# Delta Epsilon Sigma


# Journal

*The National Catholic Scholastic Honor Society*

Wisdom | Leadership | Service

*Member of the Association of College Honor Societies*

Volume LXIX | Fall 2024 | Number 2

## EXECUTIVE COMMITTEE 2023 - 2024



*Official Organ of*
DELTA EPSILON SIGMA
THE NATIONAL CATHOLIC SCHOLASTIC HONOR SOCIETY

*Published two times a year by Delta Epsilon Sigma Journal. Publication office at Neumann University, Aston, PA 19014-1298.*

*Send all changes of US mail and email address to Ronald L. Smorada, Ph.D., Assistant to the Executive Director, DES National Office, Neumann University, School of Social Sciences, Humanities, and Education, BACH 302Z, Aston, PA 19014-1298.*

*Email: DESNational@neumann.edu .*

*The* Delta Epsilon Sigma Journal *accepts submissions from non-members as well as members of Delta Epsilon Sigma. While student contributions are welcome at any time, each spring issue will reserve space for the Delta Epsilon Sigma Undergraduate Writing Contest winners. We will consider for publication a wide variety of articles, fiction, and poetry. Our primary mission is to serve the Catholic cultural and intellectual tradition, and we favor work commensurate with that aim. Submissions to* Delta Epsilon Sigma Journal *are peer reviewed by doctorally-prepared academics or other specialists. Submissions published in the* Delta Epsilon Sigma Journal *may not be afterwards published elsewhere without the express consent in writing of both the Executive Director and the* Journal's *editor.*

*Submit manuscripts (as Microsoft Word files) via email to the editor: Dr. Claudia Marie Kovach (ckovach@neumann.edu).*

*Indexed in Ulrich's* International Periodicals Directory *and Columbia University Libraries' web archive of freely-accessible e-journals.*

# MESSAGES FROM THE EDITORS AND EXECUTIVE COMMITTEE

Note the change of address of Delta Epsilon Sigma: Dr. Claudia Marie Kovach, Executive Director, DES National Office, Neumann University, School of Social Sciences, Humanities, and Education, BACH 302Z, Aston, PA 19014-1298.

This issue contains information in the Announcement section of the *Journal* about elections for new Executive Committee members. Please respond as soon as possible via email (ckovach@neumann.edu). Vote for two nominees.

Additional online and social-media promotion of the society on Instagram and LinkedIn accounts remain under construction and will soon appear. Discussions continue about potential online conferences for chapter advisors and for student members. Stay tuned for more details in the upcoming Spring 2025 issue.

To continue robust competition, the Delta Epsilon Sigma Executive Committee invites chapter advisors and their students to continue to participate in the various opportunities membership provides, including the Father Fitzgerald undergraduate writing completion and the Fitzgerald scholarships and fellowships. Undergraduates may also pursue the J. Patrick Lee Award for Service or the Harry R. Knight Undergraduate/Graduate Prize For International Service. Current graduate students may seek one of the Sr. Brigid Brady Graduate Awards (which, upon application, may receive renewal). See the Announcements at the end of this issue to find out more information.

As has become customary, this Fall issue publishes the second-place winners of the Fr. Fitzgerald Undergraduate Competition in Scholarly and Creative Writing. Refer back to the Spring 2024 issue for first-place winning papers. Submissions for the forthcoming 2024 Undergraduate Writing Competition remain due on or before Dec. 1st, 2024. Chapter advisors are encouraged to organize their own local contests. *Before sending the winning entries on to the national competition, advisors must require the student-authors to revise to correct all grammatical and mechanical (spelling, punctuation, wordiness) errors in their submi*ssion. Please note that the Executive Board must receive all submissions in Word format (no PDFs) and that submissions are limited to 5000 words maximum. *Submissions that exceed 5000 words shall not be considered*. Use the format of in-text citation and Works Cited. **All Notes should be relegated to the submission's back matter as Endnotes (NO Footnotes).** Submissions may not contain copyrighted images unless these have been cleared by the copyright holder. For further specifications, see the pertaining section of the Announcements at the rear of this issue.

The Delta Epsilon Sigma website—**www.deltaepsilonsigma.org**—still invites your active participation. The site features information about the Society and its constituent chapters. It supplies the latest news, current and past issues of the *DES Journal,* instructions, and application forms for the various contests, awards, and other society business.

All published work in the *DES Journal* remains peer-reviewed by doctorally-prepared academics or recognized specialists in the work's subject-matter.

The Executive Committee continues to seek updated postal and email addresses of our membership. Please notify Ronald L. Smorada, Ph.D., Assistant to the Executive Director, DES National Office, Neumann University, School of Social Sciences, Humanities, and Education, BACH 302Z, Aston, PA 19014-1298.

# TABLE OF CONTENTS

TABLE OF CONTENTS

**ANNOUNCEMENTS**

# DEAR GRACIE

**CLAIRE DOLL ***

Dear Gracie,

I haven't forgotten about the cherry blossoms, about how much you loved them. I was in D.C. earlier today, because it's early April, and the pink petals are unraveling and raining onto the surface of the Washington Channel. I went with Mark—you'd like him. We met in college, my last year, and now he works in marketing for a printing company, and—

Anyway, sorry, the cherry blossoms. Remember when we would skip class in high school? Mr. Kendrick's class, fourth block. And it was always fourth block because that was the end of the day. And we would only skip in the springtime because it was *gorgeous* out, the bright blue sky stretching above us, and Windsor's Creek was full of water from leftover rain. When I got my license, we picked up coffees from the nearby café and drove all the way to the creek to walk. But before we'd leave our high school, you'd point out the pink cherry blossoms along the parking lot, the hundreds of petals scattering the grass like snow.

"They're just trees," I would say. Because they were. Last week, they were bare. And in a week, they'd turn green. I never took in the world like you, Gracie.

I still don't. Do you know what I did after high school? I went to community college. Only, I barely went. I took online courses and worked as a waitress, and then finally applied to the state college for my bachelor's in English.

Remember when we planned to go to college together? We'd room with each other, even though we heard all the rumors about how you shoulder never live with a friend from home, but we didn't care. I'd study literature, you'd study biology.

Anyway, we'd skip class, and you pointed out every growing flower, every tree that was bright and pink and blossoming. We'd drive to Windsor's Creek and sit by the running water, and talk about life. About what we wanted to do, who we'd date from our high school—stuff like that. You always talked and talked about wanting to be a doctor like your father, but a pediatrician, because you loved kids. You babysat all the time. We talked about all the boys in our grade who were cute, about what college would be like. Those days felt infinite, like they would never run out.

And remember when Evan Burns liked you?

I saw him, the other day, at the grocery store. He was with his wife, a short blonde woman with tanned skin, and they seem happy together, but he had once been in *love* with you. To be honest, I used to get a little mad when you'd eat lunch with him rather

* Claire Doll, a student at Mount St. Mary's University, tied for second place in the Short Fiction section of the 2023 Father Fitzgerald Competition in Undergraduate Writing.

than me. But I'd look across the cafeteria and see you in the corner, smiling with him, laughing as you held the crusts of your sandwich in your hand. And when it happened, he was almost as bad as me. I heard he came to school late, every day. He would hide his tears and go to football practice like nothing happened, but then he'd drink with his friends at night. Under the school stadium, hidden by the starlight.

He was the only person that called you *Grace* rather than Gracie. As if it was his name, just for you. He seems fine now, but back then, he was tortured. We all were.

Gracie, I still think about what happened.

The cherry blossoms haunt me. They always have, since the third of April, our senior year. In the sweet spot of the blossoming pink trees. And sometimes, when I talk about it, when I *think* about it, I still feel the racing of my heart, the pounding of its pulse against my frail ribcage. I thought, *if the man with the gun doesn't kill me, my heart will*.

You weren't in English class when it happened.

"Mrs. Park, can I use the restroom?" You had asked moments before, but I saw you slip your rose blush in the pocket of your jean jacket. You shot me a soft, knowing smile, and suddenly, it clicked. You were seeing Evan in your third block, so you needed to look good. You always looked beautiful, in my opinion, with your bright blue eyes and thick, curly red hair. But still, you had some type of method to your makeup. A thin layer of foundation, spots of blush swirled on your cheeks. Colored rose and coral, like the sky at dawn. Mascara clinging to your lashes. You always made it look so natural.

And then I still remember this part, as clear as the sky in the summer. We were reading Emily Dickinson's "Hope is the thing with feathers…" and I wondered why she never titled her poetry, and I thumbed through the crinkly pages of our textbook and thought about what kind of coffee I would order when we skipped fourth block and—

In that same moment, bookended by moments of sheer silence: a gunshot.

It didn't sound like a gunshot at first, and for a second, I considered the thought that it wasn't: *a door slammed. Someone dropped a textbook in the hallway. A class was watching a movie.* With each thought, with each imagined outcome, my heart made this racing, sinking feeling, as if it were storming all throughout my body, dropping into the pit of my stomach.

Silence followed, an eerie silence that held the weight of a thousand unspoken sentences. I looked around at the rest of our class, Gracie, at the basketball player in the corner of the room and the theater girl we both made fun of and the quiet kid in the back and when I thought of you, that you weren't right next to me, I let out a sob.

"Down," Mrs. Park muttered to us. Her once-olive skin was pale, her face blank. Again, in a harsher whisper: "*Down*."

Gracie, I should have stopped you from going to the bathroom. But how would I have known? I imagined you looking at yourself in the mirror, painting your cheeks with the sparkly rose blush you bought at the grocery store. With your babysitting money. I

imagined the mascara sitting on the ledge of the sink, waiting to be next. I imagined your heart beating fast thinking of Evan in third block, and then I imagined it beating fast for a different reason—the gunshot. I imagined you hiding in the stall, locking it, standing on the toilets. I imagined the look of fear on your face. I still see it, every day, even though I've never seen it. That day, you wore your jean jacket with the olive-green skirt, the black top.

*She's okay. She's okay,* I would remind myself, but as the moments passed on, slowly, like pages being torn from a book, I felt everything within me grow cold.

I tried to rehear the gunshot. Was it close? Did it seem far away? *Why haven't you returned?* From where I was sitting, I could only somewhat see out the window; a sliver of the sky poked through, bright and filled with rising sunlight. Two tall cherry blossom trees, their buds full and unraveling. My heart dropped.

A certain silence surrounded us, an unspeakable one—until the next gunshot.

This time, it was louder; closer. I sucked in a breath, felt the beating of my heart pound against my ribs, feeling paralyzed. I couldn't move. I couldn't think. I wasn't even there, in that classroom. I was with you, at Windsor Creek. We were in college. We were old and gray, our grandchildren running around the big backyard at your house in the countryside.

I can't remember how long we sat huddled in the classroom, Gracie, but I remember so clearly the after. When we found out someone had broken into our school, with a gun. When the police showed up, dozens of cars, flashing lights of red and blue painting the blossom trees. When I couldn't find you. In the sea of students, panicking, rushing to their cars, I tried to find you. The jean jacket. Your long, strawberry-blonde streaks of hair.

It took a while for it to sink in. You died. He shot you in the bathroom.

Your blood stained the stall doors, your blush crushed under his boot.

Gracie, I barely finished high school after that. For years I never drove past Windsor's Creek, although I missed its clear running waters and our coffee talks. I thought about Boston College, how you were accepted but couldn't attend, how you would never be able to study medicine and be a doctor and help others. How you had been assigned a roommate you'd never live with, how your parents started buying dorm decorations you'd never use.

You were one of seven that day, Gracie.

Our high school closed for a bit after I graduated, and then they demolished the building altogether and built a new one. Not even the bathroom remains where you died.

And then the cherry blossoms grew green, and summer arrived, then fall, then winter. And again. And every spring, that one, beautiful week, the blossoms turned pink, unraveled their petals and faced the sun.

"*Look at them, they're stunning."* I heard your voice everywhere.

And I can hear it today, in D.C.

Mark took me here on his day off. I'm a freelance writer, now, but I still love to write stories and poems. I've never written about you, until now. And I'll probably keep this letter hidden. D.C. is beautiful in the springtime, because there are so many of the cherry blossoms contrasting the blue sky, and swarms of people come from all over to see them.

But, Gracie, I miss you.

I miss the long talks about our aspirations, our coffee drives, our creek walks. I miss seeing the world through your eyes, the buds at school and the bright spring days. How did you find beauty in everything? How did you find that joy?

You won't write back, I know that. I won't send this anywhere. I'll keep it, with me. But Gracie, I just wanted to tell you—the cherry blossoms are gorgeous. I know you would love them here.

Sincerely,
Scarlett

# CROSSING THE RAINBOW BRIDGE

**ANAROSE DAVIDSON ***

We are crossing the Rainbow Bridge.

At Niagara Falls, the Rainbow Bridge is a surprisingly easy crossing, especially taking into consideration the intensity of the current discussion in the United States regarding southern borders. At the entrance to the bridge, there are no electronic scanners, no guards, simply a toll booth and a rotating metal gate, not dissimilar to that of a New York subway station. It is deceptively easy for four people and their dog to cross the Rainbow Bridge.

Carlos Torres immigrated to the United States from Ecuador almost 40 years ago. He currently lives in Brooklyn, New York, and works almost all the time. His sister has determined to take him on his first vacation, a four day stay in Niagra Falls. I have been allowed to tag along and ask my questions, as long as I do not interrupt the vacation. We all walk over as one group to spend the day in Canada, our passports and paperwork at the ready.

"There. There it is!" The bridge provides a great view of the Horseshoe Falls and the spire of the Space Needle Restaurant jutting from the Canadian side. A look down and there is the Niagra river, foaming as it cuts the nations apart. We drink in the roar of the falls. There's no rush. Enjoy this. Look how it goes!

"Wow," Carlos breathes.

"Come over here!" his sister gestures for a photo. "That way we can see both sides, the bridge and the falls." Carlos poses awkwardly against the railing, smiling, the American Falls on one side, the Canadian behind and the hotel strip of Canada on his right.

Carlos has a round face. The creases of his eyes dig into apple cheeks and frame his big smile. His hands are broad and the fingers muscled and thick. The skin is hard to the point of non-sensitivity from years of working with the brick ovens of New York Italian bakeries. There is a deep cut in the index finger, white against the brown skin. He grips the handrail as we look across the river to where the water rushes in torrents.

"What do you think?" I ask, my Spanish rusty.

"It's beautiful." He replies.

We keep walking, heading toward the Canadian border. "How do you feel?" I ask.

"Very happy. I've never been here. Everything is new. I almost never go out, you know."

"Because of work?"

"Because of work."

The Rainbow Bridge is open and sunny, the distance an easy walk. It does not wear on

* Anarose Davidson, a student at King's College, took second place in the Creative Non-Fiction section of the 2023 Father Fitzgerald Competition in Undergraduate Writing.

the feet. Cars drive past us in both directions. Ahead of us, the family's little white dog trots along, oblivious and excited to be on just another walk.

About halfway across the bridge, we come across a plain unobtrusive bronze plaque with a line engraved on it. I would not have noticed it had it not been pointed out to me, too consumed by the river below and the falls roaring in the distance. It is a very little line, not impressive at all. No one would suspect it of being anything so grand as a national border. Despite its plainness, everyone in the family feels it warrants its own special picture.

"Oh, here's the line! Look. Take a picture here with the line!"

Carlos smiles, posing near the plaque. The picture is taken. We continue walking.

"How do you feel crossing again?" I ask.

"Yes, I would cross all of the times I've come." My mind stumbles over the words, not quite sure of what he's saying. I don't ask him to elaborate. We are coming up on the border to Canada and all our focus is on that.

The Canadian border office is small and manned by a single officer. Only one group is allowed in at a time. We are asked some basic questions: Why have we come? What do we plan to do? How long do we plan to stay? We are not required to pay for entry, but there is a sign saying that there's a dollar fee to cross the bridge again to the United States. We expect an intense check, a search, but all the officer does is ask for our passports and scan us in quickly. He doesn't ask about the dog at all. And just like that, a border is crossed.

"It gives me a bit of nerves." Carlos remarks afterwards "One thinks that the papers of one will not serve. And they check everything, and everything is correct."

"Why does it give you nerves?"

"Because I'm like that. Times when I come from Ecuador, it is the same thing. I say, 'What if my papers are not good and I can't come in?'" He turns to me, a question in his eyes. "Do you not have any fear?"

"No. Not much." I reply, but even as I say it, I remember how my brain had gone blank in that office and how, for the life of me, I could not remember why I had come or what I wanted to do. The dog trots ahead of us, completely unaware that he has crossed a national border. His vet papers, all in order, were never even checked.

We walk to the railing and lean out over the Niagra River. The water from the falls mists down upon us.

"What do you think of Canada?" I ask.

"I think that it's good," he says, "But I love New York. I don't know. Perhaps if I had come here, it would have been different. The land of one is where one is." He says the last part with the conviction of a proverb or a mantra.

"And because you are in New York, it is your land now?"

"New York. I love New York." He replies.

"How did you feel crossing when you were young? Did you have fear?"

"Yes. No. I didn't have fear. It was different when I was young. When I passed how I passed, I didn't have fear or anything. I just wanted to get to New York because the goal was to be there. It didn't- I didn't have fear or anything. I just wanted to get there. I knew that I needed to get there. Many bad things could have happened to me, but the important thing was that I got there. And that is how I have passed 35 years."

"Why did you need to get there?"

He laughs. "I don't like to talk of that. I will cry." He pauses, looking out across the falls, back at America. "The money," he says. "Because my dad needed a medicine that cost $2.00 and we didn't have it, so I needed to come."

"Two dollars?"

"$2 each pill, each capsule cost $2.00 and you needed to take it and because of that I said 'No, I will go.' And that's how it was. Everything I could do, I helped. I thought maybe I would have been able to do a bit more, but I don't know."

He begins to cry.

"I don't like to talk much of that. I don't like to talk of that."

We take a moment for him to recover himself.

"I have lost many years and just work, work and nothing of thinking of myself." he says. "But like I said, now it's time."

"Now it's time to enjoy yourself."

"Yes. It is a new land. It is a new earth."

We continue to walk the length of the falls, drinking in this first vacation, this new earth, before stopping at a table outside the Canadian visitor's center to continue the interview.

"What does immigration mean to you?" I ask him, stumbling in my rough Spanish. Carlos misunderstands.

"Immigration is something you need to complete." he says, "You need to have everything in order. That you can't stand in the way of. Many people have a lot of fear of immigration because they don't have papers. It's not good for them, but for some with papers it's good."

It takes me a minute to translate that his mind automatically jumped to immigration policies and police. "I didn't ask you about ICE." I clarify, "I meant immigration the *idea*."

"OH!" he laughs. "Oh! That one *immigrates*. About immigrants. Yes. I think that if the country of one doesn't offer the opportunity for one to work, you can immigrate to another country to look for other opportunities, so one can come out ahead economically.

The country of one is where one is. It doesn't matter where it is, but if you feel good and you're here, you can say 'Here I am, this is where I'm going to be.'"'

"How did you come to the United States?" There is nervous, embarrassed laughter.

"I was. I was ille-" he laughs and covers his face. We both know, but force of habit makes it difficult to say out loud.

"I came in an illegal way," he says.

Carlos left his home country and his studies at an art college to illegally immigrate to the United States. He took a plane from Ecuador to Mexico and then was driven across the southern border in a van. Other cars were stopped by ICE on the road, but not his. From the border he took a bus to San Diego, and from there a plane to New York. He worked illegally for five years, as a cleaner and then a baker, until he finally was able to get his papers with assistance from his employers.

"I wasn't- I don't know how to say it- I didn't come because I wanted to, but more for the economic necessity. The majority of immigrants come because they need to. It is not like ' I like this country. I want to go there' but because I need to go and I need to come out ahead. And the only way, the only opportunity is to go to another country because they need to, to come out ahead. Is to immigrate. So that was my idea, but I didn't really take much into account that I did it."

"How do you feel going to Canada?" I ask, "Crossing to another country."

"Very happy because it's a new land and something new. And so it's beautiful to experiment with stuff like that. New things, new lands. And I'm going to continue doing it."

"And what would you say to people want to come to the United States?"

"That they don't come, that they stay in their house," he laughs awkwardly. "Because now there's no space. There are too many people. That they don't leave their country abandoned, that that they stay there. Many people are coming who it's better that they stay in their home because wherever, there is opportunity to come out ahead."

I ask him about the various immigrant co-workers at the upscale Manhattan bakery where he works. Many of them are also illegal. He does not know how many. He doesn't ask.

"The boys at my work are different." he says "Some come from Africa who speak French, some that are Mexican. Some that are Colombian-Venezuelans and all of them come to work and to make money economically. I don't think all of them have papers, but the point is that they come to work. All of them come for economic reasons that they have come. Here you make a little more money than in their countries. That is the prospect of all, to come for the economy."

The idea of work is inseparable from Carlos' idea of immigration. The two are one and the same, and it is not an idle ideal, but one worn into the callouses of his hands: "The American Dream. The American dream is that you come and that you work. There

is no dream that people give you for free. To make the most of the youth. It's important. Because when one is old, you can't work the same way you could when you were young. Many people have come alone and in the trains they have maintained themselves until they go out to look for work."

It is honorable to work, even if one does not have papers, to work and pay taxes to a state where one's legal status is up in the air. His views on the huge influx of illegal immigrants being bused into New York are surprisingly negative. They are seen as separate from the illegal workers at the bakery. They are spoiled, waiting in hotels, being coddled by the government, not working or looking for work: "Their generation is accustomed to being carried by the government," he says. "In the government, they give them rice and just a little bit of stuff. They're all a generation have learned, to be vagabonds, lazy. They are accustomed to that."

"That's why everyone's angry at them," his sister cuts in a sharp tone. "Because on top of receiving it free, they're complaining. 'Give me coffee with milk, give me bread with cheese, I don't like this.'" "But oh well," says Carlos. "That is life. The same thing though, to return them costs money. Returning them is not free."

It is dark now, and we leave the falls behind us, driving back to our motel through the night. I ask him for any final thoughts of his. He shrugs. "This is a country of immigrants and if people come to work and to get ahead, then it's good. What we're saying is not that they don't come, but if they come to work and to behave well, the country will be fine. Welcome all. Like all of us. This is a country of immigrants."

# HEAVENLY BODIES

**ERIN DALY ***

Shall I compare thee to a bright summer sun?
No. Too bold, too overbearing, too painful to behold.
You are more the moon, reflecting light onto everyone
else, guiding them through nights dark and cold.

The sun burns hot. Passionate but quick to anger.
Nothing like your calming presence, controlling the tides
with a gentle push and pull. An enchanter,
a lover, a distant beacon that sometimes hides.

I wish you wouldn't hide from me or shy away
when you think you are shining too bright.
You orbit around our feelings, afraid to stray
from the set path. Afraid to live except at night.

Maybe loving the moon is worse than loving the sun.
It breaks your heart before the love has even begun.

* Erin Daly, a student at Mount St. Mary's University, tied for second place in the Poetry section of the 2023 Father Fitzgerald Competition in Undergraduate Writing.

# BODY, FORGET

**BRIANNA HILBY ***

## *after cavafy*

Body, forget not only what they did,
not only how they took you by force,
but the pain of not being able to stop them,
your arms restrained,
your voice unspoken.
Their yelling brought out your sobs.
Now when it all comes back to haunt you,
let yourself forget,
forget their eyes of hunger,
their uncleanliness,
forget, body, your feeling of being small.

* Brianna Hilby, a student at Loras College, tied for second place in the Poetry Essay section of the 2023 Father Fitzgerald Competition in Undergraduate Writing.

# A PEARL OF GREAT PRICE: REDEMPTION, FREEDOM, AND DELIVERANCE IN THE SCARLET LETTER

**BETHANNIE HARTMAN ***

Nathaniel Hawthorne's novel, *The Scarlet Letter*, rejects the views of Puritanical dogma and subverts archetypes to deliver a new message for women of the era, and beyond. In this protofeminist text, Hawthorne explores and defies the confines of female stereotypes and introduces the most unlikely heroine: a child born of sin.

*The Scarlet Letter* tells a story of Hester's "disobedience, fall, and redemption" (Wellborn 11). Rather than being condemned and giving into despair and defeat, Hester is renewed and reborn through her trials. Hawthorne uses Hester's story to promote women's rights and empowerment. *The Scarlet Letter* could have been a warning to women, a tale of shame, reminding them to maintain a chaste and pious soul, lest they fall into sin and ignominy. Instead, however, Hawthorne's transcendental flair brings him to flip the ideas of public shame and submission for women, turning Hester Prynne's story into one of empowerment, rather than destruction.

Under the concept of coverture, Hester is considered a *feme sole*, meaning she is unwed and not "under" or "covered by" the legal and economic protection of a husband or her father. Hester's status as a social pariah gives her an unlikely advantage: because she is no longer constrained by socially perceived "moral" boundaries, she is free to maneuver in between the public and private spheres. As a seamstress, she is fully financially independent, and she owns land and a home, which was unheard of in her time period. In being cast aside and ostracized from society, she is able to better recognize, in a transcendental-esque fashion, the flaws in the world around her: "the whole system of society is to be torn down, and built up anew"; however, she acknowledges that a "woman cannot take advantage of these preliminary reforms, until she herself shall have undergone a still mightier change"—such as having one's life ripped out from under oneself and subjected to public harassment and humiliation (Hawthorne 153). Hester, rather than succumbing to her circumstances, embraces her new life and sees it as a pathway to individual and societal reform.

Hawthorne employs heavy symbolism in *The Scarlet Letter* through shapes, numbers, colors, and repetition to convey his messages. He does not merely use a symbol, however; he twists the expected narrative and uses symbols to further the advancement of protofeminist rhetoric. The first subverted symbol is that of the scarlet letter itself. Hester wears the cloth 'A' upon her chest as a sign of her adultery, but she transforms its appearance, for it is now "fantastically embroidered with gold thread" (Hawthorne 78). This is one of Hester's steps toward reclaiming her voice, subtlety but effectively.

The 'A' becomes a symbol of transcendence, rather than imperfection, for it is "the snare of life which had caused the lovers to become entangled" but also enables her and Dimmesdale to "free themselves of sin and guilt and thereby experience growth" (Wellborn 16). The colors of the 'A' are significant as well. The red stands for sin, stains, or passion,

* BethAnnie Hartman, a student at Loras College, took second place in the Critical/Analytical Essay section of the 2023 Father Fitzgerald Competition in Undergraduate Writing.

but it could also be portrayed as the color of life, such as the flush in one's cheeks. The gold embroidery is from the skill of Hester's own hand, and the beauty of the intricate work empowers her and defies the intended meaning of the scarlet letter.

Hawthorne uses series of "threes" in this story—a love triangle, between Hester, Dimmesdale, and Chillingworth, three pivotal scenes at the scaffolds, the three points of the letter 'A,' and locational triangles within the story. One of these triangles is formed between Hester's cottage, the woods, and the marketplace at the center of town. Hester is sequestered to the fringes of the town, closer to the woods, which are associated with the wilderness, which "Hawthorne tells us…is unredeemed, lawless, and pagan" (Levy 378). She lives outside of the town, which embodies civility, if not captivity, instead relegated to the margins of society. As she lives on the edge of the liminal space of the town, Hester has more freedom to move between and beyond the two other points of the triangle. She exists in the spaces between.

If Hester exists somewhere in the middle, then, it also stands to reason that she exists somewhere between the pure and the depraved, in the midst of the Madonna and the Whore. She is married, but an adulterer, a mother, but of an illegitimate daughter. In this "combining [of] the adulterous and the holy," Hawthorne turns "moral error" into "a sensuous experience," which pushes the reader to recognize the duality inherent in women: that they cannot be categorized as one or the other (Levy 385). Hester is not an "Angel of the House," but human. Her humanity, however, does not discount her as a redemptive figure. She is transformed, and transforms others, through the strength of her character through her perceived flaws and shortcomings.

Hawthorne again uses a female character to bring about change: Hester's daughter, Pearl. Her character is wrapped in layers of symbolism and hidden truths, all beginning with her name. Pearls are off-white or ivory, which plays into the color symbolism, similarly to the 'A.' She is born from sin, not fully pure, like a true shade of white. Hawthorne uses red to symbolize not only passion, but a stain or a blemish. However, such imperfection has not been transmitted to Pearl, for the brightness of her scarlet clothing is "admirably adapted to [her] beauty" (Hawthorne 107). Hawthorne has turned Pearl into an emblem of strength and subverts the typical symbolism behind these two colors.

Pearl herself is "the scarlet letter endowed with life," acting as "an analogy between the object of her (Hester's) affection, and the emblem of her guilt and torture" (Hawthorne 107). This continues Hawthorne's reoccurring theme of generational guilt. Despite Pearl's subversion of negative labels, she is still the product of adultery, and Hester must face that every day. The permanent effects of the "red ignominy" creates connections between Pearl and the adultery, and Hester cannot help but see her child as a constant reminder of her sin (Hawthorne 107).

However, Pearl also acts as her mother's redemption; she is the atonement and the forgiveness for Hester's sin. She operates as "a regenerative, redemptive, disciplining power to guide and denounce wrong action[s]" (Wellborn 12). Pearl serves "to remind her, at every moment, of her fall, — but yet to teach her… if she bring(s) the child to heaven, the child also will bring its parent thither" (Hawthorne 117). While Hester is a free woman,

unrestrained by the confines of society but still subject to its scorn, she must still remember where her deliverance comes from: Pearl.

Hester must cling to Pearl's skirts and follow her to Heaven, after living a life of sacrificial love and grace. She believes it impossible "that any mission of divine and mysterious truth should be confided to a woman stained with sin [or] bowed down with shame," but "people brought all their sorrows and perplexities, and besought her counsel" (Hawthorne 219, 220). Before her death, Hester serves other women in similar positions as she—"wounded, wasted, wronged, misplaced, or erring and sinful passion . . . or with the dreary burden of a heart unyielded, because unvalued and unsought"—and attempts to "comfort and counsel them, as best she might" (Hawthorne 219).

Hawthorne, in this proto-feminist text, empowers and supports women through Hester's story, as she is not reduced to a "ruined" woman; instead, she is redeemed, and enabled to assist other women in their journeys similar to her own. He critiques the town's response, highlighting the cruelty and harshness of a theocratic rule. Through Hester and Pearl, Hawthorne subverted expectations, inverted symbols, and created triumph where there might have otherwise been tragedy. The 'A' is no longer for "adulterer," but instead for ambition, ability, or angel.

**Works Cited**

Hawthorne, Nathaniel. *Nathaniel Hawthorne's Tales,* edited by James McIntosh, W.W Norton & Company, 2013, pp. 228-53.

Hawthorne, Nathaniel. *The Scarlet Letter*, edited by Susan Williams. Bedford/St. Martin's, 2007.

Levy, Leo. "The Landscape Modes of The Scarlet Letter." *Nineteenth-Century Fiction,* vol. 23, no. 4, March 1969, pp. 377-92, www.jstor.org/stable/2932680. Accessed 13 December 2022.

Wellborn, Grace. "The Symbolic Three in 'The Scarlet Letter'." *The South Central Bulletin,* vol. 23, no. 4, 1963, pp. 10-17, www.jstor.org/stable/3252402. Accessed 13 December 2022.

# ALLEGORICAL READINGS OF SHAKESPEARE'S OTHELLO, THE MERCHANT OF VENICE, AND THE TEMPEST

**RACHEL MEEHAN ***

**Abstract**

Throughout numerous plays, Shakespeare utilizes allegory to create multi-faceted and riveting stories. Allegories exist in *Othello*, *The Merchant of Venice*, and *The Tempest*. With *Othello*, Shakespeare creates allegory through presenting how people believe in their own version of reality, even if this reality contains discrepancies with the truth. Iago convinces Othello of Desdemona's adultery, and Othello believes Iago's lies to a tragic extent. *The Merchant of Venice* uses allegory to reflect the persecution of the Catholics by the Protestants during Shakespeare's time. However, this allegory can also apply to any minority group facing persecution from the majority. Shylock, the mistreated Jewish man, represents the persecuted Catholics and other victimized minorities. Antonio and his supporters act as the Protestant persecutors or the tormenting majority. In *The Tempest*, Shakespeare creates an allegory of colonization, reflecting the frequent exploration and colonization that occurred during this time. Prospero and the other men from Milan act as the European colonizers. Caliban also acts as a colonizer because of his wicked mother, Sycorax, who ensnared the fairies of the island. Therefore, Ariel and the fairies reflect the true natives of the island and experience the violence and oppression of colonization. These allegories provide a second meaning to these splendid plays and add more dimension to these already complex stories.

*Keywords:* allegory, personal reality, colonization, persecution, *The Merchant of Venice*, *Othello*, *The Tempest*

How can allegory affect dramatic works? How does Shakespeare use allegory in his plays? William Shakespeare, a 16th century playwright and poet, utilizes allegory to create multi-faceted and riveting stories. *Othello*, *The Merchant of Venice*, and *The Tempest* contain allegorical content. Multiple scholars analyze the allegories that exist in these plays, including Susan Schreiner, Chris Jeffery, and Kelsey Ridge. Two literary scholars, Fredric Jameson and Angus Fletcher, provide information on the technique of allegory. For *Othello*, Susan Schreiner offers an examination of the allegorical

* Rachel Meehan, currently a graduate student at the University of Pittsburgh's Library and Information Science Program, graduated in English at Neumann University in Spring 2024. She served as president of Delta Epsilon Sigma's Delta Pi chapter.

content within this play. Shakespeare creates allegory in *Othello* through revealing how people believe in their own version of reality, even if this reality contains discrepancies with the truth. Chris Jeffery analyzes the allegory of the Catholic persecution by the Protestants that appears in *The Merchant of Venice*. However, this allegory also applies to any minority group facing persecution from the majority. Kelsey Ridge examines the allegory that appears in *The Tempest*. In *The Tempest*, Shakespeare creates an allegory of colonization, reflecting the frequent exploration and colonization that occurred during this time. Allegory exists as the second meaning of a developed story, and the allegories of *Othello*, *The Merchant of Venice*, and *The Tempest* provide another meaning to these complex stories.

Through the play *Othello*, Shakespeare tells the story of a Moorish general named Othello who marries the Venetian Desdemona. Iago, Othello's ensign, hates Othello since Othello gives Cassio a position that places him above Iago. As a form of revenge, Iago convinces Othello that Desdemona commits adultery by having an affair with Cassio. Othello believes Iago, and they plot the murders of Desdemona and Cassio. Othello succeeds in killing Desdemona, but he commits suicide because of the guilt he feels when he learns the truth.

In *The Merchant of Venice*, a Venetian merchant named Antonio tries to help his friend Bassanio marry Portia, a wealthy heiress. Since Antonio's boats contain his money, he decides to create a loan with Shylock, a Jewish moneylender. In their agreement, Shylock and Antonio decide that Shylock can take a pound of Antonio's flesh if Antonio fails to provide Shylock with his money. Bassanio woos Portia and marries her, but Antonio's ships sink, forcing him to fulfill his end of the bargain with Shylock. Bassanio and Antonio go to court to try and change the bond, and through the help of a disguised Portia, Shylock must change his agreement and convert to Christianity.

With Shakespeare's *The Tempest*, the audience learns about Prospero, the former duke of Milan, who lives on a magical island with his daughter Miranda, his slave Caliban, and his fairy servant Ariel. At the beginning of the play, Prospero creates a tempest to shipwreck Antonio, his brother; Alonso, the King of Naples; and Sebastian, Alonso's brother, since these three men conspired to remove Prospero from the throne. Prospero forces Ariel to carry out his commands in exchange for freedom. Prospero originally plans to exact revenge on the men who took his throne, but at the end of the play, he forgives the three men. He also gives up his magic, frees Ariel, and leaves the island to return to Milan as duke.

In order to understand the allegories that appear in these three plays, readers need to understand the literary technique of allegory. Allegory remains a challenging concept to define. Literary scholar Angus Fletcher defines allegory as "a fundamental process of encoding our speech" (3). He also explains how "allegory says one thing and means another" (Fletcher 2). Fletcher reveals that an allegorical work "often has a literal level

that makes good enough sense all by itself," suggesting that readers can interpret an allegorical work by examining the primary narrative or the allegory within the story (7). Fredric Jameson, a famous Marxist literary critic, also provides information on allegory. He reveals that the word allegory "is most often applied to what may be called a one-to-one narrative," referring to how the "features of a primary narrative are selected… and correlated with features of a second one that then becomes the 'meaning' of the first" (Jameson 4-5). This definition reflects Fletcher's idea of how the main narrative, or "literal level," of the story "that makes good enough sense all by itself" contains a deeper meaning that acts as the allegory (7). With these three plays, Shakespeare writes intriguing plots and fascinating characters, but he also uses these plays to comment on the ideas of personal reality and deception, the struggles of minority groups, and colonization.

In the play *Othello*, allegorical content appears through Iago's deception of Othello and Othello's belief in Iago's lies. The allegory in this play revolves around how people believe their version of reality, even if their perceptions conflict with the truth. When the play begins, Iago reveals his deceptive nature as he converses with Roderigo, a Venetian nobleman who loves Desdemona (Shakespeare 1.1). He claims that he "will wear [his] heart upon [his] sleeve," suggesting that he shows his true nature to the people around him (Shakespeare 1.1.66). However, Iago fails to act in an honest manner, and he behaves as "a chameleon or formless vacancy who takes on whatever identity the circumstances demand," revealing his ability to deceive others and his role in this allegory (Schreiner 370). Iago exposes his duplicity by describing himself with the phrase "I am not what I am" (Shakespeare 1.1.67). He acts as Othello's ensign, and Othello sees him as trustworthy and fails to recognize Iago's deception, enhancing the allegory of perception conflicting with reality. Schreiner reveals that "Iago's creed is the discrepancy between reality and appearance" and that "[f]or Iago, appearance and reality can so easily replace one another that there is no stable ground on which to stand" (369). Iago manipulates "reality and appearance" as he makes Othello believe that his wife remains unfaithful, even though this idea remains a lie (Schreiner 369). This manipulation that Iago conducts reveals *Othello's* allegory of personal perceptions remaining incorrect when considering the true reality. Iago uses his creed to create the deception that convinces Othello of a lie, and he plans "to abuse Othello's ear" to convince Othello of Desdemona's adultery (Shakespeare 1.3.396). His plan to deceive Othello draws upon an allegory that appears in Plato's *The Allegory of the Cave*. Socrates recites a story about prisoners in a dark cave who see shadows on the wall (Plato 2). If a prisoner leaves the cave, he cannot understand how the images that he sees in the sunlight represent the truth since he remains used to perceiving the shadows of these images (Plato 3). Iago's deception leads Othello down into a dark cave where Othello only believes the shadows that Iago shows him. Iago relies on appearances to present himself as trustworthy, particularly with Othello and Cassio. When Othello asks Iago about what happened between Cassio and Montano,

Iago remarks that he "had rather have this tongue cut from [his] mouth / [t]han it should do offense to Michael Cassio" (Shakespeare 2.3.215-216). Through his statement, Iago fools everyone into believing that he cares for Cassio, but he harms Cassio's reputation when he accuses Cassio of sleeping with Desdemona. Iago advises Cassio to ask Desdemona to help him regain his position, allowing Iago to convince Othello of his lies (Shakespeare 2.3). Iago presents his lies in an innocent manner. When Othello questions him, Iago's elusive answers frustrate Othello, leading him to beg Iago to "[s]how [him] [Iago's] thought" (Shakespeare 3.3.128). Iago starts his lie by assuring Othello that "[he] know[s] [Iago] love[s] [him]," but this statement acts as a lie since Iago despises Othello (Shakespeare 3.3.129). Othello's reply displays his lack of awareness of Iago's true nature since he views Iago as "full of love and honesty" (Shakespeare 3.3.131). Iago insists that "[m]en should be what they seem," but he refuses to follow this rule (Shakespeare 3.3.139). Instead, he deceives everyone around him. When Iago tells Othello of Desdemona's infidelity, Othello refutes him, and he exclaims that "[he]'ll see before [he] doubt[s]," revealing Othello's hesitance about his wife's adultery (Shakespeare 3.3.204). Othello places his trust in Iago and refers to him as a man of "exceeding honesty," but this description reflects how Othello fails to notice Iago's deceptive nature, demonstrating the allegory of this play (Shakespeare 3.3.274). Othello's trust in Iago indicates how Iago "is the master of dissimulation or the manipulator of appearances," and by manipulating reality, Iago convinces Othello of a lie (Schreiner 370). Othello cannot see the reality of Iago's deception, and instead, he believes his personal perception of Iago's trustworthy nature, revealing the allegory of *Othello*. After hearing Desdemona's pleas for Cassio, Othello's original doubt ebbs away, and he demands that Iago "prove his love a whore" (Shakespeare 3.3.375). He requires this proof before he converses with Desdemona, and his evidence comes in the form of Desdemona's missing handkerchief. By failing to speak with his wife, Othello demonstrates his belief in Iago's lies and the allegorical idea of how personal perceptions can fail to reflect the true reality. Iago recounts how he saw Cassio "wipe his beard with" the "handkerchief" (Shakespeare 3.3.452-454). With this assertion, Iago leads Othello down into a cave of deception, preventing him from seeing the truth. Iago's discussion with Othello initiates his deception of Othello and the allegorical content of this play.

At the climax, the allegorical content continues as Iago continues his deception. Othello and Iago swear an oath to each other, and Othello reflects the allegory by vowing that he "[s]hall ne'er look back," alluding to how Othello swears that he refuses to see Desdemona as a faithful wife (Shakespeare 3.3.474). Iago continues to draw Othello into the cave of deception, specifically when he equivocates, "[w]ith her – on her – what you will" as he and Othello talk about Desdemona lying with Cassio (Shakespeare 4.1.34). When Cassio arrives, Iago tells the audience that he discusses Bianca, Cassio's lover, to provoke laughter from Cassio and anger from Othello (Shakespeare 4.1). Othello thinks that Iago and Cassio talk about Desdemona since Iago has deceived Othello into

believing his lies (Shakespeare 4.1). When Othello sees Bianca holding Desdemona's handkerchief, he gets trapped in Iago's cave of lies and cannot see reality (Shakespeare 4.1). For Othello, Iago's deceptions act as the shadows on the cave wall that Othello can see, preventing him from seeing his faithful wife. Since Othello fails to see the truth, he believes that he what perceives remains harmonious with reality, and his beliefs represent the allegory of how people trust their version of reality, even if this reality conflicts with the truth. Schreiner explains how "[a]s Othello begins to mistrust Desdemona, he fully believes that he is finally seeing reality for what it is," adding to the allegory of a person's perceptions conflicting with the truth (373). Once Iago finishes communicating with Cassio, Othello asks, "[h]ow shall I murder him, Iago?" (Shakespeare 4.1.173). His question reflects how Othello trusts his perception of reality that Iago has created through his lies. When Othello questions Emilia of Desdemona's infidelity, she presents no suspicious information, but Othello disregards her as a "simple bawd" and believes that his wife acts as "a subtle whore," presenting a challenge for anyone to notice her adulterous behavior (Shakespeare 4.2.21-22). Othello fails to acknowledge how his perception of his wife's infidelity remains false, adding to the allegory of personal perceptions appearing stronger than reality. He cannot consider any reality that conflicts with his own. Even when Desdemona declares that "Heaven doth truly know" of her loyalty, Othello responds that "Heaven truly knows" that she has lied to him (Shakespeare 4.2.40-41). Othello cannot listen to his wife since her claims conflict with the shadows that Othello sees in his cave. Desdemona tries to lead him to the light by telling the truth, but Othello denies her words, reflecting how the prisoners of the cave believe "that the shadows which [they] formerly saw are truer than the objects which are now shown to [them]" as they exit the cave (Plato 3). When Iago comforts Desdemona, he misleads her by acting as a gentleman, giving her no reason to suspect that he remains the cause of her husband's hatred for her (Shakespeare 4.2). As the murder plot begins, Othello refers to Iago as "honest and just," even though he has lied to Othello (Shakespeare 5.1.32). Othello must murder Desdemona, and Iago promises to murder Cassio. When Othello accuses Desdemona of giving the handkerchief to Cassio, she swears "by [her] life and soul" that she did not give Cassio the handkerchief (Shakespeare 5.2.51). However, Othello remains convinced of his idea of reality and warns Desdemona to "take heed of perjury," alluding to how he believes that she acts as a liar (Shakespeare 5.2.53). Desdemona tries to tell Othello that she "never did / [o]ffend [him] in [her] life, never loved Cassio," but he refuses to listen since he believes that Iago's lies remain the true version of reality (Shakespeare 5.2.62-63). When Emilia discovers how her husband, "honest, honest Iago," has spoken to Othello about Desdemona's infidelity, she tells Othello that Iago has lied to him (Shakespeare 5.2.161). Othello draws his sword in response, reflecting the allegory of how people fail to see the conflict between reality and their own perceptions (Shakespeare 5.2). When Iago arrives, he claims that

he told Othello "what [he] thought, and told no more," suggesting how Iago does not want to appear as the man who deceived Othello into murdering his wife (Shakespeare 5.2.183). As Emilia tries to reveal her husband's falsity, Othello explains to Gratiano, Desdemona's uncle, that Desdemona "with Cassio hath the act of shame / [a] thousand times committed," describing how Othello believes that Desdemona committed adultery (Shakespeare 5.2.218-219). When Emilia divulges to Othello that she gave Iago the handkerchief, he understands that his perception of reality conflicts with the truth, and he sees Iago as a "[p]recious villain" (Shakespeare 5.2.243). Iago murders Emilia since her expression of the truth uncovers the lies that Iago has told Othello (Shakespeare 5.2). As she dies, Emilia informs Othello that Desdemona "was chaste" and that she loved him, drawing Othello into the light of truth (Shakespeare 5.2.258). Othello reflects on Iago's lies and wonders "[w]hy [Iago] has thus ensnared [his] soul and body," mirroring the prisoners in Plato's allegory (Shakespeare 5.2.310). Despite his words of deception, Iago claims that he "never will speak" since Emilia has revealed his falsehoods (Shakespeare 5.2.312). When Cassio clarifies that he discovered Desdemona's handkerchief in his room, Othello calls himself a "fool" for believing a lie instead of the truth (Shakespeare 5.2.333). Othello feels great distress since he has murdered his wife over a lie. Before he ends his life, Othello begs the witnesses of this tragedy to present the truth when they discuss these events, revealing his desire to end this cycle of deception (Shakespeare 5.2). Through his lies, Iago "confuses reality and appearance and thereby uncovers chaos and brutality" (Schreiner 369). If Othello did not trust Iago, he may have avoided murdering his wife, but his trust in Iago's lies reflects how people trust their version of reality. Schreiner explains that Shakespeare's *Othello* attempts to answer the "questions about the power of deception, the human ability to be deceived, the obfuscation of reality, and the problem of human knowledge" (368). Shakespeare provides the answers to these questions through the allegory of *Othello*. The beginning of the play presents Othello and Desdemona as a couple in love, providing no inclination of the play's future events. Through Iago's deceit, he drags Othello down into a dark cave that forces him to see the shadows of Iago's lies. Iago uses Othello's trust in him to deceive Othello, reflecting the allegory of deception, and Othello's trust in Iago reflects the allegory of trusting one's personal perceptions over the truth.

In addition to *Othello*, Shakespeare's *The Merchant of Venice* contains allegorical content. Shakespeare uses this play to serve as an allegory for the Protestant persecution of Catholics that occurred during his time. As Chris Jeffery explains, Shakespeare "saw that Judaism could serve as [a] code for Catholicism, another persecuted religion" (39). However, this play can also serve as an allegory for the oppression that any minority group can experience at the hands of the majority. When Bassanio asks Antonio for money to marry Portia, Antonio reveals that "all [his] fortunes are at sea," providing an impetus for Antonio and Bassanio to visit Shylock (Shakespeare 1.1.177). In the

beginning, Shylock appears as a villain and as part of the allegory as he serves as a symbol for how the Catholics appeared as villains to the Protestants and how majority groups perceive the minority as evil. Bassanio asks Shylock for "[t]hree thousand ducats" for "three months," and "Antonio shall be bound" to Shylock, suggesting that Antonio makes an oath with Shylock through creating this loan with him (Shakespeare 1.3.1-5). When Antonio arrives, Shylock reveals that he "hate[s] [Antonio] for he is a Christian" (Shakespeare 1.3.39). Shylock's hatred towards Antonio remains important throughout the play, and as the audience sees Antonio's treatment of Shylock, this hatred appears justified. Shylock explains how Antonio "hates [his] sacred nation," alluding to how Antonio despises Shylock and all Jewish people (Shakespeare 1.3.45). The dialogue between Shylock and Antonio exposes Antonio's hatred for Shylock as he asks Antonio why he must lend Antonio money if Antonio calls him a "'dog,'" reflecting the various slurs that minority groups experience from the majority (Shakespeare 1.3.127). In response, Antonio declares that he has "like to call [Shylock] so again," disclosing how Antonio may call Shylock an offensive name, even though he expects financial aid from Shylock (Shakespeare 1.3.128). This exchange between Antonio and Shylock represents the tense dialogue that can occur between the majority and the minority, revealing the allegory of persecution of Catholics by Protestants and any minority group by the majority. After Jessica, Shylock's daughter, elopes with a Christian named Lorenzo, Salerio and Solanio harass Shylock (Shakespeare 2.8). Salerio asserts that "[a] kinder gentleman treads not the Earth" when he defines Antonio, even though Antonio's treatment of Shylock contradicts with this idea (Shakespeare 2.8.35). Salerio and Solanio act as part of the majority, and they fail to recognize the cruelty of Antonio's anti-Semitic viewpoints since they also possess these viewpoints. Jessica's elopement with a Christian man reflects how someone from a religious minority may convert to the religion of the majority to avoid persecution, adding to the allegory of the majority's persecution of the minority. Jessica reveals this idea as she discusses her decision to marry Lorenzo. She explains how she feels "ashamed to be [her] father's child," referring to how she feels shame about her Jewish heritage (Shakespeare 2.3.16). By marrying Lorenzo, Jessica "shall end this strife" or the persecution that she faces as a Jewish woman (Shakespeare 2.3.19). Through her conversion to Christianity, Jessica can end the suffering that she experiences at the hands of the Venetian majority for her Jewish faith. Instead, she can live in peace as Lorenzo's Christian wife. Jessica's marriage to Lorenzo can serve as an allegory for the many Catholics during Shakespeare's time who denied their faith and even married Protestants to ensure their safety. This marriage can also serve as an allegory for any religious minority denying their faith and converting to the majority's religion to remain safe from persecution. Solanio and Salerio doubt the fulfillment of Shylock's bond since Antonio's ships remain at the bottom of the ocean (Shakespeare 3.1). Shylock asserts that he must fulfill his bond to exact revenge, and he discusses

the grievances Antonio has committed, such as "laugh[ing] at [Shylock's] losses" and "scorn[ing] [Shylock's] nation" (Shakespeare 3.1.52-53). Shylock asks, "[h]ath not a Jew / eyes?" (Shakespeare 3.1.55-56). His questioning reflects how Jews possess similarities to Christians, and Jeffery explains how "the sympathy which Shakespeare elicits for Shylock meshes with [Shakespeare's] own Catholic sympathy" since the word Catholic can replace the word Jew in Shylock's monologue, adding to the allegory of the Protestant persecution of the Catholics (46). Shylock's question also adds to the allegorical content by revealing how the minority and majority possess more similarities than differences, alluding to how the hatred between the two groups remains unjustifiable. The only difference between Shylock and Antonio revolves around religion. However, they hate each other for this one difference, and Shylock experiences harassment because of his difference from this Christian society. Shylock cautions Solanio and Salerio that "[t]he villainy [they] / teach [him] [he] will execute," exposing how Shylock plans to exact revenge on Antonio for the anti-Semitic treatment that he experiences from Antonio and the other members of society (Shakespeare 3.1.67-68). Shylock visits Antonio in jail, and Antonio begs for "good Shylock" to hear him (Shakespeare 3.3.3). Shylock sees the irony behind Antonio's words, and he argues that Antonio "call'dst [him] dog before [Antonio] hadst a cause," or reason, to insult Shylock (Shakespeare 3.3.6). Shylock references Antonio's offensive nickname for him, dog, as he warns Antonio "[to] beware [his] fangs" (Shakespeare 3.3.8). Shylock's harsh but justifiable words reflect a person from the minority fighting against the majority after facing cruel treatment. He assures Antonio that "[he]'ll have [his] bond" (Shakespeare 3.3.12). Shylock's desire for his bond reflects his desire for revenge. His plan to avenge himself can also extend to any minority group who desires revenge against the majority. Solanio tries to insult Shylock, but Antonio commands that Solanio "[l]et him alone," revealing how Antonio understands that his previous offenses to Shylock have hurt the man who remains determined to receive his pound of flesh (Shakespeare 3.3.19). Antonio's actions represent a person who realizes that his or her mistreatment of the minority remains hurtful. While Antonio experiences an epiphany in prison, his anti-Semitic behavior towards Shylock influences the allegorical content of this play.

At the climactic trial scene, the allegorical message continues as Shylock remains determined to receive his pound of flesh. The duke begs Shylock for mercy, but Shylock asserts that he "would have [his] bond," even after Bassanio offers him more money (Shakespeare 4.1.87). Through his determination to receive his bond, Shylock can exact revenge on Antonio. Shylock can represent the Catholics' desire to get revenge on the Protestants for their cruel mistreatment as well as the minority groups who desire revenge for the painful experiences they have faced. Gratiano insults Shylock throughout this scene, such as when he refers to Shylock as an "inexecrable dog," alluding to how people harass minority groups with slurs (Shakespeare 4.1.128). Shylock refuses to

give into the pleas of these men and remains determined to receive his pound of flesh (Shakespeare 4.1). When Portia arrives in the disguise of Balthazar, she commands that Shylock "must…be merciful" (Shakespeare 4.1.180). Portia's response reflects how the majority begs for mercy when the minority fights against the hurtful discriminations that they experience at the hands of the majority. Shylock represents the tired and abused minority as he asks, "[o]n what compulsion must I?" (Shakespeare 4.1.181). Shylock's question reflects the questioning of many minorities who wonder why they need to extend mercy to the people who have abused them. Shylock refuses to show mercy, claiming that he "stay[s] here on [his] bond" (Shakespeare 4.1.240). In the allegory of Catholic persecution, Jeffery establishes how Shylock's determination stands for "the Catholic who insists at cost of martyrdom on the real presence of the body and blood at Mass because it is his faith," even if this aspect of his faith differs with the Protestant religion (46). Antonio accepts his fate and refers to himself as "armed and well prepared" since he recognizes Shylock's determination (Shakespeare 4.1.262). Portia appears to support Shylock's desire for fulfilling the bond, but she uses the details of the bond to prevent him from achieving his goal. She informs Shylock that he can only take a pound of flesh and cannot shed Antonio's blood, leading Shylock to lose interest in the bond since he cannot remove a piece of flesh without drawing blood (Shakespeare 4.1). Portia represents the majority working against the minority through her interpretation of the bond, and she accuses Shylock of "contriv[ing] against the very life / [o]f the defendant," forcing Shylock to beg for mercy (Shakespeare 4.1.358-359). Shylock avoids the death penalty, but the duke decides to divide Shylock's wealth between Antonio and "the general state," leaving the wealthy Shylock penniless (Shakespeare 4.1.368-369). Antonio accepts his half of Shylock's wealth and reveals how he remains a ruthless member of the majority through requiring that Shylock "become a Christian" (Shakespeare 4.1.385). By forcing Shylock to convert to Christianity, Antonio reflects the majority forcing the minority to renounce their identity. Shylock accepts Antonio's decision, since the duke threatens him with execution (Shakespeare 4.1). Therefore, Shylock represents the defeated minority who succumbs to the majority after failing to fight against the people in power. Shylock begs the court to permit him to leave since he feels unwell, but he asserts that he "will sign [the deed]" (Shakespeare 4.1.393-394). When considering the Catholic persecution that occurred during Shakespeare's time, Shylock's decision to convert to Christianity can reflect the "compliance" of the Catholics "who conformed to the demands of power for the sake of survival" and can add to the allegory of Catholic persecution by the Protestants (Jeffery 47). As the Venetians return to Portia's estate and celebrate their victory, they fail to realize how they have forced a man to give up an essential part of his identity (Shakespeare 5.1). Their failure to recognize their misdeeds reflects the majority failing to recognize how their abusive behavior harms the minority. Through this play, Shakespeare creates an allegory of the Protestant persecution of Catholics that occurred

during his lifetime. However, this play also stands as an allegory for any minority group who faces persecution from the majority.

Finally, *The Tempest* by William Shakespeare serves as an allegory for the colonization that occurred during Shakespeare's time. The play opens with a terrible storm that wrecks a ship containing Alonso, the King of Naples; Ferdinand, Alonso's son; Sebastian, Alonso's brother; Antonio, the Duke of Milan; and Gonzalo, a nobleman from Naples (Shakespeare 1.1). Prospero, the former Duke of Milan, has created this storm. He discloses to his daughter Miranda that Antonio ruled Milan as he studied magic, allowing Antonio to work with the King of Naples to take the throne (Shakespeare 1.2). Since Prospero faced danger in Milan, he needed to "extirpate [himself] and [Miranda] / [o]ut of the dukedom" (Shakespeare 1.2.125-26). By landing on this island, Prospero and Miranda represent colonizers traveling to new lands. Prospero claims that he and Miranda arrived on the island "[b]y providence divine," referring to how the colonists believed that God directed them to new lands and that they did God's work by colonizing the lands (Shakespeare 1.2.160). Prospero uses this storm to exact revenge on every man but Gonzalo since he gave Prospero supplies to live on the island (Shakespeare 1.2). When Miranda falls asleep, a fairy named Ariel arrives, and he refers to Prospero as "great master," alluding to how Ariel acts as Prospero's servant (Shakespeare 1.2.190). When Prospero asks Ariel if he "[p]erformed to point the tempest that [Prospero] bade [him]," he reveals how he relies on Ariel's magic to generate this storm (Shakespeare 1.2.195). Ariel ensures that each person on the ship remains unharmed, allowing Prospero to exact his revenge. As Ariel communicates with Prospero, the relationship between master and servant reflects the allegory of colonization. Ariel desires his freedom and reminds Prospero of the "worthy service" that he has done for Prospero (Shakespeare 1.2.247). Instead of granting Ariel his freedom, Prospero asks Ariel if he forgets the "torment" he "free[d]" Ariel from, and Ariel assures Prospero that he does not forget Prospero's actions (Shakespeare 1.2.252). Through his questioning, Prospero reveals how a witch named Sycorax previously lived on the island, and she "[i]mprisoned" Ariel in a tree (Shakespeare 1.2.280). Prospero alludes to how he rescued Ariel from his imprisonment, forcing Ariel to serve Prospero for a year (Shakespeare 1.2). Prospero threatens Ariel with imprisonment in "an oak" tree for "twelve winters" if Ariel mentions his freedom, and Ariel agrees to continue serving Prospero (Shakespeare 1.2.296-298). The relationship between Prospero and Ariel serves as a representation of the traditional relationship between a European colonizer and an enslaved native. When the colonizers arrived in new lands, they forced the native people into positions of servitude. Kelsey Ridge asserts that Ariel's response to Prospero represents "subservience born only out of fear of further abuse and torture and a sense of owing an almost unpayable debt," reflecting the allegory of colonization since the natives also felt feelings of fear since they experienced abuse at the hands of the European colonizers (241). Prospero summons Caliban, his slave, who

declares that the island belongs to him "by Sycorax [his] mother" (Shakespeare 1.2.334). Scholars may view Caliban as a representative of the native people in this allegory, but Ridge argues that Caliban serves as a colonizer since he comes from "North African descent" (231). Therefore, "Ariel and his people" represent the natives of the island and serve as the representations of the native experience in this allegory (Ridge 231). Ridge explains that Ariel and the other fairies inhabited the magical island when Sycorax arrived, and Sycorax needed to "displace the original inhabitants to take possession" of this isle (234). Even though Prospero claims that Sycorax gave birth to Caliban on the island, "he remains the child of a colonizer and not the island's original inhabitant" (Ridge 237). Caliban also serves as a representative of a colonizer through his attempt to "violate" or rape Miranda (Shakespeare 1.2.350). Miranda does not remain a natural inhabitant of the island, but Caliban's attempted rape serves as Prospero's reason for enslaving Caliban and represents the many rapes that colonists committed when arriving in new lands. Caliban also expresses no remorse for his actions, and he wishes that he "had peopled else / [t]his isle with Calibans," reflecting the lack of guilt that many colonizers felt for their malicious deeds as well as the allegory of colonization (Shakespeare 1.2.353-354). Ariel carries out Prospero's commands as he leads Ferdinand through the forest with song, and Ferdinand wonders if the music comes from "th' air, or th' earth" (Shakespeare 1.2.391). Ferdinand's interest in the native aspects of this island reflects the allegory of colonization since his behavior alludes to how colonists experienced curiosity when arriving in strange lands. Prospero accuses Ferdinand of attempting to "usurp" him, but Prospero's claims exist as part of his plan (Shakespeare 1.2.457). Prospero's threats can represent the race of colonization that occurred during Shakespeare's time since European countries hoped to discover new worlds before their competitors. The other members of the stranded ship explore the island and look for the lost Prince Ferdinand. Gonzalo attempts to comfort Alonso since he believes that Ferdinand has perished in the storm (Shakespeare 2.1). Gonzalo begins to wonder what he might do if "[he] [had] plantation of this isle," and his ideas present the island as a utopia (Shakespeare 2.1.146). On Gonzalo's island, "no name of magistrate" exists, and "[n]o occupations" exist for the people (Shakespeare 2.1.152-157). Gonzalo's ideal island reflects the utopias that colonists expected to create as they traveled to new worlds. His island also serves as an antithesis for the realities that colonists created in their new lands. Gonzalo's island appears as a peaceful isle with no "treason [or] felony," but the colonists used violence and destruction to colonize their lands (Shakespeare 2.1.163). Gonzalo's island and reality's conflict with this island both demonstrate the allegory of colonization that appears in *The Tempest*. Ariel arrives and casts a sleeping spell on the men (Shakespeare 2.1). Antonio and Sebastian remain unaffected by Ariel's spell, and Sebastian marvels at the "strange drowsiness [that] possesses" the others (Shakespeare 2.1.200). Antonio convinces Sebastian to murder Alonso and take the throne of Naples as

he reveals to Sebastian that his "strong imagination sees a crown" on Sebastian's head (Shakespeare 2.1.209). The greed of these two men adds to the colonization allegory as their behavior represents the greedy colonists who desired lands and power. Ariel wakes the sleeping men before Antonio and Sebastian murder them, allowing Prospero's plan to proceed (Shakespeare 2.1). On another part of the island, two men from the ship, Stephano and Trinculo, stumble upon Caliban (Shakespeare 2.2). Their treatment of Caliban reflects how colonists treated the natives, even if Caliban also remains a colonizer. Stephano refers to Caliban as a "monster of the isle," representing how the natives appeared as strange and monstrous to the colonists (Shakespeare 2.2.65). Caliban begs for the men to not harm him and swears that he can help them by showing them "the best springs" and other aspects of the island (Shakespeare 2.2.158). Even though Caliban remains a colonist figure in this allegory, he has inhabited the island since birth, revealing how he knows intimate details about this island. Therefore, his bargain to serve Trinculo and Stephano can reflect how natives swore to help the colonists. Prospero's plan continues as he watches Miranda and Ferdinand vow to marry each other in a secret marriage ceremony by exchanging hands (Shakespeare 3.1). The marriage of Ferdinand and Miranda adds to this allegory since this marriage can serve as an antithesis to the rape and brutalization of native women that the colonists committed during their travels to other lands. The marriage of Ferdinand and Miranda remains part of Prospero's revenge plan, but he "cannot be" glad since he must focus on the "suppertime" of his enemies (Shakespeare 3.1.93-97). Before Prospero can exact his revenge, Caliban plots his revenge on Prospero with Stephano and Trinculo, allowing these three colonizers to rule the island (Shakespeare 3.2). Ariel provides music during this scene to frighten the men, and Caliban's connection to the island appears as he calms Stephano and Trinculo, telling them that the "isle is full of noises" that "give delight and hurt not" (Shakespeare 3.2.135-136). Caliban remains connected to the island, but his mother invaded this island as a colonizer, making him a colonizer instead of a native inhabitant. Despite Caliban's colonizer status, his actions can reflect the behaviors of both natives and colonists in this allegory.

In the climax, the action of the play returns to the four men from the ship. Alonso, Antonio, Sebastian, and Gonzalo rest from searching for Ferdinand (Shakespeare 3.3). Antonio and Sebastian decide to kill Alonso "tonight," but an apparition halts their plans (Shakespeare 3.3.14). The fairies of the island arrive playing music and provide a banquet for the men (Shakespeare 3.3). Gonzalo classifies the fairies as creatures "of monstrous shape" but realizes that "[t]heir manners are more gentle" than the human inhabitants, suggesting that Gonzalo differs from the stereotypical colonizer in this allegory (Shakespeare 3.3.31-33). Many colonists viewed the natives as savages and failed to acknowledge their acts of kindness. When Ariel arrives in the terrifying form of a harpy, he refers to Antonio, Sebastian, and Alonso as "three men of sin," alluding

to their crimes against Prospero (Shakespeare 3.3.53). As a punishment for their crimes, these three men see "monstrous" visions (Shakespeare 3.3.95). The climax also adds to the allegory of this play. The banquet represents natives attempting to punish the colonists for their despicable behavior. Since Gonzalo represents a peaceful colonist, he does not receive this punishment. The other three men receive this horrible punishment since they reflect violent colonists, and this vicious behavior appears through the murder plot of Antonio and Sebastian. Prospero's plan continues to develop as he hosts a wedding celebration for Ferdinand and Miranda (Shakespeare 4.1). He relies on Ariel and the other fairies to conduct this celebration, reflecting how the colonists needed the natives to help them survive in new lands (Shakespeare 4.1). During the celebration, Prospero remembers the revenge plot of Caliban and his new masters, leading him to end the festivities (Shakespeare 4.1). Prospero decides to leave out his clothing to distract the men, and as Stephano and Trinculo feel enamored by the "wardrobe," they fight over wearing different "gown[s]" (Shakespeare 4.1.223-228). Their decision to put on Prospero's clothes can reflect how they represent competing colonists. Caliban remains uninterested in the clothes and calls Trinculo a "fool," alluding to how Caliban realizes that these tempting articles of clothing serve as a trap (Shakespeare 4.1.231). Prospero and Ariel release spirit dogs on the three usurpers, and Prospero promises Ariel that he "[s]halt have the air at freedom," suggesting that Prospero may fulfill his promise to Ariel (Shakespeare 4.1.267). In the final act, Prospero discusses the state of his victims with Ariel (Shakespeare 5.1). Ariel explains that Prospero's "affections / [w]ould become tender" when witnessing the suffering of the three men (Shakespeare 5.1.18-19). Ariel reveals that he "would" pity the men if he "were…human," indicating how he does possess human qualities (Shakespeare 5.1.21). His statement also reflects the allegory of colonization as Ariel's statement alludes to how native people acted as humans, and colonists failed to recognize this idea as they abused the natives. Prospero decides that he must forgive the men who wronged him. He chooses to give up magic, and he declares that "[he]'ll drown [his] book" (Shakespeare 5.1.57). Prospero's decision to part with his magic clashes with how colonists failed to realize the error of their ways and continued to colonize new lands in a destructive manner. Prospero forgives the men and sets them free from the upsetting visions (Shakespeare 5.1). He also plans to grant Ariel his freedom (Shakespeare 5.1). Prospero's decision to free Ariel conflicts with the servitude that natives experienced at the hands of the colonists. Prospero claims that he "shall miss" Ariel, revealing how he may view Ariel as a friend instead of a servant (Shakespeare 5.1.95). Prospero forgives his brother for usurping his throne, and he receives his "dukedom" of Milan from Alonso and Antonio (Shakespeare 5.1.118). Prospero reunites Ferdinand and Alonso, and when Ariel returns with the unharmed boat, Prospero reminds Ariel that he "shalt be free" (Shakespeare 5.1.243). Before he grants Ariel his freedom, Prospero requests that Ariel set "Caliban and his companions free" from the spell

(Shakespeare 5.1.254). When Ariel brings the three men forward, Prospero commands them to clean his "cell" to receive forgiveness (Shakespeare 5.1.295-297). Alonso instructs Stephano and Trinculo to return the items that they found, and Sebastian retorts, "[o]r stole it, rather," adding to the allegory of colonization since the colonists stole many items from the natives (Shakespeare 5.1.303). Prospero's decision to let Caliban remain on the island represents how many colonists left a person in charge of the land when they returned home (Shakespeare 5.1). Caliban may ensnare Ariel and the other fairies to serve his own purposes, reflecting the behavior of Prospero and his mother and demonstrating how Caliban, despite his native tendencies, ultimately remains a colonizer in this allegory. When Prospero sees Ariel, he tells him to "[b]e free" and grants Ariel the freedom that he has hoped for throughout the play (Shakespeare 5.1.321). Prospero's plan for revenge succeeds since he can return to Milan as a victorious duke, representing the return of victorious colonists who also left death and destruction in the lands that they colonized. Prospero recognizes his misdeeds as he begs the audience for "[m]ercy" for his "faults" (Shakespeare 5.Epilogue.18). Even if many colonists failed to acknowledge the pain that the natives experienced at their hands, Prospero needs the audience to set him free from the island and allow him to return to Milan. By setting this play on an island with fairy inhabitants, Shakespeare uses the behavior of Prospero and the other characters to create an allegory for the colonization that occurred during his time.

Ultimately, *Othello*, *The Merchant of Venice*, and *The Tempest* serve as allegories. An allegory exists as an established story with a second message that allows readers to interpret the story in a new way. These allegories also comment on universal aspects of the human condition. In *Othello*, Shakespeare provides an allegory to show how people trust their versions of reality, even if this reality conflicts with the truth. Shakespeare demonstrates this allegory through Iago's deception of Othello and Othello's trust in Iago's lies. While Desdemona and Emilia try to tell Othello the truth about Iago, Othello refuses to listen until he has murdered Desdemona. The allegory in this play also reflects Plato's *The Allegory of the Cave* since Iago draws Othello down into his cave of lies, preventing him from seeing reality. With *The Merchant of Venice*, Chris Jeffery believes that Shakespeare used allegory to comment on the Protestant persecution of Catholics that occurred during Shakespeare's time. The characters of Antonio, Portia, Bassanio, Solanio, Salerio, and Gratiano represent the persecuting Protestants, and the Jewish Shylock serves as a representation of the suffering Catholics. However, this allegory can also extend to any minority group experiencing persecution from the majority. Antonio and his supporters represent the persecuting majority who wins in the fight against the minority. Shylock embodies the persecuted minority who fails when trying to get revenge. Finally, Shakespeare's *The Tempest* serves as an allegory of colonization since European countries participated in colonization during Shakespeare's time. Prospero and the men from the ship symbolize the colonists, and many scholars argue that Caliban

represents the colonized native. Despite Caliban's connection to the island, he remains a colonizer because his mother, Sycorax, invaded the island before Prospero. Therefore, Ariel and the other fairies of the island act as the natives of the isle. These three dramas by William Shakespeare provide wonderful stories, but the allegorical messages add another meaning to these fascinating plays.

**Works Cited**

Fletcher, Angus. *Allegory: The Theory of a Symbolic Mode*. Princeton University Press, 2012.

Jameson, Fredric. *Allegory and Ideology.* Verso, 2020.

Jeffery, Chris. "Is Shylock a Catholic?" *Shakespeare in Southern Africa*, vol. 16, Jan. 2004, pp. 37–51. *EBSCOhost*, https://web-p-ebscohost-com.neumann.idm.oclc.org/ehost/pdfviewer/pdfviewer?vid=5&sid=07e5bd46-103f-4e92-b0d6-badef6631955%40redis.

Plato. *The Allegory of the Cave*. Translated by Benjamin Jowett. P & L Publications, 2010

Ridge, Kelsey. "'This Island's Mine': Ownership of the Island in The Tempest." *Studies In Ethnicity & Nationalism*, vol. 16, no. 2, Oct. 2016, pp. 231–45. *EBSCOhost*, https://doi-org.neumann.idm.oclc.org/10.1111/sena.12189.

Schreiner, Susan E. "Appearances and Reality in Luther, Montaigne, and Shakespeare." *Journal of Religion*, vol. 83, no. 3, July 2003, pp. 368-375. *EBSCOhost*, https://doi-org.neumann.idm.oclc.org/10.1086/491338.

Shakespeare, William. "Othello." *The Complete Works of Shakespeare*, edited by David Bevington. 7th edition. Pearson Education, Inc., 2014, pp. 1156 – 1200.

Shakespeare, William. "The Merchant of Venice." *The Complete Works of Shakespeare*, edited by David Bevington. 7th edition. Pearson Education, Inc., 2014, pp. 185 – 218.

Shakespeare, William. "The Tempest." *The Complete Works of Shakespeare*, edited by David Bevington. 7th edition. Pearson Education, Inc., 2014, pp. 1575 – 1603.

# ANNOUNCEMENTS

## ELECTION INFORMATION

This year we have three outstanding candidates for the position of board membership: David Lutz of Holy Cross College, William Hamilton of Neumann University, and Heather Josselyn-Cranson of Regis College. **Please vote your confirmation for two of these candidates and email your votes to** cmkovach@neumann.edu. **by December 27, 2024.**

**David Lutz Biography:**
David Lutz, Professor of Philosophy at Holy Cross College (Notre Dame, Indiana), received his B.S. from the U.S. Military Academy at West Point and his MBA and Ph.D. in philosophy from the University of Notre Dame. After post-doctoral fellowships at the University of St. Thomas (Minnesota) and the Hanover Institute of Philosophical Research (Germany), he taught in Africa (Kenya, Uganda, Nigeria) for ten years, primarily at the Catholic University of Eastern Africa (CUEA) in Nairobi. While teaching philosophy, he also served as founding director of CUEA's MBA program. He joined the faculty of Holy Cross College in 2011, where he has served as Chair of Humanities and Dean of the Faculty. He has published in journals including *Faith and Reason; The Journal of Business Ethics; The Catholic Social Science Review; Christian Bioethics; The Journal of Globalization for the Common Good; Oikonomia* (Italy); *Paedagogia Christiana* (Poland); **Софія** (Ukraine); *Ethique et Société* (Burundi); *St. Augustine Papers* (South Africa); *The Journal of Dharma* (India); and *Cardijn Studies* (Australia). In collaboration with African colleagues, he published six co-edited books. Dr. Lutz is a Lay (Third Order) Dominican and currently serves as Formation Director for the Our Lady, Seat of Wisdom chapter of the Dominican Laity in South Bend, Indiana. At Holy Cross College Dr. Lutz served as faculty advisor of the Delta Epsilon Sigma Chapter. He is married to Amelia (who is Kenyan-American) and they have two daughters: Catherine (16) and Isabella (14).

**William Hamilton Biography:**
William Hamilton, Associate Professor of English at Neumann University, earned his Ph.D. in English from the University of Oregon. He serves as Director of the Neumann English Program and the faculty sponsor of the Neumann chapter of the Sigma Tau Delta National English Honor Society. He brings over twenty years of experience in literary studies with numerous conference presentations and related research. He also has had specific training in composition studies and pedagogy at both the Masters and doctoral level, and he has worked in the Neumann University Writing Center as a tutor through a federal grant awarded to the institution. In addition, he has scored AP English Literature essays every summer for the past ten years. Working from a standard rubric, scorers evaluate each student essay according to criteria such as clarity, focus, engagement

with theme and other literary elements from the given example text, development, and sophistication. Since 2008 he has coordinated the Delta Pi Chapter writing contest and continues find ways to create connections among these modes of student engagement to encourage minors in literature or writing.

**Heather Josselyn-Cranson Biography:**
Heather Josselyn-Cranson, OSL, is the Sister Margaret William McCarthy Endowed Chair of Music at Regis College in Weston , Massachusetts. At Regis, Josselyn-Cranson teaches classes in music theory, ethnomusicology, musical theater, music and health, and film scores. She also conducts the student Glee Singers and the Regis Community Chorus, made up of alumni and friends of the institution. In addition to her musical work, Josselyn-Cranson teaches classes in biblical studies at Regis for the Department of Humanities. She is the faculty advisor for Regis' Iota Chapter for Delta Epsilon Sigma, the National Catholic Honor Society. She also remains active as a scholar, publishing articles in *AIM Liturgy Resources Magazine, WorshipArts, Sacramental Life, Questions Liturgiques, The Hymn, Worship,* and *Plainsong and Medieval Music.* Her 2016 volume, *The Reason Why We Sing,* explores the variety of different functions for music as found in different liturgical traditions. More recently, her 2023 publication, *Living the Church's Song* (co-edited with Jason McFarland), presents the voices of many musicians and scholars on several ecumenical and theological propositions about liturgical music. Josselyn-Cranson is a member of the Order of Saint Luke, a dispersed, ecumenical order dedicated to liturgical practice and scholarship, and she currently serves as the Order's Abbot.

## AN INVITATION TO POTENTIAL CONTRIBUTORS

- The editors of the *Delta Epsilon Sigma Journal* invite contributions to the *Journal* from the readership. Submit manuscripts (fiction, poetry, essays, scholarly research) via email attachment to the editor, Claudia Kovach (ckovach@neumann.edu).
- All attachments should be sent as Microsoft Word documents; no PDFs please. Submissions should be limited to 5000 words at maximum. Submissions to *Delta Epsilon Sigma Journal* are peer reviewed by doctorally-prepared academics or specialists in the pertaining subject matter.
- The journal is open to a wide variety of topics and genres. Particularly welcome are submissions addressing issues of concern to Catholic colleges and universities. The *Delta Epsilon Sigma Journal* editors encourage contributions from all readers, both DES members and non-members.

## THE DELTA EPSILON SIGMA NATIONAL UNDERGRADUATE STUDENT AWARD

Delta Epsilon Sigma has a national award to be presented to outstanding student members of the society who are completing their undergraduate program. It provides a means by which a chapter may bring national attention to its most distinguished graduates.

The National Office has a distinctive gold and bronze medallion that it will provide without cost to the recipient's chapter for appropriate presentation. A photo and brief profile of recipients will be published in the *Delta Epsilon Sigma Journal.* Qualifications for the award include the following:

- Membership in Delta Epsilon Sigma.
  An overall Grade Point Average of 3.9-4.00 on all work completed as an undergraduate.
  Further evidence of high scholarship:
    - a grade of "A" or with the highest level of distinction on an approved undergraduate thesis or its equivalent in the major field, or
    - scores at the 90th percentile or better on a nationally recognized test (e.g., GRE, LSAT, GMAT, MCAT).
- Endorsements by the chapter advisor, the department chair or mentor, and the chief academic officer.
- Nominations must be made no later than six (6) months after the granting of the undergraduate degree. Include with the nomination a 300-dpi photo and a three-sentence abstract of the student's accomplishments, including the ways the qualifications for the award have been met.
- **The calendar deadline for the submission of names of proposed recipients of this award is February 15th. Please send nominations to the Office of the Executive Director: DESNational@neumann.edu.**

## THE HARRY R. KNIGHT UNDERGRADUATE/GRADUATE PRIZE FOR INTERNATIONAL SERVICE

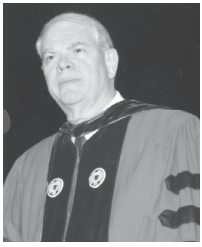
*Harry R. Knight*

Through the generosity of the Knight family and named for a professor and long-time member of Delta Epsilon Sigma, this award supports a student who wishes to offer service to others outside of the United States by assisting with travel costs up to $2500.00. The transformative nature of such efforts provides benefits to the student as well as to those served. New skills related to work, language, and culture can enhance resumes and refocus existing career plans. A required reflective report, submitted after the student returns, will be published with photos in the *Delta Epsilon Sigma Journal*.

**Requirements:** Applicants will submit the following items:

- a three-page proposal, which includes a statement of specific details of potential destination, travel costs, length of stay, assistance goals, and how the applicant's goals correspond with the mission of DES.
- a brief CV with biography including career goals, other completed service, and academic accomplishments.
- an official transcript of coursework.
- a letter of recommendation which addresses the candidate's character, academic work, and potential to contribute to society.
  **All documents must be sent electronically to the National Office (DESNational@Neumann.edu) by March 15th.**

## THE J. PATRICK LEE UNDERGRADUATE AWARD FOR SERVICE



*J. Patrick Lee*

Delta Epsilon Sigma offers the J. Patrick Lee Award for Service. This annual undergraduate competition was established to honor Patrick Lee, who served as National Secretary-Treasurer of Delta Epsilon Sigma with dedication and commitment for over 20 years, and whose leadership transformed the Society. As a tribute to Dr. Lee's praiseworthy ethical character and judgment, awards of $1000 will be given to student members of Delta Epsilon Sigma who best embody the ideals of Catholic social teaching through their engagement in service. Student winners of the award will also be profiled in the *Delta Epsilon Sigma Journal.*

**Guidelines for The J. Patrick Lee Undergraduate Prize for Service**:

• In order to participate in the contest, the student should submit a 300-dpi photo (preferably highlighting the candidate's service) and a personal statement of 500-1000 words to his/her chapter advisor. Personal statements should reflect on the service experiences by responding to the following questions: How does your current and past engagement in service reflect the tenets of Catholic social teaching and enrich the local, national, or global community? How will you continue or expand your service in the future**? Students are encouraged to be as specific and thorough as possible within the word limit. Please do not simply repeat information listed on the entry form. Make every effort to explain service involvement instead of just listing service activities.**

- The student should also submit one letter of recommendation written by someone in a professional position who can attest to the type and extent of the service in which the student has been engaged.

- Chapter advisors should select one student from their chapters to nominate for the prize.

- Nominated students must be undergraduates at the time of nomination.

- Nominated students must be members of Delta Epsilon Sigma.

- **Applications must contain a complete official entry form to be considered**. Please visit the DES website, www.deltaepsilonsigma.org, for this form.

- Advisors should submit all entries electronically as MS Word Documents (no PDFs, please) to the National Office at Neumann University, Executive Director: Dr. Claudia Kovach, Neumann University, School of Social Sciences, Humanities, and Education, BACH 302Z, Aston, PA 19014-1298, (610) 558-5573, FAX (610) 361-5314, Email: DESNational@neumann.edu.

- **The deadline for nominations from advisors is December 1.**

## THE FATHER EDWARD FITZGERALD UNDERGRADUATE COMPETITION IN CREATIVE AND SCHOLARLY WRITING

*Fr. Fitzgerald*

The DES Board is proud to honor Fr. Edward A. Fitzgerald, the founder of Delta Epsilon Sigma. Fr. Fitzgerald conceived the notion of a national association of Catholic scholastic honor societies in 1938 and chaired the Committee of Founders that wrote up DES's Constitution in 1939, thus initiating the national association.

This contest remains open to undergraduates (members or non-members) in an institution that has a chapter of the society. Manuscripts may be submitted in any of six categories:

- Poetry
- Short fiction / Drama
- Creative nonfiction/personal essay
- Critical/analytical essay
- Scholarly research in the non-empirical humanities
- Scholarly research in the empirical sciences and in the social sciences

A first prize of five hundred dollars and a second prize of two hundred and fifty dollars in each of the six categories will be awarded. No award may be made in a given category if the committee does not judge any submission to be of sufficient merit. **Winners must**

**submit a 300-dpi photo of themselves to accompany the publication of their essays in the *Delta Epsilon Sigma Journal*.**

**General Guidelines:** Either MLA or APA documentary styles are acceptable (except where they may deviate from the instructions contained here in the *Journal's* "Guidelines"). Publishing restrictions do not permit the Chicago Manual of Style. All prose should show double-spacing, appear in Word format (no PDFs), use 12-point font, and include just one space between words and sentences. Number all pages. Citations should use the "in-text plus Works Cited" format. Relegate all explanatory notes to the submission's back matter as Endnotes (no footnotes!). Do not include headers or footers. The author's name should not appear after the cover page to assure anonymity during judging.

The first phase of the competition is to be conducted by local chapters, each of which is encouraged to sponsor its own contest. A chapter may forward to the national competition only one entry in each category. Preparatory to student revision, editorial comment and advice by a faculty mentor is expected and appropriate, as is correction of grammatical and mechanical (spelling, punctuation) errors, as long as it is the student who--in the final analysis--implements them.

Proofread carefully to reflect the standards of your college or university. Adhere to all guidelines, including conventions of grammar and punctuation. Also follow formal academic requirements of language and style (such as avoiding excessive wordiness and redundancies). The *DES Journal* reflects Catholic values. *Gratuitous use of profanity or vulgarity will not impress the judges and will not merit publication.*

**Poetry**: Writing in this category should be original poetry, either in verse or prose form. A long poem should be submitted singly; shorter lyrics may be submitted in groups of two or three.

**Short Fiction / Drama**: Writing in this category should be original fiction or drama, such as short stories, plays, or stand-alone sections of longer pieces. Fiction should total 1500-5000 words, either in a single work or, in cases of very short pieces, in groups of two or three.

**Creative Nonfiction/Personal Essay**: Writing in this category should communicate some dimension of the worldview or feelings of the writer. Writing should be true—as affirmed by the writer—but may be creative in structure or form and may make use of character development, dialogue, or other techniques of creative writing. Creative nonfiction pieces or personal essays should total 1500-5000 words, either in a single work or, in cases of very brief pieces, in groups of two or three.

**Critical/Analytical Essay:** Writing in this category should investigate a text, or a social or scholarly issue, through a critical lens. Examples of this type of writing may include textual interpretation or expository or argumentative essays in which original research is not the primary aim. Essays in this category should total 1500-5000 words. Provide appropriate in-text citations for all direct or indirect (paraphrased) quotations. Integrate brief quotations properly with correct punctuation.

**Scholarly Research in the Non-Empirical Humanities:** Writing in this category should present primary or secondary research that provides and elucidates some original insight on a social, ethical, cultural, or humanistic question. Emphasis will be paid to the quality, depth, and presentation of the piece, and proper adherence to conventional documentation format (MLA or APA). Such scholarly research should include an abstract (situated at the beginning of the paper). Provide appropriate in-text citations for all direct or indirect (paraphrased) quotations. Avoid block quotations and integrate brief quotations properly with correct punctuation. Follow all requirements for formal academic writing by avoiding casual or conversational language such as contractions or informal vocabulary. Avoid using the first person, overusing verbs of being, and including other examples of wordiness. Papers in this category should total 1500-5000 words.

**Scholarly Research in the Empirical Sciences and in the Social Sciences:** Scientific writing does not just include writing about science; it shows the technical writing scientists use to communicate their research to others. Predicated on the rigors of scientific inquiry, scientific writing must reflect the same precision as that demanded in the research process. Writing in this category thus demands precision (the precise use of words and phrases), clarity, and economy because the writer is communicating highly technical information to others who might, or might not, be as knowledgeable; they may be from a different discipline; they may, or may not, be a native speaker of the language used. Many journals have international audiences, so precise communication helps prevent misunderstandings and mistranslations in other contexts. Communicating facts, figures, and methods used in research—as well as the description of the results—has to be precise and exact. The research question, hypotheses, methods, analysis, and conclusions must be stated clearly and simply.

This category should present primary research elucidating original results of scientific research. Emphasis will be paid to the writing quality, depth, and presentation of the piece, and proper adherence to the appropriate disciplinary documentation format such as that of the American Psychological Association (APA); American Chemical Society (ACS), used in chemistry and some of the physical sciences; American Institute of Physics (AIP); the American Mathematical Society (AMS); the American Society of Mechanical Engineers (ASME); and the Institute of Electrical and Electronics Engineers (IEEE). Scientific scholarly research should include an abstract (situate it at the beginning of your paper).

Incorporating the stages of the scientific method, the scientific research paper begins with an abstract followed by the introduction, methods, results, conclusions, and acknowledgments. The introduction discusses the issue studied and discloses the hypothesis tested in the experiment. The step-by-step procedure, notable observations, and relevant data collected are all included in methods and results. The discussion section consists of the author's analysis and interpretations of the data. Additionally, the author may choose to discuss any discrepancies with the experiment that could have altered the results. The conclusion summarizes the experiment and will make inferences about the outcomes. The paper will typically end with an acknowledgments section, giving proper attribution to any other contributors besides the main author(s). Keep all graphs, tables, and figures at a minimum, and never include visual materials as a substitute for verbal description and explication. Papers in this category should total 1500-5000 words.

**Specific Guidelines for Preparation of All Submissions:**

- Prose manuscripts of 1500-5000 words should be typed and sent electronically in 12 point Times New Roman font.
- One space is permitted between words and sentences.
- Include a cover page with title, name, university, and home address.
- The page following the cover (the beginning of the actual text) should contain only the title and no other heading.
- The pages must be numbered, the lines double-spaced, and in Word format (**no PDFs, please**).
- Scholarly papers should attach an abstract, include primary and/or secondary research, and present some original insight.
- Documentation should follow one of the established scholarly methods.
- Advisors as well as faculty mentors are expected to take an active role in providing additional comments to students.
- **Advisors and faculty mentors should approve and send all entries to the Executive Director of Delta Epsilon Sigma (DESNational@neumann.edu) by December 1.**

Final judging and the announcement of the result will take place no later than May 1st of the following year. Winners will be notified through the office of the local chapter advisor.

## THE SISTER BRIGID BRADY, O.P., DELTA EPSILON SIGMA GRADUATE STUDENT AWARD

*Sister Brigid Brady, OP, Ph.D.*

Named in honor of Sister Brigid Brady, OP, Ph.D., The DES Graduate Student Award will grant $1000 to each of up to three (3) graduate student members of DES per year who have shown a strong commitment to graduate study and maintain the Society's ideal of service to others. The award is renewable for an additional year for one awardee during a given year. Sister Brigid served as a National Executive Board Member, Vice President, and past President of the Society, and was a remarkable Religious, educator, and woman. She spent sixty years as a Dominican Sister, forty-three of which she dedicated to teaching at Caldwell University. Sister Brigid challenged and aided her students to excel. A scholar of Medieval Literature, Shakespeare Studies, and the History of the English Language, Sister Brigid was among the first professors at Caldwell to introduce classroom technology as a way to broaden student learning. A Renaissance woman, Sister Brigid also handmade her own harp and was deeply committed to the Arts. In addition to her service to DES and other societies, Sister Brigid frequently presented and published papers at the Conference on Christianity and Literature, an international society of scholars dedicated to the study of Christian themes in literature.

**Requirements:** Applicants will submit the following materials:

- a three-page essay, which includes a statement of (a) career goals, (b) academic accomplishments, (c) scholarly activity, and (d) how the applicant's goals correspond with the mission of DES.
- a brief CV with biography (no more than three pages).
- an official transcript of graduate coursework.
- a 1,500-word sample course paper.
- a letter of recommendation which addresses the candidate's academic work and potential.
- **All documents must be sent electronically to the National Office (DESNational@Neumann.edu) by March 15th.**

## THE DELTA EPSILON SIGMA FATHER EDWARD FITZGERALD SCHOLARSHIPS AND FELLOWSHIPS

Delta Epsilon Sigma sponsors an annual scholarship and fellowship competition for its members. Junior- year members may apply for one of ten Fitzgerald Scholarships at $1,200 each, to be applied toward tuition costs for their senior year. Senior-year members may apply for one of ten Fitzgerald Fellowships at $1,200 each, to be applied toward tuition costs for first-year graduate work. These scholarships and fellowships are named after the founder and first Secretary-Treasurer of DES, Most Rev. Edward A. Fitzgerald of Loras College, Dubuque, Iowa. The awards will be made available on a competitive basis to students who have been initiated into the Society and who have also been nominated by their chapters for these competitions. Applications may be obtained from the website (deltaepsilonsigma.org) or from the Office of the Executive Director (DESNational@neumann.edu). **The deadline for submitting applications for the DES scholarships and fellowships is March 15.**

## THE DELTA EPSILON SIGMA DISTINGUISHED LECTURERS PROGRAM

Each year, Delta Epsilon Sigma offers an award of one thousand dollars for a speaker at a major meeting sponsored or co-sponsored by a chapter of Delta Epsilon Sigma or by a Catholic professional society.

The society also offers awards to help subsidize lectures sponsored by local DES chapters. An application for one of these must be filed with the Office of the Executive Director thirty days in advance; the maximum award will be two hundred dollars. The award requires a follow-up report with photos and promotion on the DES Website and in the *DES Journal.*

All applications should be directed to the Executive Director: Dr. Claudia Kovach, Neumann University, School of Social Sciences, Humanities, and Education, BACH 302Z, Aston, PA 19014-1298, (608) 558-5573, FAX (610) 361-5314, email: DESNational@neumann.edu.

# The Delta Epsilon Sigma Store



| Item Description | Price |
|---|---|
| **NEW** Grey DES Chapter Polo Shirt*– unisex | $49.00 |
| **NEW** Men's Fitted DES Red Chapter T-shirt* | $25.00 |
| **NEW** Ladies Fitted DES Red Chapter T-shirt* | $25.00 |
| **NEW** Horizontal Certificate Frame with Medallion | $85.00 |
| DES Gold and Maroon Double Honor Cords | $12.00 |
| #502 Key - gold kase | $31.00 |
| #502 Key - 10K yellow gold | $282.00 |
| #503 Key Tac - gold kase | $32.00 |
| #503 Key Tac - 10K yellow gold | $272.00 |
| #502D Key with 2pt. diamond - 10K yellow gold | $325.00 |
| #503D Key Tac with 2pt. diamond - 10K yellow gold | $313.00 |
| ML/02S Staggered Lavaliere - sterling silver | $31.00 |
| 7.25" Rope Bracelet w/ lavaliere - sterling silver | $71.00 |
| 18" Rope Necklace w/ lavaliere - sterling silver | $85.00 |

* *12 Shirt Minimum*

*Pricing Expires 12/31/24*

***To Place Your Order :***

Order on-line at: **www.acgreek.com/deltaepsilonsigma**

or call: **800-659-7801**

Award CONCEPTS THE BEST

# The DES National Catholic Scholastic Honor Society Emblem


The emblem of DES contains the motto, the name, the symbols, and the founding date of the society. Delta Epsilon Sigma is an abbreviation constructed from the initial Greek letters of the words in the motto, *Dei Epitattein Sophon*. Drawn from Aristotle and much used by medieval Catholic philosophers, the phrase is taken to mean: "It is the mission of a wise person to put order" into knowledge.

The Society's Ritual for Induction explains that a wise person is one "who discriminates between the true and the false, who appraises things at their proper worth, and who then can use this knowledge, along with the humility born of it, to go forward to accept the responsibilities and obligations which this ability imposes."

Thus the three words on the *Journal*'s cover, Wisdom · Leadership · Service, point to the challenges as well as the responsibilities associated with the DES motto. The emblem prominently figures the *Chi Rho* symbol (the first two Greek letters of the word Christ), and the flaming lamp of wisdom shining forth the light of Truth.

*Delta Epsilon Sigma Journal*
Neumann University,
School of Social Sciences
Humanities, and Education, BACH 302Z
Aston, PA 19014-1298

Non-Profit
U.S. Postage
**PAID**
Wilmington, DE
Permit No. 2058