

Volume 8

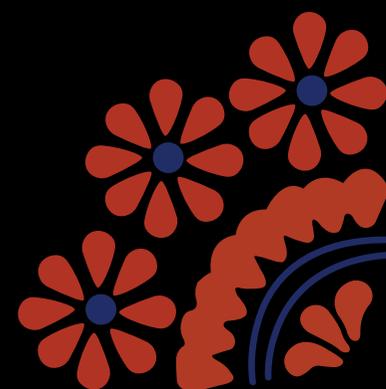
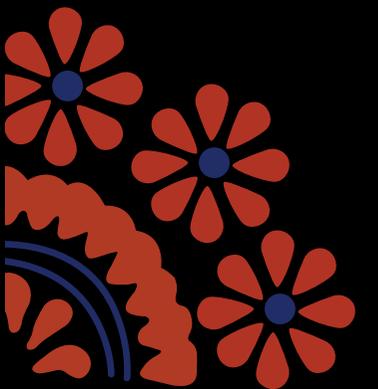
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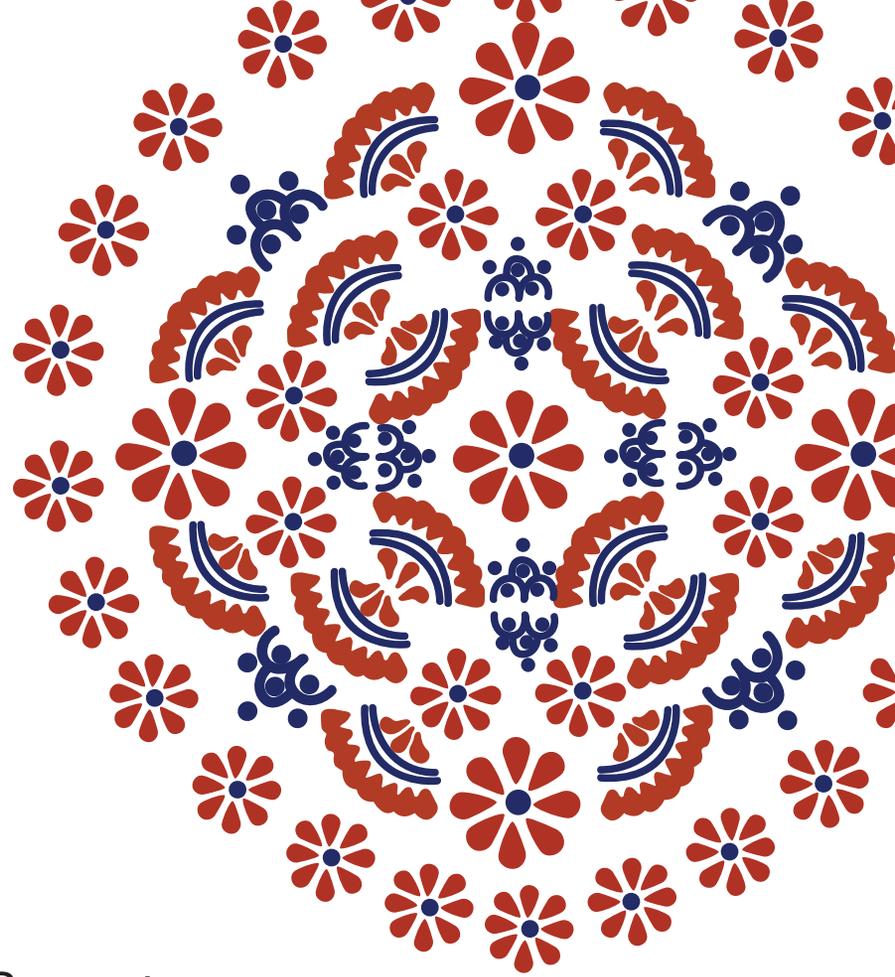
ATTIC SALT

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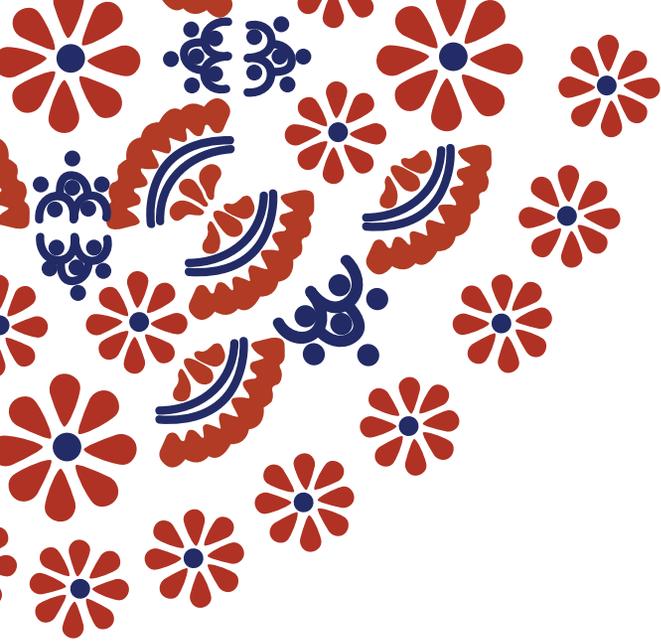
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Loyola Marymount University Presents

ATTIC SALT



Published by
Loyola Marymount University
The University Honors Program
One LMU Drive, Suite 4400
Los Angeles, CA 90045-2659

*All correspondence should
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Printed by DSJ Printing, Inc.
in Santa Monica, California

ATTIC SALT

noun

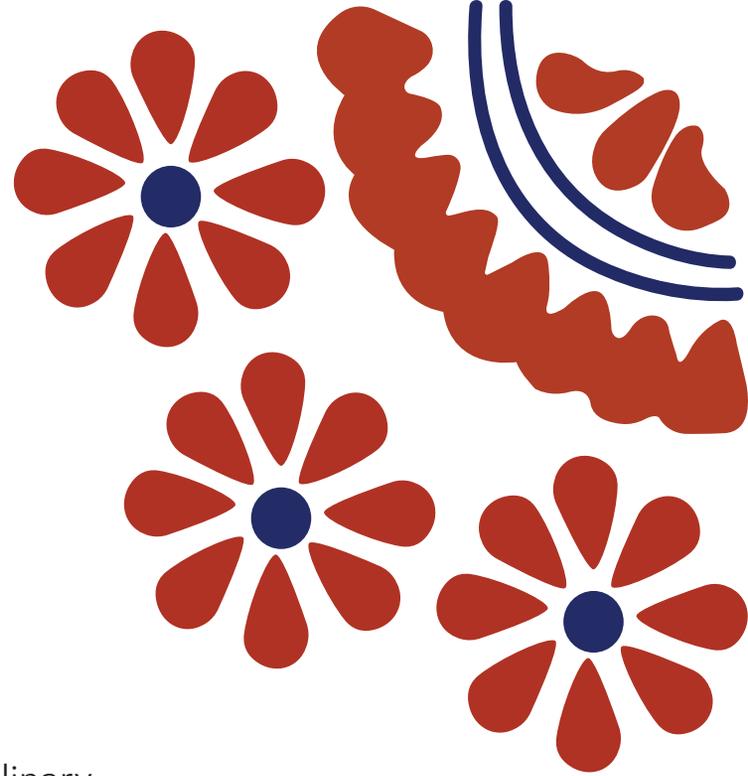
18th Century: A translation
of the Latin *Sal Atticum*.

Graceful, piercing,
Athenian wit.

Attic Salt is an interdisciplinary journal which accepts submissions in any genre, format, or medium - essays, original research, creative writing, videos, artwork, etc. - from the entire LMU undergraduate and graduate community.

Visit www.atticsaltlmu.com for full-length works, past journals, and other information.

Attic Salt is published annually in the spring semester.



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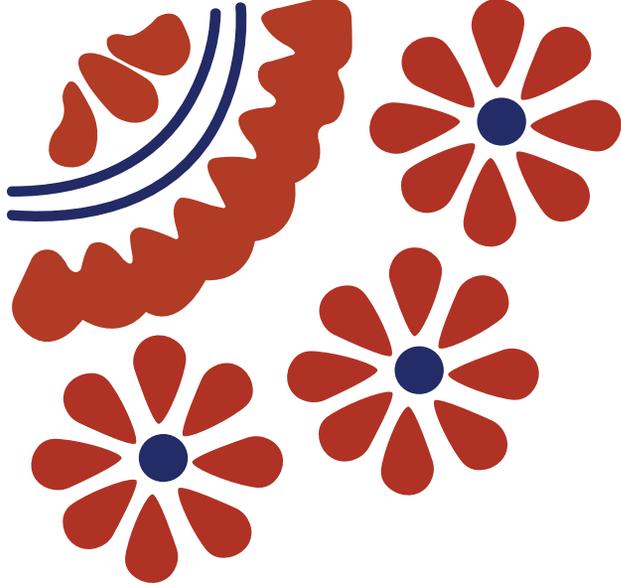
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Dear Attic Salt Readers,

This year begins a new chapter in the life of the journal as we welcome our new editorial staff. Despite the transition, we still garnered more than 140 submissions from the LMU community. We redesigned and launched a new website that documents our past issues and serves as an archive of premier interdisciplinary work.

In this year's edition of Attic Salt, the one theme we felt ran through the selected works was a sense of alternative perspective. We jump from the worried, bilingual thoughts of a child of immigrants to the surreal scenario of an absurdist DMV office. We are drawn into the strange yet warm eyes of a goat; we contemplate the merits of an emo rock epic channeling the sublime. One essay examines the scholarly reception of what it deems a feminist hero; another poem considers the fragile life of an eco-friendly light bulb. Indeed, these selections force us to contend with the perspective of someone (or something) else, an act that we feel is invaluable given the climate of political division and anxiety felt both in the greater Los Angeles area surrounding our campus and in our nation as a whole.

Before you embark on your scholarly journey, we would like to thank our staff members, who have invested countless hours

Editors' Letter

reviewing and editing the numerous submissions we received for this year's publication. We would also like to extend our gratitude to our faculty adviser, Dr. Alexandra Neel. Additionally, we want to thank the University Honors Program of Loyola Marymount University, specifically Dr. Vandana Thadani, Dr. John Dionisio, Sara Alongi, and Nicole Froidevaux, for helping make this journal possible, as well as Jordan Woods for designing our new website. Finally, we would like to thank Yazmin Delgado-Castellanos for designing the exquisite, Mexican-inspired layout of this year's journal.

And to our readers: Please, make yourselves at home.

Warmly yours,

The Attic Salt Editors-in-Chief

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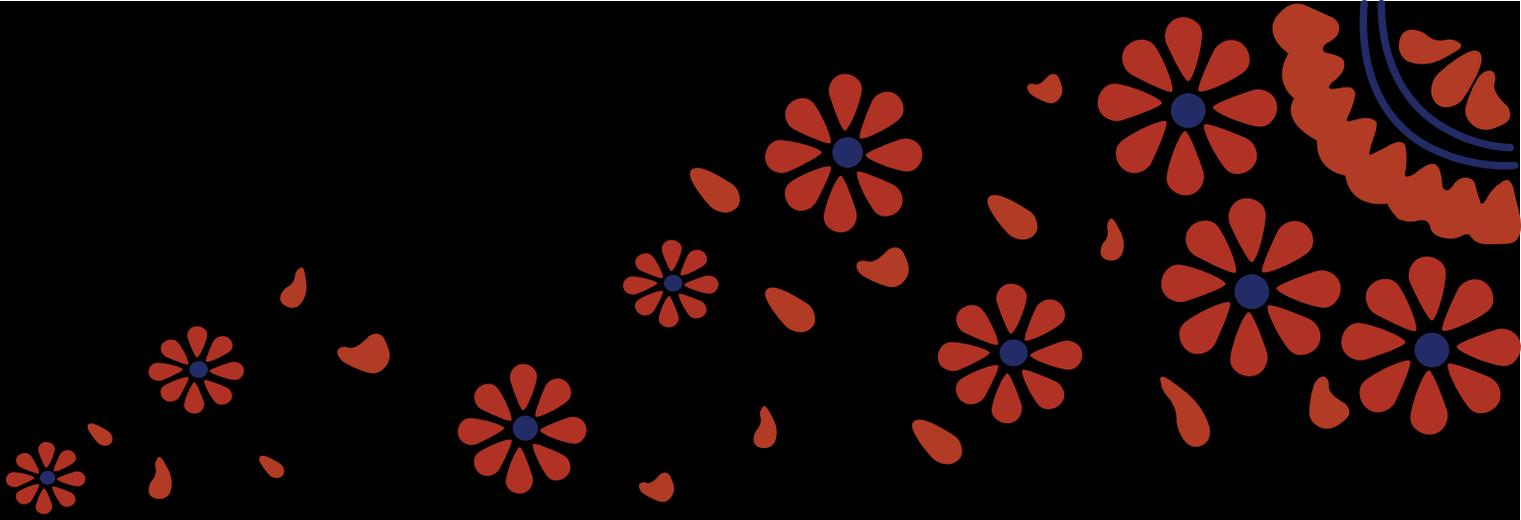
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André Enriquez

André is an English Major and Classics & Archaeology Minor looking to pursue a career in law. He completes his senior year having served on the executive boards of Phi Delta Phi Pre-Law Honors Society, Delta Kappa Alpha Professional Cinematic Fraternity, and as a Resident Advisor (RA) for Student Housing. Hoping to further immerse himself in the film and ancient worlds, he looks forward to his ongoing internship with the LA Greek Film Festival and his work as a research intern for the University Classics & Archaeology department.

First Time For Everything¹

He was hanging around my door like a sloth that'd had too much ramen, a pale smile tickling his face but with a white warmth wading somewhere behind his lower lip. Sloths are cool though.
So I let him in.

He told me he was free...

I said nothing was free.

He told me to take his clothes off him, that he was breathing cardboard here.

I don't hold people who only want to screw in a high regard, but sloth, right? So I helped him out.

He told me seven and an eighth.
A two and a half diameter.

I fumbled. Come again? Afterthought: who measures an eighth?

He was from Charleston, SC. You know, the whole soup for breakfast thing. Too candid for my taste but then again Cream of Broccoli's my shit.

I pulled him out. He was so, delicate.

He told me to put him in he needed to warm up but my hand wouldn't let go. It fit so perfectly. So smooth.

I'm totally good in really any damp location, he said, bluntly, like a fact. A fact. Any direction, take your pick.
He kept on smiling.

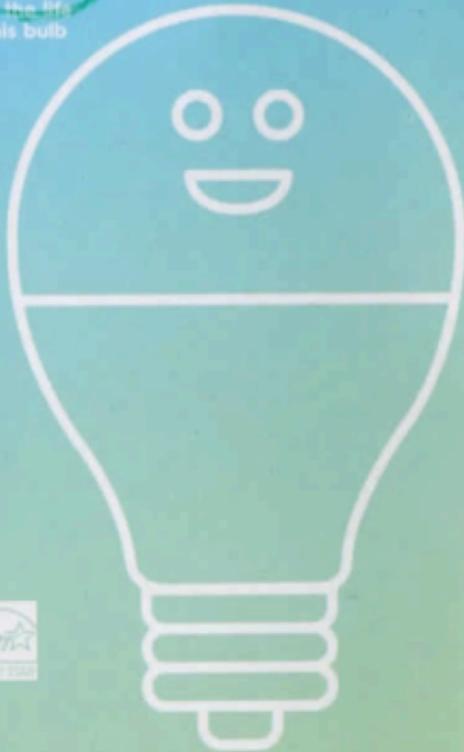
...
I saved \$238 on him that night, honestly he would have been, and every night since. But I guess the best things in life really are free, right? I like him, he says I turn him on, and he sleeps next me.

I'm gunna dump him in 3 years though.

1. A version of this poem was published in *LA Miscellany* in 2017

I'm your free dimmable LED

12 watt
Lasts 25,000 hrs
Save \$236
over the life
of this bulb



SAVE ENERGY LA

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Suitable for use in open fixtures

This device is not intended for use
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emergency lights.

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For suitable dimmer information,
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Suitable for direct installation
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NOTE: This device complies
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Operation is subject to the
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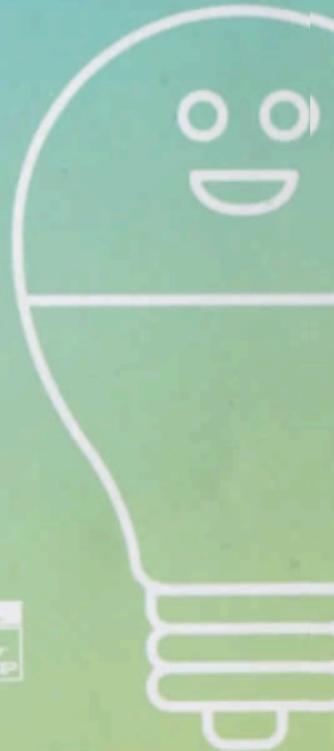
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75W equivalent
Omni-Directional
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Est. Energy Costs: \$197 per year

LA

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Applications



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Diameter		2.52 inches (64 mm)
Base Type		E26
Input Line Voltage		120 VAC
Minimum Starting Temperature		-4°F (-20°C)
Power Factor		> 90
THD		< 35%

SAVE ENERGY LA

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AM Conservation Group Inc.
2501 Charleston Regional Parkway
Charleston, SC 29492
www.amconservationgroup.com



Samantha Burton

Samantha Burton is a sophomore Classics and Archaeology and Screenwriting double major with a Philosophy minor. She's from Las Vegas and wants to live anywhere but there, or at least travel everywhere else. She has a true love of anything Greek, as well as writing and telling stories. She hopes to one day work as a museum curator (or perhaps something else that combines all of her weird passions).

Escher, Kaufman, and their “Impossible” Infinities

The Boston Globe once described Charlie Kaufman’s sleeper-hit film *Synecdoche, New York* as “impossible to describe other than as a feature-length M.C. Escher drawing” (Burr 1). Kaufman’s directorial and scriptwriting style is, indeed, inherently recursive in nature, often folding multi-dimensional plots within one system. A filmmaker well-known for his intricate and psychological films, he used looping plots and sets to convey a feeling of infinite time and, ultimately, confusion within the viewer. Escher, similarly, drew and carved art that was inherently impossible: upside-down staircases, drawn hands drawing hands, fish made of scales that are fish, all showing the fragility of perception. While being obviously different in medium and background, both artists share a love of the recursive. Kaufman and Escher both dedicated their artistic lives to creating visual representations of infinite reality by creating impossible worlds within their respective structured media.

Escher was able to create three-dimensional masterpieces within two-dimensional canvases. His prowess extended so far as to be capable of creating works which are, in actuality, impossible. He constructed worlds that seem random, chaotic, and without reason, but are in fact mathematically-based and patterned. Escher attributed the scope of his fame and adoration to the fact that people “adore chaos” because they “love to produce order” (Costa 554). Thus an Escher work acts as a kind of puzzle for the viewer, an obstacle course one must conquer mentally in the hopes of finding resulting order, determining the pattern, and therefore extracting meaning. Escher began with sketches of nature scenes and landscapes, but quickly moved into more advanced territory, experimenting with irregular perspectives. His most famous works are those that bend perceptions and play with lighting and

depth to create intricate works of mind-bending art.

Kaufman’s two most critically-acclaimed movies are such because of their ability to play with the psyche of she or he who is watching; Kaufman experimented with setting, plot, linearity (and lack thereof) and his characters themselves in order to convey the sense of perceptible infinity so present in humanity’s relationship with the world in both *Synecdoche, New York* and *Eternal Sunshine of the Spotless Mind*. Clementine Kruczynski, the female lead of the latter, is a prime example of his attempt to show the recursive nature of humans. While one might be tempted to characterize the blue-then-red-haired Clem as wild and inherently unpredictable, she has her repertoire of behaviors, her personal patterns of the way she views the world and interacts with it (Smith 6), most evident in her line to her love interest Joel (see Figure 1): “I’ll get bored of you and feel trapped because that’s what happens to me!” (*Eternal Sunshine of the Spotless Mind*). Thus in her sense of “wildness” is indeed another pattern of habits that recur in all of her relationships. In the film, Clementine and Joel attempt to have the other erased from his or her mind via

a neurological procedure after they have a bad break-up. During the “routine” procedure, protagonist Joel finds himself a lucid participant in the erasure process and works against his own brain to retain the memories after he’s realized he’s made a mistake. Kaufman plays with time and memory to create a picture of the abstract human consciousness; as described by the film’s Dr. Mierzwiak to potential clients, the mind is “a psyche forever spinning its wheels” (*Eternal Sunshine of the Spotless Mind*). *Synecdoche, New York*, then, plays on the fact that timelessness is depressive by nature; the idea of infinity is inherently lonely. The name of the movie itself—“Synecdoche” as a play on the actual town “Schenectady,” in which the protagonist builds a replica of New York City within a warehouse (see Figure 2)—hints at the rather blatant theme of recursion within the movie in the idea that a part can represent a whole and therefore be repeated infinitely.

Kaufman and Escher both seem to have been greatly influenced by the idea of the “eternal return,” a dogma that centers around the thought that time is infinite but the number of events that can take place are finite and thus ever-repeating. At the end of the original *Eternal Sunshine* script, the viewers learn from a source 50 years in the future that Clementine has had Joel erased from her memory fifteen times since the end of the story, ending the

movie, then, with the idea that Joel and Clem will forever be stuck in this loop of coming together and then being erased, only to find themselves coming together once more (*Eternal Sunshine of the Spotless Mind*). Escher’s “impossible” paintings, such as *Waterfall* (Figure 3) and *Ascending and Descending* (Figure 4), similarly convey the eternal return with a mix of simplicity and complex design. In *Waterfall*, for example, the entire thing is impossible because it is on a flat plane, thus the water is somehow moving along—even pouring down—a flat surface; the water, in reality, should be stagnant, giving the viewer the impression that this water is moving in the same place.

While the eternal return is thought to have originated in ancient Egypt, Kaufman and Escher were influenced by it via other prominent thinkers: Nietzsche and Gauss, respectively. Kaufman’s love of the philosopher is clear, as a Nietzsche quote can be found in every one of his films. Roots of Nietzschean ideology are also clear in Kaufman’s films, including a strong sense of absence of religion, bordering on nihilism. Even more present, though, is a feeling of Nietzsche-like entrapment, and the prospect of escaping such a cage is the main driver of plot. Alas, just as the philosopher said, Kaufman’s characters learn that there is no true escape from this trap: Joel and

Clementine will continually erase each other only to get back together; Caden’s death leaves us with the question if it was in the real world or the play one. Escher took inspiration from mathematical roots, from the oft-thought founder of non-Euclidean geometry Carl Friedrich Gauss (Moiseiwitsch 41). Escher used hyperbolic geometry (which stemmed from Gauss’ work) to create some of his most famous infinite pieces, *Circle Limit I*, *Circle Limit II*, *Circle Limit III* and *Circle Limit IV* (see Figure 5). By using a hyperbolic canvas instead of the Euclidean linear one, Escher was able to draw patterns that decreased in size as they continued to the edge until becoming infinitesimally small. Both Kaufman and Escher drew from inartistic subject fields to create their art. By doing so, their pieces transcend the typical film or painting, respectively, and instead enter a kind of state in which the viewer of the piece is forced to question its purpose and the way in which it fits reality. Both, in fact, drew from knowledge of specifics within the STEM fields.

They were, then, arguably creating a purer form of art: that which reflects the complexities of human reality. Neither artist was trained whatsoever in his scientific or mathematical field. While both artists had these backings in mathematical and scientific roots, Escher’s work was math based and Kaufman’s neurologically founded. Despite having

failed his introductory schooling in math, Escher's work was influenced greatly by it, geometry in particular. Kaufman's science was psychologically based: Caden in *Synecdoche* creates worlds inside worlds into which he escapes when faced with hardships of relationship and disease, while Joel and Clementine in *Eternal Sunshine* must face their own psychological issues ranging from self-hate to Oedipal complexes while undergoing a neurological procedure that removes memory (see Figure 6).

Both artists were very concerned with showing infinity in a tangible way, going so far as to create art that has been deemed could never happen in real life. The examples are nearly never-ending; Kaufman's films are brimming with worlds inside worlds. In *Eternal Sunshine*, the very idea of Joel's understanding of himself inside his own memories is recursive, while the actual procedure is, as of now, scientifically unreachable. Kaufman then adds subtle reminders of this infinite reality to his viewers: Clem drinks out of a coffee mug with her picture on it; Joel watches himself on television; Clementine named her childhood doll after herself in order to evoke self-change. The messages aren't just visual, either, such as when their adult voices come out of the mouths of their childhood selves. Joel and Clementine sing "Row, Row, Row Your

Boat" in rounds as children and adults at the same time (see Figure 7), and, perhaps most hauntingly, the couple listening to themselves describe their memory erasure on tape after it has already happened. The majority of *Synecdoche* takes place in a warehouse that grows to mimic the city around it, filled with people mimicking others, with storylines mimicking life. Escher's work with fractals, similarly, visualizes the infinite within a finite space, such as his depiction of ever-shrinking lizards in *Smaller and Smaller*. Indeed, a majority of his body of work is able to convey the concept of infinity within a finite space, as can be seen in many of his drawings and lithographs.

Yet, while Escher manipulated the third dimension with a second-dimension scope, Kaufman experimented with the fourth dimension—time. Escher's works played with perception and lighting; by bending perspectives, Escher also bent the minds of those who viewed his paintings. He created hands drawing on a page that seemed to be popping out of the page on which they themselves were drawn (*Drawing Hands*; see Figure 8); he showed a hand holding a sphere reflecting back the owner of the hand holding it (*Hand With Reflecting Sphere*; see Figure 9). He was not limited by the flat surfaces on which he drew. Similarly, Kaufman was not limited by the medium of film but rather liberated

by it. He experimented with rearranging time in order to tell his story differently, something that adds both confusion and meaning to the viewer, such as showing Joel and Clementine's relationship (nearly) in reverse as it is being erased. Kaufman also brings in the idea of a "countable infinity": the first shot of *Synecdoche* is an alarm clock reading 7:45 as the protagonist awakens, while the end of the film, as Caden dies, shows a brief close-up of a clock reading 7:45 (Evans). Thus Kaufman suggests that the diegetic action of the film is taking place within the span of less than sixty seconds, yet the amount of time within this period is, essentially, infinite; Caden's life can be summarized into a space of aleph-naught.

Escher and Kaufman, being visual artists (though of different media), both used their works to convey an understanding of the infinite. Though they based their art in different backgrounds, both used their unrealistic "impossible" works to convey the sense of infinity within everyday reality.



Figure 2



Figure 6



Figure 3



Figure 5

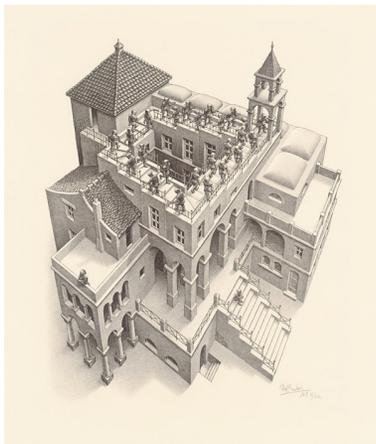


Figure 4

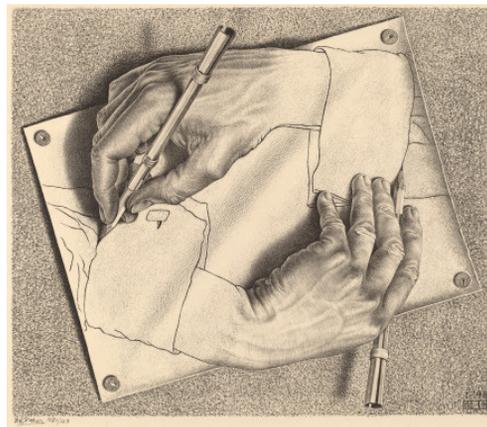


Figure 8

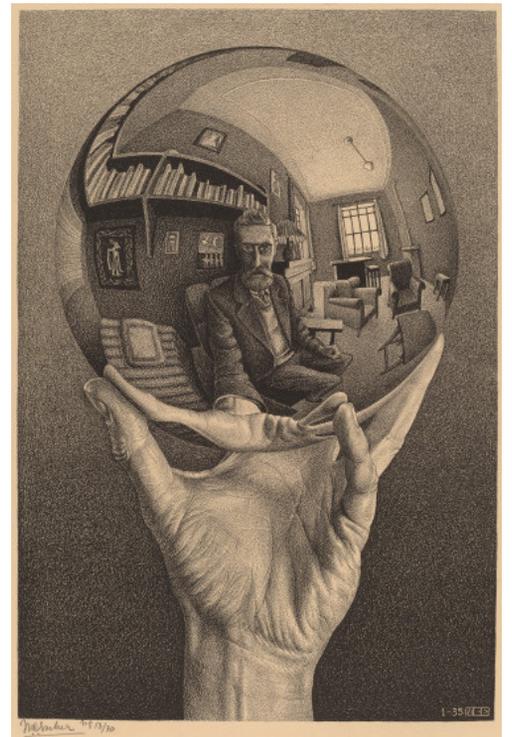


Figure 9

Bibliography

Figure 1 - A clip from *Eternal Sunshine of the Spotless Mind* in which Clementine and Joel reveal their behavioral patterns but still decide to stay together.

Figure 2 - The warehouse that contains a miniature New York City and acts as the setting of *Synecdoche, New York*.

Figure 3 - The Escher lithograph *Waterfall*, which tricks the viewer into seeing a vertical structure when it is actually all one plane.

Figure 4 - The Escher lithograph *Ascending and Descending* showing a building topped with an impossible ever-descending staircase.

Figure 5 - The woodcut *Circle Limit IV*, with an infinite quality which would not be possible without a hyperbolic plane.

Figure 6 - *Eternal Sunshine of the Spotless Mind* protagonist Joel sits sleeping while his memories of ex-girlfriend Clementine are systematically erased.

Figure 7 - A link to a clip from the movie *Eternal Sunshine of the Spotless Mind* in which Joel and Clementine attempt to avoid the “erasers” by remembering a past memory and singing.

Figure 8 - Escher's *Drawing Hands* showing three-dimensional hands drawing themselves on two-dimensional paper.

Figure 9 - *Hand With a Reflecting Sphere*, a self-portrait, Escher-style.

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Silvia Velasquez

Silvia Velasquez moved to the United States from El Salvador when she was seven years old. She has a passion for languages and currently speaks Spanish, English, French, and Portuguese. Her free time is split between re-reading books she loves and having existential crises while watching Kenneth Branagh's *Hamlet*.

Another version of this poem has been published online by Boston University's College of Arts and Sciences in the seventh issue of *The First Experiment* (2016).

Sitting in Mr. Sercomb's 5th Grade Class

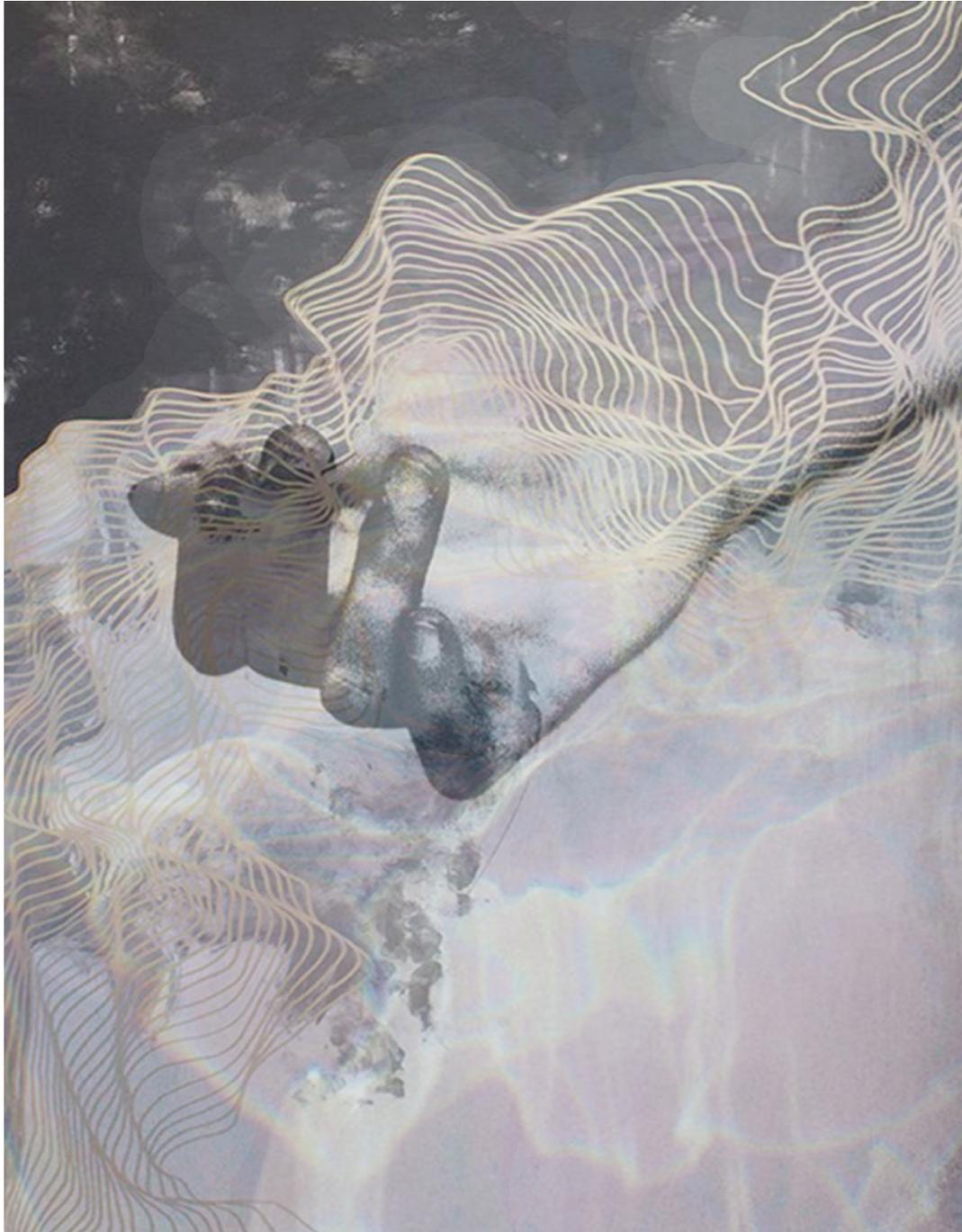
i remember the thought
of one day...
returning home
to find you
gone
never ceased
it was a rhythm
beating my head like a drum
sentia dolor al solo pensar
que algun dia estaria sin usted
it was never clear
was i was too young?
you ignored the signs
y los gritos
that echoed and bounced
within the tiny space of our apartment
never made sense
until i saw the consequences
reflected in your red-rimmed eyes
you were always my safety
a warm welcoming embrace
a shield from the shadows
if you were taken...
“deportada”
would they reach inside me
small, vulnerable, and unguarded
to extinguish my light
with their unforgiving claws?

Alejandra Yenestli Hernandez

Alejandra is a Studio Arts Major who has lived in Los Angeles her whole life. For several years, she worked as an assistant to renown fashion designer Julia “Lady J” Gerard, but as of late has returned to her first passion of art. Hoping to immerse herself in the art industry further, she looks forward to either a career in fine art or a position as an art therapist.

It's You

Adobe
Photoshop



Silvia
Velasquez



La Gloria

The shadows spoke amongst themselves, unaware
we still had voices. My mother whispered small
reassurances. I knew they were in vain. From our
cage
little was visible. Smoke and flames burned our
eyes.

They snatched us in our sleep, when we were most
vulnerable. We could
not fight back.

I reached for my mother in quiet fear. We were
animals in the confines of our prisons. But our
tears were a reminder
we were human.

Inside, the shadows tended the fire
that would take our lives.

Los pájaros dejaron de a.

La tierra temblaba sin control.

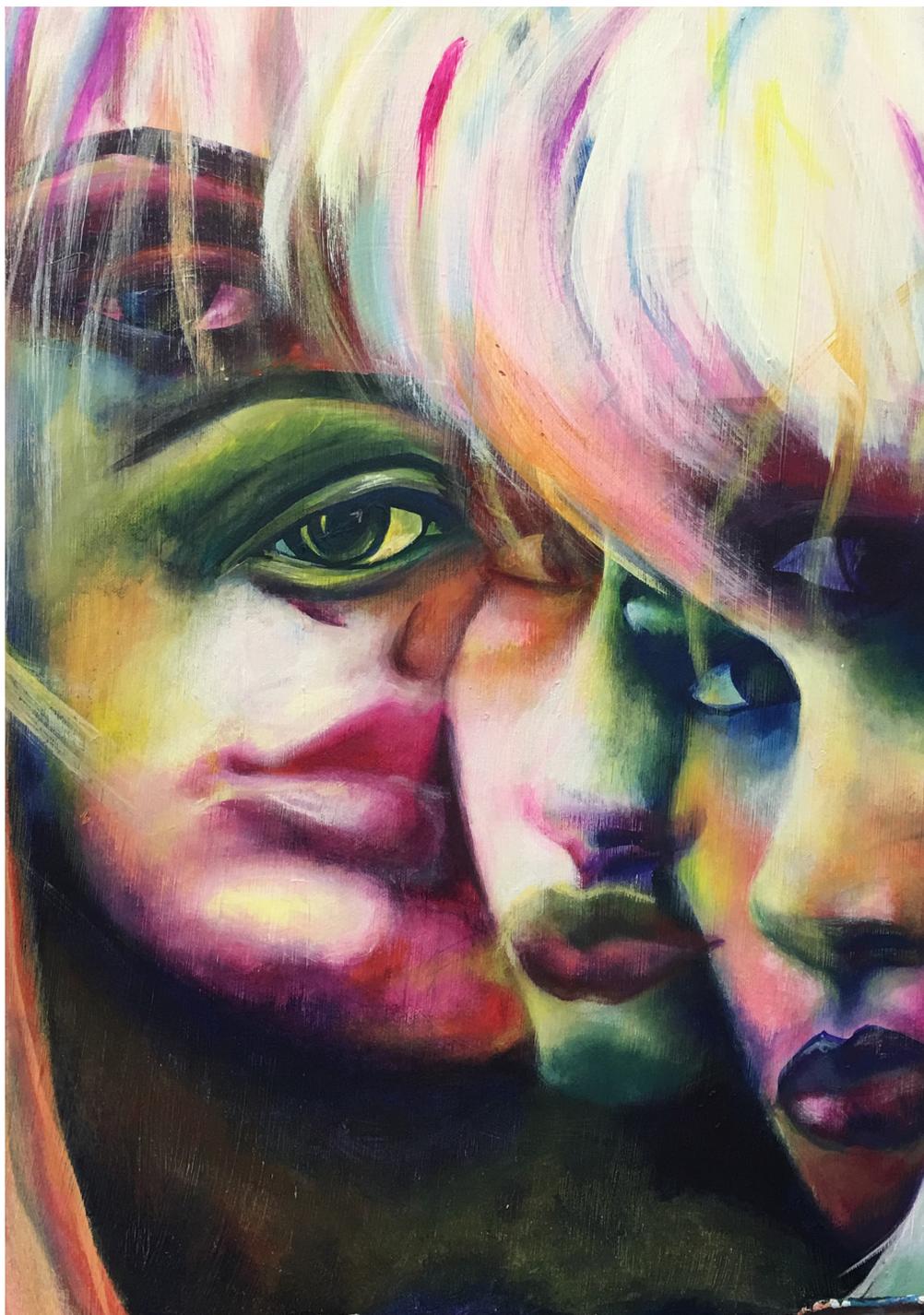
El diluvio hervía con destruction.

Alejandra
Yenestli
Hernandez



Local Harm

Acrylic on
canvas



Hannah Gioia

Hannah Gioia's undergraduate studies are formally dedicated to Philosophy and Political Science. However, when not in the classroom, Hannah is reading a novel, strumming her guitar — affectionately named Stella —, and attempting to broaden the horizon of her human experience.

Lady Brett Ashley: Existential Feminist Hero¹

Falling in love with Lady Brett Ashley is a relatively new reaction from literary critics of *The Sun Also Rises* (*TSAR*), for the lady has not always been a beloved Hemingway character. Critics of the past have faulted Brett for her “controlling” and “imperial”² behavior towards men, her promiscuous sexuality, or “nymphomania,”³ her “destructive force,”⁴ and her “bitch[iness].”⁵ While this scholarly work ought not be ignored or disregarded merely on the basis of its implicit patriarchal arguments, it is important to note the contexts in which these researchers examined this text. The outdated nature of both the articles themselves and the authors’ ideas demand that contemporary students of Brett take these pre-existing studies with a grain of skeptical salt. To the present reader, especially if the reader is a woman,⁶ Lady Brett Ashley offers a positive and empowering depiction of independence, appetitive sexuality, authenticity, and a trademark unapologetic attitude – “She said she wanted to hear me go to confession... but I told her... it would be in a language she did not know.”⁷ These traits manifest in a predominantly twentieth century philosophy, known as existential feminism, that provides evidence both for Hemingway’s own metaphysical views and a contemporary, positive reading of Brett. In *The Sun Also Rises*, the character Lady Brett Ashley embodies existential feminism as a woman who, by means of her own agency, unabashedly asserts her sexual authenticity against patriarchal society. First, this paper will discuss what is meant by existentialism – Hemingway’s implicit metaphysics in *TSAR*⁸ – and how

feminism manifests within that philosophy. To do so, I will draw on the existentialists of the twentieth century who are most in line with Hemingway: Martin Heidegger and Jean-Paul Sartre, as well as an existential feminist thinker, Simone de Beauvoir. Once the definitions are clearly stated and the philosophical groundings for my paper are articulated, I will discuss the textual evidence which enforces the argument that Lady Brett Ashley is an existential feminist. I will also rely on scholarly work from related academics, such as Lorie Fulton, who provide feminist interpretations of the character and novel. Then I will take into account an important counterargument to Brett’s existentialism, which asserts that, rather than Brett choosing who she is, she is instead a slave to who she is and, thus, is not existential whatsoever.

The existential creed is an empowering one: human beings can create meaning in a Meaningless⁹ world. This Meaninglessness stems from a universe that is “without a God,”¹⁰ for there is no ontologically prior entity or First Cause that can assign or attribute Meaning to the world. It follows that human beings must create meaning, for the universe remains uncaring and indifferent to humanity.¹¹ Many philosophical implications emerge from this metaphysical premise,¹² though for the purposes of this paper only two prominent features of existentialism will be examined: free will and authenticity. Whether or not Hemingway subscribed to existentialism—he predates the major works of the twentieth century, so official subscription

1. I understand that this should grammatically be “heroine,” but I find the gendered language that divides male heroes and female heroes (i.e. heroines) arbitrary and would rather not abide by it. This is not to cater to my desires as an individual, rather, I aim to elevate Brett to the level of her male counterparts by calling her by the same label: hero.

2. Hays, Peter L. 2010. “Imperial Brett.” *AQN: A Quarterly Journal of Short Articles, Notes, and Reviews* 23 (4): 241.

3. Roger Whitlow, *Cassandra’s Daughters: The Women in Hemingway*, (Westport, CT: Greenwood, 1984)

4. Edmund Wilson, *The Wound and the Bow: Seven Studies in Literature*, (New York: Oxford UP, 1947)

5. John W Aldridge, *After the Last Generation*. (New York: McGraw Hill, 1951); Leslie A. Fiedler, *Love and Death in the American Novel*, Third edn. (New York: Scarborough House, 1982); Mimi Reisel

Gladstein, *The Indestructible Woman in Faulkner, Hemingway, and Steinbeck*, (Ann Arbor: UMI Research Press, 1986)

6. While men can and should feasibly be able to appreciate Brett for these stated qualities, women would arguably have further insight, and thus more inclination to relate, because of the common female experience of living in a patriarchal society.

7. Ernest Hemingway, *The Sun Also Rises*, (New York: Charles Scribner’s Sons, 1924): 154.

8. John Killinger, *Hemingway and the Dead Gods*. (Lexington: University of Kentucky Press, 1960)

9. “Meaningless” is capitalized in order to differentiate from its lower case meaning. Capital M “Meaning” is intrinsic, whereas lowercase meaning is the constructed, or created, meaning that human beings experience.

10. Wayne Holcombe, “The Motive of the Motif: Some Thoughts on Hemingway’s Existentialism,” *Hemingway Review* Vol. 3 No. 1 (1983): 29.

11. The tension between an uncaring universe and human beings’ desire for meaning is what Camus calls the Absurd.

12. Soren Kierkegaard’s Despair, Friedrich Nietzsche’s God is Dead, Martin Heidegger’s Nothingness, and other important concepts not mentioned in this paper.

is unlikely, however Hemingway was likely tapping into the proto-existential zeitgeist of a chaotic and meaningless world that sprung up after WWI—is not integral to this argument (although there is evidence that existentialism is a backdrop to Hemingway’s works¹³), because this paper is only arguing Brett’s existentialism, not the author’s. This study aims to trace existentialism in an effort to discern a possible lived philosophy that Brett displays. Lady Brett Ashley is distinct as a female Hemingway character because of her notable independence. She lives autonomously despite societal judgements and the male characters’ efforts to possess her. Her display of freedom can be explained using existentialist notions of agency. According to twentieth century existentialist Jean-Paul Sartre, human beings are “condemned to be free.”¹⁴ In *Being and Nothingness*, Sartre describes the human condition as he sees it: humans are condemned to be free from the moment that they are “thrown”¹⁵ into this world, for in that moment humans begin creating themselves. Sartre views this radical freedom as a condemnation because to always be creating oneself is to always be changing. With this conception of freedom arises the equal burden

of accountability: “without excuse... [humans are] responsible for everything [they do].”¹⁶ This is difficult for two reasons: first, one has no stable or fixed identity and second, every choice, even small, insignificant choices, reinforce or alter the present state of being; this change comes solely from the individual actor making decisions. There is no escape from choice. Who one becomes is who one chose to be. This free will is both terrifying, because one must always be making the right choices in order to maintain or reach the identity that he or she desires, and empowering, for one always has the ability to craft oneself into the person he or she wants to become. This Sartrean radical freedom will be one of the philosophical features that Brett will be measured against, as this concerns her agency.

While there are many traits that can describe Brett, the characteristic most challenged by patriarchal society is her sexual activity. Since Brett’s sexuality is a part of who she is, her choices should reflect identity. Therefore, for Brett to be existentially authentic she would need to make choices that reinforce her Self. While many existentialist thinkers have views on authenticity, this paper will utilize Martin Heidegger’s conception put forth in *Being and*

Time: “authenticity [i]s the Self that has taken possession of itself, and thereby chosen its own path.”¹⁷ The consistent conception of the Self that follows from free choice and creating oneself is the Self as changeable, fluid, and intrinsically content-less. In other words, “the existential self is transient, not enduring, and not conforming to a type. It changes from moment to moment.”¹⁸ The change comes from the choices one makes. Thus, according to Heidegger, “as a result, a person is not authentic or inauthentic all the time. There is no authentic self. One can only momentarily be authentic in different situations.”¹⁹ There can be no authentic self because there is no blueprint for the self to be faithful to. Therefore, authenticity manifests as choices that reinforce the kind of person one wants to be or become. Since free will and authenticity are two prominent features of existentialism, Lady Brett Ashley must depict both characteristics in order to properly be labeled an existential Hemingway character.

Specific to the character Lady Brett Ashley, as opposed to the other prominent characters in the novel, is her womanhood; thus her existentialism exists in the context

13. Existential thinkers took off during the same time-period of Hemingway’s writings, existed in the same place as Hemingway (Paris); the fields of philosophy and literature were affected by the same world events, and were influenced by the modernist movement.

14. Jean-Paul Sartre, “Being and Nothingness”. (tr.) Barnes, H.E. (New York: Philosophical Library, 1943).

15. “State of thrownness” is a Heideggerian concept referring to the state of humans from birth, i.e. humans are thrown into their contexts, thus, they do not choose the conditions in which they will have to live.

16. Jean-Paul Sartre, “Existential is a Humanism”.

17. Meghan Craig, “To Be Or Not To Be: Understanding Authenticity From An Existential Perspective,” *Existential Analysis* no. 2 (2009): 292.

18. Carol J. Steiner and Yvette Reisinger, “Understanding Existential Authenticity,” *Annals of Tourism Research* Vol. 33 (2006): 303

19. Carol J. Steiner and Yvette Reisinger, “Understanding Existential Authenticity,” 303.

of her sex.²⁰ The relevant thinker to discuss the predicament of women, especially women in the 20th century, is French feminist existentialist philosopher Simone de Beauvoir. In her philosophical work, *The Second Sex*, Beauvoir describes the paramount feature of patriarchal society: “He is the Subject; he is the Absolute. She is the Other.”²¹ According to Beauvoir’s conception of society, women live in relation to men; woman is what man says she is for Man is the actor, the agent, the chooser, and Woman is determined, acted upon, and contentless. The patriarchy has attempted to define women as “essentially... a sexed being; for him she is sex.”²² Whether or not one would agree with Beauvoir’s assessment as an accurate depiction of women in society, readers of the novel *TSAR* would be hard-pressed to ignore the evidence that Brett is sexualized, objectified, and Othered by the male characters. Beauvoir’s solution for women lies in existentialism: “being, like all humans, an autonomous freedom, she discovers and chooses herself in a world where men force her to assume herself as Other.” sexed being; for him she is sex.”²³ This argument is the feminist manifestation of existentialism because it speaks to how women, who are

situated in a patriarchal society, can choose to become the Self and not allow themselves to be Othered. It is only through her embodied actions that Brett can retake and redefine her body from society. Brett must assert herself against the repressive, male society by making sexually authentic choices in order to be an existentialist feminist hero.

Evidence for Brett’s autonomy and agency manifest through her own statements concerning her choices. While there are also actions which point to the outcome of her independence and freedom, her spoken words best represent the attitude or mindset that she has adopted: the existentialist’s philosophy. In the scene with Jake Barnes, Robert Cohn, Georgette, and the crowd in the bar, Brett decides that she would rather leave, alone, with Jake than continue dancing with the men in the crowd or with Robert, her latest suitor:

‘Let’s get out of here. She’s well taken care of.’

‘Do you want to?’

‘Would I ask you if I didn’t want to?’²⁴

Jake checks that Brett is asking him to leave with her out of her own wishes and not because of any other motivation or feeling. Brett chalks up her own

feelings with one question that reads like a statement: Brett does not do what she does not want to do. She would not leave with Jake if should would rather be with someone else. Her choices are wholly her own and uninfluenced by other factors, such as Jake’s palpable feelings. One can interpret this as a small manifestation of a larger character trait: Brett’s selfishness. By doing only what she wants to do, Brett’s character can be read in a positive, empowering light or in a negative manner which implies she is self-seeking. As William Cain puts it, “Brett feels no obligation to [Jake], no genuine loyalty: she is a woman who does what she wants.”²⁵ Cain’s interpretation implies that Brett sacrifices loyalty for the sake of her own desires. However, to counter Cain, the opposite scenario would be worse for women. A woman who sacrifices her wishes and desires for the sake of steadfast, blind, and unquestioning loyalty, and does so out of a sense of obligation, would neither be authentic, fulfilled, nor find herself in an equal partnership. Brett’s dedication to her own free will requires trade-offs, but, considering the society she navigates, her independence is more important than maintaining a steady relationship with one man. So, Cain is correct when he says that Brett is “a woman who

20. Existentialism cannot exist in a vacuum and is not optimal when it only discusses the universal man, i.e. humankind. Discussing Woman is important because Lady Brett Ashely exists in a patriarchal context. Thus her choice, freedom, and authenticity manifest in different ways as a woman rebelling against the male standard.

21. Simone de Beauvoir, *The Second Sex*, trans. Constance Borde and Sheila Malovany (New York: Vintage Books, 2009), 6.

22. *Ibid.*, 6.

23. Simone de Beauvoir, *The Second Sex*, 17.

24. Hemingway, *The Sun Also Rises*, 31.

25. William Cain, “Going Nowhere: Desire and Love in *The Sun Also Rises*,” *The South Carolina Review* Vol. 48 No. 2 (2016): 158.

rooms where her impulses take her,”²⁶ for she is a woman who prioritizes her freedom in a society that would rather see her unfree.

Brett’s existential choice shows itself in the face of societal standards and social etiquette as well. When Brett visits Jake in his room and brings Count Mippipopulous, Jake starts to feel crummy. Once Brett is keen to his feelings, whether they be feelings of sickness or emotional pain, she sends the Count away:

‘I’ll send him away.’

‘No, don’t.’

‘Yes, I’ll send him away.’

‘You can’t just like that.’

‘Can’t I, though?’²⁷

Jake implies that Brett’s sudden dispatch of the Count might be socially rude or ungraceful. However, Brett is more concerned with Jake’s well-being, so despite the potential for an off-putting social situation, Brett sends the Count away from Jake’s apartment. She is not impeded by the demands of societal niceties placed on women;²⁸ again she chooses to do what she wants, which in this case is assist Jake. Therefore, not only does the Lady make choices based on her own wishes, she does so against or without regard to societal expectations.

In situations out of Brett’s control, beyond the bounds of her choice, she finds the circumstances to be unbearable. One

quintessential example is her relationship with Jake, the romantic relationship that can never rise to fruition because of his impotency and her desire to maintain her sexual liberation.²⁹ Readers see how this predicament tortures Jake, as the narrator, but Brett’s frustration is also potent. During the taxi ride away from the bar after the scene where the readers are first introduced to Brett, Jake and Brett try to connect intimately:

Our lips were tight together and then she turned away and pressed against the corner of the seat, as far away as she could get. Her head was down.

‘Don’t touch me,’ she said. ‘Please don’t touch me.’

‘What’s the matter?’

‘I can’t stand it.’³⁰

Brett detests circumstances that are outside her ability to change. Since she cannot make her and Jake’s relationship manifest sexually any more than he can, the two characters are both existentially denied of this choice and the meaning that could come from it. Brett “can’t stand it” because there is nothing she can do about it. She is rendered impotent, same as Jake. Brett suffers existential despair when put in situations that her choices cannot affect.

Lady Brett Ashley’s agency is asserted many times throughout the novel and this reinforces her existentialism. Her authenticity arises when she makes choices that are faithful to her body and sexuality.

These choices concerning sex are feminist because of the context within which she makes these choices. She asserts herself as a Self over a society and over men who would otherwise decide the content of her as Woman. One example of this appears early on in the novel during the first bar scene where Brett is introduced. Jake and Brett are dancing while Cohn looks on:

Dancing, I looked over Brett’s shoulder and saw Cohn, standing at the bar, still watching her.

‘You’ve made a new one there,’ I said to her.

‘Don’t talk about it. Poor chap. I never knew it till just now.’

‘Oh, well,’ I said. ‘I suppose you like to add them up.’

‘Don’t talk like a fool.’

‘You do.’

‘Oh, well. What if I do?’³¹

Jake, probably motivated by sentiments of jealousy, slyly accuses Brett of her many sexual partners. This is an example of men trying to dictate female behavior using patriarchal standards to determine gender roles. Brett is unfazed by Jake’s judgement, “Oh, well. What if I do?” She does not make excuses or apologize, she acknowledges her sexuality and asks if Jake finds this behavior problematic. Brett does not allow men to reduce her into a sexual being: “if Brett functions as a goddess here, she seems a most unwilling deity.”

³² Men may idolize or worship her for her attractiveness and charm, but she does not

26. Ibid., 160.

27. Hemingway, *The Sun Also Rises*, 61.

28. However, Lady Brett is indeed a very charming lady who has plenty of tact and humor to navigate social situations in a way that maintains her image and good graces.

29. Alpasan Toker makes the interesting argument that Brett is as impotent as Jake in their relationship in the sense that she could not be biologically any different, thus her sexual desires are a part of her and will forever impede her ability to have a monogamous relationship with Jake. So while Jake’s impotency is physical, Brett’s is just as fixed and concrete.

30. Hemingway, *The Sun Also Rises*, 33.

31. Hemingway, *The Sun Also Rises*, 30.

ask for it. Brett is not ashamed of her sexual behavior because she is not controlled by the patriarchy. Instead of waiting for a man to define her Brett fills the content of her Self by herself; therefore she chooses to craft herself as a sexual being.

Situations arise when Brett mentions her own sexual past rather than wait for others to use it as leverage against her or to judge her by it. When Jake asks Brett to run away with him to the countryside, for example, Brett responds that such a situation would be impossible because of her sexual desires:

‘Couldn’t we live together, Brett?

Couldn’t we just live together?’

‘I don’t think so. I’d just tromper you with everybody.’³³

Even in a situation where Brett and Jake live together, she still implies that she would not sacrifice her own sexual pleasures. So this picturesque partnership would not actually equate to being together monogamously. And though Jake tries to be okay with this altered ideal of the two of them together—“I stand it now”³⁴—Brett knows it would never work. She is painfully aware that her sexual relationships would wear down Jake. Rather than upset Jake in the long run, she tells him the hard truth: they could never be together happily, even if it were just an emotional relationship, because Brett’s sexuality would call her away from him. She denies this possibility because she knows her authentic self would never be satisfied with this countryside

lifestyle.

Toward the latter half of the book, when Brett falls in love with Pedro Romero, Brett’s authenticity is put to the test. Will she settle down with Romero or will he become, like most of the others, a lover of the past? According to Lorie Fulton, Brett’s relationship with Romero holds special potential: “she seems to have found what she has searched for throughout the novel: great sex with a man who might possibly understand her.”³⁵ Romero appears to fulfill aspects of Brett’s desires that the other men have not. However, despite this noteworthy potential, the relationship does come to an end. When Jake asks why, Brett tells Jake that Romero wanted to change her:

‘He really wanted to marry me. So I couldn’t go away from him, he said. He wanted to make it sure I could never go away from him. After I’d gotten more womanly, of course.’³⁶

For as long as readers have known Brett, she has been known for her masculine, flapper haircut, her humor and flirtation, and her disinclination to settle down with one person. Romero tries to change the parts of her that define her. According to Fulton, Brett leaves Romero rather than change herself: “she ends this affair as well when Romero tries to remake her into the more womanly sort of partner he desires by urging her to grow her hair longer. Brett remains true to herself.”³⁷ This choice

should not be underemphasized. Brett gives up a Hemingway hero and chooses herself instead. This reinforces the content of herself as the type of woman who does not sacrifice herself for men, as well as reaffirming her authenticity in the process. Philosophically, the simultaneous process of creating and reinforcing the Self is what makes one authentic. Brett shows her authenticity by making a choice that Brett as her Self would make.

A counterargument could be made in which Brett does not choose her own sexual desires; rather, her biology has dictated her sexual nature. Because of this, she is not existential because she did not choose who she has become. She was, in a sense, born the way she is now. There are two places in the novel that may demonstrate this argument best. The first scene is when Jake and Brett are in his apartment for the first time in the novel and the two acknowledge why they can never be together:

‘But, darling, I have to see you. It isn’t all that you know.’

‘No, but it always gets to be.’

‘That’s my fault.’³⁸

While this could be interpreted as Brett being accountable to her sexual desires, it could also imply that she and Jake have been down this road and it always ends the same. And it ends the same because Brett is who she is at an unchangeable level. She is sexually promiscuous in a

32. Lorie W. Fulton, “Reading Around Jake’s Narration: Brett Ashley and The Sun Also Rises,” *The Hemingway Review* Vol. 24 No. 1 (2014): 66.

33. Hemingway, “The Sun Also Rises,” 62.

34. *Ibid.*, 62.

35. Lorie W. Fulton, “Reading Around Jake’s Narration: Brett Ashley and The Sun Also Rises”, 71.

36. *Ibid.*, 146.

37. *Ibid.*, 71.

38. Hemingway, “The Sun Also Rises,” 34.

manner that is fixed. The second scene where this idea is reinforced is when Brett comes back to Jake's apartment with the Count. Brett explains to Jake why the two cannot run together and be happy in a monogamous relationship: 'It's my fault, Jake. It's the way I'm made.'³⁹ Depending on how one interprets this quote, it shows Brett either being accountable for her actions (i.e., evidence of existentialism) or it implies that Brett did not create herself at all, rather she was made to be sexually promiscuous. In the latter case, she would have no say in the matter, no control over her actions, no choice or agency. She would be predisposed to behave this way. Cain sums up this interpretation of the quotation well, "Brett is saying that it is and is not her fault: it is something for which she takes responsibility even as she states that she acts as she does because she has been made to behave this way."⁴⁰ If this is the case, then Brett is unnecessarily taking responsibility for something that was never truly her choice to begin with. According to this argument, Brett is not existential because her behavior is motivated by a predetermined Self, not a Self that she created. Therefore, her sexual promiscuity is not empowering or liberating, for she is a slave to these desires. Emotions and feelings rule her, not the other way around. Lady Brett Ashley is neither existential nor feminist because the pre-determined, pre-made Self dictated her into becoming and following her sexual behavior; she is acted upon rather than an actor.

While this argument stems from an ontological divergence – how and what makes up the Self? – one way to combat this argument of Brett's pre-made Self is the evidence, again, of her overt, explicit, and conscious choice. She crafts her Self, she is not resigned to it. For example when she talks to Jake about ending it with Romero after the events of the fiesta are said and done, she states how her ability to make choices is all she has:

'You know it makes one feel rather good deciding not to be a bitch.'

'Yes.'

'It's sort of what we have instead of God.'⁴¹

Brett decides to "not be a bitch," she was not born that way. She takes responsibility for breaking up with Romero and thereby reinforces her agency. This quote, which comes toward the end of the novel, shows that Brett asserts herself, affects her own life, and decides who she will be. Agency, choice, and existentialism are what Brett has instead of religion. They are what she worships. Freedom is the highest power. Whether or not Brett is already ontologically decided, for that would be a line of thinking counter to existentialism, the novel shows that Brett sees herself as an existential agent.

In *The Sun Also Rises*, Lady Brett Ashley represents an existential feminist because she makes sexually authentic choices that reclaim her Self from patriarchal society. With Sartre's radical freedom, Heidegger's authenticity, and Beauvoir's Woman,

TSAR's Brett fulfills the prominent features that 20th-century existentialists have dictated as fundamental to the philosophy. This exploration of Brett as an existential feminist has positive implications for Hemingway and his works. Although Hemingway is fairly criticized for his portrayal of women, there is now a new framework by which readers can examine this popular literary character. Rather than continuing the tradition of blaming Brett for her effects on men—her "Circe" effect—critics can herald Hemingway for writing one great female hero. Brett stands as an example of a strong female character, and her legacy is one of empowerment and authenticity. This example is needed even nowadays for patriarchal structures are still standing and woman are still trying to assert themselves as the Self, not the Other. Women can be sexual beings, not beings that are sexualized. Man can live with Woman, not over Woman. These lessons of existential feminism are the lessons that Brett champions in the novel. Regardless of how one reads the novel, Brett will always be remembered. However, it is through an existential feminist interpretation that Hemingway's character becomes a dynamic, authentic, and compelling woman that critics and readers alike cannot help but admire.

39. Hemingway, *The Sun Also Rises*, 62.

40. Cain, *Going Nowhere*, 160.

41. Hemingway, *The Sun Also Rises*, 249.

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André
Enriquez



His Daughter Had a Name¹

A shadow is more narrow a place
to live than you'd think,
Especially at night.

And while my native soil hugs me
in my sleep,
A box isn't something you can
share,
Comfortably.

For to eat is to love,
And to love is to eat,
And though I don't drink,
Wine,
The trans folk of Pennsylvania
Will understand me when I say

You'll find that a man is in the
word woman,
And to consume
Another
Body and soul
Is a beautiful thing,
A miss understood
Thing,

A misjudged
Transformation of a
transformatively
Under standing folk,
who understand naturally
Unchosen states
As consuming one another
As equals!
Not as an(other)!

Well?! Am I, allowed to love?!

I know I'm a tall woman, but
Perfume, I tell you,
On a pillow,
Can be far more romantic
Than cologne in red dirt.

1. A version of this poem was published in *LA Miscellany* in 2017

Brian Gilmartin

Venice

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Brian Kosewic

Brian Kosewic was dropped on his head as an infant. This event might explain his bizarre behavior later in life, including his predilections for comic books, bus rides, and very angry music. He is deathly afraid of human beings.

“This Tragic Affair” - Death and the Aesthetic Sublime in *The Black Parade*

In their seminal rock album, *The Black Parade*, the band My Chemical Romance dives headfirst into the storm of mystery and emotion surrounding the event of death: what we experience when we pass beyond the veil and how we respond to it. As they do so, they lead the listener deep into the sunless depths of the tragic sublime through the album’s emotionally evocative lyrics and music, directly interfacing with the listener’s conception of social pain, loss, and fear of death. Few artistic mediums are better suited to make this attempt than music, which has the ability “to access the evolutionary roots of social pain” and “reflect and communicate the painful emotional impact of social loss” (Panskepp 35). Many philosophers and thinkers, including Longinus and Edmund Burke, have explored the tools and methods of creating this “aesthetic sublime,” communicating powerful, sublime experiences through art and human creation. In this essay, I will apply their thought to *The Black Parade* to decrypt My Chemical Romance’s

musical source code of the soul and understand the puncturing power of the album as it moves us from terror to grief to rage to a courageous celebration of life.

The Black Parade is a concept album in every sense of the word. Not only does it possess a distinctive, arresting musical style that sets it apart from the rest of the band’s discography and their contemporary modern rock scene,¹ defying classifications of genre, but it also features a multifaceted narrative revolving around a single character, a young man referred to as “the Patient,” whose premature death from cancer provides the narrative impetus and emotional core of the album. The album’s title refers to its conception of the afterlife, in which a marching band, a macabre *Sergeant Pepper*’s,² leads the Patient through his memories and the events of his life, forcing him to confront his inner demons. The album unpacks the events of the Patient’s life leading up to his untimely

death in reverse order, beginning with the beeping mechanical report of the last beats of his heart (“The End.”). The Patient’s death at the beginning of the album centers the narrative, with the events of his life receding backward to his adolescence and his post-death experiences extending forward to his spiritual future. *The Black Parade* leads the Patient through a mostly inverted chronology³—the bleak landscape of alcoholism and loneliness that immediately preceded his illness (“How I Disappear,” “The Sharpest Lives”), his failed relationships (“I Don’t Love You”), the terrifying wartime experience that caused much of his emotional trauma (“Mama”), and his troubled adolescence (“Teenagers,” “Disenchanted”). This inverted sequence of snapshots of the Patient’s life alternates and interweaves with songs recounting his journey through the afterlife, both metaphysically and emotionally. The Patient’s initial reaction to his death is denial, his disbelief clear in the bouncy and bitingly sarcastic tone of “Dead!” When the Black Parade appears⁴ and announces their purpose – “And

1. My Chemical Romance was commonly grouped with bands that were “pop punk” or “emo,” popular subgenres of the early 2000s. On the comparison, frontman Gerard Way said “All I can say is anyone actually listening to the records, put the records next to each other and listen to them and there’s actually no similarities. I think there’s bands that unfortunately we get lumped in with that are considered emo and by default that starts to make us emo.”

2. *Sgt. Pepper’s Lonely Hearts Club Band*, an album by the Beatles

3. The only experience that breaks this backwards timeline is the Patient’s illness, bleakly recounted in “Cancer,” which is placed in the second half of the album, because its gut-turning power would dominate the first half of the album and distort the pacing of the Patient’s emotional journey.

4. The iconic opening of “Welcome to the Black Parade” – “When I was a young boy...” – depicts the arrival of the Black Parade, heralded by the Patient reliving his earliest and strongest memory: watching a marching band in the city with his father. It is because of this memory that the Black Parade takes the form that the Patient experiences.

though you're dead and gone believe me / your memory will carry on" his denial turns to terror at the prospect of having to continue on after death: "I'm just a man, I'm not a hero / Just a boy, who had to sing this song" he protests ("Welcome to the Black Parade"). This terror is subsumed by an angry mixture of indignation and self-loathing when the Patient discovers that he is sentenced to Hell: "And I said, ashes to ashes, we all fall down / I wanna hear you sing the praise / I said, ashes to ashes, we all fall down / We got innocence for days!" ("House of Wolves"), and the rage reaches its wretched, contorting peak in "Mama" before collapsing into despair in "Sleep": "Cause there ain't no way that I'm coming back again." His emotional journey reaches its lowest point in the penultimate track of the album, "Disenchanted," when he gives in to the crushing weight of his mortality and derides the function of the Black Parade, as the memories they lead him through only reinforce how meaningless his life has been: "You're just a sad song with nothing to say / about a life long wait for a hospital stay."

Every aspect of *The Black Parade*, from the album cover to the story to the music, wrestles with and attempts to convey the dark turmoil of human emotions related to the idea of death, and its nature as a rock album, a combination of music and words, is the ideal rhetorical vessel for this endeavor. The Greek philosopher Longinus, in his description of the rhetorical sublime, supported the

superiority of verse, like the lyrics of *The Black Parade*, over prose, as it better "admits the more fabulous and incredible" (Longinus 26). Additionally, the central conceit of the album, the representation of death as the Black Parade, functions to pierce the maelstrom of fear and pain surrounding the human conception of death and organize specific elements into digestible concepts—such as the experience of the afterlife, the sum value of one's life upon posthumous reflection, or the physical suffering of the process of dying. Longinus, writing on the ideal rhetorical system for communicating fantastic accounts of death and suffering, said that "These things are terrifying; yet from another point of view, unless understood allegorically, altogether impious and transgress the boundaries of good taste" (Longinus 13). The use of allegory grounds listeners in narrative and allows them to cope more easily with the overwhelming prospect of death. The use of allegory in communicating the Patient's post-death experience is made doubly potent because rather than simply having the Patient recount the events of his life through personal reflection, the Black Parade causes him to relive his memories, placing the Patient in a first-person perspective and calling the listener to bear direct witness to his suffering. Longinus writes that the use of direct action in storytelling is "the height of the poet's imagination," while claiming that writing that "is mostly narrative, is characteristic of old age" (Longinus 15). The allegory of

the Black Parade is far more evocative than simple melancholy rumination.

Underlying the rhetorical sublimity of the verse is the music itself, which combines with the lyrics to heighten and transcend the experience of the album itself. The sonic nature of the music is sublime both inherently and rhetorically. The "sublime must always be great" wrote Kant, and the sound of *The Black Parade* certainly satisfies this requirement of scale (48). Nowhere is this more evident than on "Welcome to the Black Parade," the lynchpin track of the album. The song opens with a hauntingly minimalist, four-note piano melody, which is soon joined by the rhythmic martial drumming of a marching band heralding the next segment, a grandiose Queen-esque sequence that features hundreds of instrumental and vocal tracks layered on top of each other to create a "huge" sound, not only in volume but also in scope and scale, that contrasts powerfully with the song's opening (Tingen). Another example of this "large" sound is the unforgettable "Mama," a song that is both heartbreaking and unsettling. Similar to "Welcome to the Black Parade," the size of "Mama's" sound is born in contrast, as the song opens and makes use of the repeated phrase "Mama, we all go to Hell." Here however, Gerard Way⁵ sneers the mantra with acidic scorn, creating an emotionally charged mood that boils over into the huge, guitar driven epic chorus, creating an overwhelming sense of noise and emotion. The album features

5. The frontman and lead vocalist of My Chemical Romance

countless examples of music acting as “the most sophisticated human ‘language’ of emotions” (Panskepp 33).

Longinus proposed that one road to artistic greatness was “the emulation and imitation of the great prose writers and poets of the past” (22). *The Black Parade* draws inspiration from and appeals to other great albums and pieces of music. Many of the album’s themes recall Pink Floyd’s *The Wall*, another iconic rock opera concept album. This connection is explicitly evidenced in *Parade*’s opening track, “The End.”—the grandiose guitar melody of the end is heavily influenced by that of “In the Flesh,” the first track of *The Wall* and the opening lyrics of “The End”—“Now come one, come all to this tragic affair” mirror the first lines of “In the Flesh”: “So ya / Thought ya / Might like to / Go to the show,” both songs inviting us to bear witness to the life of the central figure of each respective album. Another example of direct inspiration is the song “Sleep,” which features sweeping orchestral-like guitar arrangements played in the same key and with a similar melody to “Final Dreams,” a piece of music from the soundtrack to David Lynch’s film adaptation of *Dune*, described by Gerard Way as “one of the most emotionally moving pieces of music ever” (Way).

The Black Parade’s musical medium is uniquely suited to portray those bizarre and terrible aspects of life that we refer to as the grotesque sublime. Shun-Liang

Chao notes that Burke attributes the factor of “obscurity” to the sublime, particularly highlighting the verbal arts as “always able to raise images of this obscure, confused kind, whereas the images in painting present clear, visible ideas of objects and therefore lose the effect of the unbound” (Chao 8). The musical form allows the album to combine unsettling sounds with lyrics that evoke repellent images, with which “poetry is very happy. Its apparitions, its chimaeras, its harpies, its allegorical figures are grand and affecting. . . .” (Burke qtd. in Chao 9). These images abound in “Mama,” as the Patient’s horrific experiences as a young soldier in the First World War summon forth and distill much of the emotional and physical pain that has afflicted him over the course of his short life. “Well, Mother, what the war did to my legs and to my tongue” bemoans the Patient of the results of shrapnel and mustard gas. “If you could coddle the infection / They can amputate at once,” he wails (“Mama”). These stomach-turning descriptions of war intertwine with repellent death imagery, as the memories of war that the Patient is forced to relive elicit deeper feelings of self-loathing and disgust—“I should’ve been a better son”—that are manifested in his response to his fate in the afterlife: “Mama, we’re all full of lies. / Mama, we’re meant for the flies. / And right now they’re building a coffin your size” (“Mama”). By evoking such revolting imagery through lyrics and music, the grotesque aspects of the Patient’s life become sublime. No aesthetic element of this album is

more sublime than its communication of death, the tragedy inherent to the human condition. Kant writes that in tragedy “the feeling for the sublime is stirred,” and in *The Black Parade* the Patient assumes the lead role in one of the most tragic situations possible: he dies young, robbed of decades of life experiences—joys and defeats and loves and heartbreaks (52). Of all tragedies, “death is the occasion of the sublime” (Ramazani 302). “Know that I will never marry” laments the Patient as his illness worsens, and he struggles to come to terms with the lack of meaningful human bonds he has built. As he is forced to relive his memories, he wonders “Now will it matter after I’m gone?” and is gripped by terror and remorse at the prospect that his actions will not (“Disenchanted”). The Patient feels that he has accomplished nothing, that the promise of his childhood has been repaid with nothing but bitter disappointment and failure: “And when the lights all went out / we watched our lives on the screen. / I hate the ending myself, / But it started with an alright scene.” “Literal ‘death’ is not an experience that we can have in life,” according to Ramazani, but by providing us with an immersive narrative of painful emotion and tragedy, *The Black Parade* can provide us with “a worldly foretaste of death” (Ramazani 302).

But *The Black Parade* serves a greater purpose than to simply provide us with an imitation of the experience of death. This multitude of loss and regret, a narrative experienced through a grand culmination

of ambitious concept, superb lyrics, and immense, soul-piercing music, lays the foundation for the final transcendent act of the Patient's tragedy. The album's closing track "Famous Last Words," finds the Patient in the depths of emotional despair, having been convinced by the Black Parade that his life was meaningless. It is only once he has sunk to the very bottom that the Patient is able to reorient himself and appreciate the nature of his situation. For the first time, the Patient breaks the fourth wall and directly addresses the listener: "Now I know / That I can't make you stay / But where's your heart?," acknowledging that the album is drawing to a close and challenging the listener to critically examine their own attitude towards life ("Famous Last Words"). The Patient finds courage that even though he is in hell, he still exists, and therefore he still has some agency over his destiny, proclaiming "I am not afraid to keep on living / I am not afraid to walk this world alone" ("Famous Last Words"). Although his life was cut short before he could make any positive impact on the world, the existence of an afterlife means that he still has opportunities to prove his value. If anything, the journey of self-reflection that the Black Parade has led him on has awakened him to the precious nature of the time that he is given, and in this sense death is a second chance at life. The Patient's simultaneous acceptance of death and denial of his life's futility elevates the tragedy of *The Black Parade* to the level of the heroic sublime, drawing comparisons to the Homeric heroes, about whom Ramazani writes: "because they rehearse annihilation and yet survive the threat,

they exemplify sublimity" (302). Through the pain of the Patient's loss, the album challenges the listener to actively engage with the gift of life that they still enjoy, and through his newfound courage we are encouraged to face death not as a total end or blank barrier, but as a possibility, a potential rebirth into a new kind of life.

Death awaits us, at the end of all things. Burke noted that great depths are sublime, and every human life is a progression towards the edge of a great chasm, the yawning black abyss (Burke 133). "The hardest part is letting go of your dreams" whispers the Patient as he relinquishes his hold on life ("Sleep"). Yet human nature demands that we tackle the question, that we chart a course into the unknown. Through its immersive concept and powerful music, *The Black Parade* condenses the maelstrom of human emotions surrounding death into a digestible medium that our brains can process, ultimately urging us not too fear the shadows but to embrace the life we have now while viewing death as the final, unending adventure of our futures. "Now come one, come all to this tragic affair," begins the album, but it quickly admonishes us: "Wipe off that makeup, what sin is despair," foreshadowing the album's eventual message of hope ("The End."). As the Patient discovers, even in death there is life.

Appendix

The Black Parade Track Listing

1. "The End."
2. "Dead!"
3. "How I Disappear"
4. "The Sharpest Lives"
5. "Welcome to the Black Parade"
6. "I Don't Love You"
7. "House of Wolves"
8. "Cancer"
9. "Mama"
10. "Sleep"
11. "Teenagers"
12. "Disenchanted"
13. "Famous Last Words"
14. "Blood" (hidden track)

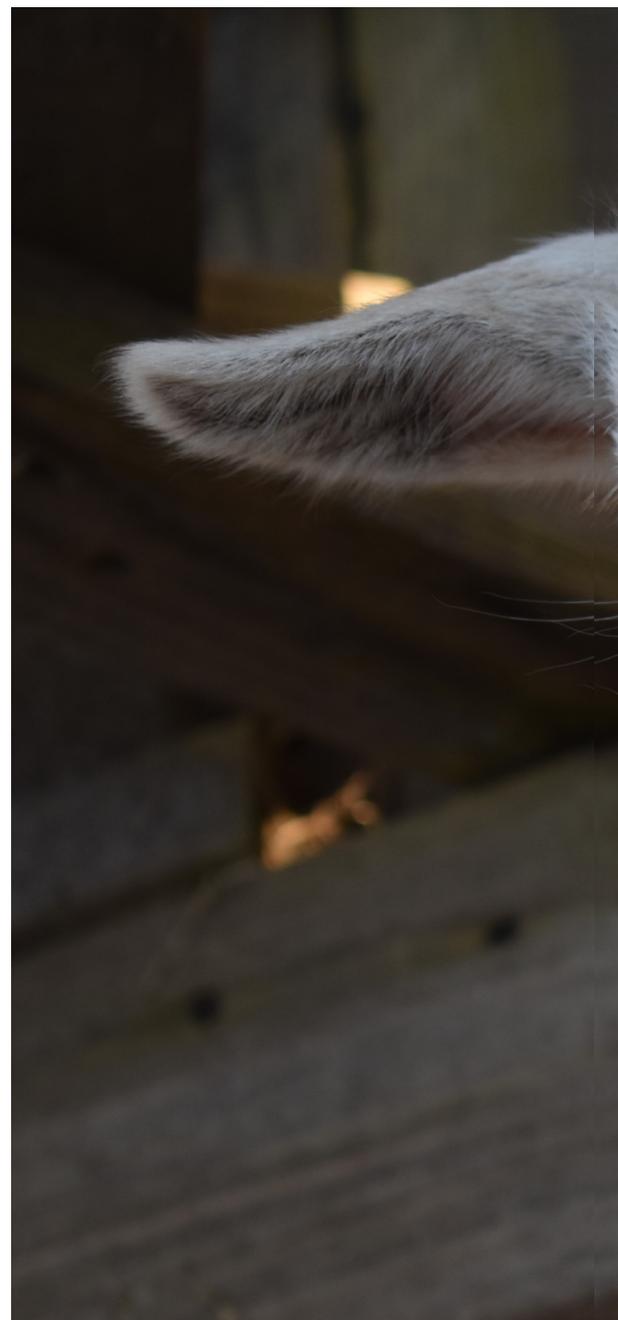
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Kate Menefee

Goat

Kate Menefee is a sophomore biochemistry major from Pleasant Hill, California. While she does love embarking on her scientific endeavors, she's always had a soft spot for visual arts. When she's not typing up lab reports or reviewing organic reactions, you can usually find her doodling away into her little black notebook.





Samantha
Burton



A Typical Day at the DMV

ACT I

Scene 1

Setting: A crowded DMV, present day.

At rise: Two kiosks sit in the corners of the stage, one up stage right and one down stage left. A small sign changes to show which number the DMV workers call.

(Offstage, chorus begins singing “The Waiting Song” in four rounds. Two lines of people, one for each kiosk, file onto the stage from opposite directions. They are wearing plain clothes in neutral colors.)

CHORUS

People waiting, driving cars and failing. Sitting, staring, occasionally swearing. Numbers calling, patience always falling. Questions, practice, never getting access. Restless chaos, can't wait to reach the kiosk. Going berzerk, filling out paperwork.

No personal space, everything is just grey. Snippets, fragments, I'm feeling quite stagnant. I'm losing my sense, just to get my license.

I'm wasting my time, spending my life in line. Not automatic, way too bureaucratic.

Passing, approving, no one's even moving.

(When they reach the kiosks, the people stop singing as they stop moving in line.)

DMV WORKER 1

Thirty four!

(The sign changes to show 34.)

DMV WORKER 2

Twenty-one!

(Sign changes to show 21.)

The two people, Elle and Renner, at the end of the upstage line are our protagonists. They are just as average as everyone else around them.

(Renner heaves a large sigh, then turns to Elle, who is in front of him in line.)

RENNER

Do you know what time it is?

ELLE

Here, look at my watch.

She holds out her arm.

RENNER

I can't tell time when it's upside down.

ELLE

Time can't be upside down.

RENNER

It is to me right now.

ELLE

That's a clock, not time itself.

RENNER

You can't have time without a clock.

ELLE

You can't have a clock without time.

RENNER

I don't have time for this!

(Renner turns away from her, looks offstage, then turns back)

DMV WORKER 1

Thirteen!

(Sign changes to show 13.)

RENNER

How's the weather feel right now, you think?

ELLE

You'd have to ask it, I believe, to get that answer.

RENNER

What do you mean?

ELLE

I don't know how it feels.

RENNER

How does it feel to you?

ELLE

Bored.

RENNER

Bored? Why?

ELLE

Because I feel bored.

RENNER

Does the weather reflect your internal feelings?

ELLE

Who's to say it doesn't?

RENNER

(Looks out at audience, then back to her)

It doesn't even matter, we're never leaving this place anyway.

ELLE

Stop saying that!

RENNER

I can't stop saying it! It's the truth!

ELLE

The truth? The truth to you maybe! How would I know it's the actual truth?

RENNER

Everything is the actual truth if you can say it!

(Elle turns as if to walk away, but there's no where to go as she is stuck in line. Renner taps her shoulder.)

DMV WORKER 2

Eight!

(Sign changes to show 8.)

RENNER

What are you doing here?

ELLE
Waiting, clearly.

RENNER
Waiting for what?

ELLE
For whom, you mean.
(She gestures to DMV Worker 1)

RENNER
What?

ELLE
Not for what.

RENNER
Why not?

ELLE
Why not what?

RENNER
Exactly!

ELLE
Exactly? Nothing here is exact, it's the DMV!
(Renner begins humming the tune of "The
Waiting Song.")

ELLE
What was that?

RENNER
Hmm?

ELLE
I know you were humming, but what?

RENNER
I wasn't humming "but what," I was humming "The Waiting
Song."

ELLE
What is "The Waiting Song"?

RENNER
It's what you sing while you wait.

ELLE
Wait, why?

RENNER
We're in the DMV, obviously.

ELLE
Well, I'm waiting.

RENNER
Waiting for what?

ELLE
Waiting until I can stop waiting!

DMV WORKER 1
Five!
(Sign changes to show 5.)

RENNER
They're calling numbers entirely out of order.

ELLE

Well, its not that there really is an order, is there?

RENNER

What do you mean? They're numbers!

ELLE

Numbers only have an order because we give them one.

RENNER

We don't give them one, we give them infinite orders.

ELLE

Exactly!

RENNER

So you're wrong.

ELLE

So I'm right!

RENNER

I can't see how.

ELLE

There's an infinite number of orders that numbers could have, because we make them up.

RENNER

We make them up?

ELLE

Do you see numbers just lying around?

RENNER

(Points to audience)

I see three chairs right there.

DMV WORKER 2

Three!

(The sign changes to show 3.)

ELLE

No, see, you see chairs, and you've given them an arbitrary word to express how many there are!

RENNER

Three is three, there's no other way to say it!

ELLE

Except to say *tres*, or *trois*, or *tre-*

RENNER

It's still three!

ELLE

It's not at all! You cannot see "three."

RENNER

I see three right now on the sign!

ELLE

That's a symbol used to represent the idea of three.

RENNER

Well, all I know is that there are eight people in front of me right now, and I'll never get to the front of this line.

ELLE
How do you suppose that?

RENNER
Let's say that half the line before me is helped and moves forward.

ELLE
Okay.

RENNER
How many will be left?

ELLE
Four.

RENNER
And then half the line moves forward again.

ELLE
Then two.

DMV WORKER 2
Two!
(The sign changes to show 2.)

RENNER
And then half again.

ELLE
One.

RENNER
And then?

ELLE
And then what? You can't halve a person.

RENNER
Indeed.

ELLE
It's impossible.

RENNER
Exactly! So I'll never get there.

ELLE
But no one's even moving!
(As chorus begins singing "The Song for Waiting," the line moves forward. The DMV workers slide a piece of paper across to each person as he or she approaches the kiosk, then that person exits off stage. A new person joins the line every time someone exits.)

CHORUS
No one's even moving, passing, approving
Way too bureaucratic, not automatic
Spending my life in line, I'm wasting my time
Just to get my license, I'm losing my sense
I'm feeling quite stagnant, snippets, fragments
Everything is just grey, no personal space
Filling out paperwork, going bezerk
Can't wait to reach the kiosk, restless chaos
Never getting access, questions, practice
Patience always falling, numbers calling
Occasionally swearing, sitting, staring

Driving cars and failing, people waiting.
(When Elle reaches the front of the
upstage line, the DMV workers each hold
out their hands to halt the line, and
everyone stops singing as they also stop
moving.)

ELLE
It feels like we haven't moved at all!

RENNER
Where even is the line?

ELLE
My line? I've just said it, didn't you hear

RENNER
This line! Where does it go?

ELLE
To the DMV!

RENNER
We're in the DMV.

ELLE
Then I don't know!

RENNER
You don't know? Then why are you here?

ELLE
Why are YOU here?

RENNER
I'm waiting.

ELLE
For what?

RENNER
For whom, you mean.

DMV WORKER 1
One!
(The sign changes to show 1.)

DMV WORKER 2
One!

DMV WORKER 1
Zero!
(The sign changes to show 0.)

RENNER
Zero? This is absurd!

ELLE
(Looks to audience)
Indeed. Everyone must think so.
(Renner heaves a large sigh.)

RENNER
Do you know what time it is?

ELLE
Here, look at my watch.

RENNER
It looks the same as before.

ELLE

Hmm, it must not be running.

RENNER

What time is it, then?

ELLE

I'm not sure. You can't have time without a clock.

RENNER

Then it seems we have no time at all.

ELLE

I'd say we have infinite time.

The downstage line begins singing "The Waiting Song" while the upstage line sings "The Song for Waiting." Elle and Renner receive their papers from DMV Worker 1 and exit off stage right. The lines keep moving. After three other people exit, Elle appears in the downstage line. A person exits from that line stage left and Renner enters the downstage line. Elle and Renner are now both singing "The Song for Waiting." The lines keep moving, with those who exited one line entering the next line three people later. It is all one line, a circle, with part of it not shown on stage. They continue moving and singing as the lights dim and the curtains close.

Upstage line

No one's even moving, passing, approving

Way too bureaucratic, not automatic

Spending my life in line, I'm wasting my time

Just to get my license, I'm losing my sense

I'm feeling quite stagnant, snippets, fragments

Everything is just grey, no personal space

Filling out paperwork, going berzerk

Can't wait to reach the kiosk, restless chaos

Never getting access, questions, practice Patience always falling,
numbers calling

Occasionally swearing, sitting, staring

Driving cars and failing, people waiting.

Downstage line

(at the same time)

People waiting, driving cars and failing

Sitting, staring, occasionally swearing

Numbers calling, patience always falling

Questions, practice, never getting access

Restless chaos, can't wait to reach the kiosk

Going berzerk, filling out paperwork

No personal space, everything is just grey

Snippets, fragments, I'm feeling quite stagnant

I'm losing my sense, just to get my license

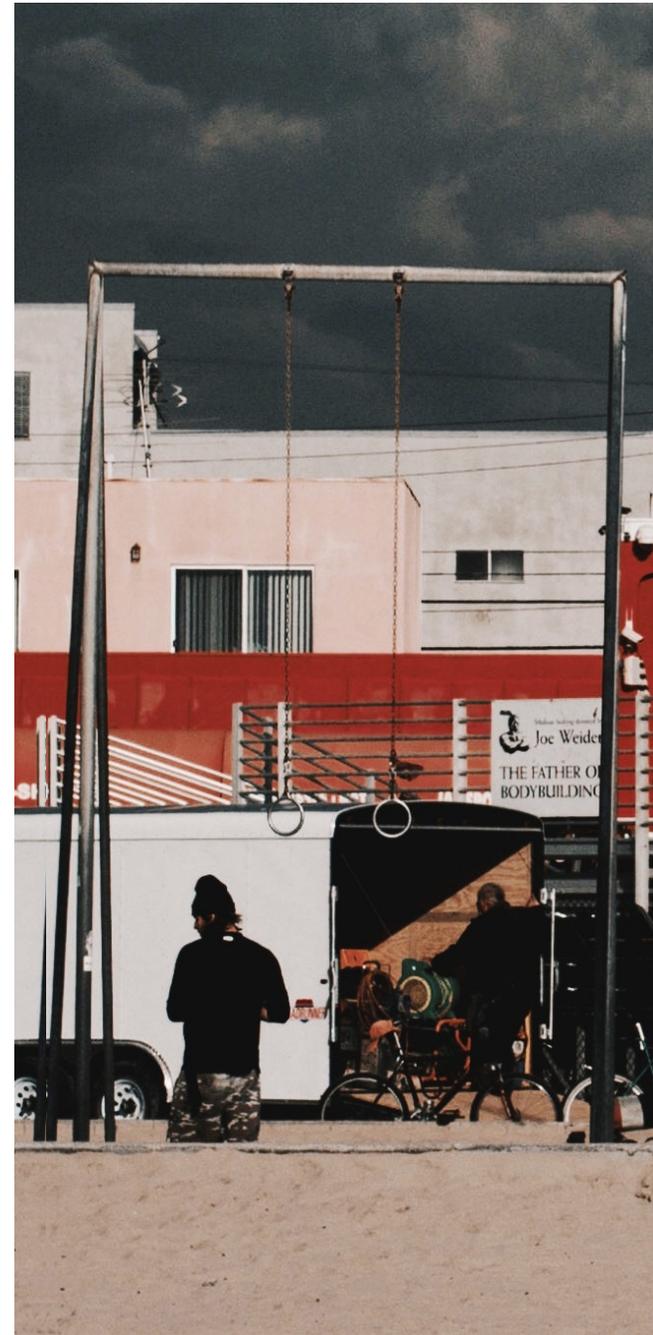
I'm wasting my time, spending my life in line

Not automatic, way too bureaucratic

Passing, approving, no one's even moving.

Brian
Gilmartin

**Muscular
Indifference**





Jessica Ann P. Aquino

Jessica Ann P. Aquino is a senior Biology major and English minor from Sun Valley, California. She balances her passions for both science and literature. This is exemplified by the publication of her scientific paper this year and the publication of her poem last year with Attic Salt.

The detrimental effects of ocean acidification on predator-prey dynamics

ABSTRACT

There is a wide concern in the scientific community that rising CO₂ levels and ocean acidification will cause changes in the physiology and behavior of fish, and effectively alter predator-prey dynamics. These acidified conditions could severely damage the neurological pathways of non-predatory species in their ability to recognize chemical cues of predators, and vice versa. Recent studies have shown that when exposed to future ocean acidification at different development stages, some fish species have lost predator avoidance behavior, which is very likely due to the changes in their brain function. Sharks and other predatory fish showed decreased survival rate and metabolic activity in acidified conditions. However, the predator-prey dynamics could be permanently altered due to the changing environment because of altered responses to the presence of the other. More research needs to address how predators and their prey react to each other under the same conditions rather than just separately.

INTRODUCTION

Of the anthropogenic CO₂ released into the atmosphere, 26% is absorbed by our oceans (Sabine et al. 2004). Although it is seemingly beneficial to us for the ocean to absorb CO₂ to reduce atmospheric greenhouse gases, this leads to dissolved CO₂ in the water. Dissolved CO₂ in water forms carbonic acid, H₂CO₃, which is then deprotonated to form a single proton, H⁺, and a bicarbonate ion, HCO₃⁻. The increase of protons in the ocean then lowers the seawater pH. This process is known as ocean acidification. For the past 300 million years, the average pH of the ocean was around 8.2, and the amount of dissolved CO₂ was about 10.5×10⁶ mol/g (Sabine et al. 2004). The pH of the ocean now is about 8.1, and the amount of dissolved CO₂ is close to 12.1×10⁶ mol/g, and still rising (Sabine et al. 2004). Although the difference between 8.2 and 8.1 appears slight, the amount of CO₂ dissolved in the ocean is rather large, increasing dramatically from 10.5×10⁶ mol/g to 12.1×10⁶ mol/g within only the last 100 years. It is predicted that

ocean pH will decrease another 0.3-0.4 units by the year 2100, which would be close to 7.8. This prediction could be detrimental to the ocean life that inhabit it.

Ocean acidification has the potential to change the abundance and distribution of individual marine species and alter entire ecosystems considerably (Fabry et al. 2008). The survival of certain marine populations depends on that specific species' ability to either adjust to or withstand these extreme conditions. In laboratory experiments that rear organisms in manipulated seawater in order to estimate how individual species cope with ocean acidification, each species showed a variety of positive, negative, and no-change responses (Fabry et al. 2008). There is a wide study of how ocean acidification affects a single species, but there are few studies of how these conditions affect interspecific dynamics. It is, however, a quandary to study because although its effects on the predator-prey dynamics are studied, there is no definitive way to determine that ocean acidification alone is acting upon

those predator-prey dynamics without extensive controls and trials. There is a wide concern that rising CO₂ levels and the subsequent ocean acidification will severely alter predator-prey dynamics. Recent studies have shown that when exposed to future ocean acidification at different development stages, some neural pathways were disrupted and caused many fish to lose their predator avoidance behavior in a variety of ways. Likewise, many research groups have examined whether ocean acidification can impair not only the physiology of predatory species, but also the neural pathways. Damage to these pathways may inhibit their ability to recognize chemical cues of prey. Future ocean acidification will likely significantly inhibit the abilities of sharks to track and attack prey. However, this field still has yet to address how shark and their prey react to each other under the same conditions.

In this review I will first examine how ocean acidification affects the sensory mechanisms of non-predatory fish and their ability to respond to sensory cues to predators. Then I will evaluate how ocean acidification affects the growth and metabolic activity of predatory fish, sharks in particular. Finally, I will explore the effects of ocean acidification on the dynamics between predators and their prey.

SENSORY IMPAIRMENT OF NON-PREDATORY FISH DUE TO OCEAN ACIDIFICATION

Chivers et al. (2014) studied the specific effects of ocean acidification on the neural pathways of juvenile ambon damselfish (*Pomacentrus amboinensis*). One of two groups of juvenile damselfish was treated with present-day CO₂ levels (440 μ atm CO₂; pH \sim 8.1); the second group was treated with elevated CO₂ conditions (987 μ atm CO₂; pH \sim 7.8). They found that projected future CO₂ levels impaired the ability of damselfish to recognize predators through olfactory cues (Chivers et al. 2014). In order to determine the effects on brain function, they looked more closely at the effects on the GABAA receptor, which is an inhibitory neurotransmitter receptor in the brain. The GABAA receptor is an ion channel with conductance for Cl⁻ and HCO₃⁻, which is one of the molecules produced due to ocean acidification (Chivers et al. 2014). Chivers et al. (2014) measured the effects of ocean acidification on the GABAA receptor by exposing the elevated CO₂ fish to gabazine. Gabazine is an inhibitor of the GABAA receptor. After this, they found that the inability of fish to “learn” or recognize predators was reversed when exposed to gabazine (Chivers et al. 2014). Moreover, they found that the elevated

CO₂ fish had less of a chance of survival when not exposed to gabazine (Chivers et al. 2014). With these results, Chivers et al. (2014) concluded that ocean acidification affects behavioral function because it alters the major inhibitory neurotransmitter receptor, GABAA. This suggests the alteration of the chemical composition, specifically of Cl⁻ and HCO₃⁻, in the neurons of fish exposed to high CO₂ (Chivers et al. 2014). This study helps to further explain the altered behavioral function in fish due to high CO₂ exposure.

Dixson et al. (2010) studied the effects of acidified water (pH 7.8) on the response of clownfish larvae (*Amphiprion percula*) to the olfactory cues of predatory and non-predatory species. Although *A. percula* showed the innate ability to not only detect predators but also differentiate those cues from the cues of non-predatory species, the exposure to acidified water caused this ability to be lost in settlement-stage larvae, but not newly hatched larvae (Dixson et al. 2010). In acidified water, settlement-stage larvae change from avoidance of predatory olfactory cues to attraction to these cues (Dixson et al. 2010). This dramatic loss, or perhaps even reversal, in their predator-avoidance behavior could inevitably lead to high mortality rates. However, although olfactory cues are the primary approach for detecting

predators, it is not the only way in which they do so. It has been studied further whether some responses may be able to intensify in order to compensate for the loss of other senses and response abilities.

Lonnstedt et al. (2013) examined whether elevated CO₂ levels impair the visual recognition of common predators and predicted that the impairment may cause other sensory compensation in the species. When exposed to acidified water conditions (880 μ atm CO₂; pH ~7.9), ambon damselfish (*P. amboinensis*) completely lost their ability to respond to olfactory cues from the predatory dottyback (*Pseudochromis fuscus*) but still had some visual response ability (Lonnstedt et al. 2013). The larvae exposed to elevated CO₂ levels showed reduced activity levels and a reduced feeding rate when compared to those from the ambient controls, but showed no antipredator signaling behavior (bobbing) despite being presented with many predator cues (Lonnstedt et al. 2013). This lack of bobbing behavior suggests that even if the fish are capable of visually detecting the shape, they are unable to recognize the shape as a predator (Lonnstedt et al. 2013). These reduced response abilities have dire implications for the survival rate of predator encounters. In order to maintain predator avoidance behavior, Lonnstedt et al. (2013) concluded that

responses to visual stimuli are partially compensating for the loss of response to olfactory cues, but further research is certainly necessary to come to a more conclusive finding.

In light of these findings, Simpson et al. (2011) studied the effects of ocean acidification on the sensory behavior of *A. percula* that may also help compensate for the loss of olfactory cues. Their research found that larvae reared in elevated CO₂ levels (pH ~7.8) had inhibited avoidance of simulated reef noise made to simulate predatory noises, that came from a speaker, whereas the larvae from ambient CO₂ conditions showed to have this ability innately (Simpson et al. 2011). The lack of these auditory response abilities have detrimental implications on the early survival of juvenile *A. percula*. Without the ability to sense predators through olfactory cues or noise avoidance, non-predatory fish may suffer from increased predation. Although visual cues may be enhancing to compensate for these losses, it is detrimental for these fish species to lose response to both olfactory and auditory cues. Despite the lack of interspecific studies, ocean acidification appears to alter the behavior of this species through the disruption of a neural pathway, possibly the GABAA receptor pathway.

Although the effects of ocean acidification on fish are unambiguous, the research on non-predatory fish alone is not comprehensive. The research groups are the same among most of these studies, which can be advantageous in terms of accessibility; if one group had concerns or questions, another group with a similar study or the same subjects would be easily accessible to be of help, but this also places many restrictions on the studies. This is illustrated by the fact that many of the fish species examined are the same ones used in multiple studies, and are even within the same environment of tropical coral reef fish. These findings are very restricted and cannot be projected onto other oceanic systems (e.g. temperate, kelp forest, etc.). Additionally, although many of the CO₂ levels to simulate future ocean acidification conditions were inconsistent with one another, the approaches employed were similar in testing both newly-hatched and juvenile individuals of a species. This allowed better insight into how ocean acidification affects the multiple stages of development of non-predatory fish physiology and behavior due to changes in brain function.

PHYSIOLOGICAL RESPONSE OF PREDATORY FISH TO OCEAN ACIDIFICATION

Rosa et al. (2014) examined the effects of climate change, such as rising temperatures and ocean acidification on the survival and metabolism of tropical bamboo sharks (*Chiloscyllium punctatum*) when exposed at different stages of development. *C. punctatum* embryos were reared in elevated CO₂ levels (730–1020 ppm; pH ~7.8-7.9) to allow them to acclimate before measuring survival, development time, yolk consumption and specific growth rate (SGR) (Rosa et al. 2014). There was no significant effect of hypercapnia on these factors during embryogenesis (Rosa et al. 2014). Hypercapnia is excessive CO₂ in the bloodstream, which is a condition that could lead to respiratory failure and possibly death. However, elevated CO₂ levels alone caused the embryos to have reduced metabolic activity (Rosa et al. 2014). This research group claimed that under future acidified conditions the sharks showed lethargic behavior and decreased metabolic and ventilatory capabilities but did not show any evidence and followed up with “data not shown” (Rosa et al. 2014). Despite this, acidified conditions appear to detrimentally impair the metabolic activity of *C. punctatum* embryos but not their survival.

Rosa et al. (2016) also studied the synergistic effects of ocean warming and acidification on newly-hatched *C. punctatum*. They looked specifically at the “respiratory, neuronal, and antioxidant enzymatic machinery responses” (Rosa et al. 2016). Thirty days after hatching, juvenile bamboo sharks exposed to ocean warming (26 °C, four degrees above ambient) and acidification (1400 µatm CO₂; pH ~7.7) exhibited a significant decrease in brain aerobic potential, whereas the anaerobic capacity stayed the same (Rosa et al. 2016). Rosa et al. (2016) argue that future acidified conditions will cause massive neuro-oxidative damage and aerobic potential loss in most if not all elasmobranchs. However, these findings are not completely conclusive because they did not separate the effects of ocean warming and acidification on the juvenile sharks (Rosa et al. 2016).

Green and Jutfelt (2014) came to similar conclusions when they studied the effects of future acidified conditions (990 µatm CO₂; pH ~7.8) on small-spotted catsharks (*Scyliorhinus canicula*). Although *S. canicula* showed no changes in growth, there were significant changes in blood composition, a shift to more continuous swimming patterns, and increased lateralization (Green and Jutfelt 2014). Lateralization is akin to a fish’s handedness; it is which side or direction a fish is more likely to move

towards. These changes occurred despite month-long acclimation periods. Green and Jutfelt (2014) concluded that elevated CO₂ levels negatively affect elasmobranch physiology and brain function, leading to altered behavior.

Cripps et al. (2011) studied the changes in behavior of the predatory dottyback (*Pseudochromis fuscus*) caused by ocean acidification. The fish were exposed to either current-day CO₂ levels or one of two elevated CO₂ levels (~600 µatm or ~950 µatm; pH ~8.0 or pH ~7.8 respectively) (Cripps et al. 2011). *P. fuscus* exhibited an innate preference for the olfactory cues of injured prey. However, exposure to acidified conditions caused a shift in *P. fuscus* from preference to avoidance of the olfactory cue of injured prey (Cripps et al. 2011). Despite their predictions, the activity levels of *P. fuscus* was higher in high CO₂ treatment than in the mid-CO₂ treatment, but the feeding activity was the opposite (Cripps et al. 2011). This indicates that future ocean acidification may slow the response of *P. fuscus* to changes in food availability, but also that increased activity levels may be compensating for decreased response to olfactory cues.

Pistevos et al. (2015) studied the effects of ocean acidification on the development, growth, and hunting behavior in the Port Jackson shark (*Heterodontus portusjacksoni*). There appeared to be a relationship between

reduced shark growth and the reduced ability of sharks to locate their prey via olfactory cues, due to the acidified conditions (Pistevos et al. 2015). Elevated temperature and CO₂ levels decreased metabolic efficiency and reduced the ability of *H. portusjacksoni* to find food through olfactory cues (Pistevos et al. 2015). *H. portusjacksoni* individuals reared under elevated CO₂ levels (~1000 µatm CO₂; pH ~7.8) took almost 4 times longer than those in controls to locate their prey (Pistevos et al. 2015). Due to the shark's inability to locate prey, it ate less, and therefore, was smaller than those in the control conditions. Ocean warming and acidification will negatively impact embryonic duration and survival, hunting behavior, food consumption rates, and growth of a predator such as a shark (Pistevos et al. 2015). These findings, however, were not isolated for rising temperature and ocean acidification individually.

Dixson et al. (2015) assessed the effect of ocean acidification on the tracking ability of the smooth dogfish shark (*Mustelus canis*) based on olfactory cues. Juvenile *M. canis* were exposed to either ambient control conditions or mid CO₂ levels (~741 µatm; pH ~7.9) or high CO₂ levels (~1064 µatm; pH ~7.8) (Dixson et al. 2015). Under ambient control conditions in a flume box, sharks showed preference for the side containing the chemical cues for food over that of the one with only seawater

(Dixson et al. 2015). Sharks exposed to either of the acidified conditions attacked the source of the olfactory cues significantly less frequently than those in control conditions (Dixson et al. 2015). CO₂-treated sharks displayed a 45% reduction in time spent in the stimulus flume and attacked food less aggressively in response to olfactory stimuli when compared to the control individuals. They concluded that ocean acidification impairs the tracking ability of *M. canis* in their ability to recognize prey based on olfactory cues (Dixson et al. 2015). Dixson et al. (2015) believed that the GABA_A receptor was likely a large factor in this change of behavior, but further research is needed to determine this.

The studies focused on predatory fish species are much broader and cover more of the spectrum than studies on non-predatory fish species; however, these studies are much more expansive than those on the non-predatory fish. With non-predatory fish, the effects on neural pathways, olfactory cues, noise avoidance, and visual recognition have been studied. Similar to the studies done for non-predatory fish species, the methods of studying the animals were similar in testing both newly-hatched and juvenile individuals of a species. There was more focus on physiological changes in these species that was very insightful as well.

EFFECTS OF OCEAN ACIDIFICATION ON PREDATOR-PREY DYNAMICS

Ferrari et al. (2011) examined the effect of elevated CO₂ levels on both prey and predator species, under the same conditions and circumstances. They had one predatory dottyback (*P. fuscus*) interact for 24 hours with 8 juvenile damselfishes from four congeneric species (*Pomacentrus moluccensis*, *P. amboinensis*, *P. nagasakiensis* and *P. chrysurus*) (Ferrari et al. 2011). All 9 fish were exposed to either control (440 µatm; pH 8.15) or elevated levels of CO₂ (770 µatm; pH 7.97) (Ferrari et al. 2011). When comparing control to elevated CO₂ levels, predation rates were the same among large recruits, although the predator did not show species-specific preference (Ferrari et al. 2011). Small juveniles had greater mortality rates, regardless of species, in elevated CO₂ levels (Ferrari et al. 2011). With larger prey, *P. fuscus* showed prey preference in control CO₂ levels, but this result was reversed under elevated CO₂ levels (Ferrari et al. 2011). This study demonstrates the complex nature of predicting the effects of ocean acidification, and why it is necessary to further study this topic.

Couturier et al. (2013) studied oxygen consumption rates of two juvenile damselfish species (*Pomacentrus amboinensis*, *Pomacentrus moluccensis*) and of a predatory dottyback species (*P. fuscus*)

in acidified conditions. They found that after both acute and prolonged exposure to elevated CO₂ levels (860 μ atm CO₂; pH ~8.1), one of the damselfish species juveniles (*P. amboinensis*) had a 28–39% increase in their maximum oxygen consumption rate but maintained the same resting oxygen consumption rate, while the other two species showed no significant changes in either oxygen consumption rates (Couturier et al. 2013). What they termed “near-future” ocean acidification levels appears to not have a significant effect on the metabolic rates of predatory dotyback or the other damselfish species (*P. moluccensis*) (Couturier et al. 2013). The elevated CO₂ levels from this study may not be detrimental to the metabolic rates of all fish species, and might even increase the metabolic rates of others.

Although these studies are still exploring the basic mechanisms in individual species affected by ocean acidification, they enlighten the topic overall as to how complex these predator-prey dynamics truly are and how detrimental they could be. These two studies employed different methods, but both revealed how unpredictable these effects can be. These are not findings that can be drawn from studying the predators and prey separately, but from studying them under the same circumstances. It emulates more closely how ocean acidification will affect the dynamics in the future.

CONCLUSION

Rising levels of CO₂ in the ocean could detrimentally change the predator-prey dynamics among fish. It has been examined how ocean acidification can impair not only the physiology of fish species, but also the neurological pathways that determine behavior. It has been concluded that a major factor in the disrupted brain function is the GABAA receptor (Chivers et al. 2014). Recent studies have shown that when exposed to future ocean acidification at different development stages, one study of fish species lost the ability to distinguish between predators and non-predators olfactory cues (Dixson et al. 2010), while another study showed the loss of the ability for reef noise avoidance in fish as well (Simpson et al. 2011). However, one study demonstrated that the deterioration of response to olfactory and auditory cues have the potential to be accounted for by an increased response to visual cues (Lonnstedt et al. 2013). Predatory fish species also suffer a decrease in growth and altered behavior. Acidified conditions reduce shark growth, metabolic activity, and survival rate (Rosa et al. 2014, Rosa et al. 2016, Green and Jutfelt 2014, Pistevos et al. 2015). In addition to this, due to exposure to acidified conditions, the predatory dotyback have a slowed response to olfactory cues from prey, but appear to compensate that loss with increased activity levels (Cripps et al. 2011). It also inhibits the abilities of sharks to

track and attack their prey (Pistevos et al. 2015, Dixson et al. 2015). However, this field still has yet to address how predatory fish and their prey react to each other under the same conditions. In order to prepare for how predator-prey dynamics will change in the ocean, more studies need to address the questions of how predators and prey are affected by ocean acidification within the same environment. To look at one without the other, is to incorrectly assess how the dynamics will shift on a global scale.

FUTURE STUDIES

It should be further determined what the physiological mechanisms are responsible for this alteration of olfactory responses. Although in predatory species, and sharks in particular, it has been closely studied, neurological pathways in non-predatory fish have not been explored as much in terms of how CO₂ levels are altering the brain function and, in turn, altering behavior of prey towards the predator. It would be beneficial to study further whether these behavioral responses are increasing gradually in reaction to the increasing CO₂ levels or if the alterations in behavior occur at a tipping point (Dixson et al. 2010).

In order to expand the studies on non-predatory fish beyond the scope they have currently explored, there should be more species involved in studies. These studies should address how

other oceanic environments will be affected by ocean acidification. Most of the species that have been studied are tropical reef fish. Seeing as ocean acidification affects different species even within the same environment differently, it would be beneficial to study other species as well, and also in different environments other than coral reefs.

Despite the clear effects that ocean acidification has on predator-prey dynamics, the effects on predators alone are far overshadowed by the countless studies done on prey alone. It was found that some shark species may lose the ability to locate and hunt prey, but that does not necessarily mean they will suffer; fish species may have effects that lead them to predators, which was a finding (Dixson et al. 2010). The research could look at the commonly used species in these studies under the same environments. They could study their predator-prey interactions, in order to further compare how each species is affected separately (with only cues) versus with a real predator/prey counterpart. However, the subjects of these studies should be examined together as well as separately in order to better determine the changes in predator-prey dynamics.

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Beatrice Li

Beatrice Li is a first-year Sociology and Studio Arts double major, from Saratoga, California. She is also a mentor for ArtSmart, and a contributing writer for Fresh U. Her interests include cooking, painting, discussing current political topics and social justice issues. She enjoys learning new ways to be empowered and to empower others. Beatrice Li's preferred gender pronouns are she, her, and hers. She is an avid coffee-drinker.

Digital Health

6 x 7 x 5 in

Mixed media: computer keys, white paint, “Emergen-C” product box.

With the advancement of social media, people value virtual lives more than real lives. While social media is meant to give a platform to portray our real lives, we instead fabricate it and devalue our real lives. The box of vitamins and essential nutrients is covered with text, reading “This is my life.”



Madeline Tykeson

Madeline Tykeson is a graduating senior English major with an emphasis in writing. She foremost considers herself a poet, while also dabbling in fiction. She has had the privilege of being published in the LA Miscellany magazine for three consecutive years. She is happy to be serving as a Senior Editor for the magazine this year as well. She hopes in the next few years to compile a poetry manuscript for her first book.

Tea-Tree

tumultuous and unsheathed
 lost to the chaos of the night
half-moon eyes lit
 for the full-moon gaze

chantrelle flats for the chantry bride
 crimson dripping from gauzy
halos, spattering the marble
 and the marbled image of her love.

Go low and strike hard while you can
 for sweet chariots track the mud
and the cock has crowed for your ternary
 try, try, trying these tender affections

such susurrus spells
 a fetal cry brimming the dusk
higher and higher we climb
 staking our claim so as not to fall

but please notice the grass
 has become unsheathed in this dim moon
I beckon you, open the door to feel
 how winter has started to ripen

reddening desire and chalked tea in your cup
fragile hands so as not to break the future
stir and dissolve, stir and

d i s s o l v e

Luciano Manfredi

"As a single footstep will not make a path on the earth, so a single thought will not make a pathway in the mind. To make a deep physical path, we walk again and again. To make a deep mental path, we must think over and over the kind of thoughts we wish to dominate our lives."

– Henry David Thoreau

Luciano Manfredi is an Argentinean student pursuing a double degree in Theoretical Physics & Pure Mathematics. He finds meaning to life when trying to understand how the universe behaves and what the reason for our existence is. It is through walking that he immerses in his deepest thoughts, and is mesmerized by the beauty of the world.

The Art of Walking

With the arrival of the Industrial Revolution, cities experienced transformations that caused changes in the political, social, and economic dynamics of walking. Such was the case in Paris, where Georges-Eugène Haussmann's urban reconstruction program, which included "The building of roads, railroads, canals, bridges, water and sewage systems..." (Amato, *On Foot*, 181), made the walking experience emerge as a picturesque theme due to the spatial reordering of its environment.

At the same time, impressionism flourished and created an impact on its audience through the messages it conveyed. Artists like Pierre-Auguste Renoir, Jean Beraud, Gustave Caillebotte, Claude Monet and Edouard Manet all formed part of this revolution, where their purpose shifted towards depicting everyday practices, that is the interaction between human life and the city. For this reason, art started to portray aspects of society through walking as this meant more than just a common activity of daily life; instead, it was the means by which one could encounter the world and observe the changes that were happening.

This research project strives to gain an understanding of Paris's transition to modernity by analyzing the role walking played in some of the most remarkable and meaningful masterpieces of the period discussed. The approach to this investigation was to group artworks according to the theme represented and then analyze the distinct perspectives artists gave to the same topics, hence, obtaining a deeper grasp of Paris' reality that reached all corners of its society. With this

idea in mind, three main categories were distinguished. First, walking as a spatial practice where the changes caused by Haussmann's remodeling of the city were identified in *The Pont des Arts, Paris and Pont Neuf, Paris* by Renoir. Second, social interactions that involved not only the differences between social classes but also those between genders appeared in *The Pont de L'Europe* and *Paris Street: Rainy Day* by Caillebotte as well as in *Boulevard des Capucines* by Claude Monet and *The church of Saint Philippe du Roule* by Beraud. Finally, walking's discursive and political power was discussed by analyzing the symbolism Edouard Manet created in *The Rue des Mosnier with Flags* depict a controversial political subject.

Haussmann's reconstruction altered the walking experience by changing accustomed pathways pedestrians took, causing new patterns of movement to emerge, which had to be absorbed by both the mind and body.¹ This concept of walking as a spatial practice can be observed in Renoir's *The Pont des Arts, Paris*, where the painting represents a newly altered section of

1. Nancy Forgione, "Everyday Life in Motion: The Art of Walking in Late-Nineteenth-Century Paris," 665.

the city, offering a view of the Pont des Arts from the perspective of the Quai Malaquais, located beneath the Pont du Carrousel.² Renoir fully filled his picture with light and air, similar to what Haussmann did to Paris, and showed tourists and strollers taking advantage of the new prospects the reconstruction offered to them.³ Interestingly, “responding to the dome of the Institut de France, the visible presence of history, on the right side, there loom along the left edge of the composition the twin roofs of the theaters of the Chatelet, built only five years earlier.”⁴ This juxtaposition of the old and new Paris is essential to understand how cultural behaviors evolved, which are portrayed through the affected walking patterns. From the painting, “people are coming to and from the sightseeing boat... These people, dressed in current fashion, are framed on the right by a working-class woman and two children and on the left by a sailor.”⁵

It can be seen that some of the walking was done for practical purposes while some other for pleasurable ones. In addition, it is important to highlight that the directions of movement were predetermined by the imposed

urban layout, which at the same time contributed to redefine the evolving city’s identity. Clearly, through the portrayal of walking, Paris’s transition to modernity can be understood as a dynamic process where the citizens, by interacting with the environment, refilled meaning into a city that made them feel like strangers after its remodeling. Finally, it is worth noting an interesting technique used to convey a feeling of embeddedness in the body when observing the painting; as Robert Herbert observes:

Initially, the vastness of the sky and the horizontal sweep of buildings in the distance draw the eye to the outer reaches of the pictorial space. Gradually, the eye tracks in-ward, working its way back toward the picture surface. Finally, as the viewers attention moves to the immediate foreground, the presence of yet another register of human figures asserts itself as one notices, along the bottom edge of the canvas, the cast shadows of people crossing the bridge overhead.⁶

This process of adjusting the angle of vision recreates a shifting experience,

similar to the sensation of vision while walking from gazing skyward to looking downward. Additionally, when combining this with the “strong sense of corporeal situatedness of the painter that stems from the awareness that he stands sandwiched between two parallel moving lines of human presence,”⁷ the impression obtained is that of a flaneur described by Baudelaire as one who aims “to see the world, to be at the center of the world, and yet to remain hidden from the world...”.⁸

A similar approach was taken in *Pont Neuf, Paris* focusing on understanding Paris’s transition to modernity by examining the correlation between walking and its surrounding environment. At first glance, this painting may seem similar to the previous one in that both depict pedestrians walking either for the need to arrive somewhere or for leisure. However, some aspects differ between these two. To begin with, this painting dates from 1872, which was the following year after the Franco-Prussian war. Therefore, the peaceful and sunny atmosphere may be interpreted as an expression of the relief Parisians felt now that the war was over and they could resume with their normal lives.⁹

2. Nancy Forgione, “Everyday Life in Motion: The Art of Walking in Late-Nineteenth-Century Paris, 665.

3. Robert Herbert. *Impressionism: Art, Leisure and Parisian Society*, 7.

4. Nancy Forgione, “Everyday Life in Motion: The Art of Walking in Late-Nineteenth-Century Paris, 665.

5. *Ibid.*

6. *Ibid.*, 666.

7. *Ibid.*, 666.

8. Charles Baudelaire, *The Painter of Modern Life and Other Essays*, 9.

9. Clayson Hollis. *Paris in Despair: Art and Everyday Life Under Siege*. University of Chicago Press: Chicago, 2002.

Another point of contrast is that *Pont Neuf* lacks the “corporeal immediacy of the painter’s presence, for here Renoir distanced himself (...) signaling his progression toward a less embodied and more optical approach.”¹⁰ However, it is important to realize that an element of walking did contribute to the picture: Renoir sent his brother Edmond to the place of the painting, to stroll about and to start random conversations with the citizens so that he could obtain a deeper image of the moment captured.¹¹ Although this was not evident in the final result, except for the fact that his brother appeared twice in the scene wearing a straw hat and a walking stick, it “indicates Renoir’s concept of it as a place articulated by discursive human movement.”¹² Once again, this emphasis on the relation between bodies and cities, and how by examining that connection, a view of Paris’s transformation during the late-mid nineteenth century, becomes evident.

Through paintings, the evolution of Parisian social interactions between classes and genders can be comprehended. Caillebotte’s *The Pont de l’Europe* is a clear example where the coexistence of diverse pedestrian types raised issues related to social

differences, since walking revealed hints of the political and economic status of its practitioners. In this artwork, to the left, one can see a well-dressed and elegant couple can, which represents the bourgeoisie, and to the right a man wearing working-class clothes walking away and two other ones leaning on the metal railing, who represent the world of industry and work. A subtle observation in the picture brings one of the differences mentioned before: “The raw industrial forms are the everyday domain of the working class, in contrast to the upper-class strollers (...) who keep their distance from the bridge supports.”¹³ By placing the individuals in such arrangement, Caillebotte effectively highlights what environment each class belong to and then proceeds to emphasize this distinction with the clothing of the individuals.

Another important factor of Paris’s society, which appears in *The Pont de l’Europe*, is the limited presence of women in streets. By showing a larger percentage of men populating boulevards, the artist highlights a main gender imbalance whose cause resided in the fact that respectable women could not hang around streets, because they

could be taken to be streetwalkers.¹⁴ However, towards the end of the century, this balance shifted as streets were filled with women strollers and shoppers. This is clear in Caillebotte’s *Paris Street: Rainy Day*, painted years later. From this art-piece, new rules for dress and behavior in the streets become evident as these were needed to distinguish whether or not a woman walking was a prostitute, since mass produced garments hid the visual distinctions needed to determine so. In this new scenario, books instructed femme honnête to wear fashionable yet demure clothing, to avoid looking idle, to welcome others with reserve, and to never approach an unknown man.¹⁵

These new codes of street conduct implied a polite atmosphere, where each individual had awareness for the other, and their private lives coexisted in public spaces because walkers’ attention was now both focused on the inner and outer world.¹⁶ From the painting, an impression of walkers pursuing separate, inwardly experienced lives, although they all formed part of the same social network, is transmitted. First of all, the separation between each pedestrian suggests a tacit agreement of maintaining a certain distance to

10. Nancy Forgione, “Everyday Life in Motion: The Art of Walking in Late-Nineteenth-Century Paris,” 667.

11. John Rewald, “Auguste Renoir and his Brother”, *Gazette des Beaux Arts*, 6th ser., 27 (March 1945), 181.

12. Nancy Forgione, “Everyday Life in Motion: The Art of Walking in Late-Nineteenth-Century Paris,” 667.

13. Robert Herbert, *Impressionism: Art, Leisure and Parisian Society*, 23.

14. Rebecca Solnit, *Wanderlust: The History of Walking in Walking After Midnight: Women, Sex and Public Space*.

15. Parsons, *Reputations and Public Appearance*, 59-70.

16. Nancy Forgione, “Everyday Life in Motion: The Art of Walking in Late-Nineteenth-Century Paris,” 675.

keep his or her own paths and thoughts unshared. Secondly, the element of rain emphasizes the point of an unsociable space as it gives another motif to avoid communication. Thirdly, the use of umbrellas helps to preserve that distance as they held pedestrians farther apart than usual, which again adds to the fact that citizens were immersed in their own lives. Finally, the mood of alienation and social fragmentation is stressed by the foreground couple that unsociably avoids eye contact with the viewer despite walking towards him, or her.¹⁷

So far, the previous two paintings portrayed social interaction as an evocation of personal lives interacting within a public setting. In contrast, the walking experience and the mentioned interaction changes as the number of individuals increased. This modified environment is what Claude Monet depicted in *Boulevard des Capucines*, which gives an outsider's distant glimpse to an anonymous crowd of figures. The first main difference between Monet and Caillebotte relies in that Monet presented a view of the street while the latter offered a view from the street, hence giving

more attention to the opticality of the viewpoint, which resulted in a lack of embodiment and detail in the act of walking.¹⁸ This lack of immersion into the mere act of walking can be paralleled with the feeling of being in a crowd. When exposed to this situation, an individual loses his/her identity because he becomes part of the anonymity and is "wholly dissolved by the world,"¹⁹ consequently blurring the boundary that divides the private from the public spheres.

To conclude with the analysis of Paris's social dimensions, *The Church of Saint-Philippe du Roule* by Beraud provides an insight towards pedestrians who deeply cared about outer, social appearances. The picture shows people emerging from a church and lingering socially on the sidewalk of a newly fashionable street. The optical approach Beraud took, where he emphasized surface appearances and details, rather than focusing primarily on walking, suggests his figures seem preoccupied with seeing and being seen. Furthermore, the fact that there is no walking, as they all stand still with their two feet together, implies the lack of an interior life because the intrinsic process that

intertwines body, mind and vision is lost.²⁰ As a result, when this deep meaning disappears, superficiality dominates over the inner self as the exterior appearance gains importance. Evidence for this can be seen in the clothing etiquette and elegant garments illustrated, which show how each individual wanted to reach the standards imposed by society so as to alleviate that external pressure of being marginalized.

Up to now, all the social points elucidated have been with respect to what walking discloses about an individual while he or she interacts with his surrounding environment. Nevertheless, a view from the outside can also be made, which would expose walking's discursive and political power. For example, *The Pont des Arts* by Renoir showed how walking served as the means to reappropriate the remodeled city. Moreover, that use of walking raises issues regarding the connection with national and local identity, because for a citizen to feel at home he must both belong and identify with the place. In this respect, Haussmann's reconstruction program made Parisians feel like strangers in their own land, or in Walter Benjamin's words, they

17. Fried, Michael. "Caillebotte's Impressionism." *Representation* 66 (1999) p. 26-27.

18. Nancy Forgiione, "Everyday Life in Motion: The Art of Walking in Late-Nineteenth-Century Paris," 676.

19. Schapiro, Meyer. *Impressionism: Reflections and Perceptions*. Braziller, George Inc.: Manhattan (1997), p. 38.

20. Rebecca Solnit, *A History of Walking*, 27.

21. Walter Benjamin, Charles Baudelaire, 174.

“no longer felt at home in it.”²¹ As it was just observed, the act of strolling can have political functions because it goes against the mechanization of modern city. By nature, it moves at a slow rhythm, mainly dictated by the mind’s thoughts, and is independent of restrictions, since it is something inherent to all humans that cannot be controlled externally.

The Rue des Mosnier with Flags by Edouard Manet perfectly exemplifies this by touching some political and social signals: “Whereas on one side of the street several well-dressed pedestrians stroll on a sidewalk lined with new buildings, on the other side a shabby, one-legged man on crutches, presumably a veteran of past conflicts, hobbles not on a sidewalk but in the street, alongside a fence at a construction site”²² That juxtaposition of pedestrian types not only symbolizes a social division but also a temporal one. On the one hand, the one-legged man represents the past heading towards the shadows; while on the other hand, the well-dressed figures represent the future. The fact that the veteran passes alongside a construction metaphorically conveys how the old must give way to

the new, although this transition would not be an easy task as the past was still more palpable than the future. This last idea is reflected in the painting by “the veteran’s corporeality and our emphatic sense of the acute physical effort he must expend to accomplish, with only one leg, the act of walking”²³

All in all, through Impressionism’s portrayal of walking, the transition of Paris to modernity during the late nineteenth century was effectively depicted. With different techniques and approaches, as there were corporeal and optical ones, artists conveyed distinct perspectives that traversed society in multiple directions, hence providing a broader and deeper picture of lived experience. In the paintings, walking’s new patterns of movement portrayed Paris’s spatial reordering caused by Haussmann’s urban reconstruction program, which juxtaposed not only the old and new, but also the distinction between classes. An example of this occurred with workers who walked for practical needs while the upper class did so for pleasure only. Another important point discussed was how social interactions back then could be understood. When observing the

dressing and behavior codes that formed part of the street conduct, the relationship between personal lives and the public setting could be determined, which resulted from alienation and social fragmentation due to the lack of communication. Furthermore, appearances played a big role since individuals strived to meet the standards imposed by society, which were illustrated with clothing etiquette and refined garments used. Finally, insights to controversial political subjects of Paris during this transition were brought to the surface when analyzing the symbolism present in walking. In the reviewed paintings, a critique of the state conditions of the city was made, which expressed the lower classes discomfort with respect to the marginalized situation they were trapped in.

22. Nancy Forgione, “Everyday Life in Motion: The Art of Walking in Late-Nineteenth-Century Paris,” 678.

23. *Ibid.*, 679.

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Appendix



Pierre-Auguste Renoir, *The Pont Des Arts, Paris*, 1867-1868, oil on canvas, 60.9 x 39-1/2 cm., Pasadena, CA, Norton Simon Museum .



Pierre-Auguste Renoir, *Pont Neuf, Paris*, 1872, oil on canvas, 75.3 x 93.7 cm, Washington, DC, National Gallery of Art.



Gustave Caillebotte, *Le Pont de l'Europe*, 1876, oil on canvas, 125 x 181 cm, Fort Worth, TX, Kimball Art Museum.



Édouard Manet, *Rue Mosnier decorated With Flags*, 1878, 65.4 x 80 cm, oil on canvas, Los Angeles, CA, J. Paul Getty Museum.



Gustave Caillebotte, *Paris Street; Rainy Day*, 1877, oil on canvas, 212.2 x 276.2 cm, Chicago, IL, Art Institute of Chicago.



Claude Monet, *Boulevard des Capucines*, 1873, oil on canvas, 80.3 x 60.3 cm, Kansas City, MO, Nelson-Atkins Museum of Art.



Jean Béraud, *Sunday at the Church of Saint-Philippe-du-Roule, Paris*, 1877, oil on canvas, 59.4 x 81 cm. New York City, NY, Metropolitan Museum of Art.

André
Enriquez



Counsel

Through my telescope
I can see the sun
Smiling
When it rains
For freedom
From gimmick,
And

How we're all really
Homosexuals but
Not really,
If you get what I mean,

Like those who sit
In agreenhouses because
Their
Friends can have leaves,

Or who speak with
Snakes that ride trains
because they know
It's not cannibalism,
But solitude.

So just
Take off your shoulders
And weigh the world
Against your
grandmother's
Hot chocolate

And I promise,
I promise,
You won't need
The third eye