



THE
UNDERGROUND

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Spring 2015

Volume 5 Issue 1

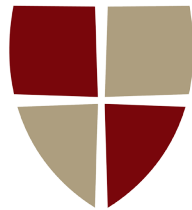


ST. LAWRENCE
UNIVERSITY

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A Peer Reviewed Academic Journal
of
Undergraduate Research

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ST. LAWRENCE UNIVERSITY
CANTON, NY

EDITORIAL POLICY

THE UNDERGROUND is a peer-reviewed academic journal that publishes the work of students whose creative endeavors reflect issues in mediums of representation discourse (i.e. PCA, Film, Gender, Fine Arts, Art History, etc.). This semester the journal has changed its ideological scope to focus on the inclusion of more multimedia submissions such as posters, videos. The goal of this journal is to provide an outlet which allows St. Lawrence students to share the results of their work with the rest of the academic community. All submissions must be original and reflective of the learning goals in the above mentioned fields and of St. Lawrence University academia. The journal will be published online once a semester. Each submission will undergo a rigorous editorial process based on series of blind peer reviews. Submissions may be subject to a series of revisions. Each submission must be solicited by a faculty sponsor. Professors can either recommend works directly to the journal, or individual authors may earn sponsorship by asking professors with whom they produced the work that they would like to submit. All submissions must reflect the critique and feedback of the faculty sponsor before they are submitted. All work must be submitted in an electronic copy. Students are limited to submitting up to 2 pieces of their work per semester. Submissions may include but are not limited to written pieces (plays, research papers, creative pieces) and visual art (photography, video of performances, etc.). It is recommended that submissions be sent in by the time determined and announced by the editorial board and should be addressed to Jessica Prody (jprody@stlawu.edu).

ON THE COVER



ON THE COVER: After over a year of waiting, the St. Lawrence University skyline is complete with the completion of the new spire on Gunnison Chapel. Photo credit to Joshua Cameron.

LETTER TO THE READERS

Hello reader and welcome to the ninth publication of The Underground: Journal of Undergraduate Research!

In exciting news, THELMO has granted the Underground organizational status! This allows us to have an annual budget and dramatically expands our opportunity on campus.

On a somber note, this is my last semester as Editor-in-Chief of the journal. But, fear not, because the Underground is in great hands next year! Emily Baldwin '16, who will be returning from her study abroad experience in London, will be taking on the Editor-in-Chief position. Emily started as a valuable member of the editorial board, quickly working her way up to the Managing Editor position. She played a pivotal role in recruiting our most recent editorial board and has showed tremendous amounts of creativity and leadership. Congratulations, Emily!

Hannah Chanatry '15, our creative director, will also be graduating this spring. Hannah has done an incredible job designing the journal for the past year. Her creativity and originality has made the Underground beautifully unique. Not only has she spent valuable time formatting the journal, but has also been training an apprentice to take her place. I'm happy to announce that Jane Eifert '16 will be our new creative director next year! It will be exciting to see what direction Jane takes the journal.

Kicking off the issue is Sarah Argersinger's '15 comparative study looking at the responses from the US and UK in regards to the Snowden dilemma. Next up, Natalie Dignam '15 analyzes how Paul Gauguin transfers his own prejudices and desire for escapism onto his subjects through his depiction of the female nude and Tahiti. Nicole Eigbrett '14 follows in an attempt to determine the role of wine in China as a cultural practice, i.e. is it a tool for maintaining the status quo or for transforming society? In the fourth piece, Sydney Fallone '17 looks at the heavy influence of the NRA on gun control and provides alternatives to proactively curb crime, gun violence, and encourage equality between classes. Following Sydney, Scott Kasson '16 provides us with his answer to "What is Citizenship?" in a splendidly written and well-spoken speech. You'll find his abstract and transcript in the journal, but if you'd like to watch the speech you can go to our blog to find the YouTube link. Quin Roussard '17 follows up with an essay looking into how the media may affect and impact an adolescent's self-image. Last, but certainly not least, Yichi Zhang '16 argues that Giorgio De Chirico's metaphysical paintings serve as a means to fulfill his philosophical intention, i.e. the revelation of true reality.

On behalf of all of us at The Underground, we hope you enjoy the spring 2015 edition. Thank you and good luck to all of our senior editors! We wish you the best and brightest futures. Also, congratulations again to Emily, Jane and all of our published authors!

Sincerely,



Joshua Cameron
Editor-in-Chief

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Yichi Zhang

The Snowden Dilemma: A Comparative Study of the United States and the United Kingdom

ABSTRACT: Edward Snowden's leaks of top-secret government documents as a contractor for the National Security Agency in 2013 posed a diplomatic problem for the United States and the United Kingdom. The leaks revealed that both countries' intelligence agencies had been collecting data on their own citizens as well as spying on allied countries, raising the dilemma of how to handle the Snowden situation. Should the governments take steps to punish Snowden for hurting national security efforts, or should they take measures to reform intelligence gathering to protect their citizens' privacy? In this paper I examine the hypothesis that public opinion of Snowden affected the way in which the United States and the United Kingdom chose to respond to the leaks. If public opinion condemned Snowden as a traitor, the government would respond by pressing charges. If the public viewed Snowden as a hero, looking out for citizens' interests, the government would respond by instituting intelligence reform. Ultimately, public opinion did influence the way in which the two countries responded: the United States brought criminal charges against Snowden because public opinion of him was less favorable than in the United Kingdom. However, my study also revealed that both countries attempted to institute intelligence reform, suggesting that the leaks brought the need to balance national security efforts with personal privacy.

KEYWORDS: Edward Snowden, GCHQ, NSA, United States, United Kingdom, public opinion

Introduction

National security is becoming a pressing issue in an age when wars are more and more often being fought over ideological differences, the enemy resembles the civilian, and people are using the Internet as a primary form of communication. With the United States, Great Britain and others focusing on a War on Terror, national intelligence agencies are stepping up and replacing more traditional military services. These agencies operate outside of the public eye and only come into focus when they are being criticized for their tactics. This was the case when National Security Agency (NSA) whistleblower Edward Snowden leaked confidential documents to the editors of two major newspapers: *The Guardian* and *The Washington Post*. The documents published by the two papers over the course of months, mostly during the summer of 2013, revealed that the Five Eyes, a consortium of intelligence agencies from five countries—the United States, the United Kingdom, Canada, Australia, and New Zealand—had been collecting and sharing mass data on their citizens.

The United Kingdom's Government Communications Headquarters (GCHQ) and the United States' NSA were both implicated in the scandal, which was primarily based on the invasion of citizens' privacy through the mass surveillance of individuals' metadata. Metadata provides "basic information on who has been contacting whom, without detailing the content."¹ The revelation that hundreds of thousands of NSA and GCHQ employees could view anyone's communication information by tapping fiber-optic cables was so alarming because most people live their lives on the Internet; they pay their bills, send emails, and use social media. The collection of this data is considered by most citizens to be an invasion of their privacy and a sign that governments in general, and intelligence

1 MacAskill, Ewan, Julian Borger, Nick Hopkins, Nick Davies, and James Ball. "GCHQ Taps Fibre-Optic Cables for Secret Access to World's Communications." *The Guardian*, June 21, 2013, UK News sec. Accessed September 11, 2014.

agencies in particular, may be overstepping their bounds in the name of national security. An extensive series of articles published from 2013 until 2014, primarily from *The Guardian* and *The Washington Post*, has only raised concern for the issue because there have been various allegations that the United States and United Kingdom governments did not have as much oversight of the NSA and GCHQ respectively as they should, according to public opinion. For example, some of the files leaked by Edward Snowden revealed that the NSA had been tapping German Chancellor, Angela Merkel's phone, and according to one article from BBC, President Obama was unaware of the surveillance.²

Snowden's revelations have resulted in diplomatic embarrassment for both the United States and Britain. In addition to the United States' Angela Merkel phone tapping, Snowden revealed that the NSA was responsible for an Internet outage in Syria in 2012; he claimed that the NSA hacking unit, Tailored Access Operations, accidentally shut down Syria's Internet while trying to infiltrate it.³ Britain has faced equally embarrassing diplomatic missteps. One such instance was brought to light when Noor Khan, a Pakistani man who lost his father in a drone strike led by the CIA, brought a court case against the United Kingdom government and GCHQ.⁴ He claimed that GCHQ shared locational data with the CIA, which led to the drone strike. These allegations put both the US and Britain in an embarrassing situation because a win for Khan's case would mean that the CIA committed war crimes as determined by an ally's court system, and Britain's GCHQ helped in committing those war crimes.

Furthermore, both the NSA and GCHQ have been

2 "Obama 'Not Told of Merkel Phone bugging.'" *BBC*. October 27, 2013. Accessed September 10, 2014.

3 Ackerman, Spencer. "Snowden: NSA Accidentally Caused Syria's Internet Blackout in 2012." *The Guardian*, August 13, 2014, US News sec. Accessed October 12, 2014.

4 Bowcott, Owen. "Pakistan Drone Strike Relative Loses GCHQ Court Case." *The Guardian*, January 20, 2014, Law sec. Accessed October 13, 2014.

implicated in Snowden's documents for spying on world leaders in addition to Angela Merkel. Both agencies had targeted former Israeli Prime Minister Ehud Olmert, who was an American ally, as well as Ehud Barak, the former Israeli defense minister, and Yoni Koren, his chief of staff.⁵ The agencies had also been collaborating to target the United Nations development program, Unicef, and Médecins du Monde. Additionally, GCHQ spied on Joaquin Almunia, the vice-president of the European Commission responsible for competition policy.

Differences Between the US and UK?

These allegations pose serious problems and consequences for the future of national security and intelligence gathering. Firstly, they bring to light the concern that intelligence agencies have too much power and do not respect laws meant to restrict them. Secondly, they raise the question of how far a country may go in spying on its citizens without their permission or knowledge in the name of national security. Finally, they draw attention to the debate over the extent of freedom of the press. In other words, what can a newspaper publish or a whistleblower give away without jeopardizing national security?

These problems have come to the forefront in both Britain and the United States. Should laws regarding the power and management of intelligence agencies be revised and reformed, and if so, how? How should a government deal with a whistleblower, such as Edward Snowden, who is viewed by some politicians and security agents as a threat to national security and by others as a servant of the public interest? These questions have been and are still being considered by American and British governments, which leads to the ultimate question: did the United States and British governments respond differently to issues associated with Edward Snowden, and if so, why? In other words, how did these two countries handle the debate over the role of intelligence agencies in protecting national security? Did they attempt to reform the system, or did they choose instead to persecute the whistleblower, Edward Snowden? What are the implications of their choices on a more global scale?

My hypothesis is that if the public viewed terrorism as a serious threat, viewed Snowden as a traitor, and supported snooping, then the respective country—the United States or the United Kingdom—responded to the Snowden dilemma by defending intelligence agency efforts to collect data on terrorists, by denouncing Snowden as a threat to national security, and by attempting to deny him the rights or privileges traditionally given to whistleblowers. My independent variables are the public's perception of the salience of terrorism, public opinion of Edward Snowden, and support for snooping and snoopers, while my dependent variable is the United States and Britain's response to Snowden.

I argue that the public will be more likely to push the American or British governments to punish or condemn Snowden if the perceived threat of terrorism is high than if it is low, in which case the public will be more sympathetic to Snowden. In essence, it would seem to me that Americans would be more likely to condemn Snowden's whistle blowing because of the horror of the September 11th attacks, which are still remembered quite vividly thirteen years later, while the British would be more likely to want to reform their system because their terrorist attacks have not been as devastating. Also, Britain's membership in the European Union makes them less likely to take a strict, forceful approach with Snowden because it would be at odds with the policy of diplomacy and cooperation that

⁵ Ball, James and Nick Hopkins. "GCHQ Targeted Charities, Germans, Israeli PM and EU Chief." *The Guardian*, December 20, 2014, UK News sec. Accessed October 13, 2014.

is so prevalent in the European Union.

I will operationalize my independent variables—salience of terrorism, opinion of Snowden, and support for snooping—by examining public opinion polls following the Snowden leaks with a primary focus on polls conducted in 2013. I will use three different types of polls to reflect the three different independent variables. Then, I will operationalize my dependent variable—the United States and Britain's responses to Snowden—by determining if the respective country chose to pursue a criminal case against Snowden and by determining if the respective country chose to pursue data collection or intelligence reform.

After examining and measuring my variables, I expect to find that the United States and Britain's responses to the threat will be nearly the same. Any differences in responses to Snowden should be accounted for by differences in public opinion. Discrepancies in public opinion between the two countries may be able to be explained by previous threats of terrorism among other factors. Public Opinion

I measured my first independent variable, the public's perception of the salience of terrorism, using a poll conducted by Ipsos-MORI between September 7 and September 21, 2010 (see Figure 1).⁶ Although, this poll does not fit into my ideal prescription for polling data, focusing on the year 2013 right when the Snowden leaks became public, it does allow for greater comparability between the United States and Britain because it polls both country's citizens using the same questions. For the purpose of this study, the polling data in the "country" row is more relevant than that in the "world" row because it reflects the public's perception of war and terrorism as one of the greatest challenges facing their respective country. Interestingly enough, both the United States and Britain view war and terrorism as one of the greatest worldwide challenges, polling around sixty percent. However, public opinion differs on the national level, with forty-six percent of Americans indicating that war and terrorism is one of the most important challenges facing the United States, while only twenty-seven percent of British citizens indicate the same for Britain. This suggests already that the United States would be more likely to respond harshly to Snowden because the perceived threat of terrorism is greater.

The measurements for my second independent variable, public opinion of Snowden, came from two different polls: one conducted in the United States and the other in Britain. Figure 2 shows the two polls side by side, in the most comparable way.⁷ The poll conducted by the Pew Research Center in January 2014 in the United States shows forty-five percent of Americans believe that Edward Snowden served the public interest with his leaks in comparison to forty-three percent who disagree. Of those polled by Opinion in Britain, only thirty-nine percent agreed with the statement: "Snowden is a hero, willing to sacrifice himself for the public good." This would suggest that positive opinion is lower in the United Kingdom than it is in the United States. However, the idea that Snowden is a hero versus the idea that Snowden served the public interest are two very different ones, making it, therefore, necessary to compare those that think in the United States that

⁶ "World Questions Global Survey." *Ipsos MORI*. Ipsos MORI, 27 Oct. 2010. Web. 14 Dec. 2014. <<https://www.ipsos-mori.com/researchpublications/researcharchive/2689/World-Questions-Global-Survey.aspx>>.

⁷ "Obama's NSA Speech Has Little Impact on Skeptical Public." *Pew Research Center for the People and the Press* RSS. Pew Research Center, 20 Jan. 2014. Web. 14 Dec. 2014. <<http://www.people-press.org/2014/01/20/obamas-nsa-speech-has-little-impact-on-skeptical-public/>>.
"Edward Snowden | Opinion Research LLP." *Edward Snowden | Opinion Research LLP*. Opinion, 19 June 2013. Web. 14 Dec. 2014. <<http://ourinsight.opinium.co.uk/survey-results/edward-snowden/>>.

Snowden harmed the public interest (forty-three percent) with those that think in the United Kingdom that security has been compromised (twenty-eight percent). Although these questions are also not directly comparable, they do show that Americans take a more negative view of the effects of the Snowden leaks.

The most telling comparative data between the two polls is that which measures the percent of people who believe the government should pursue a criminal case against Snowden; fifty-six percent of Americans believe he should be punished in comparison with only thirty percent of British citizens. This last measure would indicate that the United States government would be more likely to pursue a case against Edward Snowden because of the stronger American public opinion.

I used two different polls to measure American and British support for snooping and snoopers, which was my third independent variable (see Figure 3).⁸ The Pew Research Center’s poll, published in January 2014 in the United States, collects data from two years (2013 and 2014) while the YouGov poll only has data from 2013. Therefore, for the purposes of this study, I will focus on the data from both polls for the year 2013. According to Pew Research Center’s poll, forty-eight percent of Americans approve of NSA surveillance, while, according to YouGov’s poll, only forty-one percent of British approve of GCHQ surveillance. This indicates that Americans overall have a slightly higher approval for national surveillance than the British. However, both disapproval ratings are approximately the same, with a forty-seven percent disapproval rating in the States and a forty-five percent disapproval rating in the United Kingdom. Due to the fact that they are so similar, this variable seems to be less revealing than the other two and, therefore, less significant in determining a country’s response to Snowden.

Responses to Snowden and Conclusion

Based on the polling data from my independent variables and based on my hypothesis, the United States would be more likely to respond harshly to Snowden because public opinion in the United States shows a higher salience of terrorism and more negative response to Snowden. For the first measure of my dependent variable—the country’s response to Snowden—I asked the question: did the government pursue a criminal case against Edward Snowden? The findings for this measure support my thesis, with the United States opting to press charges and the United Kingdom choosing to do nothing. An article published in The Guardian on June 22, 2013 reveals that the United States filed charges against Snowden for “theft of government property, unauthorized communication of national defense information and willful communication of classified communications intelligence information to an unauthorized person.”⁹ The United States, however, has not been able to bring Snowden to trial because he is on political asylum in Russia.

My second measure of my dependent variable is less telling because it examines whether or not the respective government chose to pursue intelligence or data collection reform. Both the United States and the United Kingdom have to a certain extent opted for intelligence reform, meaning that public support for snooping and snoopers did not factor into my hypothesis as much as I thought

8 “Obama’s NSA Speech Has Little Impact on Skeptical Public.” *Pew Research Center for the People and the Press* RSS. Pew Research Center, 20 Jan. 2014. Web. 14 Dec. 2014. <<http://www.people-press.org/2014/01/20/obamas-nsa-speech-has-little-impact-on-skeptical-public/>>.

“UK Polling Report.” *UK Polling Report*. YouGov, 25 Aug. 2013. Web. 14 Dec. 2014. <<http://ukpollingreport.co.uk/blog/archives/7999#comments>>.

9 “US Files Criminal Charges Against NSA Whistleblower Edward Snowden.” *The Guardian*, June 22, 2013, US sec. Accessed December 14, 2014.

it would, or at least it means that while the United States may have wanted to pursue a case against Snowden for hurting national security efforts, it also realized the need to pursue intelligence reform to protect citizens’ privacy after the leaks. In other words, the second measure of my dependent variable demonstrates the need to seek balance between national security and personal privacy.

In conclusion, my hypothesis was correct that public opinion of the salience of terrorism, opposition to the Snowden leaks, and support for snooping and snoopers caused the United States and United Kingdom governments to respond accordingly to the leaks. In other words, public opinion had a great influence on the governments’ responses to the Snowden dilemma. Ultimately the United States responded more harshly by attempting to press charges against Snowden because public opinion favored that outcome. Due to the difficulty of finding comparable polling data, this study made use of what was most easily comparable. However, future study would benefit greatly from conducting the same polls in both countries. Both countries’ responses to Snowden seemed to be trying to find the balance between national security and personal privacy, and it would certainly be worth pursuing in the future the steps that countries takes to balance the two sometimes opposing concepts.

FIGURE 1: “Which, if any, of the following do you think are the two or three greatest challenges that face the world/that face your country?”

	US	UK
War & Terrorism (World)	62%	60%
War & Terrorism (Country)	46%	27%

FIGURE 2: PEW Research Center (20 January 2014)		FIGURE 2: Opinium (16 June 2013)	
US		UK	
Snowden served public interest	45%	“Snowden is a hero, willing to sacrifice himself for the public good”	39%
Snowden harmed public interest	43%	Security has been compromised	28%
		(Security has not been compromised)	(33%)
Gov’t should pursue criminal case against Snowden	56%	Snowden should be prosecuted for his crime	30%
Gov’t should not pursue criminal case against Snowden	32%	Snowden should not be prosecuted for his crime	41%

FIGURE 3:

Pew Research Center		
US	June 2013	January 2014
Approval of	49% approve	40% approve
NSA surveillance	47% disapprove	53% disapprove

YouGov

UK	August 2013
Approval of	41% approve
GCHQ surveillance	45% disapprove

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"Edward Snowden | Opinium Research LLP." *Edward Snowden | Opinium Research LLP. Opinium*, 19 June 2013. Web. 14 Dec. 2014. <<http://ourinsight.opinium.co.uk/survey-results/edward-snowden>>.

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"UK Polling Report." *UK Polling Report*. YouGov, 25 Aug. 2013. Web. 14 Dec. 2014. <<http://ukpollingreport.co.uk/blog/archives/7999#comments>>.

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"World Questions Global Survey." *Ipsos MORI*. Ipsos MORI, 27 Oct. 2010. Web. 14 Dec. 2014. <<https://www.ipsos-mori.com/researchpublications/researcharchive/2689/World-Questions-Global-Survey.aspx>>.

Gauguin's Nevermore: Colonization of the Female Body and a Mythical Tahiti

ABSTRACT: Through his depiction of the female nude and Tahiti, Gauguin transfers his own prejudices and desire for escapism onto his subjects. The female body acts as a stand-in for the mythical notions about Oceanic culture and represents the innocence and primitiveness that Western artists associated with Tahiti. In *Nevermore* (1897), Gauguin alludes to Edgar Allen Poe's poem "The Raven" through his title, and thus superimposes Western symbols and themes onto a Tahitian backdrop. I argue that *Nevermore* functions as a depiction of the artist's own anxieties and desire for escapism, rather than an accurate depiction of the sitter or Tahiti.

KEYWORDS: Nevermore, nude, Tahiti, The Raven



IMAGE: Gauguin, Paul. *Nevermore (O Taïti)*. 1897. Oil on Canvas. Courtauld Institute of Art, London.

Introduction: Paul Gauguin and the Mythic Tahiti

Gauguin's *Nevermore* (1897)¹ depicts a power imbalance between the artist and the sitter, the male and female, and the colonizer and the colonized. Gauguin's interest in Oceanic arts carries the implications of late-19th century imperialism, including attitudes of European superiority. By layering European symbols and archetypes (such as the reclining nude and the raven) over a Tahitian backdrop, Gauguin privileges European culture over the cultural symbols of Tahiti. In addition, the depiction of the nude, although an attempt to diverge from the shame associated with sexuality in European culture, is symbolic of the European concept of the "noble savage," which is characterized by innocence and primitiveness. *Nevermore* can be considered a colonized image of the female body because it privileges European symbolism and Western notions of Tahiti and Oceanic countries, and objectifies the female nude for the male gaze. In addition, Gauguin's depiction of Tahiti also suggest a mythologized notion of the other and fails to capture the complexity of the sitter or place.

Gauguin's depiction of the female nude in *Nevermore* is firstly an image created by the colonizer and therefore carries the romanticism of Oceanic culture, transforming the reclining nude into a mythical figure in a mythical setting. In "Gauguin in Black and Blue," Carol Mavor argues that the motif of black and blue in Gauguin's paintings is symbolic of his mythical recreation of a primitive past and non-Western world, which is little more than a dream.² Claiming that Gauguin's depiction of Tahiti is a colonized image denoting escapism, Mavor states, "Lost in a lifelong utopian quest, Paul Gauguin, the island-man, the self-proclaimed savage... always already in search of a blue dream-home that did not, could not, exist."³ Mavor's interpretation of Gauguin's use of the colors black and blue in many of his painting as symbolic of the mythical other can likewise be applied to *Nevermore*.

In *Nevermore*, the color blue dominates from the cobalt sky to the bedspread and the shadows on the nude female's skin. In addition, the nude reclines in a bed with a blue bedspread decorated with light blue flowers, an image that suggests a sleeping or dream-like state. Likewise, the raven in Edgar Allen Poe's poem, "The Raven," which also inspired the title of Gauguin's painting, also appears to be dream-like. In the poem, the speaker is "nearly napping" and cannot determine what is tapping at the window and alternatively imagines a visitor or something more sinister.⁴ Similarly, *Nevermore* also straddles this division between the sleeping and waking worlds. This dream world can be interpreted as a representation of romanticized ideas about Oceanic culture in the European imagination, which, as Mavor argues, idealizes a place that cannot exist. The implications of depicting Tahiti as a world that is not real in the way that Western world is real robs it of sophistication and self-determination. Just as the nude is fashioned as an idealized object for the male gaze, Tahiti is also a setting which has been fashioned for European notions of the exotic. Alternatively, the mythical Tahiti can also be interpreted as a symbol of Gauguin's psyche.

Tahiti: The Subconscious Dark Continent

In accordance with Mavor's interpretation, the Tahiti of

1 Laurie Scheider Adams, *Art Across Time: The Fourteenth Century to the Present* (New York: McGraw-Hill Companies, 2011), 803.

2 Carol Mavor, *Cultural Contact and the Making of European Art since the Age of Exploration* (Chapel Hill: The University of North Carolina Press, 2010), 155

3 Ibid, 155.

4 Adams, 803.

Nevermore is both a primitive and mythical place that has little to do with the actual Tahiti and has more to do with what Mavor refers to as the "dark continent" of Gauguin's imagination.⁵ In the painting, the nude glances suspiciously at the raven, which acts as is symbol of mental duress. In addition, two female figures are visible through an open doorway, adding to the reclining woman's suspicious gaze. The viewer's inability to determine what is causing the sitter's apparent anxiousness, besides the threatening presence of the raven and the two figures, adds to the sinister tone of the painting. This morbid theme can also be seen in Poe's poem "The Raven," in which the speaker of the poem is tortured by the apparent tapping of a raven on the window, but his inability to determine what is tapping is the source of the speaker's anxiety. It is unsurprising that the female body and the nude in *Nevermore* are used as a backdrop for Gauguin's own anxieties and reflection on his own psyche. Mavor alludes to Freud, who was also developing his ideas about the unconscious and psychoanalysis in Vienna during the 1890s.⁶ Therefore, the nude's gaze toward the raven can be interpreted as an allusion to the unconscious mental anxieties Freud was investigating. Besides being a symbol of his own psyche, the female nude also acts as an exotic object of desire and a metaphor for Tahiti as a whole.

Like the presence of the raven and the title of the work, the nude also evokes European symbols and archetypes while using the Tahitian setting as a contrast to traditional European depictions. In "Gauguin's Tahitian Body," Peter Brooks argues that Gauguin's depictions of the female nude is an "almost impossible challenge of revising Eve, of creating a nude in Paradise whose nakedness is meant to be looked at in joy and erotic pleasure without the sense that her evident sexuality is connected to evil and pain."⁷ However, Gauguin fails to capture this ideal of innocent and unconstrained sexuality, even though the nude shows no signs of shame, such as an attempt to cover her nakedness. The woman's glance at the raven indicates suspicion and anxiety, suggesting the fear of mortality. However, *Nevermore*, despite the theme of death, nonetheless contains a romanticized depiction of both Tahiti and Tahitian women.

The nude in *Nevermore* shows Gauguin's mythical representations of Oceanic culture, which depicts the European idea of the exotic rather than an accurate representation of Tahiti. In "Going Native: Paul Gauguin and the Invention of Primitive Modernism," Abigail Solomon-Gordeau describes primitivism as a mythical narrative that satisfies the desire for escape from civilization, capitalism, and materialism.⁸ Solomon-Godeau proposes that "Gauguin's life provides the paradigm for primitivism as a white, Western, and preponderantly male quest for an elusive object whose very condition of desirability resides in some form of distance or difference."⁹ As in Mavor's analysis of Gauguin's use of black and blue, Solomon-Godeau proposes that Gauguin's depictions of Tahiti are heavily influenced by his own myth making. She adds nuance to her argument by also claiming that Gauguin's erotic depiction of the Tahitian nude objectifies the female body as both desirable and other.

The female nude acts as both a colonial and gendered expression of superiority because the female is depicted as a desirable object to be possessed. Central to that desirability is the romanticism and otherness of Tahiti. In *Art Across Time: The Fourteenth Century*

5 Mavor, 165.

6 Mavor, 166.

7 Peter Brooks, *The Expanding Discourse: Feminism and Art History* (New York: HarperCollins Publishers Inc., 1992), 336.

8 Abigail Solomon-Gordeau, *The Expanding Discourse: Feminism and Art History* (New York: HarperCollins Publishers Inc., 1992), 314.

9 Ibid., 314.

to the Present, Laurie Scheider Adams posits that Gauguin was interested in the “European fantasy of the ‘noble savage,’” an idea which presents non-European cultures as innocent and primitive and European cultures, by contrast, as sophisticated and corrupt.¹⁰ Similarly, in “Education and Feminist Aesthetics: Gauguin and the Exotic,” Jane Duran argues that Gauguin saw Tahitian women as an embodiment of “the natural, the innocent, and even the holy.”¹¹ Furthermore, Duran claims that Gauguin imposes Euro-centric eroticism and the feminine as a symbol of nature and the primitive, while also denying the women he depicts any sense of self. Duran argues that “for Gauguin, Tahiti and its women became one.”¹² Furthermore, Duran also criticizes Gauguin’s reductionist view of Tahiti as the primitive other or, as Adams calls it, the “noble savage.” In *Nevermore*, the female nude acts as both a symbol of Gauguin’s fears of mortality and as a reductionist representation of Tahiti as a whole, suggesting that Tahiti is desirable, possessable, and primitive. The nude in *Nevermore* reinforces the patriarchal Euro-centric concept that the female and non-European societies are primitive, uncivilized, and innocent.

Although the nude in *Nevermore* can be interpreted as a representation of Gauguin’s own fears and an example of romanticist notions of Tahiti in the European imagination, some critics have argued that Gauguin’s female models are not merely objectified images. In *Representing the South Pacific: Colonial discourse from Cook to Gauguin*, Rod Edmond argues that Gauguin was interested in exploring difference, both culturally and in the gender dichotomy created by the West. Edmond criticizes Brooks’ interpretation, arguing that “his insistence on the foregrounding of the female body makes Gauguin more conventional and less interesting than he actually is.”¹³ Rather, Edmond proposes that Gauguin was exploring gender through the androgynous figures in his paintings, claiming that Gauguin’s “fascination with the figure of the androgyne was an attempt to explore and resolve sexual difference.”¹⁴ Edmond’s argument suggests that Gauguin’s nudes were more complex than merely a representative of the erotic, exotic female which is the object of male possession. According to Edmond, the nudes were not only challenging the shamefulness of female sexuality (symbolized by Eve), they were also challenging depictions of gender through unconventional female nudes.

However, in *Nevermore*, the nude’s reclining position recalls traditional European nudes and does not appear androgynous. I think that in reference to *Nevermore*, Edmond’s argument would be overextended. Despite Edmond’s desire to add complexity to Gauguin’s criticism, I find Brooks’ argument that Gauguin equates idea of the sensual and primitive Tahitian woman with Tahiti itself more compelling because it accounts for the late-19th century romanticism of Oceania and the exotic ideal.

Conclusion: Exoticism and European Romanticism

Although *Nevermore* utilizes Tahitian patterns and designs, its main focus is the nude figure, which dominates the painting, and the European symbolism associated with the raven and Poe’s poem “The Raven.” The nude figure not only encompasses imperialist assumptions about the noble savage, the other, and eroticism, it also

¹⁰ Adams, 803.

¹¹ Jane Duran, “Education and Feminist Aesthetics: Gauguin and the Exotic,” *Journal Of Aesthetic Education* 43, no. 4 (2009): 89.

¹² Ibid., 93.

¹³ Rod Edmond, *Representing the South Pacific: Colonial discourse from Cook to Gauguin* (Cambridge, United Kingdom: Cambridge University Press, 1997), 261.

¹⁴ Ibid., 263.

objectifies the reclining nude in much the same way that European art had previously. The female body can said to be colonized in this depiction because, as a stand in for the mythical notions of Oceanic culture, the nude represents the innocence and primitiveness that Western artists associated with Tahiti. The motif of blue in *Nevermore* as well as many of Gauguin’s paintings emphasizes this mythical depiction, which is possibly a depiction of Gauguin’s own anxieties. In this context, the nude and the Tahitian backdrop are European assumptions about what Tahiti should look like and Gauguin’s investigation into his own psyche.

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Grape Wine in China: The Postmodern Beverage of Authoritarian Capitalism

ABSTRACT: China's thirst for grape wine is insatiable; it is currently the fifth-largest wine consuming nation in the world. As consumption patterns shift from rice-based alcohols to wine during China's global capitalist integration, the case study specifically analyzes disjunctures within the ideoscape—concerning ideology for political power—to answer: What is the role of wine in China as a cultural practice—a tool for maintaining the status quo, or for transforming society? Through a critical cultural analysis using Roland Barthes (1972) and Louis Althusser (1971) on a base of postmodernism, I theorize that the luxury material consumption of the middle class, provided by authoritarian capitalism and signified through wine consumption, reinforces the legitimacy of the Chinese Communist Party regime.

KEYWORDS: China, Chinese Communist Party, wine consumption, performance legitimacy, myths

Introduction

China's thirst for grape wine is insatiable. According to The International Wine & Spirit Research, in 2011 China claimed the spot as the fifth-largest wine consuming nation in the world, at 1.56 million 9-litre bottles.¹ Rather than reiterating prevailing Veblonian ideas of conspicuous consumption, this case study seeks to historically and politically situate China's wine market as an authoritarian capitalist project. Through a critical cultural analysis using Roland Barthes (1972) and Louis Althusser (1971) on a base of postmodernism, I theorize that the luxury material consumption of the middle class, provided by authoritarian capitalism and signified through wine consumption, reinforces the legitimacy of the Chinese Communist Party regime.

Problematique

From the last imperial Qing Dynasty in 1912, to the Republican era until 1949, to the socialist revolution of the Chinese Communist Party under Mao Zedong, then Deng Xiaoping's market reforms in 1979—Sinologist Arif Dirlik's has affirmed that China is in a condition of postmodernity, not fulfilling the Marxist teleological trajectory of feudalism, capitalism, and ultimately socialism.² Dirlik asserts that although China is still “modernizing” economically and technologically, it has already culturally and ideologically reached “postmodernity.”³ According to Arjun Appadurai, culture has become “an arena for conscious choice, justification, and representation.”⁴

There is already significant research as to what wine signifies to consumers, though I wish to identify who created this myth. The initial denotation of grape wine is due to China's traditional culture of rice-fermented alcohols, such as baijiu, which are still consumed in vast quantities but not growing rapidly like wine. Wine is a modern, material item, yet its cultural significance

is tied to postmodernity and global disjuncture. Appadurai explains that culture in the modern world is an intense, interactive system across a “transnational construction of imaginary landscapes,” negotiating between social practices, individual agency, and global systems.⁵ There are five scapes through which global flows of people, machinery, money, images, and ideas occur: ethno-, techno-, finance-, media-, and ideoscapes.⁶ The flows and exchanges are so rapid that “fundamental disjunctures” are permanent features in the global economy, thus imagined communities must mediate the tension between cultural homogenization and heterogenization.⁷

As consumption patterns have shifted most notably with China's global capitalist integration, the case study will specifically analyze disjunctures within the ideoscape—concerning ideology for political power—to answer the question: Why is the Chinese middle class consuming so much grape wine? What is the role of wine in China as a cultural practice—a tool for maintaining the status quo, or for transforming society?

Chinese Wine & Political History

Wine consumption is not unfamiliar to China. Grape cultivation dates back nearly six thousand years ago, fermented as wine for royals and scholarly elite.⁸ Through surplus agricultural cultivation, rice-fermented spirits became the staple of Chinese alcohol culture. However, after the British Opium Wars (1839-42), China's isolationism forcefully came to an end. This span of time until 1949 is referred to as the ‘Century of Humiliation,’ due to subsequent Japanese imperialism and foreign aggression. Nonetheless, the new interactions with Euro-American expatriates influenced the founding of Changyu in 1892, the first modern vineyard that still exists today.⁹ During the Republican era (1912-49), China experienced much exposure to capital, foreign investment, and Western banking. Cities such as Shanghai entered a golden age of bourgeois culture for business tycoons and politicians, adopting new luxury habits such as drinking wine in diplomatic affairs.¹⁰ Vineyards

5 Ibid., 31.

6 Ibid., 33.

7 Ibid., 29-33.

8 Bjorn Kjellgren, “Drunken Modernity: Wine in China,” *Anthropology of Food: Wine and Globalization* 3 (Dec 2004): 13, <http://aof.revues.org/249>.

9 Ibid., 18.

10 Wen-hsin Yeh, “Shanghai Modernity: Commerce and Culture in a Republican City,” *The China Quarterly* 150 (June 1997).

1 Georgina Hindle, “China overtakes UK to become fifth largest wine-consuming nation: Vinexpo,” *Decanter*, Jan 12, 2013, <http://www.decanter.com/news/wine-news/529653/china-overtakes-uk-to-become-fifth-largest-wine-consuming-nation-vinexpo#vT20GSZEpBqogyky.99>.

2 Arif Dirlik, *After the Revolution: Waking to Global Capitalism* (Hanover, NH: Wesleyan University Press, Hanover, 1994).

3 Ibid., 56.

4 Arjun Appadurai, “Disjuncture and Difference in the Global Cultural Economy,” *Modernity at Large: Cultural Dimensions of Globalization* (Minneapolis: University of Minnesota Press, 1996), 44.

appeared during the Republican era, though metropolis affluence stifled during the socialist overturning.

The ascent of the Chinese Communist Party (CCP) led by Mao Zedong in 1949 halted the expansion of vineyards in favor of agricultural collectivization.¹¹ China's First Five-Year Plan (1953-57) officially directed the "transition to socialism" by achieving industrialization, collectivization of agriculture, and political centralization.¹² Mao's proceeding endeavors of the Great Leap Forward and the Cultural Revolution caused much suffering for Chinese society—except for CCP officials. Bourgeois and intellectuals were removed from cities to join the proletariat peasants and working class in the countryside as a form of "re-education," while any semblance of capitalist culture such as art and religion were eradicated.¹³ However, the millions of deaths due to famine, political corruption, interparty tension, and Mao's death in 1976 destabilized the legitimacy of the CCP. The arrest of the reigning Gang of Four that year officially marked the end of the Cultural Revolution.¹⁴

Authoritarian Capitalism & Performance Legitimacy

In 1978, the CCP chaired by Deng Xiaoping initiated Reform and Opening Up, re-orienting China towards global capitalism.¹⁵ Deng set China on track to modernity similar to Euro-America, with intense developmental goals directed towards light industry, private entrepreneurship, export-oriented growth, and FDI. Since then, Chinese wine production and consumption has expanded immensely, partly as a result of government campaigns encouraging grape wine consumption to conserve rice for food production, but is this the only motivation?¹⁶

In a sense, Mao's socialist movement prepared China for an efficient transition to capitalism.¹⁷ Their militant rule and administration, located in regional and local cadre hierarchies, unified forces of production for swift decision-making. Despite the discourse of Chinese market socialism ("using capitalism to develop socialism") inside and outside of China, scholars such as Dirlik and Leslie Sklair have demonstrated that with the decline of Maoism, authoritarian rule now interpellates capitalist-consumer ideology to control Chinese society.

According to Dirlik, China's authoritarian capitalism exemplifies immense extraction of resources and labor, in a structure that is repressive, but innovative.¹⁸ Unlike liberal democracies, the state maintains control over a partially liberalized economy, but with a non-Western civic agreement.¹⁹ Re-orientation towards global authoritarian capitalism has exacerbated class differences and supported the policy and ideology of these elites even further. The socialist period never lessened the powers of the Chinese Communist Party, thus allusions to equality are misconceived.

Contrary to socialist identity and discourse that the CCP

11 The University of Maryland, "The People's Republic of China," <http://www.chaos.umd.edu/history/prc.html>.

12 Ibid.

13 AsianNews.it, "The Cultural Revolution: Timeline," China, [http://www.asianews.it/news-en/The-Cultural-Revolution-\(Timeline\)-6181.html](http://www.asianews.it/news-en/The-Cultural-Revolution-(Timeline)-6181.html).

14 The Gang of Four was Mao's coercive Politburo during the latter half of his CCP chairmanship, led by his fourth wife, Jiang Qing (1913-1991), Shanghai propaganda official Zhang Chunqiao (1913-1991), literary critic Yao Wenyuan (1931-), and security guard Wang Hongwen (1935-1992).

15 Ezra F. Vogel, "China Under Deng Xiaoping's Leadership," *East Asia Forum*, Sept 27, 2011, <http://www.eastasiaforum.org/2011/09/27/china-under-deng-xiaopings-leadership/>.

16 Mitry, Smith, and Jenster, 22.

17 Arif Dirlik, Lecture at The Center for the Study of Developing Societies (CSDS), "The Idea of a Chinese Model," September 16, 2011.

18 Dirlik, CSDS lecture.

19 Ibid.

and national economists have purveyed, the capitalist paradigm and "fetishism of development" has permeated Chinese society. Dirlik states, "Chinese corporations are as ruthless as any of their capitalist competitors, if not more so."²⁰ In order for global practices to prevail over the indigenous, Sklair provides an understanding of how the bourgeois disseminates the culture-ideology of consumerism.^{21,22} This ideology utilizes media to entice consumers; shopping becomes an overtly symbolic event, and the acquisition of goods leads to a "greater aestheticisation of reality."²³ For those not part of the ruling class, material consumption supports a self-enhanced image, a new concept of lifestyle, and propagates the ideology through a desire for more material commodities.

Economic development, then, has become a new source of political legitimacy for the CCP. Since the 1989 Tiananmen Square incident, rampant corruption, and social unrest that accompany the inequities of capitalism, the CCP has faced a crisis of governance. Utilizing theories of performance legitimacy, the foreign policy of the CCP is guided by three major goals: preserving the political status quo, economic development, and enhancing nationalism.²⁴ Through a theoretical application of Barthes and Althusser, the economic satisfactions of the middle class, provided through authoritarian market capitalism and signified through luxury wine consumption, reinforce regime legitimacy for the CCP.²⁵

The Mythology of Wine

After decades of capitalist culture banned by Mao, China's rapidly growing petty bourgeois stretches its consumption power through the wine market. China's GDP ranks 4th in the world, and second in terms of purchasing power parity.²⁶ There are 211 million Chinese middle class citizens in terms of income, over 300 million in terms of consumption patterns, and over 400 million consider themselves middle class.²⁷ Wine only consists of 1.5 percent total of Chinese alcohol consumption, but still amounts to enormous sales volume with about 20 million Chinese drinking wine every day.²⁸

20 Ibid.

21 Grape wine (global) replaces rice wine (indigenous).

22 Leslie Sklair, *Globalization: Capitalist & Its Alternatives*, 3rd ed. (New York: Oxford University Press, Inc., 2002), 105.

23 Ibid., 109.

24 For performance legitimacy, see: Heike Holbig and Bruce Gilley, "Reclaiming Legitimacy in China," *Politics & Policy* 38 no. 3 (2010); Fei-Ling Wang, "Preservation, Prosperity and Power: what motivates China's foreign policy?," *Journal of Contemporary China* 14 no. 45 (2005); and Zhengyi, Wang, "Conceptualizing economic security and governance: China confronts Globalization," *The Pacific Review* 17 no. 4 (2004).

25 Where did this leave wine, and the pre-revolution 'original' drinkers? Perhaps it was a matter of biding their time; after all, Deng Xiaoping declared, "To get rich is glorious." Interestingly, Deng spent five years in France as a student, forming his outlook as a leader, as he recognized the value of educational exchange to advance science and technology. Is it possible that Deng acquired his own taste for wine while in France, indicating an inherent relation between bourgeois, regardless of location? There was always a ruling class in China, whether capitalist or Communist. With political power and socialist discourse, they did not need to abandon their bourgeois lifestyles; market reforms merely have permitted these habits to return to public visibility, circulating the perceived benefits of capitalism to subordinate classes.

¹ See: James T. Arredy, "Defying Mao, Rich Chinese Crash the Communist Party," *Wall Street Journal*, Dec 29, 2012, <http://online.wsj.com/news/articles/SB10001424127887323723104578187360101389762> and Richard K. Oden, "The Deng Xiaoping Era: Assessing its impact on educational and cultural exchanges," Presentation at the Third World Conference Foundation, Chicago, IL (2006), <http://w3.pku.edu.cn/academic/dxp/pdf/ljk.pdf>.

26 Michael Thrope, "The globalisation of the wine industry: new world, old world and China," *China Agricultural Economic Review* 1 no.3 (2009): 1.

27 Mitry, Smith, and Jenster, 20.

28 Thrope, 1.

It is widely acknowledged that French wine dominates consumer preference, with Chinese wine in a far second.²⁹ Studies based upon country-of-origin (COO) effect show that French wine signifies sophistication and relaxation. For the nouveau riche of China who have succeeded through the capitalist system,³⁰ their income level grants access to luxury commodities wine. However, limited knowledge of European wine culture causes reliance on branding, word-of-mouth, and COO effect.³¹ Not having prior interaction with foreign, bourgeois culture, wine consumption for the Chinese middle class becomes a mythology of luxurious, cosmopolitan lifestyles.³²

In Mythologies, Barthes dissects myth as a second-order semiological system with social intent that functions as a tool for maintaining the status quo.³³ Language produces a signifier that expresses the signified, which creates the sign. When this sign takes on a new signifier (a new form) and gains a new signified—the sign is filled with conventional meaning and read as a myth. Myth can be anything conveyed through discourse; it presupposes a signifying consciousness of historical material, then needs to “evaporate” the dialectics of history refill the signifier with a different signified meaning. Therein lies the danger of mythological concepts: it appropriates what already exists and becomes accepted as fact.³⁴ Interrogating the myth of wine in China, the CCP dominates material production, as well as history, memory, and culture through discourse and institutions. Barthes writes, “Bourgeois, ‘petit-bourgeois,’ ‘capitalism,’ ‘proletariat’ are the locus of an unceasing hemorrhage: meaning flows out of them until their very name becomes unnecessary.”³⁵ As bourgeois ideology encompasses everything, it is the unnamed, untouchable center from which all else is defined.

Wine, a fermented grape beverage, has transformed into a signifier of French luxury and relaxation that is attainable through global capitalism. On a third level of signification, the act of drinking wine is a myth of contribution and revival of a strong, residually socialist China. A rising standard of living, particularly for the exploding middle class, masks inequalities within the class. The emergence of a petty bourgeois does not seem out of place with

29 Jean-Phillippe Perrouy, Richard Halstead and Natasha Rastegar, “Who will be the winners in China’s “Wine Market 2.0?”” *Wine Intelligence White Paper* (Feb 2012) and Darryl J. Mitry, David E. Smith and Per V. Jenster, “China’s role in global competition in the wine industry: A new contestant and future trends.” *International Journal of Wine Research* (2009).

30 Marx’s ‘petty bourgeois.’

31 For COO effect see: Pierre Balestrini and Paul Gamble, “Country-of-origin effects on Chinese wine consumers,” *British Food Journal* 108 no. 5 (2006) and Xiaolin Hu, et al., “The effects of country-of-origin on Chinese consumers’ wine purchasing Behavior,” *Journal of Technology Management in China* 3 no. 3 (2008).

32 It is important to address a counter-argument to my point: What about the transnational capitalist class, such as the tycoons of Hong Kong who have also interacted with Euro-American and bourgeois culture? This is a challenging issue to address, though I have determined that despite enormous financial success, transnational Chinese are similar to the mainland middle class because they do not have any political leverage. Communist Party membership determines policy and power. Many CCP members are some of the richest in China, gaining significant wealth through state-owned enterprises (SOEs), an integral facet of authoritarian capitalism. At the 2012 CP Congress, 160 members out of 1,024 of China’s richest people were present, with a collective net worth of \$221 billion.

ⁱⁱ See: John Lee, “China’s Rich List Riddled With Communist Party Members,” *Forbes*, Setp 14, 2011, <http://www.forbes.com/2011/09/14/china-rich-lists-opinions-contributors-john-lee.html> and Arredey, 2012.

33 Roland Barthes, *Mythologies* (New York: Hill and Wang, 1972), 111.

34 *Ibid.*, 119.

35 *Ibid.*, 138.

global capital earnings accumulating in the hands of fewer, whom are in the upper hierarchy of the CCP, or at least closely affiliated. The CCP bourgeois purvey luxury goods and services,³⁶ interpellating the ideology of consumer capitalism in the form of glamour for the rest of the Chinese.

The myth abandons the realities of authoritarian capitalism: immense socio-economic disparity; unhinged environmental degradation; systematic instabilities; the restrictions and violent transgressions that the CCP has committed in order to maintain its own power. When Chinese middle class consumers are searching for bottles of wine, they do not see the social unrest in far-west Xinjiang, where Chinese grapes are cultivated while the State violently subdues separatist ‘terrorism’; they see a fine beverage to share with other equally successful friends, in celebration.³⁷

Furthermore, Barthes insists that bourgeois culture “consists of consumption alone,” whether that is media, conversations, dreams, or food.³⁸ Their behavior and ideology are embodied as a natural order, and representations continue to naturalize it. Myths defined by bourgeois ideology succeed when they are lived by those who could never actually attain the bourgeois concept, except in imagination.³⁹ For the petty bourgeois, they are products of the residual hegemonic culture, identifying with these seemingly universal values, but not quite achieving the same rank of power. When a member of the Chinese middle class decides that capitalism is inherently good because of their material achievement—enjoying a glass of wine—he/she will continue participating in consumerism. Economic satisfaction in the middle class does exactly what the ruling class desires: reinforces the status quo, and for the CCP especially, increases performance legitimacy. The myth of wine relegates rice alcohol culture to the past; now, middle class citizens are part of a revived, stronger China leading the future as contributors in the global economy. In this way, mythology “harmonizes the world” as it wants to create itself, as a mutable, unalterable hierarchy.⁴⁰

The Interpellation of Capitalism

As an extension of myth, Althusser’s theory of interpellation interrogates participation in the oppressive capitalist system.⁴¹ To maintain the status quo, the ruling class utilizes ideology, the ideological framework, interpellation, and reproduces the forces of production and relations of production. Ideology is lived through everyday actions, but it is a false consciousness of imaginary relationships to represent real, material conditions.⁴² Capitalist ideology prepares individuals for their labor roles, in so accepting exploitation as wage-earners.

The ideological framework involves the State, Ideological State Apparatuses (ISAs), and the Repressive State Apparatuses (RSA). As a structural Marxist, Althusser indicates that the State is a “machine of repression,” enabling social class maintenance as the bourgeois extracts surplus-value from the working class.⁴³ ISAs

36 The original drinkers of grape wine.

37 In reference to the Xinjiang conflict, an ongoing separatist struggle of Turkish Muslims in the Northwestern Xinjiang Uyghur Autonomous Region against the government of China. China’s human rights violations and societal restrictions, such as internet censorship, are masked by material satisfactions—but for how long? This unrest alludes to systematic instability and a crisis of governance. See: <http://www.scmp.com/comment/insight-opinion/article/1276012/responses-xinjiang-ethnic-unrest-do-not-address-underlying>

38 Barthes, 140.

39 *Ibid.*, 141.

40 *Ibid.*, 156.

41 Louis Althusser, “Ideology and Ideological State Apparatuses,” *Lenin and Philosophy and Other Essays* (New York: Monthly Review Press, 1971).

42 *Ibid.*, 162.

43 *Ibid.*, 137.

such as family, media, religion, and the education system create the discourse that signals people ideologically, and then they materially reproduce the system.⁴⁴ Because the majority of Chinese ISAs are state-controlled, the CCP forms the forces of material and cultural reproduction. As Naomi Klein articulates, the media ISA of branding is deeply effective at circulating global capital material and ideology.⁴⁵ The RSA is the public institution of police and military that utilizes force or the threat of force when ISAs fail. Chinese law enforcement includes the People's Liberation Army, the People's Armed Police Force, and the Special Police Unit of the PAP. Performance legitimacy theorists have noted that the CCP adapts efficiently to unrest, yet any incidents that truly threaten stability will be handled with force. Thus through publicly and privately maintained force, ideology is legitimized by the State government and judiciary bodies.

Althusser names interpellation as the self-reinforcing practice that causes subordinate classes to become subjects of ideology. When people see themselves within an ideology, they are "hailed" to internalize these beliefs, then perform them in everyday life.⁴⁶ At the core of interpellation is that subjects unquestionably accept subordination because they are born into a system of relationships and ideology—functioning within the State, RSA, and ISA—making individuals "always already a subject."⁴⁷ In China, ruling class domination has always existed, even during the socialist revolution when the CCP assumed power. After the market reforms, the CCP assumed authoritarian capitalism as their new form of ideological interpellation—a mythological concept that replaces the realities of exploitation with the perceived benefits of capitalism, signified through wine.

Cultural Formations and Conclusion

This case study is inherently connected to capitalist development, and the significance of wine will inevitably evolve as China continues orientation towards the global political economy. Wine assumes a complex role as an interpellated myth; it is cultural practice of the middle class/petty bourgeois that reinforces the Chinese Communist Party regime. I conclude that wine consumption in China is a practice of residual and emergent culture. Raymond Williams (1973), in dissecting the Gramscian function of hegemony, theorized cultural formations relative to the dominant/effective culture.⁴⁸ Residual cultural forms are values and practices leftover from previous social formations, and emergent culture indicates new significances and experiences in creation. Considering of China's political history, capitalist ideology is residual because it thrived during the late 19th century until the socialist revolution of 1949. However, it is also emergent because the present disjunctions in the global economy, principally investigated through ideoscapes, has encompassed millions more into a rapidly growing ideological practice. This emergent and residual culture is selectively incorporated into dominant culture, that of the CCP, and continually reproduced through nationalist discourse and ISAs. For now, the CCP regime remains resilient, and the middle class drinks their wine; the question remains what will happen when the bottles run dry.

44 Ibid., 143.

45 In reference to Naomi Klein's *No Logo: Taking Aim at Brand Bullies* (New York: Picador, 2002). Wine branding through mediascapes and consumer capitalist ideology through ideoscapes will be expanded further in my SYE.

46 Ibid., 173.

47 Ibid., 172.

48 Raymond Williams, "Base and Superstructure in Marxist Cultural Theory," *New Left Review* 1 no. 82 (Nov- Dec 1973): 10-11.

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Endnotes.

NRA v. America: Bypassing the NRA and the United States Supreme Court to attack the underlying causes of gun violence

ABSTRACT: The NRA is one of the most active and pervasive lobbying groups in the United States. Over time, it has evolved from an organization representing recreational activities and marksmanship to an organization that now represents the interests of gun manufactures. The NRA's lobbying efforts have successfully blocked legislative gun control efforts in the wake of many recent mass shootings. Over the past thirty years, the Supreme Court's has completely re-interpreted the Second Amendment. The current interpretation protects every individual's right to possess and carry arms, which makes it extremely difficult for the U.S. Congress to pass restrictive gun control measures. As a result, legislating progressive gun control in America is not possible at this time due to the powerful influence the NRA holds over the legislation process, the contested language of the Second Amendment of the Constitution, as well as legal precedents created by the United States Supreme Court. However, policies aimed at alleviating inequality by promoting economic growth and by alleviating poverty is another way to proactively curb crime, gun violence, and encourage equality between classes.

KEYWORDS: National Rifle Association (NRA), gini index, inequality, gross domestic product (GDP), Second Amendment, violence



Figure 1. Gini Index over time in the United States.
(Fajnzylber, Lederman and Loayza 25)

On April 28th, 1996, Martin Bryant armed with a semi-automatic rifle opened fire on innocent civilians killing thirty-five people and injuring another twenty-three individuals near Port Arthur, Australia. In the eighteen years prior to 1996, there were thirteen gun massacres resulting in 102 deaths (Buchanan, 1). However, the Port Arthur massacre was the deadliest massacre in Australian history, and for that matter, the deadliest in the English-speaking world. Twelve days following the disaster, the Australian federal government speedily enacted the 1996 National Firearms Agreement and Buyback Program, which provided a

uniform approach to firearm regulation that was implemented throughout the states and territories of Australia (Buchanan, 1). Prior to the Port Arthur massacre, Australia's firearm-related deaths, suicides and homicides were already declining due to progressive reforms; however, after the implementation of the 1996 legislation, these declines doubled (Chapman, Alpers, and Jones, 3). In addition, in the decade following 1996, no fatal mass shootings occurred.

Fast-forward to December 14, 2013: a date that will forever echo in the minds of American citizens. Twenty-six year old Adam Lanza, armed with multiple semi-automatic weapons, brutally opened fire on Sandy Hook Elementary School, fatally killing twenty children and six adults. Unfortunately, tragedies like these are far from infrequent. In the United States, we average one mass shooting every two weeks (Hoyer and Heath). In response to the horrific series of shootings that have sown terror in our communities and victimized tens of thousands of Americans, Congress

did something quite extraordinary – nothing at all. Unfortunately, legislating progressive gun control in America is not possible at this time due to the powerful influence the NRA holds over the legislation process, the contested language of the Second Amendment of the Constitution, as well as legal precedents created by the United States Supreme Court. However, it is possible to attack the underlying causes of gun violence, such as income inequality, as a way of influencing positive change until the United States can legislate meaningful gun control policy.

A Brief History of the NRA

The National Rifle Association was originally founded in 1871 to improve American soldiers' marksmanship (Winkler, 7). For the next century, the organization was mainstream and partisan, focusing on hunting, conservation and marksmanship. During an era of rising crime in the 1920's and 1930's, the NRA was at the forefront of legislative efforts to enact gun control (Winkler, 7). The president of the NRA, Karl Frederick, helped draft the Uniform Firearms Act, a model state-level gun control legislation (Winkler, 7). In addition, the NRA endorsed the National Firearms Act of 1934, which imposed high taxes and registration requirements on machine guns and shotguns. According to Adam Winkler, "When asked during his testimony on the NFA whether the proposed law violated 'any constitutional provision,' Karl Fredrick responded 'I have not given it any study from that point of view'" (Winkler, 8). Surprisingly, the president of the NRA did not consider whether the most far-reaching gun control legislation in history conflicted with the Second Amendment because the NRA did not have a political agenda at that time.

The assassinations, street violence and riots that ensued during the 1960's prompted Congress to enact another round of gun legislation, specifically the Gun Control Act of 1968 (Achenbach et al., p.3). Top NRA officer Franklin Orth argued, "the measure as a whole appears to be one that sportsmen of America can live with" (Achenbach et al., p.3). The turbulent and violent social environment of the 1960's prompted more people to buy guns for protection, instead of hunting (Achenbach et al., p.3).

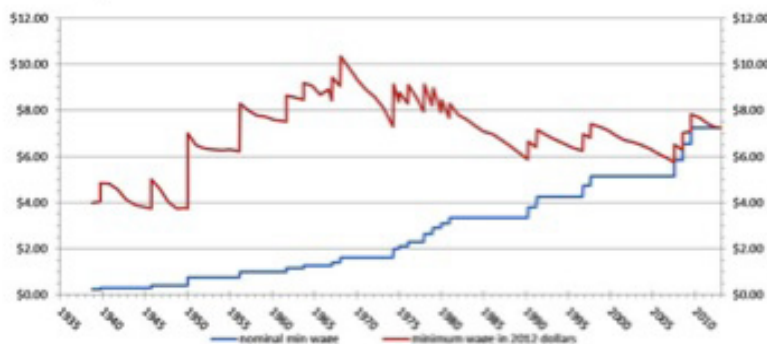
The onset of the 1970's and the birth of the Bureau of Alcohol, Tobacco and Firearms ushered in a new era that would forever change the face of the NRA and gun control in America. The NRA faced an existential identity crisis; would it remain an establishment institution focused on sportsmanship or would the organization turn political, ready to combat gun control advocates and legislation? The former seemed more appealing, so the NRA decided to relocate their headquarters from Washington to Colorado to focus on environmental and outdoor activities (Achenbach et al., p.3). In May of 1977, an internal coup, known as the Cincinnati Revolution, was staged within the NRA; moderates were expelled and replaced by extreme hardliners (Achenbach et al., p.3). Upon taking control of the organization, Harlon Carter, a political extremist, blocked the NRA's plans to move the headquarters to Colorado and cease lobbying activities, which forced the organization in a sharply right political direction.

Billing itself as the nation's "oldest civil rights organization,"

("About Minimum Wage")

Figure 2: Nominal wage rates and minimum wage rates plotted over time in the United States.

Minimum wage from 1938 to 2012
In nominal dollars and inflation-adjusted 2012 dollars



today's NRA still claims to represent the interests of marksmen, hunters and responsible gun owners. However, over the past decade and a half, the NRA has morphed into a lobbying group for the firearms industry, whose profits are increasingly dependent on the sale of military grade weapons similar to those used in the massacres at Newtown, Connecticut and Aurora, Colorado (Dickenson, 2). Today's NRA is a completely top-down organization, led by Wayne LaPierre, its chief executive who serves over a 76 member board that's stocked with industry brass (Dickenson, 2). Directors who intimately understand and work in leadership positions within the firearms industry occupy many of the board seats. The NRA's alignment with this 11.7 billion-firearm industry has fed millions of dollars into the NRA's coffers, helping it string together victories that have restricted the passage of meaningful gun control legislation (Dickenson, 2). The NRA then uses these funds to back candidates in about 2/3 of public elections, 80 percent of which end up winning their elections ("The NRA's Electoral Influence"). Because the NRA is so financially and politically powerful in Washington, legislators are fearful of voting for gun control.

Within the past year, the power of public influence has been tested against the NRA gun lobby. In the months that followed Newtown, S. Amendment 715, which sought to bolster the National Instant Criminal Background Check System, a move supported by 90% of the American public, failed to pass in the Senate 54-46 (Balz and Cohen, 7). In addition, 56 percent of Americans favored a ban on assault weapons, and an identical number supported a ban on ammunition clips that hold more than ten bullets (Balz and Cohen). However, those measures were dropped from a Senate gun control bill because the NRA's major donors are automatic weapons and ammunition manufacturers (Dickenson, 2). It is evident that as long as the NRA remains a financially and politically powerful lobbying group exercising control over the electoral and legislative process in Washington, it will be extremely difficult to pass necessary gun control legislation.

The Second Amendment and Supreme Court Precedent

The Second Amendment to the U.S. Constitution provides: "A well regulated Militia, being necessary to the security of a free State, the right of the people to keep and bear Arms, shall not be infringed" (Constitution of the United States). The structural form of this amendment makes it somewhat of an oddity because it comes with its own preamble, which has resulted in two distinctly different interpretations of the amendment (Epstein and Walker, 410).

In 1939, the legitimacy of the National Firearms Act of 1934 was tested in *United States v. Miller*, 307 U.S. 174 (1939), and the court issued its interpretation of the Second Amendment. The law in question imposed an excise tax on semi-automatic weapons and required their registration while also prohibiting the interstate transportation of any unregistered firearm (Epstein and Walker, 412). Miller claimed the NFA violated the Second Amendment's right to keep and bear arms. However, the Supreme Court justices unanimously supported the federal government's position, holding that the NFA was constitutional (Epstein and Walker, 413). Justice McReynolds expanded, "In the absence of any evidence tending to show that possession or use of an [automatic weapon] at this time has some reasonable relationship to the preservation or efficiency of a well regulated

militia, we cannot say that the Second Amendment guarantees the right to keep and bear such an instrument” (Miller, *supra*). This interpretation supports the collective right theory of the Second Amendment, which holds that the right to keep and bear arms was guaranteed only as a means of supporting state militias. In other words, the Supreme Court did not recognize an individual’s right to keep and bear arms. From the 1939 Miller decision until 2008, the Supreme Court did not hear any other cases that involved interpreting the scope of the Second Amendment.

District of Columbia v. Heller, 554 U.S. 570 (2008), marked an extreme shift in the Supreme Court’s interpretation of the Second Amendment since *United States v. Miller* (*supra*). In 1976, D.C. passed a law that banned the private possession of handguns. In addition, it held that individuals could own shotguns and rifles only if the weapons were registered, disassembled and kept unloaded (Epstein and Walker, 415). When Dick Heller applied for a permit to own a handgun for self-defense and was refused, he sued Washington, D.C. claiming the statute violated his Second Amendment right to bear arms. The Supreme Court found the statute to be unconstitutional, and in the process, completely re-interpreted the Second Amendment. In a majority opinion, Justice Antonin Scalia defined the right to “keep” arms as the right to possess them, and the right to “bear” arms as the right to “carry for a particular purpose” (Heller, *supra*). He also reasoned that the “right of the People” to bear arms was unrelated to a standing militia, which effectively made the Second Amendment applicable to every United States citizen (Heller, *supra*). In effect, according to the court’s interpretation, the Second Amendment protects every individual’s right to possess and carry arms. However, Heller also makes it clear that “not every regulation is an unconstitutional infringement of the right to keep and bear arms” (Heller, *supra*). Scalia writes, “Nothing in our opinion should be taken to cast doubt on longstanding prohibitions on the possession of firearms by felons and the mentally ill, or laws forbidding the carrying of firearms in sensitive places such as schools and government buildings, or laws imposing conditions and qualifications on the commercial sale of arms” (Heller, *supra*). Scalia’s opinion of the court reaffirms the notion that the Second Amendment is not absolute and that certain regulations are acceptable and necessary. The court’s position in Heller was a sharp break from the past, especially the original interpretation issued in *United States v. Miller* (*supra*).

At the time of Heller, the Second Amendment had not been incorporated and applied to the states because the District of Columbia is a federal district, not a state. Therefore, the amendment restricted the legislative power of the federal government, but not the authority of state or local governments (Rosenthal and Winkler, 230). However, two years later, in *McDonald v. City of Chicago*, Illinois, 561 U.S. 3025 (2010), the Justices held that the Second Amendment right is fully applicable to the states through the Due Process Clause of the Fourteenth Amendment.

Now that the Supreme Court has newly defined the Second Amendment and applied it to both the Federal and State governments through the Fourteenth Amendment, the United States government is forced to grapple with a few important questions. How are we able to regulate arms if every individual has a constitutional right to possess firearms? And which measures will be constitutional under the newly constructed interpretations of the Second Amendment? What complicates this issue is the ever-expanding power of the NRA. If constitutional legislation ever makes it to the Senate or House floor,

(Saad) Figure 3. U.S. Violent Crime Rate from 1973 to 2010.

U.S. Violent Crime Rate, U.S. Justice Department Statistics, 1973-2010

Number of victims per 1,000 population aged 12 or older



Source: Bureau of Justice Statistics

GALLUP

will it pass when there are so many NRA endorsed legislators fighting against regulations on guns? Only time will tell. But between the NRA’s political power and the Supreme Court’s precedents, one thing is clear: the odds are not in the favor of gun control.

A Glimmer of Hope: Potential Solutions to Curb Gun Violence

If it’s not possible to curb gun violence through meaningful gun control legislation, legislators can attack the underlying causes of gun violence to achieve a similar outcome. The causality of the link between income inequality and violent crime across and within countries was investigated in a study conducted by Pablo Fajnzylber, Daniel Lederman and Norman Loayza. First, they studied the correlation between the Gini index, which is a measure of income inequality as well as homicide and robbery rates. In addition, they examined the partial correlation by considering other crime determinants. These determinants include: (1) Gross National Product (GNP) per capita as both a measure of average national income and a proxy for overall development, (2) The average number of years of schooling of an adult population as a measure of average educational attainment, (3) The GDP growth rate to proxy for employment and economic opportunities in general, and (4) The degree of urbanization of each country, which is measured as the percentage of the population in the country that lives in urban settlements (Fajnzylber et al., p.11). The data analyzed consisted of nonoverlapping 5-year averages for 39 countries spanning from 1965 to 1995 for homicides and 37 countries spanning from 1970 and 1994 for robberies (Fajnzylber et al., p.1).

After the study was conducted, the evidence obtained supported the idea that income inequality, measured by the Gini index, has a significant, positive correlation on the incidence of crime (Figure 1); it appears that income inequality causes higher crime rates when other determinants are held constant (Fajnzylber et al., p.25). Of the additional crime regressors, the correlation of GDP growth rate with the violent crime rate was negative and statistically significant (Fajnzylber et al., p.25). In essence, as the growth rate of GDP drops, the violent crime rate increases. Fajnzylber, Lederman and Loayza add, “The other determinants: mean level of income, the average educational attainment of the adult population and the degree of urbanization of a country are not related to crime rates in a significant, robust, or consistent way” (25). One final conclusion of the study was that the rate of poverty alleviation improves when a reduction in income inequality is coupled with a rise in economic growth (Fajnzylber et al., p.25). When economic growth improves, violent crime rates decrease (Fajnzylber et al., p.25). Violent crime is partly determined by the pattern of income distribution and by the rate of change of national income. With that said, we can conclude that poverty reduction leads to a decline in national crime rates

(Fajnzylber et al., p.25).

Legislators can use the major conclusions of this study to create policies that reduce crime and by default, gun violence. It is crucial for policymakers to combat any and all forms of inequality in order to reduce crime rates due to the positive and significant correlation between the two variables. One way to achieve this is by encouraging economic growth and, thus, an increase in Gross Domestic Product (GDP). Policies encouraging citizens to save by increasing savings interest rates would result in economic growth (Mankiw, 384). Higher savings rates guarantee a higher rate of return on the money individuals initially deposited, which encourages more people to save. As a result, the supply of money into banking systems would increase, which stimulates investment because there is an increase in loanable funds that is now available for firms to borrow (Mankiw, 384). Firms would then use these loanable funds to create capital that will be used in future production processes. According to economist N. Gregory Mankiw, savings is an important long-run determinant of a nation's productivity. If a country raises its savings rates, the growth rate of GDP would increase, and over time, citizens would enjoy a higher standard of living (Mankiw, 383). GDP and economic growth are two factors that were shown to impact violent crime rates (Mankiw, 383). In effect, when economic growth is encouraged through legislation, crime rates will drop and the standard of living will rise.

Policies directly aimed at reducing poverty rates are another effective method to curb violent crime rates. The Inequality and Violent Crime Study deduced that the level of poverty is jointly determined by the national income level and by the pattern of distribution of this income (Fajnzylber et al., p.24). Therefore, policymakers should create legislation that not only raises the national income, but also encourages a relatively equal distribution of income between the upper, middle and lower classes. Legislation that taxes the income of the wealthy elite and raises the minimum wage would accomplish both objectives. Taxing the wealthy redistributes wealth among members of society while raising wage levels would raise the national income.

In February 2013, Stand Up! Chicago, a community action group, issued a report entitled "Fight for the Future: The case for raising wages to save lives." Throughout the report, the Chicago based organization argued that across the United States, and specifically within Chicago, low wage rates continue to be a large contributing factor to gun violence (Figure 2); Stand Up! Chicago notes, "High levels of income inequality, in which there is a small group of "haves" and a much larger group of "have nots," can lead to feelings of powerlessness and isolation, both of which are precursors to conflict and violence" ("Fight for the Future: The case for raising wages to save lives."). The organization affirmed that the majority of increases in violent crime could be explained by downward wage trends (Figure 3) ("Fight for the Future: The case for raising wages to save lives."). More specifically, a one percent increase in the population of poor people produces a 2.5 percent increase in the number of homicides ("Fight for the Future: The case for raising wages to save lives."). In addition, one of the most important findings noted that "There is a significant positive relationship between income inequality and crime rates, particularly homicide rates, with research showing that a 1 percent increase in the Gini coefficient produces, on average, a 3.6 percent increase in the homicide rates for a population" ("Fight for the Future: The case for raising wages to save lives.").

It is evident that an increase in the Gini index and income inequality, resulting from lower wages, contributes greatly to the violent crime rates. Recently, Congress has taken measures to reduce

the wage gap and increase the standard of living by proposing the Fair Minimum Wage Act of 2013. If this legislation passes, it would raise the minimum wage to \$10.10 dollars per hour and thereafter tie the minimum wage to any change in Consumer Price Index; these measures would also reduce the national homicide and poverty rates in perpetuity (Congressional Research Service). The last time the minimum wage was above 10 dollars per hour was 1968, which, not coincidentally, was the same year the United States' Gini index was .386, the lowest in history. Today, the United States' Gini index has grown to .477, yet the statutory minimum wage in real dollars is 7.25 dollars per hour (Elwell). If we could reduce our current Gini Index to the 1968 level, there would be a 9.1 percent drop ($.477 - .386 = .091$) in the Gini index. Stand Up! Chicago previously determined that a one-percentage drop in the Gini coefficient would produce a 3.6 percent decrease in the homicide rate ("Fight for the Future: The case for raising wages to save lives."). Thus, we would expect to see a 32.76% reduction (3.6×9.1) in the national homicide rate if there was a 9.1 percent drop in the Gini index ("Fight for the Future: The case for raising wages to save lives."). The intentional 2011/2012 homicide rate in the United States was 4.7 per 100,000, which is only 14,753.3 people per year. However, if we could drop that statistic by 32.76 percent, we could save 4,833 people per year who are dying unnecessarily due to gross economic inequality.

Gun violence is a serious social problem that is ravaging communities and victimizing thousands of American citizens. The steps Australia took to reduce violent gun-related crime is not politically possible in the United States. However, this issue can be addressed through two different approaches: instituting gun control and combatting inequality. Because the NRA is so politically and financially powerful in Washington, legislators are fearful of acting and voting in opposition to the NRA's goals. Unfortunately, the NRA has blocked the passage of gun control laws that are supported by a majority of American citizens. In addition, the Supreme Court's interpretation of the Second Amendment in *District of Columbia v. Heller* (supra) and *McDonald v. Chicago, Illinois* (supra) has marked a sharp break from the past. Their interpretation in those two cases guarantees an individual the right to keep and bear arms and applies that right to state and local governments through the Fourteenth Amendment. Those decisions make it that much more difficult to pass gun control legislation because there is no clear definition of what type of arm is considered illegal. However, if gun control cannot be passed, combatting a major source of gun violence, inequality, by promoting economic growth and by alleviating poverty is another way to proactively curb crime and encourage equality between classes.

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The Evolution of Citizenship

ABSTRACT: This speech was the final assignment for Jessica Prody's Rhetoric and Citizenship. In the speech we were given a set list of questions to answer, but it was also our time to showcase all that we had learned in the class. So in the speech I go through a history of citizenship highlighting Liberalism, Republicanism, and Cosmopolitanism these were some of the main periods of citizenship that we had learned about. I then dive into my main points where I speak about where citizenship is today and what I personally feel about citizenship. I also speak about the responsibilities of the individual and how individuals can help strengthen citizenship not just nationally but in our local communities. I feel that citizenship is very important in small communities, and that if we do not limit what is considered citizenship at a local level than our national citizenship will increase and every one will feel like a true citizen.

KEYWORDS: Citizenship, government, community, engagement

St. Lawrence University, Saratoga Springs, the state of New York, and the world. These are the places where I felt like I was a citizen. But before this class I had not thought much about what my roll of a citizen was. In this class we have learned about many different types of citizenship, and seen how it has evolved throughout history. I know that my own understanding, and how I thought about citizenship, has changed since this class has started. In the beginning of the semester I thought that I was a true citizen, and that I contributed to the community in a citizenly way. But looking back on it I could not have been more wrong. Though my civic engagement project I have felt more apart of the community than ever before. And that is truly a great feeling.

In order to show all of you how much I truly have learned I will go through the following main points:

1. What I believe citizenship is and how it had changed throughout history.
2. Where citizenship is here today in the United States, and for me personally.
3. What I feel our responsibility of a citizen is.
4. And what we can do as individuals and a society to help strengthen today's citizenship and civic engagement
- 5.

Hopefully some of my ideas can help others act in a more citizenly way in their own communities, and do things that would help their community become a better place.

We have learned about different types of citizenship this semester and before I tell you what I think citizenship is, I would like to take you all through a brief history of citizenship and highlight some of the main points that we have covered.

The first type that we looked at was Liberalism. As we learned the main points with this type of citizenship is strive to protect the common good and that in order to join in this type of citizenship one would have to agree to certain standard of rules and regulations. As John Stuart Mill said, the citizenship focused around individualism, and as John Locke described, everyone had natural rights. In this society many people would join together so that their property would be protected in exchange for following the rules. This was known as a social contract to Locke. This is similar to today's citizenship in which citizens follow the laws in exchange for the

protection from the government.

Next came Republicanism. Cicero taught us that in this form of citizenship the republic was the most important thing. And that one should give all that they can give to the republic, in order to help it succeed. Rather than worry about your own personal gain. People should want to participate, but even if they did not want to they still should. The leaders also felt that they needed strict laws to prevent extreme liberty. Similar to republicanism was a form centered on Immigration and the military. This type reinforced citizenship if you were willing to fight for the country.

Then came cosmopolitanism. And as Nussbaum showed us this form of citizenship was concerned with the entire globe, not just your immediate community. Nussbaum also described the danger of patriotism, something that we are big on here in the United States, as this can lead you to believe that your country is better than everyone else. It offered benefits such as self-knowledge and better problem solving. This global form of citizenship would lead into other types that we would learn about with ideas that citizenship effects everyone, and as we saw in Oil and Honey, environmental citizenship.

We also learned about citizenship though mourning and as Butler taught us our relationally. That we are all affected by the actions of others and that we need to think about our ability to harm each other.

We even learned that if the definition of citizenship is too strict then we could limit what people consider citizenship. Asen showed us that this could be dangerous as it can make people feel that if they do not meet these criteria then they are not citizens, also that your intention can affect weather your act is citizenly or not.

Now on to my main points, first what do I think citizenship is. Before this class I would have said something like, participating in things such as voting and maybe being involved in the community (The only reason I voted in the last election is because my mom made me). But now after learning all of this new information in this class I have a new perspective. I do not agree with some of the more extreme views of citizenship, such as giving everything that you have to the republic. But I do think that people should be more involved in their communities. Not even through the government and formal engagements like that, but in ways that we learned about in the book Bowling Alone. This book taught us about social capital, and that by participating in things such as bowling leagues, or as my parents do

a neighborhood dinner club that you are still practicing citizenship. I like this view of citizenship, that just be getting out in the community and being involved with a group that you are indeed practicing citizenship. So to me citizenship is anything that gets you involved in the community for the better. I believe that more things we consider citizenship, it can open more doors for people who would like to be involved in there community, and that can make the community a better place for everyone.

Citizenship today in the U.S. is at a crossroads. Some articles that we have read have argued that citizenship is declining, due to the loss of social capital and the rolls that jobs in the government have played. While other discussions that we have had in class have argued that citizenship is not declining, rather it is evolving. New technology and ways that we can get involved have made it easier than ever to create citizenship. As Bill Mckibben displayed his book, certain types of citizenship are not for everyone. Not everyone is an activist, and not everyone displays citizenship in such a way. But with social media sites, people can in engage in citizenship in new ways. In class we discussed the ice bucket challenge, and if that was considered citizenship. I feel that in today's society that it is citizenship. It was a large group of people doing something to spread awareness and to raise money for a cause. While we may no longer have bowling leagues or the citizenship groups of the past, but we still do have a strong citizenly feeling. While we may have a decline in social capital, and some may be more willing to donate money rather than time. I think (well I hope), that we all do everything that we can in this changing time to be an involved citizen.

Being a citizen throughout history has meant that one takes on many different responsibilities. I believe that one's responsibility of a citizen is to do what ever they can do, and to do what ever they feel is benefitting their community for the better. I feel that your first responsibility of a citizen is on the local front, as Mickibben and Sandel have described to us. Everyone has their own beliefs on how to benefit their community, and everyone can help in their own way. Weather it being busy a mom driving carpool to football practice, or an activist leading a peaceful protest of thousands of people. Both are doing what they can do to help their community be a better place. That is what I think we have done with our civic engagement projects, mine for example has to do with sports. Some may say, what does that have to do with citizenship? But for me that is what I thought I could do best to help the community. And as Asen offers we can focus on one's intention in determining citizenly acts, and my intention was to better the community. I also feel that, similarly to Asen, that by counting all of these things as citizenship that we open doors for everyone to be involved and do what they can do best to be a citizen.

By opening these doors and giving people a broader range of what counts as citizenship we can then expand citizenship and civic engagement. One way to do this is to possibly restart some of the clubs and other activities that we have had in the past. For example my step-dad restarted a BMW motorcycle club in our hometown. The club was started in the eighties, but it had not been active for a long time. The club that he has re-made now has a bout fifteen members and the have weekly activities that the members can participate in. I had not thought of this as a citizenly act, but it definitely is. He is raising his own social capital, and making his community a better place. If things like this count as citizenship, which I, Asen, and many other authors that we have read this semester do then we can really expand citizenship and civic engagement in our communities.

Everyone has his or her own views on citizenship, as we

have learned throughout the semester. But that is what makes it so great. That everyone can participate in their own way to make their communities better. We can do so by doing these civic engagement projects, starting up clubs, or even just by voting. What I have learned in this class is that citizenship in today's society is very open ended; there is leeway for everyone's ideas and suggestions. Hopefully after this semester we can all look at our communities and see what we can do to make them better, because I feel that this is what citizenship is really all about.

Adolescence: A Time of Self-Image Disturbance and Self-Esteem Drops in the Child

ABSTRACT: A person's self-esteem, including their self-image, is largely developed during their adolescent years, and is shaped by the environmental factors around them, in addition to contributions by the family and cultural influences, including media. The media often causes unhappiness with one's image of themselves by increasing the tendency towards comparison to images seen in the media. Consequentially, this causes the adolescent to make acts to change themselves to look like the models and actors in the media, which is almost always not healthy.

KEYWORDS: Adolescent health; female; body-image; self-esteem; media

"Perhaps justified as part of our right to the pursuit of happiness and self-fulfillment, rooted in our emphasis on individualism, and nourished by our belief in self-improvement and material success, self-esteem is a notion that seems here to stay."

- Surviving (Your Child's) Adolescence

"Over 80% of females and 40% of males reported a high level of incongruency and dissatisfaction with their body image"

- Adolescent Body Image Dissatisfaction: relationships with Self-esteem, Anxiety, and Depression Controlling for Body Mass

Children should accept who they are both physically and mentally, though this is not the case for a significant portion of the younger population. These dissatisfactions with the self can and do negatively impact many other aspects of an adolescent's life. Many factors contribute to the disruption of adolescent self-esteem because societal influences and 'norms' are distorted. The adolescent's self image and thought of body dissatisfaction that they believe is widely impacted by the social and cultural factors that teens encounter in their everyday life, all of which are influenced by the media. Physical and psychological changes in the child, cultural influences, and the family's impact are all contributors to disruption of an adolescent's self-esteem. This period of adolescence in a person's existence can be truly life changing and is "a time of identity-crisis in which the child struggles for a stable sense of self" (Simmons and Rosenberg, 1973). Body image and satisfaction are largely related to an adolescent's self-esteem, and contribute to one finding 'their self' and the psychological and physical progression through the stages of maturity.

Self-Esteem

Self-esteem must be defined before any specifics of how it is affected can be considered. According to Weiten, Dunn, & Hammer, the self-image or "self-concept" is a collection of beliefs about one's own nature, unique qualities, and typical behavior. "Your self-concept is your mental picture of yourself (and) is a collection of self-perceptions" (Weiten, Dunn, & Hammer, 2012). Bracken suggested that there are six domains related to self-concept, which consists of

social, the ability to interact with others; competence, the ability to meet basic needs; affect, the awareness of emotional states; physical, one's feelings about looks, health, and physical condition; academic, one's success or failure in school; and family, how well one functions in the family unit (Bracken, 1992). In correspondence, self-concept or self-image has four dimensions, as Rosenberg defines as follows. The first is self-consciousness, which refers to the importance of the self to the individual. The second dimension is stability, the ability of one to take responsibility for their actions in a certain situation. The third is self-esteem, the individual's 'global' positive or negative attitude toward himself. The final dimension is 'the perceived self,' how one sees their personality and makes inferences about themselves, or in other words, the importance to the individual of their perceptions of how others see them (Simmons and Rosenberg, 1973).

An important aspect of self-esteem is the idea of body image in an adolescent, which can be defined in many different ways that have a common basis and ideas. Psychologists Elisabeth Davies and Adrian Furnham define the body image as 'the images and feelings one holds about his or her body' (Davies and Furnham, 1986), while a slightly different approach by Jillian Croll describes it to be "the dynamic perception of one's body- how it looks, feels and moves, (and) it is shaped by perception, emotions, physical sensations, and is not static, but can change in relation to mood, physical appearance and environment" (Croll, 2005). A psychological disturbance of an adolescent is characterized by a change which causes the child some discomfort or unhappiness (Simmons and Rosenberg, 1973), contingent with the idea that body-image disturbance affects the child's self-concept. Body image highly influences self-esteem and self-evaluation, which are both related to each other, and a change in one greatly impacts a change in the others. Body image is not a "separate construct," but is an important aspect of the greater idea of self-esteem (Kostanski and Gullone, 1998).

The connection between self-image and self-esteem was determined through a study performed by Marion Kostanski and Eleonora Gullone in 1998. This experiment found that levels of self-esteem, anxiety and depression are related to perceived body image dissatisfaction. High levels of dissatisfaction are associated

with and related to lower levels of self-esteem and high levels of negative moods, feelings and attitudes, particularly in females (Kostanski and Gullone, 1998). Although not explained in detail in the study's publication, it is known that these factors are correlated and contribute to the adolescent's mental well being. These negative affinities greatly affect the social relationships that adolescent build throughout this phase in their life.

Media and Self-Esteem

The multitude of media that adolescents consume in today's generation that were not present forty years ago have greatly impacted one's self-image. Print advertisements in magazines and motion picture advertisements on television have created a more complex equation to make their product sell. Across movies, magazines, and television programs, thinness is consistently emphasized and rewarded for women (Hyde, Grabe and Ward, 2008). Women and men in advertisements have been altered to influence the consumer to buy or use the goods being promoted. These portrayals of men and women in the advertisements have been accused of "unintentionally imposing a 'sense of inadequacy' on the women (and men's) self-concept" (Pollay, 1986). It has been advocated by many scientists that advertising and mass media plays a part in "creating and reinforcing a preoccupation with physical attractiveness and influence consumer perceptions of what constitutes an acceptable level of physical attractiveness. It has been found that, consequentially, female college students, adolescents and pre-adolescents compare their own physical attractiveness to that of models in advertisements they view in popular magazines (Martin and Gentry, 1997).

The social comparison theory holds that "people have a drive to evaluate their opinions and abilities, which can be satisfied by 'social' comparisons with other people (Festinger, 1954)." Using this theory, as a result of female pre-adolescents and adolescents comparing their physical attractiveness with that of publicized models, their self-perceptions and self-esteem is affected (Martin and Gentry, 1997). It has been suggested that females compare themselves to models in ads for any one of three motives; self-evaluation, self-improvement, or self-enhancement.

These three motives that a female has can be problematic in many ways. Simply, by convincing herself that she needs to improve her body image, a female will engage in unhealthy acts, and maybe develop mental disorders, to try and measure up to her ideal weight and image. These include becoming anorexic, bulimic, and/or excessively exercising to an unhealthy level. Harrison found that exposure to thin ideal media TV was associated with a rise in eating disorders in adolescent girls, because of increased perceived self discrepancies between the actual and ideal body shape (Harrison, 2001). The whole picture shows that there is a strong correlation between "thin-ideal media exposure, body-related self-discrepancies and disordered eating among both adolescents and college-age" women (Harrison, 2001).

Through a set of three experiments performed by three psychologists at the University of Utah, it was found that exposure to media images of female attractiveness is capable of causing increased weight concern among young, adolescent women. The effect of this every-day media exposure through the forms of print, motion picture and social media, on females' weight concern results from, as previously mentioned, a social comparison process which is provoked from the society's standard, which is almost always perceived directly from the media (Pozavac, Pozavac and Pozavac, 1998). The media places a firm idea in a person's head of how one is supposed to act

and look, and this is seen as the 'society's standard.' The ramifications of this exposure to an adolescent include an unrealistic and unhealthy depiction and idea of what the real societal norms in that culture.

Natural Changes in the Child

The adolescent phase of a person's life, because it is a period of physical maturity and social immaturity, is a time where many physical and psychological changes happen to the body that a child is not accustomed to. Along with the new social pressures to become more independent, these changes are all inflicted on the child at the same time. In the current Western social system, the child arrives at bodily adulthood before they are capable of functioning well and efficiently in adult social roles. The societal push and the related inner psychological desire to be independent coincide with many barriers to actual independence, power and sexual freedom. The need to make major life decisions about future adult roles increases the adolescent's self-awareness and self-uncertainty. In addition to the physical changes and societal role placement commitments, adolescents are also expected to release their dependence and prime emotional attachments to their parents and family members to guide them towards their individual existence (Simmons and Rosenberg, 1973).

Disturbances of the Self-Image

An abundance of research has been placed on the self-image and self-esteem changes of female adolescents. Although most of the factors discussed can also be applied to self-esteem disturbances in men, the immediately following will talk about those from the female perspective, mostly because the factors have been found to have a greater affect on women.

The quick physical advancement of a female's body largely contributes to her dissatisfaction of her self during adolescence. Sex differences in self-esteem tend to intensify during early adolescence. Adolescent girls become more self-conscious, show a substantial increase in self-image instability and lower self-esteem during this phase and discovery in their lifetime. Together with this, females express more dissatisfaction with their bodies and perceive their overall body image less positively than adolescent boys during this chapter. However, the prominence of these feelings declines from early to late adolescence. By early adulthood, girls total self-concept is constructed more on interpersonal attractiveness than by other factors such as academic or job success. Interpersonal attractiveness is a process that encompasses the luring interaction between two or more people that leads to friendships, and at other times, form into romantic relationships. Two developments that predominantly and initially affect a girl's body-image, related to the attainment of maturity, are breast development and menstruation. As related to previous discussion, the signifiers of initial maturity also imply the need to separate from close relationships formed during childhood and to form a sense of independence. Girls with greater breast development tended to feel more positive about their physical selves than girls with less breast development. Rierdan and Koff justify this by suggesting that conflict about body-image is fully resolved by sexual identification which is almost always defined after the first menstruation. Around the age of fifteen, girls tend to experience a sharp increase in self-consciousness and they are highly concerned with the impressions and views others have of them, and evaluate themselves and their bodies through the eyes of others (Davies and Furnham, 1986).

The cultural preference for the thin, prepubescent female physique primes adolescent girls to be increasingly dissatisfied

with their bodies (Siegel, Yancey, Aneshensel and Schuler, 1999). With increased age, girls exhibit more concern for the features of their body that signify sexual attractiveness (Davies and Furnham, 1986). In the Western culture, the cultural values of attractiveness include the 'thin ideal' (Kostanski and Gullone, 1998), which is contradictory to the physical development of the female body during maturity. During maturity, the female body, due to natural hormonal influences, becomes proportionately heavier for its height, which causes dissatisfaction with the female's waist measurement, usually around the age of 18, and their hip measurement, typically at ages 16 and 18. The natural changes the female body undergoes during this time is commonly referred to by the female as 'becoming fat,' which may have large psychological consequences to that person (Kostanski and Gullone, 1998).

As females become increasingly aware of what parts of their body play in attracting the opposite sex, the more concerned and obsessive they become with these specific features (Davies and Furnham, 1986). These specific features are based on their culture and their society's ideas of beauty and attractiveness, which as previously mentioned, in the Western culture are highly based off of the thin-ideal and waist and hip measurements. The common dilemma of the adolescent girl is the wish to have a moderate to large bust with minimal hip development; although, with the normal and natural increase in hormones in the body during adolescence, this is not realistic or healthy (Croll, 2005). It has been proposed by Lerner and Karabenick, that the female's speculation about the physical attractiveness of her own body will have important influences and implications for her personality, social and sexual adjustments during this phase in their life (Davies and Furnham, 1986).

The family and their concerns and pressures also contribute to increased body dissatisfaction and body image concerns in adolescents. Socialization encourages males to strive to become stronger and more developed, while females are socialized to make their bodies more beautiful. As children move into and through adolescence, parents become less positive and more judgmental of their child's appearance, eating habits and physical activity. Children are highly encouraged by their parents to alter their image or change their appearance. Parental over-involvement and over-commenting on their children being thin or encouraging them to avoid being 'fat' can highly influence young people to become constant dieters and apply unhealthy weight control methods (Croll, 2005). During this time, it is also common for parents to encourage females to wear make-up in order to 'make them look better' or be 'prettier.' In this case, the female may feel content with the way she looks or feel self-conscious about wearing make-up, and yet the pressure from parents causes them to go against their inner voice and conform to what their parents are saying.

The media has affected the way that adolescents grow up and build their self-worth on, to an extreme during the 21st century. Female adolescents have altered their way of life, both mentally and physically, to try and measure up to the models that they see in advertisements. From getting pressure from their parents to thinking that society views them differently, females have gotten caught up on how the media portrays the thin ideal. With girls feeling like they do not portray the flawless image that the media represents, they are going to extreme measures to change the way that their bodies look and feel. Constant intimidation in their every day life from society and their culture to alter themselves is not healthy. Adults need to take action and stop this unhealthy depiction of the female body from being spread around in order for the next generation to be healthy and accept who they are, both inside and out.

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The Metaphysical Dream: A Contextual Study on Giorgio de Chirico's *Place d'Italie*

ABSTRACT: Giorgio de Chirico's works are characterized by their uncanniness and dreamlike quality. His early paintings are often considered full of enigmas and hard to interpret. The obscurity in de Chirico's art works largely results from his philosophy of metaphysical art. Focusing on the painting *Place d'Italie*, this essay attempts to provide a comprehensive contextual study with regards to this work and uncover the deeper meaning of de Chirico's metaphysical art. A variety of issues will be discussed, including the formation of de Chirico's metaphysical art, the use of perspective, the treatment of time and space, and the possible iconographic meanings in the *Place d'Italie*. By exploring these issues, this essay argues that de Chirico's metaphysical paintings serve as a means to fulfill his philosophical intention: the revelation of true reality. In addition, this essay will provide reasons why the signed date on the *Place d'Italie* may not be accurate.

KEYWORDS: Giorgio de Chirico, Surrealism, metaphysical art, perspective, iconography, philosophy

Regarded as a forerunner of the Surrealism movement, the Italian artist Giorgio de Chirico is well-known for his metaphysical paintings brimming with myth, melancholy, and nostalgia. A sense of foreboding uncanniness effuses from his art works. De Chirico's metaphysical art is often regarded as extremely obscure. Since de Chirico's metaphysical period only lasted for around seven years between 1911 and 1917,¹ and the artist's art style changed radically after 1918. The artist in his later life almost renounced the paintings from the metaphysical period. As a result, it is hard to interpret his earlier works based on his later writings.

Another contributing factor to this difficulty of interpretation resides in the two elusive aspects of de Chirico's metaphysical art that are termed plastic and metaphysical solitudes.² Plastic solitude isolates the art work from its creator and viewers and thus makes the art work independent of any human consciousness. Metaphysical solitude isolates signs in the art work from their origins and excludes any logical analysis a priori.³ In spite of the difficulty, substantial progress has been made in understanding both the foundation of the metaphysical art and the iconographic meanings in de Chirico's paintings.

In this essay, focusing on the painting *Place d'Italie* which is thought to have been painted in 1912,⁴ I will first provide a brief biography regarding de Chirico's life before 1912; then I will discuss how his metaphysical art was developed, how space and time are treated in this painting in order to fulfill de Chirico's philosophy, and provide possible explanations for the iconographies. Finally, I will raise the question of whether the *Place d'Italie* was truly finished in 1912 and provide several reasons why the date may not be accurate. De Chirico's early life

Giorgio de Chirico was born to an Italian family on July 10, 1888, in Volo, Greece. His parents had settled in Greece because his father, Evariste de Chirico, was an engineer for the Thessalian railroad. De Chirico started artistic training very early. First it was his father and then a Greek art teacher who gave him instruction in drawing. Around 1903 de Chirico started to receive traditional and academic training in drawing at the Polytechnic Institute in Athens. He graduated from the school in 1906, shortly after his father's death in 1905.⁵

After the death of Evariste de Chirico, Giorgio de Chirico, his mother, and his younger brother, Andrea de Chirico (also known as Alberto Savinio), moved to Munich, where de Chirico spent another two years in the Academy of Fine Arts.⁶ It is during this period that de Chirico was deeply intrigued by works from artists such as Arnold Böcklin and Max Klinger, and philosophers such as Nietzsche, Schopenhauer and Otto Weininger. In 1909 de Chirico rejoined his mother and brother in Milan, and he moved to Florence in the following year. In Florence, he continued his study on Nietzsche and started to paint metaphysical paintings. In 1911, de Chirico and his mother decided to join his brother in Paris. On their way to the French capital, they stopped for a short period of time in Turin, the city with which Nietzsche strongly identified and whose architecture would have a profound influence on de Chirico's later paintings of Italian piazzas.⁷

De Chirico and his mother arrived in Paris on July 14, 1911.⁸ Suffering from intestinal disorders, de Chirico recalled that he "had not touched a brush or even a pencil for a long time."⁹ His sickness would also help to shape the melancholic atmosphere in his later works. It was not until the autumn of 1912 that de Chirico fully recovered from the illness. In the same year, he exhibited three works at the Salon d'Automne for the first time, and his metaphysical art was

1. William Rubin, "De Chirico and Modernism," in *De Chirico: Essays*, ed. William Rubin (New York: Museum of Modern Art, 1982), 76.

2. Willard Bohn, *The Rise of Surrealism: Cubism, Dada, and the Pursuit of the Marvelous* (Albany: State University of New York Press, 2002), 74.

3. Riccardo Dottori, "The Metaphysical Parable in Giorgio de Chirico's Painting," *Metaphysical Art*, no. 5/6 (2006): 212.

4. Laurie Schneider Adams, *Art Across Time: The Fourteenth Century to the Present*, 4th ed. (New York: McGraw-Hill, 2010), 2: 869.

5. James Soby, *Giorgio de Chirico* (New York: The Museum of Modern Art, 1966), 13-15.

6. *Ibid.*, 15-16.

7. *Ibid.*, 31-35.

8. *Ibid.*, 36.

9. *Ibid.*, 32.

moving towards its maturity.¹⁰ Between 1912 and 1913, de Chirico painted eight paintings featuring a statue of the reclining Ariadne in an Italian piazza.¹¹ The painting under current discussion is thought to have been produced during this period.

The origin of metaphysical art

In order to understand the *Place d'Italie*, we need to know why de Chirico named his paintings metaphysical art. The origin of metaphysical art can be traced back to de Chirico's fascination with Böcklin and Klinger's art works. What intrigued de Chirico was the uncanny atmosphere produced in their works. Although Böcklin's paintings were mainly concerned with traditional mythology, he had the ability to endow myth with an everyday appearance; to make something real appear unreal and something unreal appear real.¹² De Chirico explicated this point in his essay:

"Every one of his works gives that sense of surprise and unease that one feels when finding oneself confronted with an unknown person, but one whom one seems to have seen before, without being able to remember the time or the place, or when one enters a strange city for the first time, and finds a square, a street, a house in which one seems to have been already."¹³

Two techniques Böcklin frequently used were also picked up and advanced by de Chirico: displacement and withdrawal.¹⁴ Displacement involves juxtaposing incongruent objects. For example, in the *Place d'Italie* the statue of Ariadne from Greek mythology is settled in an Italian piazza. In contrast to the antiquity in the foreground, a train, which designates modernity, is shown in the background. The technique of withdrawal is concerned with concealment. The train in the *Place d'Italie* is partially concealed by the low wall in front of it. In the foreground, a human figure is concealed by the building so that only his/her shadow can be seen.

De Chirico admired Klinger's works for the similar reason. Klinger, who was born around 30 years after Böcklin, created reality that could only occur in dreams through juxtaposing contemporary daily objects with classical antiquity.¹⁵ For example, in Klinger's *Paraphrase on the Finding of a Glove*, a glove—a product of modern industry—is juxtaposed with figures that resemble those from the ancient mythology,¹⁶ hence creating a feeling of temporal dislocation.

Influenced by artists like Böcklin and Klinger, when confronted with two types of symbolism—a radical one advocated by the Expressionists and Cubists which fundamentally changes how things are represented through the destruction of forms, and a more conservative one which is rooted in realism but through the distortion of reality creates a thoroughly different viewing experience—de Chirico chose the second one.¹⁷

Although de Chirico's paintings have a basis in realism, they are by no means realistic. In fact, his metaphysical art, despite appearing to be more classical, is nevertheless a more radical rejection of realism compared to Expressionism and Cubism. De Chirico despised any idea associated with realism. He once distinguished impressionism from what he termed sensationalism.¹⁸ For de Chirico, sensationalism is superior to impressionism, because impressionists

only represent what is actually there so that the art cannot produce anything new, whereas sensationists represent what is seen by the artists—something that has not been known; sensationalism is a representation of thought rather than the appearance of nature. In other words, only by distorting the superficial appearance of "reality" can we reveal the true essence of nature—the true reality.

De Chirico's idea that art should reveal the underlying reality probably came from Nietzsche, according to whom "Art is above all and first of all meant to embellish life, to make us to ourselves enduring... Hence art must conceal or transfigure everything that is ugly... A man who feels within himself a surplus of such powers of embellishment, concealment and transfiguration will finally seek to unburden himself of this surplus in works of art."¹⁹

For de Chirico, the metaphysical world in which the true reality resides is beyond any language and logic. Any formal interpretation of this metaphysical world will turn out to be in vain. We can only glimpse into this world through the revelation that is guided by intuition instead of logic. Therefore de Chirico's metaphysical art, which often features an uncanny dreamlike world, is against any formal analysis.

This rejection of formal analysis is the major difference between de Chirico's metaphysical art and Cubism. For de Chirico, what the Cubists were striving for was to reconstruct the phenomenal world through the use of geometric shapes and formal analysis. However, this phenomenal world was still solely concerned with the appearance rather than the essence. While the Cubists realized the two-dimensional limitation of the canvas and thus abandoned the traditional linear perspective and tried to use multiple perspectives to describe the phenomenal world, de Chirico, on the contrary, adopted but distorted the classical perspective to show that what seemed to be real in the phenomenal world was actually unreal.²⁰

Through the metaphysical perspective

For de Chirico, metaphysics was about perspective, as he commented: "Who can deny the troubling connection that exists between perspective and metaphysics?"²¹ The fact that the perspective employed in de Chirico's paintings resembles the traditional linear perspective may be the reason why some scholars have misidentified de Chirico as a classicizing artist and being countercurrent to the direction of modernism.²² (Such a misidentification may also result from de Chirico's dismissal of the Cubists' formal analysis.)²³ However, William Rubin has made a thorough argument against treating de Chirico as a classicizing artist by showing how the techniques employed in de Chirico's paintings are significantly different from the classical Renaissance techniques.

Rubin points out that de Chirico's paintings do not actually employ the linear perspective, because orthogonals do not necessarily converge and multiple vanishing points coexist in his paintings.²⁴ Take the *Place d'Italie* as an example. The pedestal of the Ariadne statue indicates that one vanishing point is behind and above the statue. However, if we extend the lines of the base of the building on the left and the bottom side of the window above, we can locate another vanishing point to the right of the previous one. It is the use of this kind of pseudo linear perspective that produces a sense of strangeness and unfamiliarity from familiar objects.

19. Soby, Giorgio de Chirico, 27.

20. Ibid., 42.

21. Ibid., 33

22. Rubin, "De Chirico and Modernism," 55.

23. Christopher Green, "Classicisms of Transcendence and of Transience: Maillol, Picasso and de Chirico," in *On Classic Ground: Picasso, Léger, De Chirico, and the New Classicism, 1910-1930*, ed. Elizabeth Cowling (London: Tate Gallery, 1990), 279.

24. Rubin, "De Chirico and Modernism," 58-59.

10. Ibid., 37.

11. Roger Rothman, "Between Böcklin and Picasso: Giorgio de Chirico in Paris, 1909-1913," *Southeastern College Art Conference Review* 15, no. 1 (2006): 10.

12. James, Giorgio de Chirico, 25.

13. Rothman, "Böcklin and Picasso," 7.

14. Adriano Altamira, "De Chirico, Böcklin and Klinger," *Metaphysical Art*, no. 5/6 (2006): 55-56.

15. Ibid., 52.

16. Soby, Giorgio de Chirico, 29.

17. Altamira, "De Chirico, Böcklin and Klinger," 52.

18. Rothman, "Böcklin and Picasso," 14.

De Chirico's distortion of reality is not only exemplified in his treatment of space but also demonstrated in how time is suggested in his paintings.²⁵ For instance, in the *Place d'Italie*, a train is painted behind the wall on the left. At first glance it seems the train is moving past the piazza from the left to the right. But is it actually moving? Since the steam puffed out from the locomotive rises straight up in the air, the train may in fact be stationary, or maybe the train is moving forward, only with the wind blowing at the same speed and in the same direction as the train is heading. Similar temporal dislocations can also be found in other de Chirico's paintings. However, what is important is not whether the train is moving or at rest. What de Chirico has achieved is that he manages to blur the distinction between movement and rest, and by doing so he is questioning the reality of the phenomenal world.

Unveiling de Chirico's iconographies

If the perspective in de Chirico's paintings is used as a means to fulfill the metaphysical end—the revelation, so are the iconographies. As a result of metaphysical solitude which isolates the iconographic symbols from their origins, there may not be a definite conclusion about the origin of every single sign when we try to interpret the iconographies in de Chirico's works. Hence, focusing on how multiple influences come into play and how various symbols demonstrate de Chirico's philosophy can be more fruitful. This is the approach I will adopt here.

Let us start with the identities of the figures in the *Place d'Italie*. There are actually three figures in this painting, although only the two small figures in the distance can be directly seen. We can only conjecture the presence of a third person based on the shadow casted on the ground. Despite there being almost no article analyzing the *Place d'Italie*, many studies have been done on de Chirico's *Melancholy* which shares strong compositional similarities to the painting under current discussion.

With regard to the two distant figures in the *Melancholy*, some scholars consider them as referring to the figures in Caspar David Friedrich's paintings.²⁶ Dottori provides a more detailed identification. He suggests that the two figures—the left one being a man while the right one being a woman because of the long dress she is wearing—may refer to de Chirico's brother and mother. Dottori further identifies the third figure whose presence can only be assumed as de Chirico himself. If this is the case, then what this picture conveys is a sense of melancholy. More specifically, while wandering alone in the Italian piazza, the artist was longing for the reunion with his brother and mother in Paris.²⁷ *Melancholy* is a recurrent theme in de Chirico's paintings, which is probably due to both his intestinal disorders and Nietzsche's idea of Superman (Übermensch). According to Nietzsche, a Superman is a person who transcends him/herself by embracing melancholy and the meaninglessness of life. A Superman will seek and find the true meaning of self beyond the conventional Christian morality bound with the phenomenal world.

Although de Chirico started to paint pictures featuring Italian piazze during his stay in Florence in 1910 (during which period he may also have been influenced by art works from the Machiavoli),²⁸ the buildings shown in the *Place d'Italie* with arcades in the bottom level are largely inspired by the architecture in Turin, where de Chirico and his mother had visited for several days on their way

25. Ralf Schiebler, "Giorgio de Chirico and the Theory of Relativity," *Metaphysical Art*, no. 1/2 (2002): 213-215.

26. Bohn, *Rise of Surrealism*, 97.

27. Dottori, "Metaphysical Parable," 208-209.

28. Kenneth Bendiner, "De Chirico and Machiavoli," *Notes in the History of Art 1*, No. 4 (1982): 24-25.

to Paris. De Chirico's enthusiasm for Turin probably came from Nietzsche who once proclaimed that Turin was the only place suitable for him.²⁹ De Chirico's interest in arches also reflects the influence from Austrian philosopher Otto Weininger, as the latter considers arches as incomplete circles that still remain to be finished.³⁰ It is this kind of incompleteness which requires further revelation that makes arches a crucial component in de Chirico's metaphysical architecture. A further influence on the organization and representation of buildings in de Chirico's works may come from Gordon Craig's stage settings. Given that both de Chirico brothers were interested in opera and theater,³¹ the emptiness and the unrealistic nature of de Chirico's piazze can be associated with the scenography of Craig's plays.

Trains and locomotives are also recurrent elements in de Chirico's Italian piazze. The iconographic source is probably autobiographical, given that de Chirico's father was a railway engineer.³² But does the train in de Chirico's metaphysical art contain any metaphorical implications? The answer may be rooted in how trains are represented in de Chirico's paintings.

In the *Place d'Italie*, the train in the background is only depicted as a silhouette. The vagueness here is not solely due to the distance, because in other de Chirico's paintings (e.g., *The Joy of Return* and *The Departure of the Poet*), the train is still only represented as a silhouette despite the fact that it appears in the foreground. The silhouette emphasizes the ghostly nature of the train and makes the giant metal machine look like a toy. On the one hand, toys are the metaphor for childhood which in turn evokes a sense of nostalgia. On the other hand, according to Nietzsche, art works need to drop any human logic and common sense and return to a dreamlike state that resembles the mentality of a child.³³ Therefore, the train being represented as a toy can be regarded as de Chirico's reflection on Nietzsche's philosophy.

The myth of the Ariadne statue

The Ariadne statue in the *Place d'Italie* in fact embodies two iconographic symbols—first, it is the statue; then it is Ariadne. De Chirico's fascination with statues can be traced back to several sources. There is once again the influence from Böcklin. In Böcklin's paintings, statues often play a crucial role in the unsettling viewing experience. For example, in his *Forgotten Venus*, a statue of Venus hidden in leaves and flowers is gazing out directly at the viewer.³⁴ The effect produced by the statue is very powerful, due to the fact that although the statue itself is not a living being, it appears to be alive and even seems to overpower the actual living beings.

The apparitional nature of statues can also be spotted in Schopenhauer's writings, as de Chirico once wrote: "Schopenhauer advised his fellow countrymen not to place the statues of their famous men on high columns or on pedestals, but on low plinths, 'as they do in Italy, where some marble men seem to be on a level with the passers-by and seem to walk beside.'³⁵ Further, statues are associated with the Apollonian force.³⁶ For Nietzsche, there are two kinds of impulses in art: the Apollonian force which represents reason and order and the Dionysian force which represents emotion,

29. Soby, *Giorgio de Chirico*, 34-38.

30. *Ibid.*, 40.

31. Marianne W. Martin, "Reflections on De Chirico and Arte Metafisica," *Art Bulletin* 60, no. 2 (1978): 343

32. Elizabeth Cowling, ed., *On Classic Ground: Picasso, Léger, De Chirico, and the New Classicism, 1910-1930* (London: Tate Gallery, 1990), 73.

33. Maurizio Fagiolo dell'Arco, "De Chirico in Paris, 1911-1915," in *De Chirico: Essays*, ed. William Rubin (New York: Museum of Modern Art, 1982), 31.

34. Altamira, "De Chirico, Böcklin and Klinger," 54.

35. Soby, *Giorgio de Chirico*, 35.

36. Dottori, "Metaphysical Parable," 213.

joy, and chaos.

With respect to Ariadne, in Greek mythology, Ariadne is the daughter of Minos and the wife of Dionysus. She is mostly associated with labyrinth because she helps Theseus find his way out of the Minotaur's labyrinth. The pose of Ariadne in the painting depicts a scene in which Ariadne is sleeping on the island of Naxos after being abandoned by Theseus.³⁷ According to Dottori, the symbol of Ariadne in de Chirico's paintings represents bewilderment as a result of entering the Minotaur's labyrinth and melancholy as a result of being left in solitude. Moreover, being the wife of Dionysus, Ariadne may serve as a counterpart to Dionysus and hence indicate the presence of the Apollonian force.³⁸ Therefore, the melancholy elicited by Ariadne is amplified since only the Apollonian force is present whereas the Dionysian force that designates joy is missing from the picture.

When was the *Place d'Italie* painted?

Several reasons contribute to the speculation that the *Place d'Italie* may not be painted in 1912 and hence may be a later reproduction by de Chirico himself, as he began to make copies of his earlier works later in his life.

First, it is puzzling how little information there is about this work. Many scholars have mentioned the eight Ariadne paintings produced between 1912 and 1913, but none of them is the *Place d'Italie*. Second, due to his poor health, 1912 was not a productive year for de Chirico. Although he exhibited three paintings at the Salon d'Automne this year, de Chirico probably had finished them before he came to Paris.³⁹

Third, according to Soby, the tonality of the *Place d'Italie* does not match the tonality of other works de Chirico had finished during this period.⁴⁰ If we compare the *Place d'Italie* with the other eight Ariadne paintings, we will find that the *Place d'Italie* is highly illuminated and the contrast between light and darkness is fairly pronounced. The ground of the piazza in the *Place d'Italie* is almost painted in orange and the slice of sky above the train is in bright yellow. In contrast, in the other Ariadne paintings (especially in the *Melancholy* which was probably finished in 1912 since it was one of the three paintings de Chirico exhibited in the 1913 Salon des Indépendants),⁴¹ the color of the ground is brown; the color of the sky is also softer and more natural.

Finally, it is unlikely that the *Place d'Italie* was finished before the *Melancholy*. The evidence comes from de Chirico's signature. On the *Place d'Italie*, the artist's signature is "g. de Chirico", but according to dell'Arco, de Chirico had been using "giorgio de Chirico" as his signature, and he did not adopt this new signature until he had finished the *Melancholy*.⁴²

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37. Soby, Giorgio de Chirico, 52.

38. Bohn, *Rise of Surrealism*, 87.

39. Soby, Giorgio de Chirico, 37

40. *Ibid.*, 50.

41. *Ibid.*, 43.

42. Dell'Arco, "De Chirico in Paris," 18.

