each other again in the week to come.

The atmosphere at Gillie's is completely different from that of other jam sessions in southwestern Virginia. Blacksburg, the home of Virginia Tech University, is more



Gillie's Old Time Jam Session in Blacksburg, Virginia.

cosmopolitan than rural, all the while maintaining its small-town feel. This has a large impact on the music scene, specifically the content and skill level of the musicians who play in Blacksburg. Gillie's Vegetarian Restaurant, situated less than a block from the Virginia Tech campus, is a trendy place to eat with reasonable menu prices, fresh food, and weekly music. This type of restaurant would attract any number of college students, but even more so those who are interested in music. Because of this, many of the participants in Gillie's Old-Time jam session are faculty, staff, and students of the Virginia Tech community. They bring their classical training in Western art music and new instruments, such as the ukulele, which add a completely different group dynamic to the musical experience. The many different ideas about music represented on Tuesday nights in Blacksburg create an interesting environment. Many visiting musicians bring new playing techniques and styles to the jam session, but leave having learned traditional Appalachian songs. The jam session in Blacksburg is more than just a time to enjoy Appalachian music; it is a time to share and exchange music.

Bristol

June 15, 2009, at 6:50 p.m., the band begins to set the stage for a night of music at the Mountain Music Showcase in Bristol, considered a professional venue for local groups. The setting is in the main hall of the historic Bristol Train station, with its original stone floors and dark woodwork. In the front of the main hall a stage spans the width of the room, which is loaded with lights and microphones and television equipment. As the band prepares to play, a television crew from ARC-TV finishes setting up equipment just in front of the stage to the right where the professional sound crew, Soundcheck Music, begins checking levels for the 7 p.m. concert. The music at the Mountain Music Showcase is played by a collection of local performers of bluegrass, mountain, and classic country music, but this evening a classic country group is going to be featured. The group consists of five men and one woman, all above the age of 50. These events in the train station are planned as "concert and dance" events, with a dance floor set up between the stage and about 200 chairs for the audience members. The attendees of the concert most commonly dance the two-step or the waltz, but rarely dance any traditional flat-foot. By 7:30, there are so many people at the train station that the chairs remain full while another fifty or so people dance. The Mountain Music Showcase has a very informal social atmosphere, with audience members having conversations during songs and seeming to spend more time catching up with friends than listening to the music. People get up to dance when they like, dance until they are tired, and then sit and chat until the band plays a song they know.

Because Bristol is known as the "Birthplace of Country Music," it is not surprising to find less traditional and more contemporary interpretations of Appalachian music in this program. The showcase features love songs based in the traditional Appalachian theme of love and loss, but the style of the music played in the old Bristol Train Station is influenced by the "early rock" of the 1940-50's. The use of electrical instruments, amplification, and microphones, which is standard at the Bristol concert, is not common to the other jam session I attend in southwestern Virginia. Though much of the music played in Bristol is a product of traditional Appalachian music, it has very little to no stylistic resemblance to its ancestor. The musicians in Bristol perform for an audience, and there is definitely a stronger

disconnect between the musician and the listeners than I find in the jam session atmosphere, where the musician and the listener are so often one and the same.

The history of country music is showcased in Bristol at the Mountain Music Showcase event, where old-time, bluegrass, and classic country groups reflect the timeline of genres that developed from traditional Appalachian music. Yet unlike the other venues, the Mountain Music Showcase does not continue playing much of the original music that made the contemporary genres possible; it acknowledges the historical roots of bluegrass and country music, but does not dwell on them. The Mountain Music Showcase is not about coming together to *make* music, but instead concentrates on the coming together to *enjoy* music. Nonetheless, music remains the focus of the community.

Floyd

July 17, 2009, is like most summer nights in the town of Floyd. The streets are crowded with 200 to 300 people who are all there for one purpose—to listen to music. The Friday Night Jamboree at the Floyd Country Store consists of two groups of musicians: the jammers outdoors and the performers indoors. Lining Main Street, musicians from all over southwestern Virginia find a place to stand and began to play. Other musicians join them throughout the evening until there is a variety of different jam sessions occurring simultaneously. One group of men jamming next to the Café del Sol restaurant consists of



The Floyd Country Store, home of the Friday Night Jamboree.

six musicians, five of whom appear to be in their forties and one who looks to be anywhere from 18 to 25. Like most of the jammers in Floyd, they play a combination of old-time and bluegrass music, but they concentrate mostly on bluegrass because the tunes allow each of the musicians to take more solos. After a short time the youngest of the group, who plays the harmonica, draws in the crowd with his sweet improvised melodies. These guys, complete strangers, could play together for hours.

The streets remain packed until about 9 p.m. or so, when the evening's headliner band takes main stage inside the country store. In reality, the indoor show could be considered a side show compared to the amount of music happening on the streets of the small rural town. Just inside the front door of the Floyd Country Store, to the left is a homemade ice cream stand where malts, ice cream sundaes, banana splits, and all types of food are served while to the right is a variety of knickknack merchandise one would expect to find in a general store. At the rear of the building is a stage built into the back wall. In front of the stage is a large dance floor along with space for about 200 chairs. Tonight the floor is packed with people flat-footing and two-stepping in front of a crowd filling the seats. The headliner features a guest performance by Wayne Henderson of Henderson guitars. People dance all night long until the band finally stops playing at around 11:30.

The Friday Night Jamboree began in the Floyd Country Store, a building constructed in 1910. In the 1980s a bluegrass group who worked in the store began to use it as a place to rehearse every Friday night. Gradually, people walking by the store would stop and knock on the door, asking if they could come listen to the group rehearse. After a while the band got tired of being interrupted and just left the doors open. Thus began the Floyd Country Store Friday Night Jamboree. Since then, the Floyd Country Store has become one of the major traditional musical venues in Virginia and now hosts local, national, and international visitors on a weekly basis.

The music played in Floyd is centered on dancing, particularly flat-footing to tunes of fast rhythms and high energy. Like Appalachian music, flat-footing is a combination of many influences. Though its most common source is thought to be Irish clogging, there are also influences stemming from Scottish, German, and African-American dance. Because of this, there is no single type of flat-footing. In Floyd on any given Friday night there could be as many as fifteen or twenty different types of flat-foot dancing occurring on the same floor simultaneously, with a variety of steps and movements of body parts.

The focus on dance music in Floyd is different from that of many of the other musical venues in southwestern Virginia. The general emphasis on participation in the Appalachian music culture is therefore especially strong in Floyd. But the participation is not limited to dancing. The jammers who line Main Street participate by playing their music, just as in Blacksburg and Stuart, and so there is a duality of purpose in the music of Floyd that is specific to that venue. Though it is not uncommon to find dancing and playing at many other jam sessions in Virginia, nowhere else are they the focus of the event as at the Floyd Country Store Friday Night Jamboree.

Stuart

On July 9, 2009, I get out of my car and make my way to the front porch of State Line Gas Station and Grocery in Stuart, Virginia, near the North Carolina border. All the regulars

are there, those who play and those who do not, sitting around waiting for Lightning Jack (the nickname of William Marshall Clark) to arrive and start the night off. People sit in chairs they find around the old store and catch up from the week before. A few people begin to tune their instruments and slowly get situated in a cluster to play. Three guitar players chat while the dobro player plucks out a little ditty and I get ready on my dulcimer. Jack arrives, tunes up the fiddle, and talks with the banjo player. We eventually play a few songs and then take a break to talk and laugh. There is not a song played that someone does not remark, “That sure is a good ‘un” or “I sure do love that song.” As State Line is one of the few gas stations situated on state highway 8, there is a steady flow of traffic moving in and out of the parking lot while people paying for fuel or going inside for a snack stop to listen for a while. Some visitors even pull up a chair and stay for the evening.

Playing in Stuart is easy and relaxing; no one really minds when someone makes a mistake. People drop chords, forget progressions, and often don’t remember the words to the songs, but that does not matter much. Making music at State Line Grocery in Stuart, Virginia, is just as much about the sense of community as it is about playing music. The music



Jammers getting set up on the front porch at State Line Grocery in Stuart, Virginia.

becomes an excuse to be with those they care about and serves as a release from the hard work of the previous week. To some, making music in Stuart is about upholding the family tradition, continuing what ancestors have done as far back as they can remember. There is no skill requirement to play with the people in Stuart; this is a place for the professional and the amateur alike. The only requirement is that the musician appreciate the music that has

shaped the lives of these people and their families for generations.

The musical heritage of Stuart can be traced to the namesakes of both the town and its county, Patrick County. The town was named for Confederate military hero J.E.B. Stuart (popularly referred to as Jeb), well known for his love of banjo music played by a member of his personal staff. The county was named for Revolutionary War patriot Patrick Henry, who was a talented fiddle player. As if in tribute to them, old-time ballads and fiddle tunes are particularly special with the musicians who play at State Line Grocery in Stuart. For them, playing music beats picking tobacco or working in the textile mill. Appalachian music serves as a release from the everyday and a gateway to the past. Many of the musicians there have been playing music since they were children, and this small section of southern Virginia is one of the few areas where such music can still be heard.

Conclusion

The music culture of Appalachia has survived for so many years because of its ability to adapt. By adapting in the 1920s in the form of old-time and bluegrass, then again in the 1950s in the form of classic country, and most recently in the form of contemporary movements known as roots and fusion music, it has remained an important stylistic influence on many genres of American music. However, this adaptability does not mean that the traditional Appalachian sound does not remain. One need only explore a small region of Appalachia, southwestern Virginia, to find the sound in the country store in Floyd, the State Line Grocery in Stuart, the historic Train Station in Bristol, and Gillie's Vegetarian Restaurant in Blacksburg, places where traditional Appalachian music is still being played, heard, and enjoyed.

A New World Order: Nihilism and Cultural Politics in Grigori Kosintsev's *Korol Lir*

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Few Shakespeare tragedies have had as much impact for modern audiences as has *King Lear*. In the 20th century, one of the most violent in history, *Lear* became a particularly important text. What new historicist critic Stephen Greenblatt praises as the drama's powerful meditation "on the loss of house, land, authority, love, eyesight, and sanity itself" (356) had special pertinence for the Soviet Union in the early 1970s, when prominent Soviet filmmaker Grigori Kosintsev, recognized by the Soviet Union as a People's Artist of the USSR, directed a production of *Lear*, known widely by its Russian title *Korol Lir*. The film, produced in 1971, features a nihilistic world view that reflects the conditions not only of the medieval serfs of the play's historical setting but also of 20th century kulaks, peasants disenfranchised by the Russian Revolution. Representing Russian history as a series of perpetual struggles between the peasantry and nobility, Kosintsev, through his adaptation of *Lear*, presents a bleak, nihilistic vision of both the Soviet Union's current state and its future.

Kosintsev, whose long career also included productions of *Hamlet* and *Don Quixote*, is recognized as a "pioneer of Soviet theatre and cinema" and is known, as critic Yvonne Griggs notes, for his taste for the "bizarre and the experimental" (99). Griggs adds that as

a pioneer of the Soviet Montage school of film making, Kosintsev created films that often focus not on the “individual hero so central to the narrative structure of Hollywood films; instead, it is the masses who are given this narrative function” (99). Kosintsev’s intellectual film making lost its prominence during the rule of Josef Stalin because its “avant-garde nature... was eradicated because it worked contrary to official state policy” (qtd. in Griggs 99). Under Premier Nikita Khrushchev, however, less stringent censorship policies allowed Kosintsev the artistic freedom he needed to direct films under this intellectual framework.

Kosintsev’s theory behind film making has been applied to the critical conversation surrounding *Korol Lir*. Griggs places this film in the Road genre by emphasizing its

In *Korol Lir*, Kosintsev
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with the royal family.

widescreen shots of the desolate landscape and the peasants who inhabit it, rather than locating the drama in the castle as is typical on stage. Her argument touches on Kosintsev’s implicit Marxist ideology behind avant-garde film making, but she does not discuss it further, as her focus is mainly on imagery (100).

Another film critic, Saviour Cantania, also discusses the film’s striking visual imagery, focusing on the visual acoustics of “nothingness” of “an insubstantial Shakespearean realm” (85). Unlike scholarship on Shakespeare’s text, however, cultural materialist readings have not been applied to *Korol Lir* and the complex state of the Soviet Union during Kosintsev’s career.

In the 1930s, when Stalin was consolidating his political power and Kosintsev was establishing his career as filmmaker, the Soviet Union entered into a policy of collectivization, which seized the lands of the kulaks in an effort to industrialize the nation. According to Soviet general Dmitri Volkogonov, Stalin attempted to turn the “agrarian producer into little more than a mindless cog in the agrarian machine. To achieve this, the peasant must be detached from the means of producing and distributing food.” Stalin thus set out, Volkogonov says, to “change the social status of the peasant from that of a free producer into that of a worker without rights” (164). In *Korol Lir*, Kosintsev interrogates collectivization by juxtaposing the peasantry with the royal family. Kosintsev invokes the narrative of *Lear* to invert the social order and depict the inherent meaninglessness of Soviet political power in an era of change. This meaninglessness stems from Lear’s transcendent understanding that his title is absurd; the only real power, as exhibited by the desolate peasants and the wasteland they inhabit, rests in owning property. Since Kosintsev renders Lear’s life and supposed power meaningless, his successor, Edgar, even with noble qualities, merely continues a meaningless cycle when he restores order at the conclusion.

Before considering the ascension of Edgar, one must first analyze Lear himself and his transcendent experience of loss. Jan Kott argues that the quintessential theme in *King Lear* is the “decay and fall of the world” (152), and this theme lends itself neatly to Stalinist

allegory. Before the famous map scene in the drama's first act, Kosintsev films the peasants walking aimlessly through the desert to the castle. A mass of people flock there to hear the news from the court. The ragged serfs move methodically. As the peasants walk, Kosintsev zooms in on their faces, which are completely without hope; these people stagger on, simply clinging to their lives. Griggs compares this scene to John Ford's adaptation of John Steinbeck's *The Grapes of Wrath* in that the "Joad family represents the dispossessed in microcosm as they and their fellow workers transverse the dustbowls of a Depression ravaged America" (101). Kosintsev's film, like Steinbeck's narrative, illustrates the social injustices committed against downtrodden commoners by an economic machine. Kosintsev emphasizes the plight of the displaced kulaks through stark contrast with the royal family in their elegant conditions and surroundings. Lear walks into the hallway dressed in an elegant cape that trails behind him. Upon his entering the main hall through a monstrous Gothic doorway in the castle, the rich, cathedral-like architecture suggests the complete merging of the church with the state.

This contrast between the desolation of the peasants and the lavish circumstances of the nobility has political implications. The serfs roam the land hopelessly, yet the king, who owns all of that land, lives luxuriously. As king, Lear has not provided for the serfs who work the vast fields. From the beginning, then, the film functions as political allegory, particularly as an allegory of collectivization. The historian Robert Conquest recounts that Stanislav Strumilin, Stalin's chief economist, defined a "kulak" as a person who "owned a farm whose revenue did not exceed the average pay of an agricultural worker" (75). The use of the land by the kulaks allowed them to subsist; however, their possession of farmable land and the inefficiency of their labor wasted economic resources in a society bent on rapid, forced industrialization. To take the land away from the kulaks thus required mass murder on a scale of millions. The film allegory functions, then, to parallel the conditions of the medieval serfs with the 20th century kulaks.

The tragedy of Lear closely parallels Soviet ideals of collectivization because under Lear himself, the government owns all the land. Once Lear gives away his land, he completely loses all his power. In Shakespeare's time, land ownership was also synonymous with status; as J.P. Kenyon notes, in Stuart England a man who "acquired money and land entered the upper classes; a man who lost his land left it. Any other distinction was meaningless" (25). This value structure was echoed in Soviet Russia, even without a comparable capitalist social stratification. Land still had paramount importance as the government seized it. The overt similarities between the two societies neatly lend themselves to Kosintsev's constructing his allegory of the Soviet Union.

When Lear gives away his land to his daughters in the "love test" scene, he does so because of his erroneous belief in medieval absolutes. When Lear asks, "Which of you shall we say doth love us most, / That we our largest bounty may extend . . ." (I.i.52-3), the word "bounty" suggests a reward for exceptional service. Instead of viewing his role as king from a legitimate economic perspective, Lear perceives it from the flawed vantage point of the medieval king. In the Middle Ages, philosopher Thomas Aquinas deduced that since no created entity could reflect the perfection of God, a chain of being exists that features varying levels of perfection in all of creation. As the closest beings to perfection, angels start this chain, followed by human beings, who are both material and spiritual. Animals and plants follow after, as they have less perfect consciousness than humans. To the medieval

mind, Lear represents the best of humanity on this chain; he has a divine right to rule and cannot be challenged. As the highest human being, Lear almost reaches the status of an angel.

As the ideal man on the Great Chain of Being, Lear thinks that his power is absolute. However, this ideal ultimately results in Lear's losing everything; through Lear, Kosintsev illustrates that the social order, the state, which deprives the peasants of land and food, is inherently absurd. The state rules through ownership of land, not through any divine right. In Kosintsev's film, it does not matter whether the king (who might represent the czar) or Edmund (who might represent the Bolshevik Revolution) rules the people. Any notion of an inherent philosophical or moral place in government of any class of people is absurd to the point of nihilism, considering that almost everyone who tries to claim his or her own place in government meets a tragic end. The characters who do survive the chaos must rule in the same government, whose essential philosophical tenets have resulted in the characters' misguided notions.

Considering the characterization of Lear, Kosintsev finds a useful foil for him in the Fool. The Fool in *King Lear*, according to R. A. Foakes, oftentimes has barbed words

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that "compel assent, but it is assent to a truth, not the whole truth, which is usually more complex. The Fool is a channel for many of the play's ironies and multiple perspectives, which leaves no value fixed, and no character unscathed" (58). The figure of the Fool plays a unique role in the context of Renaissance art. Foakes remarks that the Fool

might be read as an allusion to Archie Armstrong, the court jester of James I, who was "noted for an impudence verging on arrogance, but retained considerable influence throughout the reign of James and on into that of Charles I" (51). We see parallels between the fool in *Lear* and Armstrong; no one else can mock the king so effectively without reprimand. Because the Fool is, according to Maurice Charney, "the lowest on the social scale" and as close to animalistic as one can be on the Great Chain of Being (173), the Kosintsev fool, like the one in Shakespeare's text, has a "purposeful folly and licensed wit" that frees him "from the restraints of ordinary men" (173).

Early in the tragedy, the Fool mocks Lear over his giving land to his daughters. The Fool says, "Now art thou an O without a figure; / I am better than thou art now. / I am a fool, thou art nothing" (I.iv.183-5). In the same speech, he goes on to deride Lear as "a shelled peascod" (I.iv.190). As a serf, the Fool realizes that the feudal order of Lear has no meaning. By defining his social function as a fool and by pointing out that Lear has nothing, the Fool surpasses Lear in importance in the absurd universe. The Fool transcends his cultural experience in a manner similar to a Nietzschean "*ubermensch*" and understands

that no absolutes exist. Because the Great Chain of Being labels the fool as being close to animalistic, he has the freedom to exert his “will to power” on Lear and to arrive at these conclusions. Kosintsev displays this distinction of the Fool with his depiction of Gloucester. In Kosintsev’s film, Gloucester does not survive to the end. Gloucester dies while wandering the vast, empty wasteland with the peasants. This sharp departure from the text suggests that in Soviet society, no one, not even someone as prominent as Gloucester, can escape the absurd universe. Being a prominent, loyal member of the aristocracy certainly does not keep Gloucester from being crushed by the universe. Kosintsev does not reward Gloucester’s kindness toward Lear by sheltering him in the storm, nor does he allow him to absurdly fall while attempting suicide. Instead, Kosintsev leaves Gloucester buried in the middle of the wasteland, having died there while walking with the farmers. With this death, Kosintsev suggests that no matter how safe or secure one might be in the social order, anyone can be returned to nothing; death is the great equalizer. No one will ever recognize Gloucester as being a nobleman, considering his grave marker is merely a cross, nor will anyone remember him. Gloucester meets the same fate as the peasants during the collectivization movement in the Soviet Union, which provides a further flattening of the Soviet hierarchy generated by the land.

The pointed words of the Fool take on a further significance when Lear comes to an understanding that the only “absolute” is nihilism, the philosophy that completely denies social norms and functions. Lear demonstrates this denial most notably during the famous storm scene. In this scene, Kosintsev beautifully illustrates Lear’s existentialism by showing him as one man standing alone in an empty wilderness with a horrible storm raging. Having once lived in an elegant royal castle, Lear now stands homeless in the storm. Standing defiant, Lear realizes that man must always remain subservient to nature; society only provides the means to cope with it. Being outcast from society, Lear now realizes that the society he existed within has neither framework nor meaning. Lear lives like a Soviet peasant outside in the storm—hopeless and degenerate. After Gloucester gives Lear shelter in a barn, Lear witnesses all of the others and laments, “Oh, I have taken too little care of this!” (III.iv.32-3). These lines have haunting implications in the larger context of collectivization. In 1971, when the Soviet Union still felt the aura of Stalin, Kosintsev used these lines to suggest that government should help the poor rather than simply casting them off their land for the improvement of the state. Instead of killing millions to industrialize the nation, perhaps the country would be better served helping the peasants to survive. Considering that this statement comes from a once-powerful king, an embodiment of the social world who has achieved wisdom in time, there are many important implications for the 1970s Soviet Union.

Along with this realization that government should help the poor overcome the hardships of the natural world, Lear also comes to a quintessential moment in the film in the quest for finding his identity. As King, Lear has clung to his material possessions and cravings, and this weakness destroys him. Because of his inherent egotism, Lear gives away the land in the love test scenario. During the storm, his suffering is so intense that it allows him to transcend his identity. Through his suffering, Lear realizes that all of his power was illusory. He shouts,

And thou, all-shaking thunder,
Strike flat the thick rotundity o’ the world,

Crack nature's moulds, all germens spill at once
That make ungrateful man! (III.ii.6-9)

The sexual imagery presented suggests that Lear wants to see ungrateful man perish from the face of the earth. We see here an allusion to the biblical flood; Lear wants the storm to destroy everything to begin everything anew. The storm represents a catharsis for Kosintsev's Lear in that he purges his socially constructed illusions of order. Despite realizing the futility of this order, Lear gains a new respect for man through his sufferings. In the context

By reinforcing the social order despite essentially destroying it, Kosintsev's film [creates] a *reductio ad absurdum* of Soviet history.

of collectivization, this realization interrogates the Soviet government and its attempts at mechanization at the expense of the individual.

This transcendent realization of Lear presents problems for the conclusion. In this tragedy, almost everyone dies. Considering that an entire line of potential monarchs die within the confines of a single

scene, chaos resides over the realm. Within this state of chaos, Edgar, the legitimate son of Gloucester, takes the throne. Considering the events of the tragedy and Lear's epiphany, this ascension feels like an afterthought. After Lear's fall from King to mere man, and after the bastard Edmund's ascent to the status of Duke of Gloucester by destroying his father and usurping his place as a member of the bourgeoisie, the rise of another monarch cannot but be met with skepticism.

Jonathan Dollimore argues of the world of Shakespeare's text that even as the "society is being torn apart by conflict, the ideological structure which has generated that conflict is being reinforced by it" (200). By reinforcing the social order despite essentially destroying it, Kosintsev's film subtly critiques collectivization, creating a *reductio ad absurdum* of Soviet history. As the film concludes, the very peasants who looked hauntingly dejected at the beginning of the film now carry the corpses of Lear and Cordelia as the Fool plays ominous music on his flute. As the peasants attempt to rebuild after the devastation left by the war, the camera examines Edgar watching them work. Despite the cathartic implications of Lear's nihilistic apotheosis, a new monarch arises to take his place, rebuilding and reinforcing the social order under the same misguided political ideologies. The great chasm of Soviet history thus begins anew again with different, but hauntingly similar, leadership.

In summary, *Korol Lir* employs themes from Shakespeare's tragedy as a model to comment on Soviet collectivization. Kosintsev films the vast, empty landscapes in such a way as to suggest that the wasteland has been created by the Soviet government. While the dejected peasants walk over the land, Lear himself loses everything, including the idea of absolute monarchy. Because absolutes have been reduced to meaninglessness, the ascension of Edgar to the throne is absurd. It does not matter whether Stalin, Khrushchev, or Brezhnev

rules as General Secretary because of the nature of Russian history; the same things occur repeatedly. Despite this cyclical viewpoint on history, Kosintsev suggests that hope exists in the individual's coping with nature. Lear transcends the social order only through his conflict with nature. He is transformed from a man worried only about his worldly cravings to a more complete "human" being. Although Kosintsev ultimately takes a dim view of the socioeconomic future of the Soviet Union, his view of human potential to overcome these difficulties is boundless.

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A Quiet Revolution? Explorations of Life at Butler University in the 1960s

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The decade of the 1960s is famous for its youth counterculture movement. Simply mentioning this turbulent decade brings to mind anti-war demonstrations, illegal drugs, bra burnings, rock and roll music, and student demonstrations. In particular, a combination of the civil rights movement, the women's rights movement, and the Vietnam War produced a small but vocal minority of young adults that stubbornly fought to change their society. For the first time Americans were able to watch the war unfold on their televisions, and the travesties of war became reality as people counted the death tallies of soldiers each night. As a result, many believed the government was deceiving them as to the purpose and nature of the war. The war seemed so terrible, and yet the government told them that it was right to stay in Vietnam. This distrust of the government flowered into a distrust of institutions in general, including college administrations. In addition, the civil rights and women's rights movements inspired students to stand up for their own individual rights.

Due to this growing desire for individual freedom, demonstrations began to surface on university campuses. The campuses of Kent State in Ohio and Jackson State in Mississippi

even experienced tragic results. While the changes of the 1960s clearly had a direct effect on large public universities, the shifts that occurred at small private universities in the Midwest, such as Butler University in Indianapolis, were notable yet quite different. The changes at Butler proved to be neither as drastic nor as radical as the well-known ones at Columbia University and the University of California at Berkeley. Perhaps one could best describe the change on a campus such as Butler as a quiet revolution.

Even though this revolution might have been quiet, it certainly had an impact on Butler's campus. A glance at Butler University's 1958 and 1974 yearbooks clearly demonstrates that the dynamics of the student body changed throughout the 1960s. Beauty pageants were replaced

A glance at Butler's 1958 and 1974 yearbooks clearly demonstrates that the dynamics of the student body changed throughout the 1960s.

by protests, and school spirit was supplanted by poems of teenage angst. Photographs of men dressed in sweaters and ties turned into portraits of long-haired teenagers with beer cans in their hands and flowers adorning their necks. Change, though subtle, still occurred, even if it was not marked by the shootings and police riots experienced at other universities. Across the decade, the students' perceptions, specifically their perceptions of the world, themselves, and their administration, evolved, leaving the 1940s and 1950s behind.

As current events caused instability in the United States, Butler students became cynical towards the established institution. They began to view themselves as the authority, particularly in matters moral and political. Therefore, as students' individual horizons increased, they began to question authority figures and vocally demand personal rights. The students in fact did protest, but on a small scale and in methods different from those used in radical demonstrations like the ones at Columbia. Specifically, Butler students voiced opinions about policies in the new student constitution. They also had major complaints about women's housing regulations and the Ross Hall food contract, but these were not as important as the concerns about the constitution. Sometimes administrators compromised to meet at least some of the students' demands, but more often they held their ground in the debate about the rights of university students.

A Brief History of Butler University

Butler University began in 1855 as North Western Christian University. The Disciples of Christ denomination founded the college in order to promote the values of the Protestant Reformation, particularly in regard to the abolitionist movement. In 1877 the university moved from Irvington, Indiana, to its current location in Indianapolis in order to expand. It was then renamed Butler University. Because of the growing student body, the university

30 A QUIET REVOLUTION?

began to drift away from the Disciples of Christ tradition, and by 1902 students were no longer heavily involved with religious participation at the university. While a College of Religion was added to Butler University in 1924, it became a separate entity as the Christian Theological Seminary in 1958. Through this process, Butler University became disconnected from the original foundation in the Disciples of Christ tradition and evolved into a private institution without a religious affiliation.

In the late 1950s, the Butler administration sought to continue building an elite university. Butler thus tightened its admission requirements, which, in turn, made less room for the average student. It reinforced its reputation as an elite school and strove to attract students from privileged backgrounds. Due to these increased admission regulations, Butler became a more homogenous representation of upper-middle-class white students. As a result, this shift in Butler's demographics created an atmosphere that would later impact the form of protest demonstrated at Butler during the late 1960s.

Students' Changing Values

In the late 1950s and early 1960s, students at Butler tended to conform to what was expected of them, and many students enjoyed campus life to the fullest extent. They thought of college not only as an important step in their education but also as a chance to join in a community filled with mixers, rushes, beauty pageants, and other similar events. Students seemed to be lighthearted and fun-loving, greatly enjoying campus life and Greek social events. In addition, religion was still a prominent part of student life. Chapel for undergraduate students

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was offered weekly, and multiple religious organizations were represented on campus, including YMCA/YWCA and the Religious Council, a club that offered students a chance to discuss religion with each other. In general, students simply focused on working hard to achieve their bachelor's degrees and find a spouse.

During the mid-1960s, religion increasingly lost its previous level of importance on Butler's campus. In 1966 there were only a few active religious organizations remaining. Even the few organizations left existed mainly to draw students in and give them an opportunity to begin thinking about Christianity. These religious associations were simply a way for students to discuss religion and politics rather than provide a setting where students could adhere to a concrete religious faith. This lack of religion helped cause declining morality on campus. In *The Butler Collegian* article "Sex and Dirt Are No-No's," Bob Peirce wrote a biting satire on strict rules, making fun of virginity, Sunday School, dress codes, and modesty. "Under the false

guise of parental understanding,” he wrote sarcastically, “too often we have allowed our youngsters to miss Sunday school.” To Peirce, traditional morals were outdated, indicating a shift from Christianity to secular thought on the Butler campus.

It may seem from the student newspaper and yearbook that many students were becoming more liberal, resisting authority, and seriously doubting religious foundations of morality. However, there was a silent majority that supported traditional conservative ideals and values. According to a poll in 1968, the majority of the students either agreed partially or completely with the Vietnam War (“Students Divided”). Many students believed that the war needed to continue in order to stop Communism, and others believed that this particular fight was for American freedom. In “Virginity—An Expiring Patient Fading Fast?”, an article in the *Collegian*, a few students insisted that virginity would never die out. However, while a fair percentage of students on campus were conservative, their voices were generally silent. Instead, it was the liberal, countercultural voice that was loudly heard in the pages of the student newspaper and yearbook.

These loud, liberal voices doubted the validity of authority and vocally spoke against what was happening at Butler, particularly regarding to student policy. As the worldview of the students evolved throughout the 1960s, they began to think differently about the Butler administration. Students began to view the administration as a hindrance to their own personal freedom. As one student said in the *Butler Alumnus*: “When they place rules on morality—hours, housemothers—they admit the student is immature, and that they are taking steps to secure his safety. When are university administrative people going to grow up and realize that college students are mature? Why don’t they give us a chance to learn before we are dumped out into the world?” (Gilpin 6). Such feelings are clearly seen among students during this time of strained relations and changing attitudes on the part of students toward administration. According to Joseph M. Nygaard, the students wanted “less admonition [and] fewer regulations” (4). The students additionally described their highest valued privilege as the right to dissent.

Finally, the culmination of these attitudes came in 1967 as students began to actually pull away from authority. During this time, the Vietnam War was escalating, causing many Americans, especially students, to question the authority of the government. Young people wondered if the government had the competency to oversee issues in a way that was moral. As college students began to doubt the ethics and decisions of the government, they also began to doubt the validity of other authorities. For example, Carol Bruno insisted in the Butler student newspaper that “upper-middle-class students can’t always accept the morals that adults have preached to them for years.” Instead, students thought that they had the right to make their own moral decisions without authority telling them what to do. For instance, according to Bruno, students began to feel comfortable with discussing casual sex and illegal drugs, even if they did not necessarily engage in these practices.

Another reason that students became distanced from the authority of the administration was the growth of the university. Classes began to overflow, leading to a less personal relationship with professors. In his 1965 article, Nygaard exhorted professors to treat students as individuals and personally care for each student in order to help students develop their own set of values and grow as people. Unfortunately, many professors did not put Nygaard’s advice into practice. In the academic programs at Butler, students became frustrated with the content of their lessons, believing that they were too conservative and that Butler should

have taught more controversial topics (“Student Discontent”). The university refrained from doing so, however, because it sought to keep a tight, conservative stance to protect its image. Students began to look at the Butler administration as a heartless machine, a rule-giver without a face.

Throughout the mid-1960s, Butler students began to grasp a new-found awareness of the power of individuals. They quickly defended any individual right that seemed in danger of being removed. The administration responded by creating new rules and worked to maintain and protect the previously established authority it possessed. Three aspects of University policy reflect the tug-of-war between the administration and the student body during the span of this dynamic decade: the Ross Hall mandatory food contract, the issue of women’s rights, and the student constitution and bill of rights. What follows will focus, in particular, on the student constitution and the bill of rights.

Students’ Rights and the New Constitution: Digging to the Root of the Problem

The epitome of student protest at Butler University was the conflict over the new student constitution. During the 1960s the American Association of University Professors issued a nationwide statement on students’ academic freedom. The document promoted increased freedom for college students across the country, espousing ideas such as the autonomy of campus organizations, the freedom of students to bring speakers to campus, and increased protection for student privacy. The AAUP statement became controversial among Butler school administrators. The ideas expressed in the statement prompted Butler students to

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deeply desire individual rights, and helped contribute to the growing frustration with the current university policies. The climax of student protests surfaced in the issue of a new student government constitution, which included a new student bill of rights to replace the older version that Butler students deemed

insufficient. In the spring of 1967, students voted and approved the new constitution by a 93.9 percent affirmative vote (Peirce, “Board of Trustees” 1). Butler students revised their constitution to include an upholding of the AAUP national statement regarding the academic freedom of students, as well as the freedom to have speakers come to campus.

Both the AAUP statement on the academic freedom of students and the students’ desire to invite their own speakers to campus were controversial issues to the administration. President Alexander Jones, after receiving the proposal of the new constitution and discovering inconsistencies between student desires and university policy, submitted the proposal to the board of trustees. The board soon rejected the new constitution. However, they agreed that if students rewrote and revised aspects of the constitution, then President Jones could

“approve any part of a revised Constitution which conformed to the Board’s objections” (“Jones Accepts” 1). The board had referred the material to the executive committee, who then told the students that they must rewrite the document before the material could be officially presented for appraisal (Board Minutes). Naturally, the students were frustrated over the board’s lack of cooperation, and the student council president, Drew Anderson, is quoted in *The Butler Collegian* as saying, “We hope to get the students’ rights in black and white to eliminate arbitrary action by the administration” (“Jones Accepts” 1). The students were frustrated with feelings of repression but still revised the constitution. This lengthy process became a power struggle between the students’ rights and the authority of the administration.

The student assembly voted for a revised bill of rights on March 5, 1968, but this issue quickly boiled down to whether students should be allowed to choose which speakers appeared on campus. One specific event that facilitated anger towards President Jones was an ultimatum he delivered to the students in March of 1968, when he demanded that only he could authorize use of funds or campus buildings. A student in an article in the March 15 *Collegian* stated, “[President Jones] added that he doesn’t understand the sentiment expressed lately of the administration having fear of the faculty and the students. He said he has power over the faculty and over the students” (“Lots of Action” 1). The student reaction to this was strongly negative against the administration and specifically President Jones. In the same article, for example, another student said, “We do not question his [President Jones] authority to make such a decision. What we do question is the wisdom of his decision.” The final conclusion of a student poll conducted by *The Collegian* stated that the primary ideas shown were that “students should not live in a sheltered atmosphere and they should have the sense to form their own convictions. Courses are supposed to broaden a person’s education, and speakers, whether they preach Communism or apple pie, baseball, and America, do help broaden that education” (“Lots of Action” 1). This issue clearly marked a long-term and divisive issue among students and administration, and one that could not be easily bridged. Whatever the case, the derision felt toward President Jones is clear, especially given student reaction and polls following the climax of the conflict. *The Collegian* articles reflect a deeper issue of what was going on between the administration and the students. Part of the reason that faculty and students disagreed with the speaker ban centered on the fact that they felt the administration was imposing Christian morality on a secular campus.

The board of trustees either did not notice or simply ignored the obvious ways that Butler’s campus environment had changed since its inception in the late 1800s. Butler’s branch of the AAUP issued a 33-page report in response to the board of trustees’ decision on the student constitution, and especially in regard to the bill of rights. It offered that “since Butler is no longer a church-affiliated school, as it was when the charter was written, and since some members of the faculty are of non-Christian faiths, we feel the statement about the faculty member’s being bound to inculcate Christian faith is no longer valid” (Peirce, “Butler AAUP” 1). Furthermore, Butler’s separation from the Disciples of Christ Church in the 1950s influenced the attitudes of faculty and students because there was no longer a common moral standard to which everyone was asked to adhere. The traces of Butler’s religious heritage lived on in the administration, a fact that increased the gap between the administration and academia as students and faculty questioned traditional roles and values

on which the board of trustees refused to compromise.

After the tumultuous years of 1967 and 1968, the student views toward the administration did not improve. Conflicts from these years were still working toward resolution as students continued to seek individual freedom. Students, unhappy with the administration's delayed decisions on requested policy changes, called for a boycott of classes on May 8, 1969, to show student disapproval. The proposed boycott centered on the students' criticism of the administration in the delay of responding to their requests, and it also attacked the diplomacy of the administration as a whole. A reporter in the April 25 *Butler Collegian* summarized the resolution in support of the boycott:

The grievances of the resolution include the failure of the administration to act on the due process of law proposal of the Assembly, women's hours, search and seizure policy, and speaker's ban. The resolution also states that the administration has been lax in establishing a working Butler-Tarkington community, [has permitted] unfair treatment of black students, and [has failed] to establish an intellectual and academic purpose for the university. (Worrell)

The boycott threat showed an ongoing dissatisfaction of the students with the administration because their voices were not being recognized in their request for greater personal freedom. One student was quoted in the news story in the April 25 campus paper as saying,

While the negative view of the administration was represented by protests and the call for boycotts, there were still students who wanted things to remain peaceful.

“The university says we don't have these constitutional rights when we come here. These are rights they are usurping” (Worrell). Such student frustration with the administration was apparent throughout the article.

Yet, when the boycott was voted on by the student body,

it failed to pass. In the *Collegian* article “Boycott Fails to Receive Approval of Student Body,” one student explained his reason for voting no, saying that “the list of grievances had nothing to do with academics. From newspaper reports it seemed to me that Butler students were just jumping on the bandwagon with larger universities. Besides, last week President Jones met with students to discuss administration policies” (Arnett). While the negative view of administration was represented by the student protests and the call for boycotts, there were still students who wanted things to remain peaceful.

Although the demand for policy changes had not been addressed immediately, the voices of students had not been completely disregarded. Eventually policies were changed to give students more of the freedoms they requested. As the 1960s era came to a close, for example, issues such as dormitory visitation rights started to swing in favor the students' request.

Conclusion

While the administration through the 1960s refused to acknowledge changes in student attitudes, the students at Butler began to voice their concerns for a variety of problems on campus. Although the force of the petitions and sit-ins at Butler cannot be compared on the same scale as university protests that occurred at other institutions, the students at Butler did seek to change an administration they felt was wrong. As students grew frustrated, the administration remained steadfast in the policies that had been established. Perhaps as a result of a certain level of apathy among the student body, clashes between students and the administration were not grand in scale, yet change did occur due to student persistence. As Butler struggled through the forces of changing student values and a strong-willed administration during the 1960s, the atmosphere on campus remained relatively stable as students voiced their opinions through peaceful means.

The students at Butler University underwent many significant changes throughout the 1960s. Their world view was altered at the same time as the major cultural shifts that defined the 1960s shaped the students' attitudes towards the world, themselves, and their administration. As students spoke out against the administration, challenging authority for the first time, they faced opposition in bringing about the change the students viewed as necessary, especially in regard to the Student Bill of Rights. As Butler students made their voices clear to the administration, however, their demands were met with little agreement. The views of the administration at Butler University did not change easily or quickly. However, over time some policies were revised to reflect the student values. They had launched a quiet revolution that had arguably proven to be successful.

Despite the changes, the aftereffects of the 1960s left students wondering if the changes would last, as evidenced in a quotation from 1972 yearbook:

Look for me, will you? I am here...somewhere...walking into my future, as I step from the past;...walking and seeking my own world, my own truth, my own life....
Look for me, for I am here...I have walked upon the face of Butler—and it has trod on me. And now we both await to see which imprint (if either) shall be the more lasting. (*The Drift*).

While Butler students at the start of the 1960s possessed hope for their future, students at the end of the 1960s were discouraged by the lack of change that resulted. Students attending Butler University during the 1960s did not immediately see the outcome of their brand of revolution. The lasting impact of their voices, however, demonstrates that their protests were not in vain.

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36 A QUIET REVOLUTION?

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The “Encashed Identities” of Kathakali: The Ethic of Commercialized Narrative in Arundhati Roy’s *The God of Small Things*

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It is ironic that Arundhati Roy’s celebrated novel *The God of Small Things* would be discovered by an Indian publisher and overnighted to a senior editor at Harper Collins’ London branch. Written in the trade language of global capitalism, the novel glimmered with marketable genius and was vacuumed immediately from former colony to former colonizer. Such is the method of globalization, commodifying culture and peddling it internationally like new spice. More than ten years after its arrival on the literary scene in 1997, *The God of Small Things* has been translated into thirty-eight languages, none of which is native to India (Roy, *God* 38). Britain cannot be deemed insidious for publishing good literature, but the flow of a postcolonial, commodified narrative from new power to an established one raises dilemmas which Roy engages in her narrative itself.

Roy, heir of Salman Rushdie and postcolonial culture that she is, capitalizes (in multiple senses) on a metafictional paradox of her text: it implicitly questions the responsibility of merchandising culture for capitalist purposes. Her foremost example within the text is the kathakali dance, a popular local art form which has been “collapsed and amputated” to fit the itineraries and attention spans of tourists (Roy, *God* 121). Dusky religious mythology is reduced to a backdrop for bikini-clad poolside intrigues and three-fork dinner parties. In a

capitalist system, dance-artists like Roy's Kathakali Man have no choice but to hawk culture by day and atone by night. Narratives, and cultural and identity narratives at that, are sold at the price of survival because the impoverished dancers have no choice but to put their art up for sale in the capitalist system. Roy grapples with these realities and, I will argue, is aware of the paradox in which she has seated herself. Like the Kathakali Man, Roy offers her art not as a concession to but a simultaneous indictment of and atonement for her merchandising of a local, Oriental narrative to the Western capitalist globalizing fiction market.

Roy's thoughts on India's international power relationships in the globalized world, which she calls New Imperialism, are explained in her essay entitled "Do Turkeys Enjoy Thanksgiving?" Guided by a sense of interventionist moral imperative, New Imperialism disadvantages developing nations by pitting their labor, natural resources, and culture

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against the appetites of capitalist nations, whose globalizing technology both publicizes and reinforces the international economic inequalities. Roy writes that, "unlike in the old days, the New Imperialist doesn't need to trudge around the tropics risking malaria or diarrhea or early death. New Imperialism can be conducted by email"

(87). The rationale, she argues, is still guided by a misguided missionary zeal to civilize, employ, and enhance the local population.

These are the global capitalists who mistake their politics for aid or business and "want order at the cost of justice" (Roy, "Turkeys" 83). Other more insidious motivations stem from politicians prodded by corporate claws to procure resources and infrastructures through war. Roy makes a devil's advocate case for an imperial invasion of India which, like all nations, has "adequately hideous family secrets" ("Turkeys" 85). As an example of capitalist corporate exploitation, she cites an Indian government contract with Enron that promised profits equivalent to "sixty percent of India's entire rural development budget" or "funds for infrastructural development for about five hundred million people" ("Turkeys" 5). Under New Imperialism, colonized nations are saddled with hundreds of billions of dollars in debt to the ex-colonial powers that excavated their resources and uprooted existing infrastructure when they left for home.

The globalized economic landscape remains bleak for developing nations who suffer from preferential import taxes, geographic separation from processing plants, and re-exploitative transnational corporations swaddled in veils of humanitarianism and "development" (Roy, "Turkeys" 89). Although responsible for the distribution of new jobs, globalization, Roy fears, homogenizes culture by slowly exporting commodified local culture and importing foreign hegemony. Where Old Imperialism invaded and occupied in the flesh, New Imperialism institutionalizes inequality by leveraging globalized cultures

and economies against developing ones through a nexus of economic, cultural, and political power. Roy sees the system as more than merely emergent. She suggests it is nefariously greedy: “International Instruments of trade and finance oversee a complex system of multilateral trade laws and financial agreements that keep the poor in their Bantustans anyway. Its whole purpose is to institutionalize inequity” (“Turkeys” 91). There is hope, though, in collective resistance in numbers and in narrative. Globalized enemies require globalized resistance, and, in Roy’s words, “the only thing worth globalizing is dissent” (qtd. in Mullaney 58).

Roy’s hallmark of dissent in *The God of Small Things* is also one of India’s premier cultural exports: kathakali dance. Largely unfamiliar to Western audiences, kathakali is a compound word meaning “dance-drama” or “story-play” (Dhananjayan). Originating under the patronage of the 17th-century Indian nobility in Kerala, kathakali dance enacts traditional religious mythology to the beat of two drums, the *chenda* and *maddalam*, and finger cymbals, the *elattalam*. Stories are advanced through character make-up, a singer’s Malayalaman libretto, and body movement, especially kathakali’s famed sinuous hand motions (Dhananjayan). The dance form is unique among classical Indian dances because its performance is not restricted to local temples but can be staged anywhere with a few square feet of level ground (Dhananjayan). The mobility of the stage and its appeal to Westerners has prompted the Indian government’s use of kathakali as a cultural export, which has met niche successes on the global stage. Kathakali shows have sold out in Europe, and a 1985 show, staged by the Indian government in the Kennedy Center, attracted an audience including Vice President George H.W. Bush and his wife Barbara (Ratnam 30). Its popularity has both truncated the art form and helped it outlive other less “exotic” dances (Ratnam 32). Because the performance is highly technical, the narrative enacts Indian mythology, and the meaning of the hand motions is rooted in a conventionalized dance vocabulary, kathakali dance loses much of its cultural significance when performed for an uninitiated audience. Having grown up in Kerala, Roy would be familiar with kathakali’s success locally and abroad and aware of its potential for adoption as a symbol in *The God of Small Things*.

Roy first introduces kathakali dance in the novel in the context of the advertisement for Paradise Pickles & Preserves. Chacko has affixed a four-sided plywood billboard to the roof of the sky-blue Plymouth, and printed alongside a list of the factory products of Paradise Pickles & Preserves is a skirted kathakali dancer. Ammu dismisses the kathakali logo as a “Red Herring,” but Chacko defends it as a “Regional Flavor” that would “stand them in good stead when they entered the Overseas Market” (Roy, *God* 46). Already a two-dimensional kathakali dancer has been coopted as an intended capitalist gimmick to encapsulate and market the authentic “India.” Art and culture have become logos for the marketing of the family’s preserves. By tying kathakali dance immediately to commerce, Roy implicates kathakali dance in the consumption of “Regional Flavor” bottled, boxed, and sold, potentially worldwide. Critic Tobias A. Wachinger links these consumables with “the politics of metropolitan consumption of subcontinental literary products” (71). Orientalist attitudes have dominated the capitalist market’s posture towards India, suggesting that the product, despite its “Regional Flavor,” is more Western than Indian. Wachinger notes Roy’s ability to cultivate “an alien sensibility for western [sic] markets” and argues that her flair for exoticism constructs a textual India which is rooted in geographical reality but caters to Western palates. Roy subverts these categories in her opening salvo, in which the seething

ecology of Ayemenem pays homage to travel-ad exoticism, by killing off bluebottles with breakneck flights into windowpanes and flavoring Ayemenem's mystique with death, the point at which all consumption ceases. To Wachinger, Roy's commentary on Indian culture's globalized commercialism poses less of a threat to Western readers because it offers "the perfect mixture of the strange and the familiar, making the consumption of the foreign world an exciting, but not too dangerous matter" (83).

The adoption of kathakali as a national logo amounts to a kind of New Orientalism that Roy has denounced in her tirades against New Imperialism. Edward Said has defined Orientalism as the collection of Western approaches to the Orient which create and distort a discourse on the nature of the Orient or as, in part, "a certain *will* or *intention* to understand, in some cases to control, manipulate, even to incorporate, what is a manifestly different (or alternative or novel) world" (1806). Deep in the information age where villages are connected by the world wide web, disparities between a geographical location and its "idea" are more easily illuminated. However, New Orientalism makes use of global interconnectedness to manipulate and incorporate the Orient. New Orientalism is the web of globalizing economies which requires that the local package its essential "localness" and sell it on the global capitalist market, sometimes merely to advance economically, sometimes to survive. Take for instance the Academy Award-winning feel-good film *Slumdog Millionaire*, which achieved global recognition in the hands of British director Danny Boyle. Controversy swirled over the payment of two child actors who moved back into the slums of Mumbai after filming under the guarantee of a time-release trust fund and paid education. Regardless of whether

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the children were justly compensated, the irony remains: these child actors were paid to portray themselves in a work of fiction. In essence, the children commercialized their identities as impoverished "slum-dogs."

Roy's apologetics for her own dealings in the global capitalist market arise in Chapter 12,

which exists as an island within the larger narrative of *The God of Small Things*. Chapter 12 does not advance the plot; it devotes only cursory character development to Comrade Pillai, a secondary character; and the twin's presence in the temple is never placed within the chronology of the driving narrative. Rahel arrives at the temple compound late at night and watches a Kathakali Man dance alone to atone for his "turning to tourism to stave off starvation" (Roy, *God* 218). Roy fashions a eulogy of sorts for the dancer:

The Kathakali Man is the most beautiful of men. Because his body *is* his soul. His only

instrument. ... But these days he has become unviable. ... In despair, he turns to tourism. He enters the market. He hawks the only thing he owns. The stories that his body can tell. He becomes Regional Flavor. (219)

Roy implicates the postcolonial tourist industry as an agent of forced self-commodification. The Kathakali Man, because his “body *is* his soul,” has commercialized not only his body by dancing poolside. He has commercialized his cultural identity, hawked himself as logo for the global Indian brand, and danced himself to ontological death beside the tourist jacuzzi. Said’s Orientalism was a career. New Orientalism is a vacation.

Roy appropriates Conrad’s *Heart of Darkness* and applies it to the History House, an estate once owned by an Englishman “gone native,” now a five-star hotel where the Kathakali Man dances as a backdrop to an aquacarnival of pool-pampered tourists. Both Conrad’s and Roy’s “hearts of darkness” are temples of sorts: Conrad’s to the moral degradation of the godforsaken Kurtz and Roy’s to the commercial degradation of kathakali dance. Alex Tickell notes that the kathakali dancer’s dilemma is Roy’s as well. Both artists balance two disparate cultures, “a reduced indigenous audience at the temple and a more lucrative foreign tourist audience at the Heart of Darkness Hotel” (Roy, *God* 83). Roy is inarguably aware of the self-reflexive repercussions of her novel. She has danced in the Heart of Darkness, and she defends her culture by refusing the “assimilative demand which global capital makes in its encounter with local postcolonial cultures” (83). Roy smuggles Indian culture into the global market: an Indian product in an English box.

The danger implicit in anti-capitalist, postcolonial writing is that the story must be sold to be heard, and often must be sold to the empire. Because of its isolation from the overarching narrative, Chapter 12 should be read as a metafictional defense of an anti-capitalist novel that has proven wildly successful on the capitalist market. The Kathakali Man returns to the temple “to ask pardon of their gods. To apologize for corrupting their stories. For encashing their identities. Misappropriating their lives” (Roy, *God* 218). Roy does the same. Chapter 12 is Roy’s textual temple in which she dances to atone for the cultural royalties reaped by day. She leans incidental characters, Estha and Rahel, against the pillars of the temple compound and makes her Kathakali Man dance. Instead of describing the routine with an observer’s sensory detail, Roy enters the kathakali narrative and the gods, not the Kathakali Man, begin disemboweling, lusting, and conniving on the page. Although the dance narrative is abridged like the poolside performances, it is sincere and desperate, and Roy defends kathakali’s integrity, saying that “in the Great Stories you know who lives, who dies, who finds love, who doesn’t. And yet you want to know again” (218). Despite voracious capitalist appetites, Great Stories are inconsumable. Shelved merchandise has a “shelf-life,” but uncommercialized narratives “are the ones you have heard and want to hear again” (218).

In characteristic fashion, Roy’s critique of the commercialization of narrative is tinged with a critique of the pre-commercialized narrative as well. The kathakali dance mirrors divine injustices with household mimicries. Tickell notes that “the patriarchal violence which informs idealized figures” echoes in the kathakali home life when the dancers return home to beat their wives, as the Hindu gods beat their goddesses (84). With the inclusion of domestic abuse, Roy reminds readers that economic and cultural exploitation does not translate into universal license for the local culture. The reexploitation of the oppressed is perpetuated by microexpressions of postcolonial blanket inequities. Tourists cheapen

the Kathakali Man's craft; the Kathakali Man beats his wife. (Roy's compassion for the twice-beaten woman resounds elsewhere in the novel.) These instances of fused global and local oppression implicate both spheres for sublimating economic and cultural conflicts into physical violence.

How then can Roy excuse her narrative, which has not only been globalized but "encashed" like the kathakali dancer? One answer is to credit her self-awareness and her deliberate choice to write for a postcolonial audience abroad. However, this would criminalize

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with the West.

the necessity of commercialization for impoverished cultures. As Gaurav Desai asks, "how *does* an intellectual with an investment in social justice and equity cognitively handle the seemingly open embrace of capital by (some of) the downtrodden of the world?" (177). To argue that the natures of the narratives are different is tempting. The reasoning

would be that, although kathakali is "written" in Malayalam for a Malayalam audience and therefore should not be transplanted into other cultural contexts, Roy's narrative was purposed for a global English-speaking audience and achieved it. However, the fact that *The God of Small Things* was translated into thirty-eight other languages proves problematic. How could Roy justify translating a novel transculturally when she implicitly reviles the poolside kathakali performances?

Guarav Desai wrestles with similar dilemmas of globalization's demand on the postcolonial world in his essay "Capitalism, Sovereignty, and the Dilemmas of Postcoloniality." Desai argues that contrary to mainstream assumptions, capitalism does not necessarily homogenize the cultural and economic locales it presides over. Instead of localized cultures "shedding their various cultural elements in pursuit of a singular economic rationality, we find that cultural forces take on a renewed role" (187). It only makes sense that capitalism, with its industrial regimentation and categorization, would divide the market into labeled consumer groups. Commercialization requires individualization to market more products. Consequently Desai quotes the work of another scholar, Charles Taylor, who advances a culturally charged theory of modernity that posits that "the belief that modernity comes from a single, universally applicable operation imposes a falsely uniform pattern on the multiple encounters of non-Western cultures with the exigencies of science, technology and industrialization" (qtd. in Desai 188). This is not a defense of capitalism but a validation of hybrid cultures and a subtle erosion of Western hegemony. As Roy's India advances into its own "alternative modernity," its progress does not have to be defined by its power relationships with the West. This is important for Roy because it legitimizes a hybrid culture, one that is not bulldozed by capitalist machinery and one that can claim the language of the

colonizer for rebuke by the colonized. Roy is permitted to capitalize on her location and culture because she is defending it with a language that can no longer be claimed solely by excolonial powers. India's "alternative modernity" allows for hybrid identities nationally and individually.

Perhaps the dilemma of commercializing narrative is not in language or in location, but in the posture of the audience. Issue is taken with that postcolonial audience who treats culture as novelty, who believes that culture can be purchased in the souvenir markets and declared on customs reentry forms. The ethic then lies in the reader and whether he or she approaches India's culture like a vacation spot or a cultural meeting ground. Roy is not afraid of paradox: she "globalizes her dissent" in mass-market form by harnessing the very powers she criticizes. But whether one considers this intellectual maneuver canny or disingenuous, Roy's commercialization of her own local culture is not only self-aware, but also excusable because she refuses to allow her novel to become a day trip. Bluebottles "stun themselves against windowpanes and die" (Roy, *God* 3). The Orangedrink Lemondrink Man molests Estha. Sophie Mol drowns in the polluted river. Rahel and Estha fit "together like stacked spoons" incestuously (311). Velutha is beaten so badly his head swells like a "pumpkin with a monstrous upside-down smile" (303). Roy's India is not merely exotic; it is grotesque enough to ward off the postcolonial pleasure-seekers. Ironically, kathakali dance would be too grotesque as well if the audience were not too distracted by the poolside antics.

Roy's novel, despite its commercial concessions, stands as a self-reflexive criticism of the postcolonial pressure to sell. Roy invites parallels between *The God of Small Things* and kathakali dance, most notably the effects of capitalist-fed globalization. She harnesses her enemy to distribute her criticism on a shrinking world stage. While other traditional dance forms have waned in recent years because of their lack of global appeal, kathakali has flourished in India and abroad. The survival, not only of the performers, but of the narrative itself is loosely tied to capitalist impulses. The danger remains that small things of kathakali performance (i.e., the novelty, the sensuous hand motions, the playbills, the theater social scene) would become a distraction from the deep narrative told through dance. As India steps into the postcolonial (and some would say post-capitalist) 21st century, the politics of cultural commodification will continue to challenge and define its relationship with Desai's modernity. Desai argues that a moral conflict lurks in the identity of any alternative modernity, and "the choices that a given society makes in its encounter with the modern will reflect values that have either arisen from within it or that have been imposed upon it" (186). Roy has danced to atone for "encashing her identity" in fiction. Now, India will choose where and how to dance, and Roy will be watching.

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On Scholarship: Cultivation of the Mind

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Editor's Note: This essay is adapted from a speech given to new members of Alpha Chi at Azusa Pacific University at the induction ceremony February 1, 2011.

Last semester while I was in Oxford University studying political philosophy, one of the authors who continually came up in my studies was Leo Strauss. I recently read an essay of his entitled “What is Liberal Education?” In it, he says that liberal education is education toward culture, that the finished product of a liberal education is a cultured human being. And what he means by culture goes back to the origins of that word, closely tied to agriculture—the cultivation of the soil and its products, taking care of the soil, and improving it in accordance to its nature. So our education toward culture, says Strauss, is the cultivation of the mind: improving it, nurturing it, and growing it in accordance with its nature.

What stands out the most to me is that he does not mention grades, IQ, GPA, or even intelligence or ability, but the mind itself, the cultivation of the person and character as a whole.

You see, so often we get caught up in the small things when it comes to our education—

the next assignment, the grade, the title, the degree we're working for. And as we cultivate our profiles and transcripts, we grow weary of the work and the act of learning itself.

But if we boil it down, if we go back to the root of what we're doing, we'll find something deeper. Even though it may be difficult, think past the sleepless nights, past the never-ending papers. Take away the frustration with the library printers (that, no matter how many times you enter your password correctly, fail to log you in). Forget about the textbooks you bought and never used; the blue books and Scantrons you've forgotten to get on time.

Forget about all of that for a second; because if we dig deeper into good grades and successful papers, what we find is determination and responsibility. If we look beyond the tired body of a student, we will find a cultivated mind—if we set aside all those “side-effects” of our education that sometimes seem to cloud our vision, what we find is purpose.

**I clearly remember thinking
one morning that at least I
still had my education, at least
I could still learn.**

And that's something I am continually reminded of.

In my life, learning and education have been a constant force. Not only has education opened doors and afforded me opportunities, but at times it has carried me through. When I was younger, my family moved homes often, and we moved back and forth from Mexico.

When I was in fifth grade, I came back to the States without speaking a word of English, having left behind everything I knew. Nothing was familiar, the only thing that was constant was that I could still learn, and my determination to do so soon erased the differences and put me on equal footing with my peers.

But I think I really understood that learning went deeper during my senior year in high school. At the beginning of my final semester in high school my dad unexpectedly passed away. As you might imagine, life fell apart. Everything I knew and any control I thought I had crumbled with the weight of grief and the chaos of the loss. But I clearly remember thinking one morning that at least I still had my education, at least I could still learn. Because at that time it was the only consistent aspect of my life, I took comfort in it. And months after my dad's passing, when I thought that college would be impossible, when I doubted God and His promises, I received the full tuition scholarship to APU.

Of course, being at a place like Azusa Pacific University has only deepened my love for learning. You see, in my life God has shown himself through my learning and education. God has given me the ability to learn, as well as the understanding that right now the purpose in my life is to be a student, a scholar. And I am learning, slowly, to use these gifts for service and scholarship.

Think about your life. Think of all that has brought you here—your journey in life up until now. You cannot deny that you are a scholar. I can guarantee that if you look at your life you'll find that you have a sharp sense of curiosity, a drive for excellence—a passion. I know you will find yourself in places and situations, like this honor society, that tell you

you're a scholar.

Now, maybe some of us will be scholars for the rest of our lives (and we'll be borrowing money from the rest of you). And for some of us, it may be that this is just a season of our life. Either way, this is how each of us, at this moment in time, is growing, being cultivated and developed. God has designed us, among other things, as scholars.

Such a realization should drive us toward excellence in which we use our gifts to the fullest. The realization that God has made us scholars (even if only at this time in our lives) should lead us to say not "I have to read Plato" or "I have to do this research" but, rather, "I *get* to do this."

This is something I am continually growing in and seeking to do. I am thankful, daily, for a university like Azusa Pacific, where scholarship is a calling, where education can be a passion, where learning can be combined with worship--where our minds are not simply filled, but cultivated and transformed.

And I am thankful for organizations like Alpha Chi, which promotes scholarly excellence and brings together minds and ideas. And it also is faithful to make good on its slogan of "Making Scholarship Effective for Good," as you will find if you attend an Alpha Chi conference and witness the involvement and service inherent in the organization.

Being in an organization like Alpha Chi at an institution like Azusa Pacific and being surrounded by a community of believers and scholars should be a daily reminder to us of purpose in our lives.

And so even though you and I are here because of our achievements and, yes, our grades, I hope and I pray every day that we can put that aside, that we can forget about the "side-effects" of education and simply give ourselves over to learning; that we can find our purpose as scholars and, at APU, as Christians; that, in the words of Leo Strauss, we can cultivate the mind according to its nature.

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