

NEW LEAF

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HAYMARKET, Randolph St., Bet. Desplaines and Halsted.

Good Speakers will be present to denounce the latest atrocious act of the police, the shooting of our fellow-workmen yesterday afternoon.

CHICAGO
HISTORICAL
SOCIETY

From Pacifism

to Militancy

A Rhetorical Analysis of the Weather Underground with a Concentration on the Recruitment Strategies and Motivational Factors of Fringe Organizations

Opinion

How to Start a Revolution in Seven Easy Steps

Not by Accident

Kairos and the Normalization of Serial Killers' Ethos

Immaculate Misconception

An Exploration of Virginity Narratives

Seitenabend halb 8 Uhr. Seite 9
Heumarkt, Randolph-Strasse, zwischen Desplaines- u. Halsted-Str.



From Pacifism to Militancy

3

Not by Accident

16

Immaculate Misconception

45

How to Start a Revolution in Seven Easy Steps

62

CONTENTS

Isaach Velasco

FROM PACIFISM TO MILITANCY

A Rhetorical Analysis of the Weather Underground
with a Concentration on the Recruitment Strategies
and Motivational Factors of Fringe Organizations

Abstract:

I will be conducting a rhetorical analysis examining the recruitment strategies and internal motivations that trigger small radical fringe organizations to transition from passive to militant groups. This research will be gathered by reviewing the manifesto of the Weather Underground Organization that rose to power from the Students Democratic Society in 1969 as a primary source while referencing similar radical fringe organizations that have taken the same course of action to gain momentum, like the Source Family, the MOVE organization, and The American Indian Movement. Each organization will help assist with drawing conclusions through factual sources and evidence as to why a more forceful and militaristic approach was taken over time for each of these unstable rising organizations.

“A single spark can start a prairie fire” quickly became the creed for the radical fringe organization, The Weather Underground (WUO). The Weather Underground is an extreme left-wing organization that stemmed from the Student’s Democratic Society (SDS), which was established in the 1960’s as an activist group opposing the Vietnam War. As the Weather Underground Organization broke from the SDS and began to gain momentum it became necessary for a clear agenda for recruitment be established, which came to life in the WUO’s manifesto, Prairie Fire. Despite the innovative methods implemented for recruitment, these organizations still plummeted after transitioning from a passive to militant group. This research paper will provide a rhetorical analysis that will analyze the Weather Underground Organization,

eliciting primary information from other similar radical organizations. After examining recruitment strategies implemented by extreme fringe organizations this paper delves into the motivational factors that steer a peaceful progressing fringe organization to transform into a militaristic group focusing on progress through forceful coercion. Some examples include the Source Family, the MOVE organization, and the American Indian Movement, which all contrast effectively with the WUO. Each of these once expanding fringe organizations followed a similar set of ideas and actions that eventually produced a period of violence and turmoil resulting in their ultimate demise.

The social movement toward radical change in the 1960's sparked many of these radical organizations to seek change in any area they saw fit, especially the government. This change could be implemented through their growth and power but to do so the organization's leaders needed to recruit new followers. This pushed these organizations to implement new and old recruitment strategies that would sway the minds of humans around the globe. These strategies took form in a variety of different figures. Recruitment strategies became the primary focus of organizations like the Weather Underground as they pushed to spread their influence and lifestyle.

The 1960's and early 1970's fostered an air of enlightenment in regards to the political system and abstract thinking. This period allowed for groups of people to connect and develop different ideas that questioned the government in power. Organizations like the Weather Underground, the MOVE Organization, The American Indian Movement, and the Source Family all contributed to the push for power and the drive to recruit new followers to some of the more radical ideas being presented. After researching each of the recruitment strategies from the organizations, similarities can be drawn and tactics uncovered. A system appears and the moves made on each of the party's sides can be outlined. Most often, the inspirational aspect of recruitment focuses on the effective use of the rhetorical appeals. The three rhetorical appeals all offer a different perspective to the

reader when it comes to recruitment. The first appeal, pathos, allows for these organizations to tap into the emotional appeal of prospective members that are reading any documents or listening to speeches used for recruitment. Each of these different appeals contributes to the primary focus on visual and verbal communication as a means of recruitment. The Weather Underground Organization used logos as a consistent tool throughout the production of the manifesto. In Chapter 1 of the manifesto under section 3 the potential member can find the TURNING WEAKNESS INTO STRENGTH section, which alone uses emotionally powered phrases as the reader sees strong passion filled words that work to better an individual being. Within this section there is a clause that reads:

“

There are serious problems and barriers to revolutionary growth now facing us, which we have to uncover and look in the face. Some are setbacks inflicted by the state; some are obstacles –weaknesses and contradictions among us; some are anti-revolutionary currents and errors within the movement (Prairie Fire).

”

This statement exemplifies to the potential member the appetite for change and revolution. At this time the WUO was attempting to use the proper rhetoric that would evoke a personal connection with the reader and develop a string of emotions toward their cause.

As the manifesto continues, under the section titled, *Imperialism in Crisis: The Homefront*, the organization expresses the following concept:

“

What kind of society is it? It is a class society, torn by contradictions: the heartland of a bloody empire built on the attempted genocide of Native Americans, the trade in African slaves, the lives of Chinese and Japanese and

Filipino workers, the exploitation of successive waves of immigrant labor. It is an imprisonment of nations-Guam, Samoa, the Virgin Islands, Hawaii, Puerto Rico, the Black and Chicano nations. Like other empires, it combines stolen lands, stolen riches and stolen labor. (Prairie Fire)



The WUO attempts to influence the widest array of human beings possible by creatively using historical references to draw in the prospective member. Prairie Fire is written so that it draws in a mounting list of nationalities that have been negatively affected by the government of the United States. Throughout the paragraph the author works to connect emotionally on some of the more personal characteristics that the members of the WUO may share with them, creating a sense of security for the potential member. This personal yet emotional connection then elicits the necessary feelings that the potential members need to commit to a particular organization.

Logos was also instrumentally used by other radical fringe organizations during this time for recruitment purposes. The Source Family, another radical fringe organization, often relied upon logos and used visuals as a more contrasting form of recruitment. Images that were released regarding the Source Family portrayed the organization as a close-knit group that encouraged a more logical push in thinking to potential new members. One image used the words “Life,” “Mind,” “Love,” and “Truth” surrounding an actual image of the Source Family. This image refocused the attention of the potential member by using words that created a logical appeal to them. The idea of truth and mind clearly connects with any potential member, as the ultimate life question is truth, which was viewed as a highly contested subject during the 1960’s. This calm and soothing atmosphere that the image portrays, gives the potential new member a logical pull, as they feel they will be part of a family as a member of this particular organization, which is an essential aspect of recruitment.

The Weather Underground Organization relied

upon logos as they developed the name of this radical fringe group. The name “Weather Underground” originated from the song “Subterranean Homesick Blues” by Bob Dylan, where one line states, “you don’t need a weatherman to know which way the wind blows” (TWUFO 2). The WUO focuses on the idea that there is a logical choice. Founders of this organization wanted potential new members to realize that their path was the obvious one, hence why we do not need a weatherman to see what direction our nation is heading toward if we cannot allow change.

The WUO immediately implemented a series of bombings after adapting this name, reiterating the path that the WUO viewed the United States to be on. This path was rebellion. Rebellion was viewed as the logical choice by the WUO against the United States. One image that the WUO used for their cause depicted a rainbow with a shifting arrow going down while it reads “underground” below the rainbow. Potential new members would see that the rainbow is made up of three simple colors: yellow, brown, and green. These images idealize the organization as peaceful and earthy due to the connotation behind rainbows and these colors. Similarly the arrow in many ways works as a recruitment strategy, as it creates a logical connection to new members who see negative growth. The arrow shows many dramatic shifts downwards, allowing for the potential new member to decipher the exact meaning as the organization calls upon readers and viewers to assist in fixing the declining state of the United States government. By using this simple yet powerful image, the WUO elicited the attention and logic within the mind of the potential new members so that they could make the changes that these members desperately desired.

Many of the growing fringe organizations also relied upon the use of ethos as a recruitment tool within their writing. The ethical appeal was often used as a foundation for most of these organizations, which typically made it harder to decode. The American Indian Movement group leader, Richard Oakes, phoned into the San Francisco Department of the Interior Office to express their frustration, he stated:



What kind of society is it? It is a class society, torn by contradictions: the heartland of a bloody empire built on the attempted genocide of Native

Americans, the trade in African slaves, the lives of Chinese and Japanese and Filipino workers, the exploitation of successive waves of immigrant labor. It is an imprisonment of nations-Guam, Samoa, the Virgin Islands, Hawaii, Puerto Rico, the Black and Chicano nations. Like other empires, it combines stolen lands, stolen riches and stolen labor. (Prairie Fire)

”



This supports the ethical drive to amend the mistakes of the past and take the correct course of action for the future. Initially, the American Indian Movement presented peace as a primary tactic, which works as a different form of recruitment as the potential members view the organization as civil and progressing. Ethos and the three rhetorical appeals assist as the potential new member looks for guidance with wisdom and a form of moralistic value. These appeals that are being used within the rhetoric of these organizations creates connections between these organizations that are following current issues. This initiates the next step of recruitment as it becomes necessary to examine the idea of what's trending. The 60's brought about a push for social reform. This came in the form of women's rights, civil rights, gay rights, the anti-Vietnam War push, the environmental movement, and of course student rights. This personal drive that promotes **straying away from the expected path encouraged**

millions of people around the globe to examine other ideas that contrasted with the norms of society. These unconventional ideas and subsequent curiosity became a large part of the recruitment process of the radical fringe organizations of the 1960's and 1970's. Many individuals now focused on the concept of recruitment through what is currently trending.

These organizations creatively used vulnerable people of that time, hoping to draw them in with their radical thoughts and teachings. This seemed enlightening to the people then: During this time period, people were searching for guidance and seeking different lifestyles, which some were able to find in more extreme organizations. A Weather Underground member, Naomi Jaffe, accurately described the spark igniting when she stated:

“

We felt that doing nothing in a period of repressive violence is itself a form of violence. That's really the part that I think is the hardest for people to understand. If you sit in your house, live your white life and go to your white job, and allow the country that you live in to murder people and to commit genocide, and you sit there and you don't do anything about it, that's violence. (Kaplan)

”

A reoccurring trend, promoting change, initiated the first step of recruitment as hundreds and thousands of people began following a similar path of individual change, leading them to many of these extremist groups. The next three key aspects that these organizations focused on during recruitment were more closely connected, with a central point being rhetoric.

Rhetoric itself is a means of recruitment. Each of these organizations tapped into strong rhetoric and then creatively used the three rhetorical appeals to influence the minds of those reading their material. The Weather Underground

constructed a final manifesto in 1974 detailing their work in a complete packet over 150 pages long that was open to any prospective member. This manifesto exhibited a variety of different aspects that mimicked the tactics used in many of the rising radical organizations. The rhetoric at this time is filled with passion and drive that helped contribute to the push toward some of the more radical ideas like a Communist state and various coups. In the Weather Underground's manifesto a variety of statements are filled with enthusiastic rich words that aim for a drastic separation from the government: "Our intention is to disrupt the empire... to incapacitate it, to put pressure on the cracks, to make it hard to carry out its bloody functioning against the people of the world, to join the world struggle, to attack from the inside" (Prairie Fire). Statements like these are meant to stir emotions from the audience and encourage them to join WU's cause in a fight against the American government. Another example that displayed a similar passion for change by means of rhetoric, are the statements made by John Africa, leader of the radical fringe organization MOVE. In one speech, Africa was quoted saying: "All living beings, things that move, are equally important, whether they are human beings, dogs, birds, fish, trees, ants, weeds, rivers, wind or rain. To stay healthy and strong, life must have clean air, clear water and pure food. If deprived of these things, life will cycle to the next level, or as the system says, 'die,' exemplifying his use of dramatic and touching word choice that draws the reader in to support the cause of the writer. (Nicole)

A reliance on extremist rhetoric that these organizations used during the 1960's continued to influence their recruitment and rise in status. Recruitment relied upon one leading source, event recruitment. This form of recruitment has become the most popular over time as large events, whether positive or negative, draw in the attention of the general public. Recruitment strategies of the alternative extreme fringe organizations use a fourth leading recruitment strategy through physical action and public display, which comes in the form of event recruitment.

Each of these extremist generated public attention as a leading form of recruitment during their desired rise to power. Attention from the mass public would spread teachings, and generate a higher level of sustenance. With many distinct occasions involving event recruitment for these organizations during the 1960's, it becomes clear to potential new members that they are examining a cause that others believe is worth fighting for, generating interest.

The MOVE Organization used the concept of event recruitment to bring forth any active support that could strengthen their cause. MOVE began as a liberation group. Over time the group prospered, bringing in new members to combat issues that the organization believed to be significant. Each member of MOVE adopted the last name "Africa." These members then moved into a commune with the others as they attempted to live a self-sufficient lifestyle. The MOVE members did not believe in technology and strongly supported a return to hunter-gatherer days (Nicole 1-3). The organization worked to gain momentum and eventually began to act out, similar to the other radical organizations of this time. The MOVE Organization's first large-scale spectacle that drew in attention from the general public was the Powelton Village Shoot-Out, which worked as an effective recruitment tool to the curious and absorbent minds of young adults. Powelton Village and the shoot-out that followed resulted from a multitude of neighbor complaints and violations with a variety of different government organizations. The MOVE organization decided to arm themselves as local mayor, Frank Rizzo, ordered that a blockade be placed upon the neighborhood to force the MOVE members out of the building. After a long standstill, the police entered the home and attempted to flush out the members of MOVE. During this time an officer was shot in the back of the head, resulting in his death. The police force claims that the MOVE Organization was responsible for this, but scientific results have not shown an exact link between the death of the officer and the organization, despite 9 members of the organization being sentenced 30-100 years for third degree murder that took place during the battle (Free the MOVE 9).

The Powelton Village Shoot-Out serves as a turning point for the MOVE Organization, as it was the first radical spectacle that forced the American public to decide upon a side. This altercation shifted the views of the general public and eventually strengthened the MOVE organization. Those who remained on the fence, questioning the force of the government, found the power to support such a powerful organization that was thinking radically as it was something many had not seen before. Public support for the MOVE Organization was fueled by many radical thinkers who jumped on board this radical ride.

The Source Family represented another radical fringe organization during this time period that quickly gained notoriety for its event recruitment. The Source Family rose as a spiritual group during the 1960's in which over 100 different people came together to form one family under the common name of Aquarian. This "family" was part of a "spiritual revolution that was taking place across the globe. Jim Baker took the position as the leader and over time adopted the name, Father Yod. Father Yod became a dominant leader for the Aquarian Tribe that was initially small. The Source Restaurant was constructed and ran under the supervision of Jim Baker at the time. Eventually, Father Yod's group of followers moved to Los Angeles to live under one roof. Throughout this time period, Father Yod had been practicing polygamy as he added wife after wife (The Source Family). This served as a form of event recruitment for the Source Family during this time period as this went against traditional lifestyle. This radical way of thinking and disregard for the established social norms is what caught the attention of the public and served as an effective form of recruitment for this rising organization.

Over time, The Source Family developed a variety of new radical forms for event recruitment that caught the attention of the general public. The traditional form of protest resulted in Father Yod spending the night in jail on December 4th, 1972 for interfering with an arrest of a runaway. This trend continued throughout Father Yod's time as a leader for the Source Family (Father Yod). Father Yod participated in a variety of other spectacles that caught the attention of the public. One afternoon,

Father Yod took part in the delivery of a child for one of the Aquarian women as the child was experiencing medical issues. Father Yod delivered the child himself and was described as a God by those around him that watched as a camera recorded the entire process. This spectacle was viewed as mesmerizing and truly perplexed the individuals that watched what had happened. This spiritual enlightenment caught the attention of many radical individuals of that time looking for spiritual guidance. They quickly adapted the Aquarian last name and took on the peaceful direction in life that Father Yod preached daily through promising statements like, "I am the light. I am the way, I am the son of the father and the son is like the father and inherits all that the father has, you're my son and I pass it on to you" (The Source Family).

Father Yod played one of the most influential roles in recruitment for the Source Family. Father Yod attempted to bring in all walks of life as he fostered the spiritual movement taking place during this time. Over time, Father Yod himself implemented different forms of event recruitment. He began to travel from campus to campus preaching to young minds about the Source Family. Father Yod stood out as he targeted an individual audience. He would often aim his recruitment tactics at troubled youth. These young minds were open to the fresh ideas that were forming during this era and Father Yod hoped to mold them. With time, these troubled youth were picked out from across the nation to be a part of the Source Family. Father Yod's creative use of on-campus demonstrations aided the organization's growth. This targeted audience assisted with event recruitment as the Source Family continued to expand. The members felt that they had a purpose and a cause that was worth fighting for as they had finally found a family that shared their views. The Source Family grew to over 100 members before fading away after the tragic death of Father Yod in a hang-gliding accident (The Source Family). This radical style of recruitment fared well for the fringe organizations during that time. The enlightened way of thinking intertwined with the radical forms

of recruitment, helping their numbers grow and their forces of rebellion to strengthen.

The Shift

Over time, these radical fringe organizations made a dramatic shift from a period of passivism to militant coercion to achieve a final goal. Each of these organizations that once relied upon peaceful protests and demonstrations radically transformed their direction after an encounter with an opposing force. The reasoning for this shift will be examined in this portion of the research document. This period of experimentation and free will not only changed how individuals in the 1960's thought, but revived old spiritual and philosophical thinking. These were ideas from earlier thinkers like Thoreau, Burke, Plato, Marx, and Lenin, who all emphasized some form of spiritual or philosophical way of rebelling against the government or rules within society. In addition, his push for change and experimentation ushered in a new viewpoint on drugs and alcohol, along with movements like the New Age Movement, Red Power, the Student Movement, the Civil Rights Movement, the Anti-Vietnam War Campaign, and the overall counterculture movement. A consistent drive for change was prominent across the globe as everyone banded together to achieve it through what seemed like any means.

Each of the prominent radical fringe organizations changed their ideas and directions as time shifted forward. The Weather Underground Organization, The American Indian Movement, the Source Family, and The MOVE Organization all formed alongside an emerging movement of the 1960's. The Source Family followed the New Age Movement that was taking place; the MOVE Organization accompanied the Civil Rights Movement that was quickly gaining momentum. The Weather Underground Organization was a leading part of the Student Movement that was spreading. Finally, the American Indian Movement was supplemented by the period of Red Power. This period in time also permitted the rise of other movements like the Anti-War Drive, the Women's Liberation Movement, the Counterculture Movement, and ultimately injustice, leading to

corruption.

The New Age Movement

The Philosophical and spiritual push that was developing earned the name the New Age Movement in history. This movement gained momentum in the early 1970's as a response to what many believed was Christianity and Secular Humanism declining as a source of spiritual and religious guidance within the future. The New Age Movement "spread through the occult and metaphysical religious communities in the 1970's." This movement moved from nation to nation spreading an air of spiritual power, giving rise to a magnitude of different organizations and communities that preached a variety of different beliefs (Melton). Beliefs preached by these spiritual organizations, like The Source Family, mimic that of many earlier thinkers like Thoreau, Burke, Plato, Marx, and Lenin. Each of these historical figures assisted with paving the way for the abstract thinking that was taking place during this time.

Henry David Thoreau was a Harvard graduate, famous for his work titled, *Civil Disobedience*. In this work, Thoreau focuses on the idea that individuals should not allow for the government to take control of a person's conscience. Thoreau highlighted the fact that an individual's conscious mind is no less important than the decisions that are executed by a governing body. This theory uses justice and wisdom as a crutch for his argument. This idea of civil disobedience is used by Thoreau to express the point of view that we must not aspire or go to a poll and vote for justice, we must work to act justly on an individual level (Witherell). This spiritual separation from the guidelines is presented throughout his different works. In *Walden*, Thoreau composes his viewpoints in one brief summary:

“ I would not have any one adopt my mode of living on any account; for, beside that before he has fairly learned it I may have found out another for myself, I desire that there may be as many different persons in the world as possible; but I would have each one be very careful to find out and pursue his own way, and not his father's or his mother's or his neighbor's instead.

The youth may build or plant or sail,
only let him not be hindered from
doing that which he tells me he would
like to do. It is by a mathematical point
only that we are wise, as the sailor or
the fugitive slave keeps the polestar in
his eye; but that is sufficient guidance
for all our life. We may not arrive at
our port within a calculable period,
but we would preserve the true course.
(Walden 71)



This call for a separation from the government, and the path set out for us, worked as a foundation for the spiritual separation that many individuals were seeking.

In the late 1960's Kenneth Burke released a book titled, *A Rhetoric of Motives*. In this work Burke examines identification. Burke presents a logical idea that connected with these extremist fringe organizations that were rising. Burke pointed out that identification allows for an intrinsic process to take place between individuals as they communicate. Identification is believed to come from division. Human beings come into this world with no direct identity, as we are all born as unique separate individuals. This separation pushes us to find something to identify with through forms of communication. Burke continues by pointing out that the process of identification creates a feeling of separateness within each individual human. This separateness leads many to believe that we are coerced by the hierarchy system within society as it pushes many to feel remorse regarding the differences between our individual self and those around us within society (Quigley 1-3). Identification quickly connected with the ideas and thoughts of the radical organization members as they flourished during this era of enlightened thinking and change.

Identification as a process, ties each of these organizations together as it pushes these possible new members to identify with something during this period of new thinking. This theory can be depicted within the actions taken by the Weather Underground Organization. The WUO attempted to bring the war home to show the American population what was happening within society. Over time, the WUO used the manifesto, *Prairie Fire*, as a tool of identification.

Prairie Fire and the WUO made a call to the individuals who were seeking change through violent means. The WUO used their ideas and writings to persuade potential new members to identify with them as they gained power. These were members of society who had no organizational connections and were seeking radical change through any means. Many extremists has been left out of society for their unnatural ideas, ultimately giving them the chance to ignore the hierarchy within society as they fight to create their own. This dismissal of the societal structure motivated many citizens, who had felt dismissed, to idealize their own structure. Passion and drive consumed the rhetoric used by organizations like the WUO, which pushed these interested new members to identify and fight against an entity that has always governed them. By examining the WUO and new its members it is clear that the underlying theory of identification assisted the on-going battle for radical change through militant action.

Father Yod similarly relied upon this theory of identification as he assembled a family of individuals who never felt at home in their own families. They chose to identify with the Source Family ignoring the rules of society. For a period of time, the members chose to live together in a communal style living quarters but eventually they packed up and moved to Kauai, where Father Yod purchased a house for the family to live in. After a short amount of time they began to get hostile with the locals who identified with another group. The family was not welcomed there and even made the local headlines that read, "They said they wanted to farm, fish and otherwise help the people of Kauai, but complained they were met with threats, vandalism, harassment and contempt." The locals were not ready to identify with the thoughts and principles of the Source Family and quickly pushed for them to leave. One of the Source Family members even explained how they had joined this organization to avoid the war that was going

on in Vietnam and now they had to possess a gun to feel safe within that community (The Source Family). The Source Family began to move towards a militaristic path as discontent and radicalism spread. The eastern spiritualism and peaceful state of mind that had surrounded the Source Family began to crumble as their identification within this organization shifted from the original passive course to a more radical militant direction.

Plato similarly preached practices that accepted straying away from the norms of society. In Plato's, *The Republic*, the "allegory of the cave" comes to life as he illustrates a line of prisoners shackled in their positions and unable to look around. In the background is a fire that is creating shadows from puppets that are being paraded around by puppeteers. Prisoners within the cave cannot see the puppets behind them, only the changing shadows in front. Socrates describes a few different options where one prisoner is freed. Each situation changes the outcome for the prisoner in which he either wants to re enter the cave or elicit the remainder of the prisoners from the cave. As Socrates tells the story of *The Cave*, he incorporates a philosophical message that served as a societal reminder during the 1960's that the general population of the world are the prisoners that are trapped within the cave. The shadows that they see are reality, and the philosopher is the man who can escape the cave long enough to see the real world because they have obtained true knowledge (Vlach).

This idea of true knowledge and spiritual guidance serves as a link to the rising radical fringe organizations of the 1960's. The ideas presented within Plato's "allegory of the cave" serves as another example of a situation that calls for straying away from the main path. A group that adopted similar ideas and philosophies to that of Plato's is The Source Family, which allowed for nearly any individual to abandon their lives and join this tribe of Aquarians. When you join this tribe you are able to leave behind your former self and take on a path to enlightenment under Father Yod (The Source Family). The Source Family rose from the New Age Movement. This movement was also referred to as the New Age of Aquarius. The Age of Aquarius was

central to the ideas and thoughts of the Source Family. The belief that God is dead and everyone is God, therefore we shape our own individual destiny spread, allowing for members to begin following themselves as spiritual leaders. This idea is exemplified throughout the actions taken by the Source Family during the "free-flowing spiritual movement." This extremist way of thinking can be traced back to two closely linked political leaders that preached a rebellious overthrow of the government, Karl Marx and Vladimir Lenin.

This separation from the norms of society continued with the ideas of Karl Marx and Vladimir Lenin who inspired many thinkers during the 1960's. Marx rose to power through his radical thoughts. After earning his degree, Marx, continued to take an active role in revolutionary organizations. These groups were negatively viewed by the general public during this time. Marx continued to question the government leading to a series of exiles from different countries. Marx befriended another German social scientist, Friedrich Engels, who joined the Communist League with him. This friendship continued to strengthen with their views as they eventually produced, *The Communist Manifesto* (Vladimir Lenin 2-6). This manifesto presented the ideas that were necessary to overthrow the government in question. The ideas created a revolutionary spark that inspired the extreme actions of followers like, Vladimir Lenin.

Lenin acted similar to many fringe organization members of the 1960's. He adopted the theories that Marx and Engels developed, inspiring his own personal understanding of Marx's theories. After living a life of exile like Marx, Lenin found his way back to Russia where he helped organize a revolution that overthrew the provisional government and established the Russian Soviet Federative Socialist Republic. The Soviet Union was developed to replace the Russian Empire that once stood, confiscating all forms of land and wealth from the old empire (Vladimir Lenin 12-16). The rise of these radical fringe organizations can be linked back to the revolutionary thoughts of Karl Marx and Vladimir Lenin. These revolutionaries pushed for the overthrow of the government through whatever means necessary. This connects each of these radical theorists to the rising call for action, confrontational

if necessary. As this drive for a separation from the government became popular during the 1960's a strong reliance is evident between the views and theories of these radical fringe organizations and philosophical, spiritual, and political views of thinkers like Thoreau, Burke, Plato, Marx and Lenin. This peaceful, yet rebellious, attitude gave way for the rise of other extremist organizations as they continued to shift from peaceful to revolutionary over time.

Red Power

Red Power was a force that developed during the 1960's that worked to unite different Native American tribes, hoping to create more of a sound social and economic state. In 1961, the National Indian Youth Council was founded, which allowed for national attention to be centered on Native American people. Many similar groups worked to spread this idea of Red Power and red nationalism, which both find strength in "Native American heritage." This movement worked alongside the others that were taking place in the 1960's pushing for change against governmental regulations that guide our society (Heppler 1). The American Indian Movement developed as one of the leading radical fringe organizations of that time, promoting the idea of Red Power and overall justice for the Native American population.

Dennis Banks and George Mitchell became the leading founders for The American Indian Movement (AIM). AIM was founded in 1968, acting as a form of security for Native Americans who were being targeted by police officials and pressured by the government to relocate. This initial push for change by the American Indian Movement eventually shifted, presenting another organization that evolved from a passive standpoint to a more militant course of action. On November 9, 1969, a group of radical activists took control of Alcatraz Island through force, drawing in the attention of the government (Heppler 2). This public spectacle eventually turned into negotiations as AIM attempted to earn back pieces of land that they felt they were entitled to through purchase. Implementing this radical idea rallied the support of Native American's around the nation as they began to support AIM and its aspirations. Eventually, this takeover of Alcatraz failed and the government physically removed the radical activists. This protest served as the initial move for the American Indian

Movement.

As anger mounted for the AIM members, protests continued to do the same. The AIM organized another protest on July 4, 1971. For this protest, many AIM members stood on top of Mount Rushmore as a form of defiance against the American celebration of its independence. The AIM later organized the Trail of Broken Treaties protest in 1972, once again attempting to elicit the attention of the general public to the injustices that were being imposed upon the Native American population. On February 23, 1974, a violent battle took place between the American Indian Movement and government troops in Wounded Knee, South Dakota. A small quarrel was the result of a peaceful protest where a handful of radical activists locked themselves inside of a nearby trading post. The standstill lasted for 71 days. At this time, AIM members worked to fight off government troops that wanted to end this skirmish. Two Native Americans lost their lives as a result of this once peaceful protest. This drive that developed within the 1960's as a drift from the guidelines within society gave power to these rising organizations (Richards 2-4). As each of these radical organizations rose alongside a leading movement of that time, passiveness was only momentary. A peaceful mindset shifted to violence and anger as the government refused this attempt at innovative progress and pushed back against the public spectacle creating tension and eventually chaos.

The Student Movement

The Student Movement gave way to one of the rising populations of radical thinkers during the 1960's. This movement pushed students away from the regulations within society, including their college administrators. At this time, many colleges were making decisions on behalf of the students, exercising the idea of "in loco parentis," which is often seen today in society. Colleges also supported dress codes and helped to fund different aspects of the Vietnam War. This quickly drew in negative attention from students that were protesting the war. Colleges began to limit student's free speech rights, calling for some form of action. The turning point for the Student Movement came in 1964. At the University of California, Berkeley, a group of students who reinforced the

current growing civil rights movement revolted against the administration. These students continued their protests against the government, rallying civil rights support until the administrators at Berkeley had the students arrested for “violating the university decree,” but this only sparked another fire as the war fever ignited (Richards 12-14).

The Weather Underground Organization served as a rising organization that worked alongside the continuing Student Movement. The WUO formed a group of University of Chicago students who were not content with the progress from the Student’s Democratic Society (SDS) at the college. The SDS was addressing the Vietnam War as a leading global issue, and developing peaceful means of resolution. Eventually, the WUO pushed the SDS away due to their peaceful tactics at conflict resolution. This resulted in factions within the SDS splitting, as the WUO began its extremist reign, which came in the form of bombings as they hoped to draw some national attention to the issues that the group was combatting (TWUFO 2). Following the split, the WUO wasted no time staging violent protests that sought to overthrow the government.

In 1969, the WUO began experimenting with the idea of forceful coercion. The WUO organized their first protest titled, “the Days of Rage,” where complete chaos took over the city of Chicago. Windows and vehicles were destroyed as they rioted down the streets, experiencing altercations with police at times. Eventually, this push for physical violence shifted. Over time, the WUO repositioned their direction of attack toward government policies. The group is believed to have adapted a form of “signal politics” to express discontent for the government as they fought back through symbolic acts of violence. Other significant events were organized by the WUO like the bombing of the Department of Corrections in San Francisco and the Office of California Prisons. The WUO also protested against US bombings and raids taking place overseas. This discontent pushed the WUO to bomb the National Guard Association building as well as the US Capitol building as a sign of rebellion (Ucko 2-5). The Weather Underground staged all of these bombings and violent protests, while avoiding public casualties. The WUO tapped

into the aura of separation from the government and philosophical thinking. This organization worked to spread its influence as it called for the violent overthrow of a government that does not satisfy necessary expectations. The Prairie Fire manifesto that was developed by the WUO served as a revolutionary guide on anti-imperialism.

Prairie Fire expresses the sheer discontent of the students within this organization as they attempt to draw attention to or establish a new form of government. The WUO works as a “developed clandestine organization” within the eyes of the radicalists. The manifesto presents the discontent of the people continuously throughout its text. The call for revolt does not diminish as a call to action becomes present within the statement:

“ The development of guerilla organization and armed activity against the state is most advanced in the Black community, where the tradition and necessity for resistance is highest. The crises of the society provide the training grounds; for the Third World people, the conditions of prison, the army, the streets and most oppressive jobs produce warriors, political theorists, and active strategists. (Prairie Fire 3)

”

This section of the manifesto works to motivate the reader to develop a personal passion against the injustices we face each day as human beings and act out against them. The manifesto invokes a revolutionary spirit with the statement, “Revolutionary action generates revolutionary consciousness growing consciousness develops revolutionary action. Action teaches the lessons of fighting, and demonstrates that armed struggle is possible (Prairie Fire 4). This idea pushes the reader of the manifesto to act first during this time of enlightenment as we question the guidelines within society that have been enforced upon us. The American culture of rebellion resonated within the ideas presented by the WUO. This call for justice and revolution spread across the globe in the form of social movements like the Student Movement. The Student Movement inspired thousands of discontent students to fight a revolutionary battle against the government

and the strict regulations within society. The WUO served as a representative organization across the map, initially working for change for those who were discontent, ending corruption and continuing this radical mindset to solve the issues present by whatever means necessary.

The Student Movement

During the 1960's the civil rights movement was well on its way. The movement focused on ending racial segregation and discrimination. As the 1960's inspired a variety of different movements, it became obvious that the fight for civil rights was still ongoing. This movement continued to gain momentum as people now found comfort in expressing their radical views, even though they did not coincide with the views of the general public. Many different African American groups formed alongside the Civil Rights Movement. The MOVE Organization accompanied the civil rights movement as many of the members felt discriminated against and discontent with a society that pinpointed others for their differences; especially MOVE, as it possessed African American roots. The members of the organization began to express their views, ultimately resulting in this organization shifting from a period of passiveness to militaristic action against the government, similar to many of the extremist organizations of that time. The two large-scale militant confrontations that MOVE had with police resulted from corruption and discontent on a striking level.

The MOVE organization continuously aimed its directions toward black liberation and the rights that they have as humans. MOVE was rapidly growing as it began to assimilate its members. Similar to the Source Family, MOVE members inherited the last name of "Africa." As each of these members joined the organization, they eventually decided to live together under one roof. This one household allowed for the MOVE organization to begin on peaceful grounds. The organization did not promote the use of technology and found enjoyment in the fact that they promoted a green style of living (Let the Fire Burn). MOVE remained somewhat self-sufficient for a period of time until the local police were forced to step in for a magnitude of reasons.

A growing list of complaints and unsatisfactory inspections sent the local police to the MOVE

many times before it became militant. Eventually, MOVE turned toward a more violent course of action. In 1978, the organization ended a standoff with the police that had lasted nearly a year, where one police officer was shot and killed, 7 other police officers were injured, along with five firefighters and many other MOVE members. This altercation placed the infamous MOVE 9 in prison after being found guilty of murder. This violent course of action came again in 1981, as police and government officials wrongly acted against MOVE for its different practices. The MOVE organization had relocated to another area within Philadelphia when the complaints from local neighbors mounted. The police had to act on the complaints and a variety of other indictments so they attempted to clear the building. The MOVE members were quickly in another standoff against police forces. Each of the two parties continued to fire back and forth on one another until the police commissioner arrived. He ordered that a bomb be dropped on the top of the house. The bomb was dropped later that day, resulting in an uncontrollable blaze that burnt the street block to the ground. Eleven members of the MOVE organization died, including their leader, John Africa (Let the Fire Burn). This rebellion against police forces ultimately ended the MOVE organization as it shifted to violence, similar to those before it.

The 1960's allowed for a Counterculture Movement to arise. A variety of organizations developed that questioned the norms of society. Each of these organizations worked to recruit new members that shared similar viewpoints. Many quickly joined these organizations as they preached radical ways of thinking that had not been seen before. These organizations quickly developed alongside movements that were taking place. Many of these movements gave power to these organizations as they experienced a period of prosperity. Eventually, these groups progressed from passivism to militant action, similar to the direction of the movements that were taking place. These organizations were The Weather Underground, the MOVE organization, The American Indian Movement, and the Source Family. Each of these organizations fell victim to ageless struggles. Corruption, discontent, and extreme radicalism pushed these organizations into a war-filled mindset

that was prospering in the 1960's, which ironically, is what many were initially avoiding. The 1960's ignited a period of individual thinking. Across the globe, people began to follow their own path. As logic and reason began to grab hold once again, many watched as these organizations dissipated. A single spark can start a fire, but a growing blaze can consume an entity

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Sarah Shahnovsky

NOT BY ACCIDENT

Kairos and the Normalization of Serial killer's Ethos

Murder has commonly been accepted in war, and natural death is expected, but what happens when an unnatural death occurs outside of these contexts? There are four different factors to consider: the self, the media, the public- including family, and the time. The nineteenth and twentieth centuries gave birth to the most notorious serial killers known today that has led to the reformation of cultural views through a generational shift. They are known as: James Carnac (publically referred to as Jack the Ripper), H. H. Holmes (Herman Mudgett), Ed Gein, Hadden Clark, and Aileen Wuornos. At first glance these serial killers have little in common, other than murder. They come from different generations, places, sexes, and backgrounds; however, these killers all share the same mindset: murder as a therapeutic release of emotions. Serial Killer, James Carnac, gives an explanation as to why their actions should be accustomed, "I amr

not so foolish as to suppose that my reaction in this matter was normal;[...] my mentality is abnormal. But the difference between the person who, say, holds an unreasoning aversion to cats, and the person with an inclination to pass a razor across a temptingly bladder-like throat is a difference only of degree"(88,Carnac). Carnac is making an argument, that while he might not be considered normal, neither is the rest of the world. In the end for Carnac, no one is actually normal. His interests are as normal as anybody's, so then, why are they not acknowledged?

Arguably, in present culture serial killers are accepted as "normal" because of the different perspectives created over the past one hundred and fifty years, starting with James Carnac and his statements. A way to expand on this premise of routine behavior is to look at different rhetorical devices, such as, Kairos, Pathos, Ethos, Telos, and Consubstantiality, to draw

parallels between the generations, showing how the culture adapted and normalized to serial killers. In the nineteenth century murder was not talked about, people did not fear what they did not know, so many certainly did not contemplate murder, let alone murder for enjoyment. With murders increasing in different parts of the world, people began to view it differently. First as shock, then fear, admiration, and, finally, indifference. Over time, however, these opinions have been altered based on cultural trends through evolution. Serial killers have not changed, but society has, by becoming more accepting through learning about their actions by means of newspapers, watching popular movies based on these events, and hearing first hand why killers, kill.

Nelson Foote explains his theory of motivation in the article, "Identification as the Basis for a Theory of Motivation." Motivated behavior is distinguished by its prospective reference to ends in view, by being more or less subject to conscious control through choice among alternative ends and means. All kinds of human behavior are characterized by direction (or form), intensity, frequency or duration; all literally require expenditure of energy (15). Every person has a different set of instructions, actions, and emotions which form their behavior, but what motivates these serial killers?

Justification motivates them, justification that is now thought of as: crimes of passion, especially alluring during the Romantic period. Whether these killers thought out and calculated their crimes, because their instincts craved blood, or because they wanted to vindicate themselves, they all acted because on some level they thought their actions were valid; something, during this period, that the people were enthralled with was exploration of self.

The question remains, why are people shocked by murder? The answer is they are not. Throughout the generational shift the appearance of serial killers has been reformed from shock to recognition of their presence. Jack Levin and James Fox argued over this question of shock in their article "Normalcy in Behavioral Characteristics of the Sadistic Serial Killer", who state "behavioral characteristics thought to be distinctive of these serial murderers are actually shared widely with millions of people who never kill

anyone"(3). Passion seems to be what separates the killers from everyone else. They have a desire to kill and can mentally validate their behavior. The men continue, "Other people are seen by the serial killer merely as tools to fulfill his own needs and desires, no matter how perverse or reprehensible they may be"(4). Humankind, as a whole, bends to desires and gives into pleasures- just not everyone kills for pleasure.

Beginning in 1843 Edgar Allen Poe's infamous short story, *The Tell Tale Heart* sparked James Carnac's need to kill, absolving him of any feelings that objected to what his inhibitions wanted. In the story, a man suffers from the desire to kill; he kills, buries the heart beneath his floor-board, and is haunted by guilt until the truth is revealed. He was subject to his inhibitions. Mad with the desire for blood, he could not control his actions. James Carnac used Poe as an outlet to justify his abnormal obsessions. Poe spoke to Carnac's level that only those two can connect on.

In this most recent generation, it is widely believed that "Jack the Ripper's" identity has been revealed in a manuscript supposedly written by the Ripper, that his family uncovered several years after his death. There are details listed that the police could only speculate about. The man identifies himself as James Carnac in his autobiography. Since a young age James, "Jack the Ripper", Carnac understood that he was not 'normal' in societal terms, but to him his actions were rationalized, partly because of the way he was raised. Senior Carnac worked as a physician out of a fully operational office in his house, including a surgical room. Beginning at an early age, James was exposed to blood and the idea that people of lesser classes were not humans, but animals. His mother was a pious woman that instilled in him the idea that "lower orders 'knew their place'"(19 Carnac). He states, "my mother's frequently expressed views as to what was, or was not, respectable formed a large part of my early home training" (19). Mrs. Carnac instilled in her son that, "The 'lower orders' were largely uneducated—quite a large proportion were unable to read or write—[...] they lived, ate, and bred like animals"(20). It is not unexpected, then, that Carnac would grow up to believe that killing the "animals" would be beneficial to society.

During this time period, violence in religion was capitalized on in the church and emulated in school teachings. Religious hymns with violent lyrics

were hammered into James' head at school. Fights on the playground were a daily ritual. His interests included the natives' techniques of "torture and cannibalism"(24). He compares these actions by saying, "most of the 'play' indulged in was of a rough and tumble violence"(26). Again all acting like animals, and these resulted in blood. His brain is adapting to the theory that blood is more than common, it is a part of life. Recounting this, James states "I believe my thoughts turned almost sub-consciously to the attributes of blood" (34).

His theory at a young age is justified when his school friend, Johnson, also had a keen affliction to blood. Carnac's curiosity goes a step further when the friend asks him to come home and watch the slaughtering of a pig, showing how a silver blade touches the pink skin for a half a second before diving underneath, and releasing a fountain of red liquid that drains away all life. Johnson did not have much convincing to do, but states, "it's rare fun. You should hear it squeal. Don't they bleed too! Like to come along?"(36). When remembering about the blood Carnac fondly describes it, "the colour of blood is very far from unpleasant; it is a fine, rich tint which is viewed without qualms in other objects"(34). Why should James see anything wrong with this intriguing topic? His family worked with blood and his school idolized it as a religious symbol. Carnac was destined to see blood as normal and be mentally aroused by the concept.

James' life became a soap opera when his father had an affair with the maid, and consequently, she became pregnant. For fear of being privately and publicly denounced, he performed an abortion which went poorly, and the maid was murdered. Not in his right mind, James' father murdered his wife, and then himself. It was a shock to James, the rest of the family, and the community.

After suffering the monumental loss of his parents in a brutal blood bath, James' curiosity about blood intensified. He would no longer be able to compartmentalize his unique interests with everyday life. Levin and Fox explain the importance of compartmentalization by pointing out that with compartmentalization "they may be able to compartmentalize their moralistic predilections by constructing at least two categories of human beings—their circle of family and friends, whom they

have no relationship and therefore victimize with total disregard for their feelings"(6). When James saw the gruesome scene he described it, "on the floor lay what appeared to be two wax-work figures bearing a curious resemblance to my father and mother. [...] Round the front of each throat was a gaping red cut and the front of my mother's dress and my father's collar and shirt-front were soaked in blood"(65).

Normal is not a word the 19th century media or the public would use to describe him. After the murder James did not feel remorse, but curiosity. He began to wonder, "What did my father feel like when he cut my mother's throat? I was wondering whether the scalpel went in easily; whether human flesh cuts like cooked meat under the carving-knife or whether it is softer in its yielding. Whether the blood spurts out violently when a throat is cut, or whether it wells and trickles"(74). Rational thinking was something James was too well versed in. The public felt bad for James, a young adult whose father went "mad". After the incident he was moved to his Uncle's house.

Police protocol was not as developed during this generation. In a way, this police force supported Jack the Ripper's killings because of the return of the scalpel that was used to butcher his parents. Instead of disposing of the knife that was a symbol for the tragedy incurred, he kept it. This would prove to be a temptation that would eventually be his moral demise. James' plan was to attend medical school and study dissection, but he was unable to graduate and enter this field after a trivial incident that manifested to create the stereotype: Jack the Ripper. Carnac described the incident when his instincts could no longer be controlled, it all happened when his Uncle shaved his throat. "I think it was on the first handling of a razor presented to me by my uncle that I realized the existence of a curious feeling which had been growing upon me for some time in connection with knives"(80). James had a fascination with knives that he had with no other weapon.

Further proving the previous academic arguments made, Carnac continues describing himself. He makes a generalization that serial killers are people that can act productively in society, "The incipient throat-cutter may be homicidal, but he is not necessarily a maniac, for on all other matters of daily

comportment he may be rigidly conventional”(88). His views, in society today are normalized, but it has taken several murders to acclimate to the relatively new mindset, brought on by evolution, the public, and the media. Trying to define the urges he feels, he again refers to Poe, “..There are the parallel ends, for Poe’s “subject” was, on his own showing, a lunatic. For, quite apart from his desire to kill the behavior towards the investigators, quite incompetent to conduct his own affairs”(90). Carnac’s argument- strangely enough- is an ethical one; if Poe can write about murders, why can’t he act on them?

Compartmentalization again failed, where passion, curiosity, and desire for blood drove James to attempt to kill his Uncle while he was asleep. Scalpel in hand, and preparing to slice; his Uncle awoke. Instead of going through with the act, his conscience stepped in, and he ran, however, he could only run for so long.

James left and never went back to his Uncle’s house. He was financially independent from the inheritance of his deceased parents. He never saw his Uncle again, but James received a note from his Uncle before he died. The note was attempting to justify James’ actions, ““with your poor father’s papers. I was not going to let you see it, but as things are I think you had better know. I am afraid it is in your blood, my poor boy, but do come and talk things over”(98). His family tree was full of executioners dating back generations, until his father and grandfather broke the mold and became surgeons. After this justification, “My strange obsession in the matter of knives had slumbered”(106).

The obsession awoke when his seemingly normal life fell through with his one day engagement. During his downfall he justified his anger and urges, “And if my course was mapped for me by ‘Fate,’ who, or what, is that Fate? Can it be anything but a malevolent demon? And the Voice, to which I have already lightly alluded but of which I shall presently say more: was that the voice of an attendant devil, the Kah, maybe, of one of my blood-weary ancestors deputed to watch and guide me along my appointed path?”(108). Going a

step further again Poe, uses narrative to justify killings. James speaks on this justification, ““The Tell Tale Heart’[is] in which a similar urge is portrayed”(89). James warned a prostitute who tried to tempt him with sex, ““If I come home with you, dearie,’ I muttered, ‘I shall cut your throat. Cut your throat. The tiger awakes; I shall cut your throat”(122). This is when the real action begins.

“The tiger awakes”, he really becomes one with himself, and accepts who he is. James considers himself to be a rational person,

“

And I rather pride myself on my ability to grapple with personal problems uninfluenced by feeling, as opposed to pure reason. I like to worry out details, to exercise my foresight, to look at a thing from all sides. But in dealing with this particular problem, I was conscious of, but tried to keep down, the fact that I wanted to reach the decision that the solution lay in yielding to my urge in circumstances of secrecy. I craved for the experience of cutting a throat. (135)

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James used his rationality to come up with ‘the perfect murder’.

Prostitution in 19th century England thrived, leaving two distinct impressions with the residents of this country: Prostitution is an abomination or prostitution is an easy way to fornicate without emotional connections. James had no personal ties to prostitutes, only what his mother taught him they were more animals than human beings, and because this was a thriving economy for the lower class, there were no shortages in women. Killing them would be a service to society, in his mind. Carnac understands that the “Community as a whole has for long professed to labour under the belief that all human life is sacred”(135). To James, prostitutes served no meaningful purpose. His actions were justified.

“

The middle-aged prostitutes of the East-End of London are the pitiable and degraded of our fellow beings. They have nearly all sunk to depths of almost unimaginable misery and degradation: most of them are drunken and probably many of them are diseased. They must be a misery to themselves and, in some respects, a menace to others. What can life possibly hold for these women that it should be worth their keeping? (141).

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He used a calculated plan to conduct his “mercy killings.” On August 7, 1888, James attended the showing of Dr. Jekyll and Mr. Hyde, this would be his alibi. He would later enter Whitechapel and pick his victim. His first was Martha Tabram. He followed her to a secluded area where he stated, “I hesitated, savouring to the full excitation of the moment, and then slowly drew out the Malay dagger”(150). He continues, “I struck swiftly downwards. I felt her body give a quick jerk, and her heels banged against the wooden flooring. I struck again, and again. And then I pulled out my scalpel...”(151). When he was fully satisfied, he scurried home, and out of sight. The next morning he looked at the paper, and saw where the doctor described his work. The doctor said the assailant made thirty-nine slashes in the woman, James did not take the time to count. Recalling his first he states, “I do claim that it was on the border-line of the justifiable. Primarily I killed the woman in the hope that by ‘blowing off steam’ I should be less likely to kill a useful member of society”(156). Lacking guilt he maintains, “I felt perfectly certain that a woman I had killed was no worse off after my action that she had been before, it being difficult for me to conceive any circumstances (leaving out the ‘fires of hell’ theory, to which I was not prepared to subscribe) in which she could be worse off”(156).

One satisfied him for the time being, but one would never be enough to fulfill his desires. Murder, blood, slashing, all these actions were his

version of therapeutic release. Carnac is reacting to his instincts, that most people subconsciously deny. This was the only real release he had ever known. “I had hoped that my enterprise of the 7th of August would dispose, once and for all, of my unfortunate craving, [...] I soon discovered [...] that the assuagement was purely temporary”(160). Methodical, he planned his next killing for August 31, 1888. His victim would be Mary Ann Nichols. His alibi would be that he was sick, his dotting landlady could testify if it was contested. She tucked him in and aided him in his fake illness. Once she went to bed, he snuck out. Reminiscing, “I made a better job of this than I had of my first subject and, with the exception of my hands, I was unstained when I had finished. I left her lying in the gutter and left Bucks Row by way of Bakers Row” (166).

One murder led to the next, and as the century came to a closing, the killings turned into a “‘vicious circle’; every experience resulted in an increased desire for further experience”(169). The next alibi was that he was in all night. Again his landlady could attest. Annie Chapman was his third on September 8, 1888. The fourth and fifth murders took place on the same night; September 30, 1888. Murdering became less thrilling, “ ‘I pulled out my scalpel and plunged it into her neck. She collapsed and sank to the ground as I released my grip”(187). It went by fast, and she was dead instantly, “I was slightly disappointed with my night’s work; the mere slitting of the woman’s throat had not been very satisfying”(188). The fifth victim, was even more so one of opportunity than the others. Jack ran into Catherine, and after she tried to seduce him he asked if she was fearful with Jack the Ripper wandering around, “‘I ain’t afraid of no murderer, I ain’t. I reckon there ain’t no such person. ‘E’s only somethink got up by the noospapers”(190). When he asked about the previous deaths she stated, “‘A sailor done that, we all know about ‘im round ‘ere. There ain’t no one else, you take my word”(190). James knew he was taking a risk acting out when there were Vigilance Committees running around, watching over the neighborhood, but as this woman demonstrated, no one expected a gentleman to be the Ripper. He

needed to be satisfied, before the night would end. Elizabeth Stride and Catherine Eddowes were those victims.

The fifth and final victim would receive a measure of moral justice. Intrigued by the prostitute's boldness with a killer on the loose he prompted Mary Jane Kelly on November 9, 1888 about the killings, to which she responded "I don't care what yer name is. So long as it ain't Jack"(204). James responded, "As a matter of fact, I said, 'My name is Jack' [...]" "She gave a single cry of 'Murder!' as I reached out and clutched her throat"(204). With an air of satisfaction he walked through the city without a care in the world, until it happened...

“

I could not foresee that on the day Jack the Ripper would practically cease to be. I went briskly along the pavement, picking my way between the pedestrians and not observant, to any extent, of my surroundings. I was 'licking the chops of memory' to quote one of Stevenson's expressive phrases; pondering the events of the night. (204-205)

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The Ripper lost his right leg in the crash. With the amputation of his leg, his desires of murder went with it; "My craving to slay departed, leaving me in peace"(232). He lived a quiet life until months before his death. He wrote this manuscript and kept it locked up until one tragic day, when he suffered an episode. He passed out, left the manuscript on the table, and his landlady found the truth, or so he assumed. When he came to, he caught her reading it, she however, thought it was a mystery novel. Paranoid, he decided that she must die, before she exposed him. He decided to kill her with different means. He was going to use gas and a candle to ignite an explosion in her room. Somehow, it backfired, and that is how the famous "Jack the Ripper" died.

All of these events were normal to James Carnac. He justified every action through different

means, whether it be from his mother's teachings, his ancestral history, or the fact that Poe agreed. However, this did not mean the media had the same views, quite the opposite. These murders were a shock to the citizens of London. There were never any leads that panned out. The police pinned other murders on The Ripper; at least there was some semblance of justice. The media embellished this saying that the Ripper killed every night, but Carnac did not want to take credit for murders he did not commit.

People believed everything they read in newspapers, and this hit close to home. James says, "The 'Whitechapel Murders,' as they were now called, quickly gripped my landlady's imagination; she revelled in them and appeared to memorize all the details she read. I verily believe she could have repeated to me without an error a list of the 'organs penetrated' in each case according to the medical testimony; but, of course, she was too refined to do so"(167). Her imagination spiraled out of control, when she accused the other renter of being the famous murderer because he came home late one night, with blood on his clothes. Of course, he was not the Ripper.

Tensions were high, the newspapers were creating pathos, and using ethos as the source of facts for this time period. He recalls,

“

September 8th[...] I awoke to find myself famous. Until that morning I had not fully realized the amount of interest and speculation which had been aroused by the George-yard and Bucks Row cases; but on opening my usual paper on this morning I gathered that the whole nation had been working itself into a pitch of mild excitement over these in association with the assault upon Emma Smith in April. The identity of the unknown craftsman appeared to be the question of the day. (177)

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Emma Smith was not one of Carnac's victims, but one of the unsolved murders attributed

to him. The media stated that great measures were being taken to catch the fiend, but in reality James concluded, "I soon perceived that the newspaper reports of the watchful activity in Whitechapel were greatly exaggerated"(184). During his escapades, Jack never ran into the Vigilance Committees. He was never a suspect. His accounts were right; kill someone you don't know and you won't get caught.

Coincidentally, James Carnac's alias was not created by himself,

“

My sobriquet 'Jack the Ripper' was chosen not by myself, but by another. And the circumstances were such as to require special mention. During the first few days of October I learned from my newspaper that the Central News Agency had received a letter written in red ink and smeared with dried blood, purporting to come from the unknown assassin and referring to a prospective campaign in Whitechapel. It was signed 'Jack the Ripper.' On the morning following the Berners Street and Mitre Square affairs, the Agency received a second communication, a postcard, similarly signed. (192)

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This hyped up the media, and the newspapers ran with it. The man with a double life became three dimensional. Jack the Ripper was alluring, and as much as people hated him, they loved him. "Jack the Ripper became something more than a name; he began to take on a definite personality built up from scraps and smatterings of inaccurate and purely imaginative 'information'. Dozens of people were able to describe a man they had seen in 'suspicious circumstances'. Sometimes he accosted women who, feeling frightened at 'something in his manner,' had escaped in time"(192-193). None of them accurately described James Carnac.

Perry Curtis used an article by the London Press to prove that the newspapers used an ethical approach to tell the truth, and an emotional approach to sell the story. The title was "LOVE,

INTRIGUE, JEALOUSY, PASSION, LUST, MADNESS, MURDER, AND DEATH"(760, Victorian Studies). Curtis argues this point by stating, "The 1888 Whitechapel murders fed this demand, resulting in more sales than ever before for some Victorian newspapers"(760). Using headlines like this enticed the readers. Carnac noted, "British public loves nothing so much as a mysterious murder, particularly a murder which carries with it a suggestion of eroticism"(177). The Daily Telegraph shows another example of sensationalism with the title "FELONIOUS ASSAULT ON A YOUNG FEMALE"(761,Victorian Studies). The media wanted to portray a creature of the night, a seductive killer, a monster who can't show his face during the day, but in reality it was just the opposite. They are, "extremely skillful at impression management [and...] friendly and charming"(5,Levin and Fox). These killers are people, the same on the outside, with similar behavioral traits on the inside; they just let their instincts take form, instead of suppressing desires.

Ethos and Pathos are clearly exemplified when Curtis argues, "The 1888 Whitechapel murders were all the more terrifying because they defied the conventions of Victorian murder reporting. [...] Reporters and police disagreed over who the first victim was in the case linked killings to 'Jack the Ripper' well into the 1890's. Newspapers printed conflicting reports about details as basic as the five victims' names and the nature of their injuries" (761 Victorian Studies). The media held the power to wield the stories about Carnac's killings, making them sexual, and invigorating.

The London Times used select words to entice the public, "a most revolting and fiendish character[...] seventh which has occurred in this immediate neighborhood." This is a prime example of attributing other murders to Carnac's list, and their wording makes him out to be a monster. Nothing of which would describe James Carnac. He was a distinguished, well-dressed, and educated man.

Lacking no concrete evidence, the London Times tries to ethically create a suspect, someone the public can blame for the deaths, "Police [...]

made another arrest on suspicion in connection with the recent murders". Trying to incite emotional compliance with the public, the London Times painted a picture with words of the victim, "Her livid face was stained with blood and her throat cut from ear to ear."

The London Times worked through these tragedies by listing the police's theories. At one point they believed these crimes to be gang related. The London Times printed one statement that was valued until Carnac's manuscript was released. It stated, "but by whom and with that motive is at present a complete mystery."

While the newspapers took one stand, the public stood horrified, and obsessed. The public wanted to make James a monster. "For some reason which I am unable to explain, all the evidence tallied on one point: J.R always carried a shiny black bag"(193 Carnac). This goes to show the character they thought Carnac was. The black bag can be symbolic for holding evil, showing that the public as a whole "characterize[s] him as inordinately manipulative and devious"(6 Levin and Fox); while he was just a nice man attempting to use his passion to clean up the London streets. People imagined him to be someone strong, possibly in the military. James Carnac defied all these stereotypes. He was off the newspaper's radar, the public's radar, not even his landlady suspected him. No one would ever have discovered the true name of 'Jack the Ripper' if James Carnac did not write his manuscript. He wanted people to see that his ideals about himself were above his time, but passed all the shock and devastation, he would become idolized.

Devon Armijo, Shannon Guess, and Jacquelyn Jinzo wrote the piece "Ripped Straight From The Headlines: Jack the Ripper's Public Relations." This article explores the ethical, emotional, and rational reasons behind exploring Carnac's kills; "Whether targeting London police, media outlets, or specific individuals, Jack the Ripper's communication campaign was fully designed to induce a public panic that both horrified and captivated the world" (30). The article shows letters from Jack the Ripper, however, they were not written by James Carnac.

What does that say about the truth? The media accepts anything as truth when there are no leads. Even the name, "The Ripper" did not really belong to James. These letters, and this name were used to sexualize and seduce the public into being horrified and entranced through the crimes.

Today the media uses Jack the Ripper as an immortalized icon. There are mentions of him in TV shows such as Vampire Diaries, the short BBC series, Ripper Street, movies, books, and more. The public loves him, because he was the one villain who escaped.

During the same century, a reformation already began to conspire. On another continent a similar killer emerged; Herman Mudgett (more commonly known as H. H. Holmes). Mudgett was in some ways the American version of Jack the Ripper. The two were compared: "Jack the Ripper had found it in the impoverished whores of Whitechapel; Holmes saw it in transitional women, fresh clean young things free for the first time in history but unsure of what that freedom meant and of the risks it entailed. What he craved was possession and the power it gave him; what enamored him was anticipation--the slow acquisition of love, then life, and finally the secrets within"(199-200, Larson). Another difference was that "Holmes did not kill face-to-face, as Jack the Ripper had done.[...] He liked being near enough to hear the approach of death in the rising panic of his victims. This was when his quest for possession entered its most satisfying phase" (256-257). The most stifling similarity for this time was that no one suspected either of them. During this time period murderers were monstrous creatures, probably without an education, who could not act productively in society; Holmes defied all of these stereotypes.

Herman Mudgett was a bright child who loved to read, "Julius Verne and Edgar Allan Poe"(39). He was born to a large family who were "Devout Methodists whose response to even routine misbehavior relied heavily on the rod and prayer, followed by banishment to the attic and a day with neither speech nor food"(39). Growing up, Holmes, "By his own assessment,[stated] he was a 'mother's boy'"(39). Like all children, he had fears, and unfortunately, he was a small child who

was picked on by bullies that exploited those fears. Two older children discovered Mudgett's fear and one day captured him and dragged him 'struggling and shrieking' into the doctor's office. 'Nor did they desist,' Mudgett wrote, 'until I had been brought face to face with one of its grinning skeletons, which, with arms outstretched, seemed ready in its turn to seize me. 'It was a wicked and dangerous thing to do to a child of tender years and health,' he wrote, 'but it proved an heroic method of treatment, destined ultimately to cure me of my fears, and to inculcate in me, first, a strong feeling of curiosity, and later, a desire to learn, which resulted years afterwards in my adopting medicine as a profession'(39). This began the spiral that would turn a bright child into a ruthless murderer that sought power and control, Something that was taken away from him as a child.

Indicators that he was not society's definition of normal for the time period continued to grow; "He hid his most favored treasures in small boxes, among them his first extracted tooth and a photograph of his 'twelve-year-old sweetheart'"(39). Pictures were normal to keep, even teeth, but the term to be weary of is "extraction". Holmes did experiments of the "...macabre sort, such as the skulls of small animals that he disabled and then dissected, alive, in the woods around Gilmanton"(39). Today, we recognize these actions as those of disturbed children that need help, but these signs were not noticed while Holmes was developing.

Being a bright, small child, left little desire for other children to want to play with him. There is only one mention of a friend during his childhood. He was "an older child named Tom, who was killed in a fall while the boys were playing in an abandoned house"(39). No one suspected foul play, and why would they? Holmes was just a child, and Tom was his friend. This, however, is the beginning of several strange disappearances and deaths throughout the life of Herman Mudgett.

Mudgett married his first bride so he might have sex. During this time it was seen as a moral sin to have sex before marriage: "Mudgett was eighteen when he asked her to elope. She agreed. They married on July 4, 1878, before a justice of the peace"(41). There was no emotional connection on his side, and he did not spend much time with her.

"Mudgett left the house for long periods. Soon he was gone for days at a time. Finally he was just gone. In the wedding registry of Alton, New Hampshire, they remained married, their contract a legal if desired thing"(41). His life was just beginning, and one wife would not stop him from achieving his goal of being rich and powerful, at any cost.

When he left his bride, he entered medical school; He attended the "University of Michigan in Ann Arbor, one of the West's leading scientific medical schools, noted for its emphasis on the controversial art of dissection" (41). While working there, there were "Rumors that a boy seen in his company had disappeared" (42). Again, no one suspected Holmes.

The first crimes that Holmes admitted to were not murder, but insurance fraud. He and a fellow medical student came up with the idea to "Fake the deaths of a family of three and substitute cadavers for each person"(43). This is how he began making money. People were mere objects at his disposal. When talking about bodies Holmes states, "He did not mind handling the bodies. They were 'material,' no different from firewood, although somewhat more difficult to dispose of"(44). Using people was his way to get to the top of the social ladder, and when working at a drugstore a "Child immediately died after taking medicine acquired at the store. Mudgett immediately left the city" (44).

Levin and Fox prove that Identification plays a huge role in societal situations. Each identity changed with the situations Holmes' created. When Holmes left the city he took on another identity, one of which would turn into nine. Henry Mudgett became H. H. Holmes. During his time, H. H. Holmes worked in another drugstore, that he soon took over after the elderly couple died/ disappeared. He began a scam selling water that could cure people. He took the money and bought a plot of land across the street. This plot of land would be the last place several women would ever see. The land was purchased under his second alias, H.S Campbell. He designed his building without an architect. He did not want anyone, but himself to know the layout which is why he constantly was hiring and firing construction workers.

He wanted retail shops on the first floor, to generate income and allow him to employ as many women as possible; apartments would fill the second and third. His personal flat and a large office would occupy the second-floor corner"[...] "He sketched a wooden chute that would descend from a secret location on the second floor all the way to the basement."[...] "He envisioned a room next to his office fitted with a large walk-in vault, with airtight seams and asbestos-coated iron walls"(66). In the basement there would be "hidden chambers and a sub-basement for the permanent storage of sensitive material"(67). During the construction he interviewed different men to see who could help him with his ultimate goal. There were three men that fit the description he was looking for: Chapman, Quinlan, and Pitezel.

Many serial killers throughout generations have shown to be successful and Holmes' was no different. He continued his private life while building his public career. On January 28, 1888 Holmes married Myrta Belknap. Keep in mind, he was still married to his first wife Clara Lovering, under his birth name. Myrta and Holmes had a daughter Lucy, but to keep them out of his operation he set them up in a different residence. When his business was up and running, and his family was well, Holmes made the declaration, "For the first time in my life I was established in a business that was satisfactory to me" (46). He brought in income, with victims.

Planning for his therapeutic release, he made renovations that would make disposals of bodies easy, such as building his own crematorium. Still, no one questioned Holmes, because the man had an excuse for everything. What seemed like good gestures were just ways for Holmes to make money, such as taking out a life insurance policy on his daughter, however he never had the chance to murder her. Julia Conner was not so lucky. She, her husband, sister-in-law, and daughter moved into Holmes' building to work with him. He carried on an affair with the sister and wife. The sister ended up leaving town, the husband left, and the wife was pregnant with Holmes' child. His charms worked on her, and she wanted to marry him. Another

child was out of the question for Holmes, he agreed to marry Julia if he could perform an abortion on Christmas Eve, Julia agreed. Little did she know this would be her death sentence. Holmes told the neighbors that Julia and her child were going away, the perfect murder alibi.

While on the operating table, "She gripped his hand more tightly, which he found singularly arousing" (148). At first she was gripping him out of comfort, but then out of necessity; "His own excitement rose" (148). He killed her using an excessive amount of chloroform. After he had murdered both Julia and the child he called in one of his associates he met during the construction of his building, Charles Chappell, was "an 'articulator' meaning he had mastered the art of stripping the flesh from human bodies and reassembling, or articulating, the bones to form complete skeletons for display in doctors' offices and laboratories" (150). Holmes paid him thirty-six dollars for his services. Holmes then sold Julia's skeleton to Hahneman Medical College.

Emeline Cingrand made the same fatal mistake of falling in love with Holmes. They were due to be married until she changed her opinion of Holmes, and wanted to escape. Holmes lured Emeline into a large vault located beside his office where she died. The police did not suspect Holmes but they received letters, as well as Holmes, from the victim's families pleading for some clues, and answers. The number of girls missing escalated, but Holmes had excuses for all of them. Additionally, he sent condolences to the families and offered up any information he possessed.

Couples of the 19th century have been portrayed in a universal light. Men would be the stern breadwinner and women were supposed to be petite and attentive. Minnie Williams was not Holmes' usual type of woman, and she did not fit this stereotype. She was not physically attractive, but Minnie came from money, which is what made her alluring. He used the name Gordon when he met her, but she "was to refer to him in public as Henry Howard Holmes, an alias, he explained, that he had adopted for business reasons. She was never to call him Gordon, nor act surprised when people referred to him as Dr. Holmes. She could call him "Harry" at any time, however"(202). By this time

Holmes had many alias': Holmes, H.S Campbell, Henry Mann, and Alexander Bonn. Minnie's sister was not as trusting as Minnie, but Holmes used this to his advantage.

Minnie and Holmes married, and Minnie became jealous. Holmes said "It simply became inconvenient" (243). Especially, since "When male visitors asked about accommodations Holmes told them with a look of sincere regret that he had no vacancies and kindly referred them to other hotels nearby"(243). Holmes used this time to invite Minnie's sister to visit, and he would dispose of both of them. He started by buying Minnie a house to keep her away from the hotel. When both women came to the hotel they met their demise, in the vault. The vault deadened most of the cries and pounding, but not all. When the hotel was full of guests, he settled for more silent means. He filled room with gas and let the guest expire in her sleep, or he crept in with his passkey and pressed a chloroform-soaked rag to her face. The choice was his, a measure of his power. (257)

Pathos and ethos gave way to his anticipated therapeutic release. "This was the time he most craved. It brought him a period of sexual release that seemed to last for hours, even though in fact the screams and pleading faded rather quickly. He filled the vault with gas, just to be sure"(296). Chappell continued to help by making what looked like coffins to dispose of the bodies. To clean up all ends, he gave away Minnie's possessions, and took inheritance of her land.

His newest bride was Georgiana Yoke, "He cautioned, however, that for the marriage he would have to use a different name, Henry Mansfield Howard"(307). This was another alias. He chose this alias to protect himself against the insurance fraud he was committing, and for the convenience of marrying several women. In 1893 Holmes ran from Chicago when people began catching on to his fraud. Georgiana was seen with him in different locations, but the main person of interest was his friend and partner Pitezel. Holmes took a life insurance policy out on him, and then murdered him. Holmes manipulated the Pitezel children to go on a trip with him, which ended in their demise.

Holmes confessed to insurance fraud so he wouldn't be caught for murder. He kept up

an elaborate scheme, before being arrested, by sending letters to Mrs. Pitezel allowing her to believe the children were still alive. Holmes was confident that he would not be convicted of murder. During Detective Geyer's search he learned that Holmes chose another alias on his journey, "G. Howe". Geyer discovered that at several different occasions, he kept three different parties in the same cities: his wife, the children, and Mrs. Pitezel, but they never ran into each other.

After following his tracks, until the end of the century, Geyer got a tip. He discovered the children were found buried in the cellar, after a neighbor (who presented the tip) saw Holmes move in a large trunk one day and then leave the next. He amputated one of the girls feet to hide her identity. That left the boy to find. This discovery led to the Chicago police to lose faith in Holmes. In his memoir Holmes commented that the news did shock him"(360). He did not expect that the detectives would ever find any bodies. He claimed he was innocent and tried to blame it on his wife Minnie, that he murdered. "Minnie Williams had them killed or ordered them killed. Holmes knew she had an unsavory associate named 'Hatch'(360). The building Holmes left behind was eventually searched, and the crimes came together; ethos was playing it's role in discovering the ethical value of justice and evidence that had been buried. Discoveries unveiled,

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A vat of acid with eight ribs and part of a skull settled at the bottom; mounds of quicklime; a large kiln; a dissection table stained with what seemed to be blood. They found surgical tools and charred high-heel shoes. And more bones: eighteen ribs from the torso of a child. Several vertebrae. A bone from a foot. One shoulder blade. One hip socket. Articles of clothing emerged from walls and from pits of ash and quicklime, including a girl's dress and bloodstained overalls.

Human hair clotted a stovepipe. The searchers unearthed two buried vaults full of quicklime and human remains. They theorized the remains might be the last traces of two Texas women, Minnie and Anna Williams, whom Chicago police had only recently learned were missing. In the ash of a large stove they found a length of a chain that the jeweler in Holmes' pharmacy recognized as part of a watch chain Holmes had given Minnie as a gift. They also found a letter Holmes had written to the pharmacist in his drugstore. 'Do you ever see the ghost of the Williams sisters,' Holmes wrote, 'and do they trouble you much now?' The next day the police discovered another hidden chamber, this one at the cellar's southwest corner. They were led to it by a man named Charles Chappell, alleged to have helped Holmes reduce corpses to bone. He was very cooperative, and soon the police recovered three full articulated skeletons from their owners. A fourth was expected from Chicago's Hahneman Medical College. One of the most striking discoveries came on the second floor, in the walk-in vault. The inside of the door showed the unmistakable imprint of a woman's bare foot. Police theorized the print had been made by a woman suffocating within. (364-365)



A child's skeleton was discovered, Julia's little girl. The Pitezel boy was still missing, presumably dead. Howard Pitezel's body was eventually discovered, and identified with a gift his father gave him at the Chicago world fair. His body was found at another residence Holmes only took for a short while; "Found human teeth and a fragment of a jaw. He

[Geyer] also retrieved 'a large charred mass which upon being cut, disclosed a portion of the stomach, liver, and spleen, baked quite hard.' The organs had been packed too tightly into the chimney and thus had never been burned" (368).

When the trial came Holmes was only charged with the murder of Mr. Pitezel, and his two daughters. Before his death he gave several different confessions, one he admitted to killing twenty-seven people, another he said he was innocent. "At the very least he killed nine: Julia and Pearl Conner, Emeline Cingrand, the Williams sisters, and Pitezel and his children"(385). At the very end he stated, "I believe fully that I am growing to resemble the devil-- the similitude is almost completed"(385). This theory was continued when he said, "I was born with the devil in me. I could not help the fact that I was a murderer, no more than the poet can help the inspiration to sing"(1). At his hanging Holmes showed no fear, and his last words could be contributed as instigating, "Take your time, old man"(386). He died at 10:13 on May 7, 1896.

Many people wanted Holmes in different ways due to Pathos. Science and technology began expanding at a rapid pace, and Holmes' was to be the ultimate test subject. If able to study his brain and find irregularities that caused him to behave in this brutal manner, than history would be changed. Some wanted him dead, while others wanted to study him. Because of this, Holmes had extra measures taken for his body after death. "Holmes' idea was evidently to guard his remains in every way from scientific enterprise, from the pickling vat and the knife,' the Public Ledger reported"(387). Holmes' actions chilled the citizens, even after his death because of his admittance of being the devil. Strange things began to happen that made Holmes's claims about being the devil seem almost plausible. Detective Geyer became seriously ill. The warden of Moyamensing prison committed suicide. The jury foreman was electrocuted in a freak accident. The priest who delivered Holmes's last rites was found dead on church grounds for mysterious causes. The father of Emeline Cingrand was grotesquely burned in a boiler explosion. And a fire destroyed the office of the District Attorney George Graham, leaving only a photograph of Holmes unscathed (387).

It was not H. H. Holmes's actions that startled the people, it was the fact that people trusted him, "Nothing like the Whitechapel killings had occurred. Jack the Ripper's five-murder spree in 1888 had defied explanation and captivated readers throughout America, who believed such a thing could not happen in their own hometowns"(12). When people had imagined the killer, it was not the respected image of H. H. Holmes, a doctor, entrepreneur, and family man. People noted that, "He stood too close, stared too hard, touched too much and long. And women adored him for it"(36). Holmes wasn't perfect, he even seemed like a 'normal' man. He knew his strengths, and used it on the public. He recounts this in his memoir.

Striking on Levin and Fox's point that serial killers are talented at what they do, because they are charming and friendly. When children began disappearing the public stated, "No one could imagine the charming Dr. Mudgett causing harm to anyone, let alone a child"(42). His wife Myrta admitted, "Ambition has been the curse of my husband's life,' Myrta said later. 'He wanted to attain a position where he would be honored and respected. He wanted wealth'"(64). Myrta thought she knew everything about her husband, but never suspected him.

Despite the public's notions that serial killers acted as invincible fictitious villains, Holmes' could not perform his "experiments" without help. During the construction of his building he began looking for accomplices. Holmes asked George Bowman, "Now, it would be easiest matter for you to drop a stone on that fellow's head while you're at work and I'll give you fifty dollars if you do so"[...] Bowman said the request, "about the same manner one would expect from a friend who was asking you the most trivial question"(68). Yet, Bowman did not take the question seriously enough to report it to the police. Even though some people thought Holmes was a little off, they still defended him. The public continued denying the fact that he could be a monster. Like Levin and Fox pointed out, serial killers were charmingly calculated to the point where the suspect was clearly in front of them, and yet everyone continued to 'turn a blind eye'. "He was the smoothest man I ever saw"(72). Another

states, "He was the only man in the United States that could do what he did"(72). When girls went missing, and families asked questions the police never searched Holmes' house. "Far from being suspicious, the officers had become friendly, even protective. Holmes knew each man by name. A cup of coffee, a free meal in his restaurant, a fine black cigar--policemen valued these gestures of affinity and grace" (85).

Because the police were so enamored with Holmes, they ignored the warning signs: "For police there were warnings of a different sort--letters from parents, visits from detectives hired by parents--but these were lost in the chaos. [...] There were too many disappearances, in all parts of the city, to investigate properly..."(102). Much of the public saw the Holmes in which, "Power that accrued to him to naturally through his ability to bewitch men and women alike with false candor and warmth"(146). When families asked questions Holmes played the part of a sympathetic man, "As best anyone could tell, the owner also was a forgiving soul. He did not seem at all concerned when now and then a guest checked out without advanced notice, leaving her bills unpaid" (245).

Holmes's last wife described him as being "handsome, articulate, and clearly well off. [...] Holmes gave her many presents, among them a Bible, diamond earrings, and a locket--"a little heart,' she said, 'with pearls'"(307). To the public he seemed like a respected and trustworthy man. Detective Geyer was the only man who saw through Holmes' act and declared him the monster he was.

Holmes is greatly given to lying with a sort of florid ornamentation, Geyer wrote, 'and all of his stories are decorated with flamboyant draperies, intended by him to strengthen the plausibility of his statements. In talking, he has the appearance of candor, becomes pathetic at times when Pathos will serve him best, uttering his words with a quiver in his voice, often accompanied by a moistened eye, then turning quickly with a determined and forceful method of speech, as if indignation or resolution had sprung out of tender memories that had touched his heart. (340)

If it weren't for Geyer no one would have

seen that these murders had taken place, that this was not an accident, and Holmes was not a gentleman.

As the truth was coming to the surface, Holmes' tried desperately to get his side of the story out, and make an emotional appeal. He wanted the public's sympathy, and he wanted to be seen as innocent, but for too long, they were susceptible to his charms, and finally the newspapers began painting a more accurate image. Newspapers began portraying him as a villain: "One Tribune headline had cried VICTIMS OF A FIEND"(365, Larson). As the newspapers began revealing the truth everywhere people began responding; "Front-page headlines in the Chicago Tribune shouted, 'Holmes' Den Burned; Fire Demolishes the Place of Murder and Mystery'. The fire department suspected arson; police theorized that whoever set the fire had wanted to destroy the secrets still embedded within. They arrested no one"(366). Some were loyal supporters of a man who was a genius, others saw him a detriment to society.

Holmes' last plea was when the newspapers published his memoir; the memoir reached newsstands. In its final pages he stated, 'In conclusion, I wish to say that I am but a very ordinary man, even below average in physical strength and mental ability, and to have planned and executed the stupendous amount of wrongdoing that has been attributed to me would have been wholly beyond my power.' He asked the public to suspend judgement while he worked to disprove the charges against him (369). It was too late, he was guilty and minds were made up. The Chicago Inter Ocean said, 'It is humiliating to think that had it not been for the exertions of the insurance companies which Holmes swindled, or attempted to swindle, he might yet be at large, preying upon society, so well did he cover up the traces of his crime'"(370, Larson).

News spread across the country, and citizen's wanted answers. Why would the police ignore the facts. The "New York Times mentioned that the Chicago police did not even suspect him. "Chicago's chief of police, in his prior legal career, had represented Holmes in a dozen routine

commercial lawsuits"(370, Larson). Loyalties were questioned. Holmes entered into people's houses, dinner conversations made people wonder, are people safe? The police protected Holmes. People were outraged, newspapers were drawing conclusions, and answers of motive will never truly be known. The Chicago Tribune used rhetoric to help citizens decide what to think, "He is a prodigy of wickedness, a human demon, a being so unthinkable that no novelist would dare to invent such a character. The story, too, tends to illustrate the end of the century" (370 Larson).

Mark Seltzer reviews Ellen Neremberg's book *Serial Killers: Death and Life in America's Wound Culture*, and states "The Holmes account, like the work of Jack London, Emile Zola, Bram Stoker, J.G Ballard, and other writers and artists, reveals the intersection between murder and machine culture, the cardinal axis of serial killers" (Seltzer 33). Sex is a form of artwork, a freeing release of energy. The murders Holmes commits in his sense, are artwork. He found nothing wrong with his actions, and appealed to others to see his innocence. In continuance Caroline Picart supports this theory in her article, "Crime and Gothic: Sexualizing Serial Killers." She makes the point that, "Understanding the term Gothic is crucial. It is generally understood as a literary or aesthetic term that was coined during the 18th and 19th centuries, and can mean primitive"(1 Picart). Sex is raw, and prime, inhibitions come first and rational thoughts second. Both of these men were acting on what came naturally to them.

The public, at this time, was not ready for Holmes, and they angrily awaited justice. A Toronto Newspaper headline states "To Try Homes For Murder" the sub headline was "District-Attorney Graham Believes He Can Convict Him In Philadelphia For Killing Pitezal" "Toronto Eager To Get Him Too." The newspapers used an ethical and emotional appeal that almost made him out to be above humans, and that the law could not hold him. They were pushing so hard for justice. The newspapers ignored the facts there, although bodies were found there was not enough evidence to convict Holmes for more than the three murders, still he was sentenced to death.

Not all newspapers made Holmes out to be a

creature who could evade the law. One newspaper said "Ghastly Discoveries More Human Bones In Holmes' Charnel House." It continues, "Remains Buried in Quicklime" and finishes the sub title by stating "Evidence of His Foul Deeds Piling Up Thick and Fast." This emotional appeal would lead the readers to fearfully hate Holmes, while other newspaper articles have titles such as "A 'Peaceful Hanging' His Due." The article contains information about scientists being refused access to Holmes' body. Some felt that it would be justifiable to let scientists desecrate his body, but the law says otherwise. At first glance, 'peaceful hanging' could be viewed as an oxymoron, but considering all the different types of capital punishment, this one is viewed as a lesser way to die.

Another article mixes empathy with ethical facts. The article shows a picture of the young Howard Pitzel murdered by Holmes, and the article title reads, "Pitezl Trunk and Bones". How could one not want Holmes to be hanged after seeing that? However, the thing to be noted is, with all of the articles coming around it came to be expected. Picart states, "When men kill, these actions are naturalized as males simply doing thing that are natural men (e.g., violence, domination) who have stepped slightly outside the rules of acceptable behavior;[...] men who violate social norms/laws are seen merely as untamed or uncontrolled men"(2 Picart). In this instance, Holmes is becoming normalized through all of the attention he is receiving. He saw the laws of nature as something to hold him back from reaching his potential; James Carnac felt the same way.

He surpassed the Ripper by being called, "'The most dangerous man in the world'" (385 Larson). The question remains, was he dangerous for his actions, or for the fact that people could not read his character? While these murders were not viewed as normal, and society was outraged, there were a few select people who understood Holmes. One of them was his copy-cat. He had a passage from a book written on Holmes that said, "'He could look at himself in the mirror and tell himself that he was one of the most powerful and dangerous men in the world,' Swango's notebook read. 'He could feel that he was god in disguise'"(388). This was the pantheon of serial killers. Their actions, ones

humans could not fathom, could only be done by some kind of deity. It was through the Ripper and Holmes that murders began to become expected, even normalized.

Holmes lets the audience realize that, murder, helps us characterize people. He was a person that wanted to impress persons of higher stature, like most individuals in society. Levin and Fox helps the audience better relate, "Serial killers seem to be skillful at presentation of self, they are certainly not alone in their concern for projecting an image that is acceptable to others"(5 Levin and Fox); however, in life, no one will appear to relate to everyone. There has to be some form of conflict in order to have a societal gain, and understand different characteristics and natures; "We simultaneously inherit thereby the constant possibility of conflict--both internal and external--which characterizes members of human society"(Foote). Holmes showed this conflict, and how his need for success was exhibited by killing women on his way to the top of the social ladder. Understanding how this conflict played out, and why his killings were justified by the need for power, helped the public relate and somewhat begin to normalize his killings.

The 20th century erupted and with it came a generational shift in culture. Science and technology continued to bloom creating new techniques, tools, and studies. These led to the reformation of appearance. Ed Gein was the American Killer that shocked the nation, but also began the media campaign of acceptance of murder. Ed grew up in the small town of Plainfield, Wisconsin, idolizing his religiously fanatic mother. His whole world revolved around her, her ideals were that he could not have friends in the outside world because they were all sinners. This led Ed to grow up with an aversion to sex. When his mother died, he became unstable. Gein started his life of crime by robbing graves. He stated that in the documentary directed by Michelle Palmer, Ed Gein: The Ghoul of Plainfield (2004), that "he had become possessed by the need to go to the cemetery and remove the corpses of middle aged women who reminded him of his mother"(Gein).

He chose his victims by reading the obituaries, and then the same night they were buried, he would dig up the bodies.

He would cut genitalia off of the bodies, and keep them for different purposes. He would remove nipples, and make a belt out of them. Removing the skin from the body allowed Gein to sew together a suit of skin. He also removed the face, and wore them as masks. When the dead bodies weren't enough, he used live victims. Mary Ogen, a tavern owner, was his first victim. She was missing for months, but no one suspected Gein. He even "joked" to townspeople about her being at the farm, but the public thought he was odd, not a killer.

Next, Gein shot a hardware store owner, Bernice Worden, in the back of the head. He then dragged her body out from the back of the store, to her car, and drove it to his farmhouse. He then turned around, walked back to town, grabbed his car, and drove back to the farmhouse to finish what he started. The only reason Gein was caught was because Worden's son recalled Gein coming in the day before, and bought antifreeze.

Sheriff Schlay was the one who found Worden's body. Hours after she was taken, Gein had already disemboweled and gutted the woman. Schlay, not expecting the scene, vomited at the sight. Her head was removed, and he intended to hang it as an ornament. Searching his house they found the face of Mary Ogen, and continued finding odd objects made out of skin such as furniture, skulls used as bowls (Discovery and Documentary), a box full of noses, and a skull of a child. Ed admitted to his crimes. After everything was cataloged there were more than ten different people's various body parts accounted for (Michelle Palmer).

Ed, unknowingly used pathos by admitting to the crimes he had committed, and not trying to maneuver sympathy, was given sympathy. He was arrested in November 1957, but on January 6, 1957, he was declared unfit to stand trial. Understanding that he was not mentally competent was empathetic. Instead of sending him to prison, Gein was sent to the Central State Hospital for the Criminally Insane in Wisconsin. 1968 was the

year that Gein would stand trial for the crimes he committed nearly a decade earlier. The documentary by the Discovery and Documentary Chanel, Ed Gein: The Real Leatherface Serial Killer(2015), mentions that at the trial Gein sat next to reporter Dick Leonard and asked, "what are they gonna do to me, what are they gonna do to me?"(Gein). After a nine-day trial the sixty-two year old was sent back to the Central State Hospital where he would die at the age of seventy-seven. To this day he has admirers that leave flowers and notes at his grave. His tombstone was stolen early on, but his fans know where he rests (Discovery and Documentary).

As previously stated, to this day there are still fans who empathize, if not support Gein's addictions. On Facebook there is a page called "The Ed Gein Fan Club", where they write lyrics pertaining to Gein's life. One song is called "I wanna be normal." There are several lines, repeating 'I Wanna Be Normal,' sympathizing with Gein that he could not control his actions. At the end of the lyrics the last line states, "I wanna be just like you." This band idolizes his actions through songs, hoping to appeal to others that Gein's murderous ways and desecration of the bodies was acceptable; Ultimately, his fans through the media have created this image.

Gein did not see himself as a monster or disturbed. He was a man who was emotionally and physically supported by his mother. He took the normalcy of loving a parent to a new level. Levin and Fox explain that "compartmentalization is a psychological facilitator that serial killers use to overcome or neutralize whatever pangs of guilt they might otherwise experience"(Levin and Fox). This is a normal reaction that people use in everyday life to handle stress. When she died he did the only rational thing he could think of; he tried to become his mother, literally. While the public was in shock over the "crimes committed against the living and the dead" (Discovery and Documentary), the people of Plainfield were even more astonished that Ed Gein could do such a thing. Resident Joan Lindstorm makes the comment, "we were all upset"(Lindstorm). She continues, "We're all devastated and horrified" (Lindstorm). After the listening to all the interviews, the people

showed that they were not upset over the crimes necessarily, but that they did not see it coming, and especially not from the simpleton, Ed Gein. The overall consensus was that they did not think he was wise enough to even brainstorm something this monumentally horrendous. Dick Leonard who interviewed several people stated, "Ed Gein was recognized as [...] the village oddball"(Michelle Palmer). A townspeople spoke "Well, I just figured he was perfectly harmless, rather simple"(Michelle Palmer).

Other interviews conducted spoke of Gein as "a nice man just like anyone else"(Michelle Palmer). And why wouldn't they see him like that? No one had any reason to suspect otherwise. He was a little different from the cultural view of normal, and was made fun of for that, but before these actions he showed no outward aggression towards the public. The nurses at the mental institution referred to Gein as "polite and reserved" (Michelle Palmer).

Plainfield, Wisconsin was a small town with the maximum citizenship from 800 people, but the news of what Gein had done spread across the country, calling attention from the media, reporters, and onlookers from all over; the townspeople resented the attention. Len Trickle, another resident, points out, "It wasn't just the murder it was all the terrible things upsetting so many people"(Trickle). Not only did two families lose loved ones, but the whole town was affected when the media bombarded, and entered into the privacy of everyone's lives. Not only did the media come, but they put a negative spin on Plainfield by calling the town, "Home of America's Most Notorious Psychopath" which further outraged the locals. The locals took action against Gein and his media attention, by burning down his family farmhouse that was intended to be a tourist attraction. Once the media settled, their town would go back to normal, and now no passerby would have a reason to enter the small town of Plainfield, anymore (Michelle Palmer).

The media expanded, bringing in newspapers from all over the country to exploit the crimes committed, making Ed Gein a cultural icon who changed history. Influential magazines and newspapers flooded in such as Life and Time

magazines. (Michelle Palmer). Before Gein started his rampage, citizens were very puritanical, and he broke the code that was instilled in so many. Before this, no one talked about the sexual crimes against people, the media did not show vulgar images, or use vulgar words, but Ed, he changed all of this. (Michelle Palmer). The country accepted this grim fascination, and established Gein as the "Mad Butcher of Plainfield." In other areas, people began making jokes about the acts against the living and dead. Turning his crimes into a morbidly satirical event. (Discovery and Documentary).

With the cultural shift came movie producers, and authors who wanted to put spins on the appalling acts. The media began portraying him as a real version of Frankenstein, and from that sparked many ideas for these directors. Joseph Stefano, Psycho screenwriter, made the parallel between Gein's actions and the need for sexual identification; "There's a little boy in most serial killers who are acting on impulses that civilization is supposed to take care of. Also there is the fact that I think it's the sexual experience for them. Some men ejaculate when they're killing somebody, and it seems like an extreme way to have pleasure at the cost of somebody else's life"(Stefano). Stefano is blaming society for how it is so unaccepting that it literally turns people into monsters while shunning them, instead of reaching out to help. Gein was commonly referred to as a psychopath, which Stefano named his movie after, but John Russell, a forensic psychologist, points out that the "term serial killer didn't come about till many many years later"(Russell).

David Skal, author of Monster Show, observes that when it comes to serial killers "we can't resist them. His crimes are so horrible they kind of bypass rationality and grab us"(Skal). As much as America was shocked, they loved the horror. It was something new, unexplained, and an escape from the boring societal norms that had become accepted. Schenter offers up the point that "Gein immediately became a kind of legend in folklore"(Schenter). People took Gein out of the equation, he became less of a person, and more of a fictional monster that gothic literature had been

exploring for a century.

Not only was the movie *Psycho* based off of Gein, but also the 2013 t.v series, where Norman Bates discussed the emotional issues Gein faced. Skal argues that the movie *Texas Chainsaw Massacre's* main character Leatherface, representing Gein, emotionally appealed to the viewers, showing the hard life he grew up with. Skal continues with the most famous movie related to Gein, *Silence of the Lambs*, by saying that he personally "Thinks it's fascinating that serial killers have become a new kind of folk hero" (Skal). Depending on how it's viewed, Gein could be trying to save his mother. By taking apart women, wearing them and trying to become them, he was rebirthing her.

A Review of Contemporary Media focusing on "Ed Gein and the figure of the transgendered serial killer" by K.E Sullivan explores the vast issues Gein faces, and how the media transforms him from the monster everyone perceives him to be, to an arousing character; "A case in point is Jonathan Demme's 1991 academy award-winning film, *The Silence of the Lambs*. The movie and the 1988 novel by the same posit that there are good psychopathic killers and bad psychopathic killers; some are seductive, attractive, and therefore, helpful, and others merely monstrous" (Sullivan). By this standard all murderers so far are good. They are accepted by society because of their charms and their attractiveness. This piece is stereotyping all serial killers, but what does that say about society? Before Gein, the killings were a shock and then the people were outraged, and now the killers are admired by the public. The consensus is that if the media, whether newspaper, or movies, makes something ethically acceptable, either through emotions or propaganda, then the audience will accept it.

Gein continues to normalize serial killing by "inspire[ing] a 'Power Society,' a fan club,' a variety of memorabilia and two bands: Ed Gein's Sex Change and Ed Gein's Car" (Sullivan). K. E Sullivan continues the argument, "Within just a few days the national press descended on Plainfield, Wisconsin, and newspaper and magazine accounts of Gein, his crimes and the possible motivations for his

deviancy, abounded" (Sullivan). If the media and public can somehow justify their actions using different forms of rhetoric such as ethos and pathos then the behavior goes from shocking the public to becoming acceptable, and then normalized. Sullivan sustains the point that "violent misogynistic crimes' that we must attribute some other kind of motive to them besides masculinity" (Sullivan). The public as a whole are curious, and they need answers. When answers are provided it is a form of closure, and then can become accepted.

One of the most important arguments that Sullivan makes is that, "The discussions about sexual psychopathology 'heightened public awareness of sexuality in general, and sexual abnormality in particular between 1935 and 1960" (Sullivan). Mark Kermode extended the discussion, in his journal "Monsters: Jeffrey Dahmer and the Construction of the Serial Killer" edition "Ed Gein," allowed Gein's lurid fantasies to be seen in a seductive light, "Ed would go on to achieve cult status" (Kermode). He was revered in different groups, creating different kinds of normalization, but widely normalized.

Newspapers did their best to take an ethical approach, but most failed using pathos domineering language. The Oshkosh Daily Northwestern newspaper titled "10 Skulls Found in House of Horror" The House of Horror is an intriguing title that has been used for several movies, halloween houses, and other propaganda throughout history. Therefore the rest of the story seems less lifelike, making the crimes more passive then meant. Continuing, the wording in other articles empathize with him using statements such as "pale, tousle-haired farmer", envisioning a sweet man instead of a serial killer, who dug up graves, killed two women, and desiccated their bodies.

In 2000 the St. Paul Pioneer Press wrote an article on the missing headstone that was stolen from Ed Gein's grave. Only a few people knew where his body lies for eternity, but fans still found a way to take it and immortalize him. Some who came to the grave wrote, "A lot of graffiti [...] and it was nasty stuff" (Gardner), but then there were others. Depending how you viewed Gein through movies and suggestive articles, Gein could either be the hero, or the villain. Society as a whole accepted him as a villainous hero.

The generation continued to change. Women began gaining independence and people were beginning to look at peers with empathy rather than judgment, reprogramming ideas instilled in people for generations lead to the reform of perspectives. Hadden Clark needed this pity, as he was the younger version of Ed Gein. While Ed Gein removed the body parts, and used specific parts for around the house, it is unclear as to whether he ate parts of the body. Silence of the Lambs makes Gein out to be a cannibal, which is unknown, but Hadden Clark was. Psycho shows the character Norman Bates as a man who would wear his mother's clothes, but in fact, he only wore women's skin. Hadden Clark did wear women's clothes, as he wanted to be a woman. It is unclear of how many people he did murder, but it is known that his most prominent murders were of women.

In 1951 Hadden Clark was born. He was one of four children. At birth Hadden was dropped on his head, causing brain damage. He was also diagnosed with cerebral palsy. His father called him 'retard' so often that as a young child, Hadden thought that was his name. Being different caused Hadden problems with the older children, "The larger, tougher kids in Warren who weren't afraid of him, taunted him cruelly. For these boys, Hadden Clark was the neighborhood freak. Hadden's usual mode of revenge was to kidnap their family pets. Days later, the cat or dog would be placed bloodied and dead on the owner's front porch"(51 Havill). To find relief Hadden also caught small animals, "The menagerie had a high mortality rate. Hadden killed and dissented most of them within a month"(52). Hadden always had found relief in the Baptist church, it was where he felt most comfortable. His father was an abusive alcoholic, and his mother blamed Hadden for most of their problems.

Again compartmentalizing, Clark separated his affection for family, with his need for a therapeutic release of emotions that he called revenge. Hadden spent all of his life trying to impress his parents, and earn their approval in a societal setting, during a time period, where he did not belong. His parent's weren't expecting Hadden to be a male, and were disappointed when Hadden arrived; "Hadden[...] was expected to be a girl. Certainly, his mother dressed him that way from the

start--in pink dresses and frilly underwear--until he began attending elementary school. And his father was already alternating the 'retard' nickname with the name he had first chosen for his second born--Kristen"(53). This behavior was ingrained in Hadden's head, making cross-dressing acceptable, and pushing him towards being a woman, what his parents wanted. Hadden continued this behavior which is what he assumed was normal.

In his teens Hadden's behavior worsened, and Pathos created fear in friends and family. "During his teens Hadden's fondness for female attire came out in the open. [...] Hadden also stole his sister's dolls.[...] Hadden wasn't a bit embarrassed. "You're not going to change me, so leave me alone [Hadden told his parents]"(54). Now, Hadden was becoming independent, and discovering his own identity which was stolen from him at a young age. Adolescence is when Hadden came into his own, and it is also when "Hadden has claimed to have murdered his first victim, a boy, when he was fourteen. He now says his father knew about it and helped to cover up the crime" (54). This is plausible, Hadden wanted to do something to make his father proud of him. Hadden viewed his father as a burly, abrasive man, and this action would be something he would admire, by Hadden taking control; however, there is no evidence to back this up, as Hadden's father died before his trial.

His parents and siblings were not fond of Hadden, but his grandparents and Hadden shared a mutual admiration; "One place where Hadden found a degree of normalcy in his troubled life was on his grandfather's retirement estate on Cape Cod"(55). It was said to be Hadden's favorite place, a place where he fit in and did not have to fight to fit into what society accepted as normal. When Hadden graduated high school he needed to find a career to suit his abilities. He was sent to chef school where "He began to collect every type of kitchen knife made, engraving his name on the blades, sharpening them personally to a razor edge and storing them in a long metal box. Hadden proudly called them the tools of his new trade"(57). Hadden was fired from several jobs, one such instance he was released for "Chugging beef blood on the job" (57).

Unlike most serial killers, Hadden was not charming, but he did get sympathy as people felt bad for his conditions. Hadden was barely making it through life, and his life continued to spiral downward when his parents got divorced. Psychology techniques were growing but not enough to be accurately prepared to deal with Hadden's mental illness; physical and emotional damage he endured as a child. As a result from lack of treatment, he displaced his anger. Hadden blamed his mother, and "On March 31, 1982, he attacked his mother[...] kicking her at first and then beating her up. A frightened Flavia went to the local police, who charged Hadden with assault and battery"(59). Flavia allowed Hadden to visit, but he was no longer allowed to live with her. He bounced from house to house, and at one time he was homeless. He joined the navy for a brief time before being discharged. He was "Arrested for shoplifting panties and bras"(63). While staying with his brother he "had masturbated in front of the children, and, while killing and skinning rabbits in front of them could be seen as disturbing, sexual behavior of that kind was not welcome in the Clark household, no matter how dysfunctional their family had become"(89). He blamed his niece, Eliza, for being ordered to leave and sought revenge. He did not know how or when yet, but he did know he would get even.

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Opportunity arose when Eliza had her friend, Michelle Dorr, ask Hadden where Eliza was. He told Michelle that Eliza was in her room. He followed Michelle upstairs; Hadden threw the little girl to the floor in Eliza's room and was on her so fast she didn't get a chance to scream. The first slash with the butcher knife was backhanded, from left to right across her chest, the second went the other way, almost like Zorro making the Z sign. She fell back in shock and he straddled her, putting his right hand over her mouth. She surprised him by fighting back, biting his hand. Damn! With his left hand, he plunged the twelve-inch long knife

into her throat. Blood purred onto the wooden floor of the little bedroom and it began running, flowing under her bed. The old house wasn't level on the second floor, the room sloped, and the blood sought the lowest point. That was next to the bed, in the corner. Mop it up, Hadden thought frantically, clean the floor and stop the blood. He made a dam with the little girl's beach towel to keep more blood from going under the bed. Should he do her? Have sex with her? He wanted to, he tried to, but couldn't make it work (103).

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With this new cultural shift experimentation, he became increasingly encouraged. Hadden tried experimenting, and when he went to dispose of the body, before burying her "He knew he had to taste her, drink her blood. He couldn't stop himself--it was happening too fast. This would be how he would remember her. Her flesh was his prize, and he had his revenge"(109). Hadden tells this story differently than the police. In Hadden's version: He said he accosted his victim, tying her up with duct tape and then abducted her in his truck. He said he took her to a deserted house in Bethesda, Maryland. Hadden claimed to have later killed her in the basement of the house and then took her to the burial site. The act of cannibalism is the same in both stories. Police dismiss the abduction claim because, among other facts, there was no duct tape found with her body. Hadden said he removed it all after she expired. (Havill)

Police tactics, still not fully developed, faulted during their interview with Hadden. They saw him as a lead suspect because he was reported at the house the time the girl went missing. At first he denied this, but when he saw pictures of Michelle he became erratic, crying and then throwing up. The police asked again, and he admitted "'I may have done something. I don't know. Sometimes I black out and do things I don't remember,' he told Garvey. He repeated the statement in a slightly different context when he left the bathroom"(116). The police did not find Hadden to be a danger, "The alibi was now firmly established and that was enough for the police. Incredibly, they

stopped thinking of Hadden as a suspect”(117). Police had long forgotten Hadden, and he moved on with his life. Sympathy got the better of the police, and they let the killer, who they all assumed to be mentally incompetent of this crime, go free.

Visiting his mom led to another episode where he again attacked her. This time she cut all ties. Hadden now needed a new mother figure, his whole identity was based around approval from her. Hadden found a new mother in his employer, Penny. Everything was going splendidly until Penny’s daughter came home. “Penny had another child now, one she seemed to like more than Hadden. Within days he was plotting revenge”(141). Hadden needed to remove his competition, Laura, Penny’s daughter. One night,

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He turned the key to the front door of Penny’s house, tiptoed silently towards Laura’s bedroom and, once inside, used the gun to nudge her awake. The first words out of his mouth seemed strange, but everything must have seemed strange to Laura Houghteling at that moment. ‘Why are you in my bed?’ he asked. Laura was speechless. ‘What are you doing in my bed?’ He spoke to her again. ‘Why are you wearing my clothes?’ There were tears in her eyes now. ‘Tell me I’m Laura.’ ‘You’re Laura. Please don’t hurt me.’ Hadden asked her again, this time forcing her to swear on the Bible that he was Laura. She did. Then, holding the gun on her, he forced Laura to get up, undress, and take a bath. After the cleansing ritual he led her back into the bedroom and had her lie down and turn over on her stomach. His plan was to abduct her, take her to his campsite, and, according to Jesus, ‘introduce her to Hadden.’ He bound her wrists with duct tape, then her ankles, then turned her over and covered her mouth, but he became so excited that he couldn’t stop and put the tape over her nose and her eyes, winding it around and around her head. She couldn’t breathe.

Laura struggled until the lack of air suffocated her and she lay motionless. (143-144)

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All the public had to go on at this time was Hadden’s claims, that once he took the body to the disposal site “He tried to remove the duct tape from her mouth with a pair of scissors. He claimed that he had missed, running the shears into her neck, and causing blood to flow onto her sheets and into the mattress pad”(144). In other murders Hadden took trophies, this case was no different. He was “Fascinated by her earrings, he decided to take them from her as a memento. When he couldn’t get the second pierced earring to come off immediately he simply cut it off with scissors, amputating the lower part of the ear as well”(144). He did not bury her right away, “At times he fondled her breasts and stroked her dead body but has always vowed that in her case he neither raped nor practiced cannibalism on any part of her remains”(144). When he was done he buried her body.

After the murder, Hadden, again, was immediately a suspect with his connection to the family. Looking into his past the police began piecing together his spotty history, and his connections with Michelle Dorr’s murder. Ethos began taking control of the investigation. Laura’s family was not convinced that Hadden had anything to do with Laura’s disappearance, having an emotional connection with him buried the truth. Hadden even went as far to “mail[...] Penny and Warren a sympathy card. He wrote a note to go along with the printed message. ‘Just please give me a call when you are ready to do some gardening again. I can bring you some bagels on Friday, too’”(150). Hadden showed remorse for the family, but not his crime, “Crying, ‘I feel so bad for Penny and Warren,’ Hadden said”(152). He could justify her killing. She was interfering with the love he was receiving, and hurting the family was just a consequence that he would have to endure to keep the tight-knit relationship he had developed with Penny.

When the police began closing in on him, and the evidence started piling up, Hadden used a defense mechanism he used his whole life; claiming he didn’t remember what happened. This way he was

not outright lying, but was neglecting the truth, and keeping himself out of jail. Running to his sister he pleaded ““They’re trying to pin a crime on me because I’m homeless””(159). Playing on emotions, using his illness was his way of gaining empathy.

After being arrested Hadden boasted to the cell informant, who he called Jesus, “that he killed his first victim--a teenager named Debbie--in the summer of 1976. (Author’s note: On the other hand he has boasted to me that his first victim was a boy in 1965. Perhaps males don’t count.) He had picked her up hitchhiking in Pennsylvania and he had killed her because she was, well, ‘annoying’”(160). Before being officially arrested, Hadden took precautions to protect his previous victims; such as removing the body of “A little girl named Sarah whom he had killed and partially eaten in 1985”(160). Police, frustrated that they let him go once, were willing to break the rules in order to catch a killer. Hadden asked for a lawyer over 100 times, and refused to confess to the police, but did so to his stuffed bear, “‘Uh oh,’ he told the stuffed toy. ‘Not getting out of this one’”(179).

When police tried to get Clark to tell them where the bodies were they used illegal tactics such as: seduction, intimidation, flattering, and at one point tried to relate. The police related him to Dahmer, which disgusted Clark. His favorite movie was *Silence of the Lambs*, and they used it to taunt him, “You’re not good enough to be Hannibal”(191). In many ways he was Ed Gein. But he never reached the level of fame Gein held.

Prison led Clark to become even more disconnected from reality. Still not advanced enough to send Hadden to a treatment facility, the world failed Hadden and pushed him further away from reality. He saw himself as a hero for the crimes he committed, instead of attempting to through his problems. Some days he would tell people, “I’m not giving out autographs today”(200). Other times he would ask, “Haven’t you seen me on TV”(200)? Adrian Havill admits “The man in cell number ten is named Hadden Irving Clark but these days he sometimes believes he is someone else, usually a woman.[...]Kristen Bluefin[she is] thirty-seven years old. [...]There is also a sixteen-

year old girl named Nicole inside of him and when he is in her persona, his assertion is that she is Kristen’s evil daughter”(15). Kristen was supposed to be who Clark turned out to be. This was Clark’s last attempt at trying to draw sympathy, and have the public love him. Hadden argues that, “Hadden Clark never murdered anyone.[...] It’s the ladies who killed them. I didn’t kill anybody”(15). He pleads, “It was Kristen who killed Laura Bettis Houghteling and that it was that nasty little Nicole who cut Michelle Lee Dorr from stem to stern and held her down while she bled to death”(15). The truth is Hadden loved the attention. The crimes he committed were becoming immortalized. Havill comments;

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He is famous, creating enough memories to last a lifetime. This is important to Hadden because, after all this is over, he will be spending the rest of his days alone, confined to an eight-by-ten cell much like the one he occupies now. The monotony will not be broken by visits from friends or family. These have long stopped, probably forever”(17)

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Hadden continued his ploy to lure people in with his star behavior, and multiple personality issues,

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On one hand, Hadden seemed to be enjoying his star status at the Montgomery County Detention Center. He had made ten drawings in jail and was gifting the counselors in the psychiatric until with them. He signed each piece, “The Rocketville Rocket.’ Other inmates were asking for his autograph he told Flavia, adding that he was considered a celebrity in his new home. (207)

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Attention faded quickly as the century neared another end and other killers emerged.

Clark did everything he could to keep the media interested. He commented, "I've been abused by society lots of different ways. I'm going to be abused when I get back to prison. I know there's news reporters out there. It will be on every channel tonight"(230). He "Became increasingly agitated with the lack of success"(268). At this point, he admitted to murdering two more people that wronged Hadden in some way. He claims to killing more than thirteen people.

People who knew Hadden knew that he was not a good human being, even his prison mates could not justify his actions. The informant the FBI used to catch Clark admitted,

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Truth be told, Hadden Clark disgusts him[Jesus, in the cell next to him]. It is one thing to kill a man over a monetary dispute or to shoot a woman who cheated on you, but cutting up and raping little girls is beyond the pale. He has had to listen to Hadden rambling on about how sweet human flesh is to eat and how he likes to suck the blood from a just-amputated finger. 'People taste like veal,' Hadden has said, with an unholy pleasure in his voice(20).

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The police said in court that even the convicts they used to convict Clark were not as bad as Clark who could not feel remorse,"Sometimes you have to go to hell to catch the devil"(241). Hadden was not done killing, and if released he would kill more. He told prison mate, Jesus, "he is not yet finished dealing with his enemies"(21). Enemies, are anyone that Hadden feels has betrayed him, including his family; "Geoff[brother] once wore a wire into the prison when he visited him, Hadden has learned. Alison testified against her sibling at one of his murder trials. In his mind, slaying them both is easily justified"(21).

Most serial killers are viewed as sociopaths, someone devoid of emotions, and in a way Hadden was a sociopath. He had never been able to "discern right from wrong"(51). His brother noticed this,

and even his mother, who claimed that "Hadden seemed to have been born evil. He liked to hurt people, striking out physically when things didn't go his way. The other children in Warren began to run the opposite direction when young Hadden showed up"(50). His mother blamed his brain damage, but she was only able to protect him so long. After attacking Flavia for the second time, she wrote a note to him "Always remember that your mother and father loved you,' she wrote, speaking for his now-deceased father. The word 'loved,' written in past tense, did not go unnoticed"(123). People close to him no longer protected him. Toni Munzipapo, a former neighborhood friend conceded, "Sometimes, he just couldn't control himself.' . 'If something didn't go his way, he'd get very upset. He angered easily and you could hear him yelling. The other kids would walk away and wait for him to call down'"(51). Hadden had a need for people, and when his family turned their backs on him, he sought Penny.

Penny thought Hadden could do no wrong,"Hadden wouldn't hurt anyone. He's just the gardener,' she said"(150). Even when Hadden suspiciously ran away from Warren, Penny's son, they both made excuses for him. Until the police caught him, they didn't change their opinions. The police knew what he did, even before the concrete evidence, "Police want to persecute him, "Hadden Clark! Absolutely! Let's go!' Phillips shouted into the phone. 'Let's get him right now. The son of a bitch got away once'"(151).

The trial gave the judges a chance to say how they felt, and for Penny to rectify her loss. When Penny knew the truth she wrote a letter to the sentencing judge:

“

Words are insignificant in the light of the magnitude of the loss. The pain is searing. The senselessness of the act is unfathomable. The destruction of her gently loving presence leaves a horrible void in my life, and in the world. I feel keenly the loss of the contribution she would have made

to so many lives. To her own children she would have added more compassionate members to the human race. Through her gifted and highly developed intellect she would have contributed significantly to any profession she chose to enter, whether it be law, elementary education, or furthering her talents in the arts. Through her spiritual awareness and innately generous presence she would have continued to give profoundly to many people. (197)



The Judge listened to Penny's emotional views and supported her, "You have taken Laura Houghteling's life in the cruelest way", Raker said. ' You pose a great danger to society[...]It is the sentence of this court that you be remanded to the Department of Corrections in a maximum-security facility for thirty years. And it is the hope of this court that you serve every day"(214). Another judge stated that Hadden is "twisted and evil"(259).

Up until he was caught for murder, acquaintances just thought Hadden was, "A bit of a weirdo for sure"(139). A pastor had the same convictions, "He was a little loud sometimes and made remarks that were immature. He had no social skills"(140). People continued, "Hadden Clark, someone the neighbors called strange, a real kook"(114). Several times Hadden was admitted into mental institutions, and one of the nurses claimed "He makes one feel uncomfortable. It's difficult to access why"(200). Overall, "That guy's a whacko"(269).

During the trial a statement was made ultimately declared the citizen's stance of their opinion of Hadden Clark, "Hadden resembled the public's conception of what a convicted murderer should look like, but that he looked as if he would kill again willingly. His demeanor left little room for sympathy"(234). Nonetheless, he still tried to win over the public by using an emotional appeal, "Hadden saw the TV people and began playing to the camera. He fell to his knees and cried. 'I'm so

scared. Oh God, I just want to die"(153). He was unsuccessful with all of the family's opinions. A friend of a victim pleaded with the court,



Hadden Clark is a serial killer, a man who murders for the bizarre high it gives him. [...] He has not left behind enough traces of his actions for us to confront him with a sentence appropriate to their magnitude... [...]For what he has done, and would thrill to do again, he deserves the death penalty or a life sentence without parole. Somewhere out there is his next victim(10).



When all the convictions were complete, Hadden was sentenced to seventy years behind bars, no one thinking that he was mentally unstable. Something the generation could not yet comprehend.

The media showed a nicer side of Hadden, and treated him like the superstar he thought he was. Instead of condemning Hadden for his crimes, the media chose to condemn the law for the unlawful behavior in trying to convict him. Chastising the police force the media reported, "It is the responsibility of the police to know the law and uphold it, even when it's inconvenient or when especially horrific crime is involved. Police are supposed to keep us safe from the bad guys, not jeopardize the community's safety by taking shortcuts in the hopes of closing a case faster"(235). Why should the media put a negative spin on Hadden? His crimes had already reported when Gein first started this type of killing, Foote notes how the public reacts in general, "Social situations always contain standard elements, and always some unique elements, if only a different position in time and space. When one enters, he attempts to relate it by old ones by familiar signs, and his response may be automatic"(18 Foote). Bringing the past into new situations, with new opinions, is making steps to normalize actions.

The media is the entity controlling the situation, and how the masses view the person,

using ethical and emotions prompts throughout writing, pictures, reports, and movies. The Cape Cod Times on January 17, 2000 called Clark the “47- year old man as a Hannibal Lector-come-to-life”(Jeffrey). This is a compliment to Hadden, who adores Hannibal, he tried to be the real life version, and this newspaper confirmed his actions, thus making it seem okay to Clark. Veronica Jennings’s article in the Washington Post titled “Family Trouble Plagued Alleged Bethesda Killer Murder Suspects ‘Lifestyle is Getting Even’” made Clark seem like a saint. She listed some of his crimes, but also showed a nicer side, a side people have never seen before; “Though Clark was standoffish sometimes, friends said he wanted social acceptance. He played chess and crafted handmade gifts, such as owl Christmas ornaments from pine cones, for volunteers with the homeless”(Jennings). Hadden began craving the attention.

Clark loved when the newspapers came to visit, they bribed him with gifts. When the newspapers began ignoring Hadden, and moving on to new people, he again felt neglected, his last attempt for attention was when he “wrote six-page letters to the editors at the New York Times, The Washington Post, The Boston Globe, and the Boston Herald. He told the media he was doing his part but the police weren’t pulling their weight”(268, Havill).

Hadden was ignored. All his life, he wanted to be seen and respected. He ignored the rules, and hurt several people, his emotional appeals and his ethical stances did not work, by the end no one trusted him. Hadden burned all his bridges, and would spend the rest of his life being hated. Overall, what Hadden did was not a surprise to the public. They may have hated him, despite the newspapers attempt to show a softer side. These crimes were no shock to the public, not after Ed Gein. They were mad, but the public knew that things like this would continue to happen.

Aileen Wuornos ended the 20th century, and became the last gap between serial killers being accepted as normal. She was known as the “First American Serial Killer”. The documentary, directed by Nick Broomfield, Aileen Wuornos: The Selling of a Serial Killer(1992), showed the shift between shock to normalcy, closing the gap, and

making all serial killers normalized through the public and media perspectives. Carnac sought out prostitutes, Wuornos was a prostitute, both looked for an opportunity to kill who they thought were doing injustices. One offering their bodies to just anyone, the other seeking those who offer up their bodies.

For two years Aileen prostituted herself on I-75 from Michigan all the way to Daytona Beach when she was sixteen. She had no family to stop her. Aileen’s mother abandoned Aileen and her father after three months. Mr. Wuornos was in jail most of Aileen’s young life until he committed suicide in prison for sodomizing a seven year old. All of Aileen’s life she had known disappointment. After years of prostituting, she started murdering in 1989. Her spree lasted two years, during which she murdered seven men. For all cases she claimed self-defense. It has been suspected that Aileen had a partner, police thought it was her lover, Tyria Moore. Tyria was used by the police in order to get Aileen to confess. Tyria was not charged with anything. The women were referred to as “Angels of Death”.

In the latter part of Picart’s article titled, Gender, Class, and Sexuality in Relation to Serial Killing: The Case of Aileen Wuornos, Picart relates Aileen to a Frankenstein Monster and one of the qualifications being, “the Frankensteinian Monster, like its body, is a social misfit, and a lonely child in need of love, rather than a brilliant and dangerous rebel who flouts society’s rules”(6). Aileen found victims by supposedly pretending to be in distress, preying on men specifically, giving them the chance to be the masculine hero, someone to love her, which she desperately wanted. Instead, Aileen was used, and for that she eventually snapped and took revenge. Aileen was caught on January 9, 1991 at the Daytona Bike-A-Thon, in her favorite restaurant the “Last Resort”. She was arrested for the murder of the Richard Malloy. She admitted to the murders, but only because they abused her. All the men were killed with the same gun, a .22 caliber.

Only two people followed the Pathos that Aileen claimed was her story, Arlene who adopted Aileen after her conviction, and their lawyer.

Richard was out after a ten year sentence for attempted rape; “Many think it was Mallory’s alleged rape of Lee that started her off on the killings”(Broomfield). She was shocked by the sentencing, but on this case the judge allowed the other six murders to be entered as evidence, thus ruining her plea. Aileen was sentenced to death by electrocution for the murder of Richard Mallory.

When the murders of Dick Humphreys, David Spears, and Troy Burgess came to trial she pleaded no contest, by suggestion of her lawyer and new mother. Aileen claimed she had found God, God had forgiven her, and she would accept any punishment the court saw fit; “I have made peace with my Lord and I have asked for forgiveness”(Wuornos). She continues by apologizing for “all the pain my actions have caused”(Wuornos). Not for doing the actions, she found those justified, but for hurting the families. This did not have an effect on the court or jury, she was sentenced to death row three times over. To this, she reacts by saying, “I’ll be up in heaven while you’re all rotting in hell. [To her lawyer] I hope they get raped in the ass one of these days. [To the court] May your wife and your kids get raped in the ass. I know I was raped and you ain’t nothing but scum. You fucking mother fucker”(Wuornos).

In prison, Aileen was depressed and she refused to speak to anyone. Nick Broomfield tried to meet with Aileen several times, at first she refused to meet without being paid 25,000. Then she refused to talk until Arleen, and her lawyer Steve, were paid as well. Even then, when Nick went to meet with her she claimed she could not, she did not have the right clothes, or she was being taken to court. Wuornos murdered her victims in different counties, and each one wanted to be responsible for her death; believing it was a political agenda. Wuornos claimed “How many times are you going to kill me?”(Wuornos) Aileen wanted to argue for the people, saving taxpayers their money, stopping corruption with the law. She began to be a martyr saying, “Get the hell off this planet that’s full of evil, and your corruption in these courtrooms”(Wuornos). It turns out the police department did try to cash in on a Hollywood

movie deal, many people tried to take advantage of Aileen’s situation. Still claiming self defense she argues,

“

The principle is self-defense. They say it’s the number. I say it’s the principle. The heck with what--It has nothing to do with the number killed, it’s the principle. But they’re saying if there is a number, no, self-defense is self-defense no matter how many times it is. I don’t care if it’s 100 times. I was very-- I never provoked those guys, I never provoked them. I never showed any provocations, whatsoever. I was very nice, very decent, very clean, very ladylike. I didn’t even swear in front of my clients. A lot of my clients I’d talk about Jesus, and I’d talk political, both mixed together, and we never argued. So there was no provocation, whatsoever. There was no need for them to look for the closest weapon in the vehicle and they try to use it to rape me. two did, five tried(Wuornos).

”

Aileen was used her whole life, and the only two people who said they believed she was innocent used her as well. Steve wanted to film Aileen’s death and sell the rights to the “highest bidder”. His excuse was to “publicize the horrors of the chair”, and of course cash in. After Broomfield paid Arleen and Steve, both refused to talk to him. The relationship between Aileen and Arleen was highly exaggerated. Arleen thought that her new adoptive daughter was going to Heaven, and that “she’s a beautiful woman, she’s not at all like the media had portrayed her to be. She’s very kind, compassionate, um she’s got a heart of gold”(Pralene), but after Broomfield’s interview with Wuornos, some truths came to the surface. On one of the books written about Aileen, Arlene collected 33% of the profit on the paperbacks. Aileen also pointed out, “Arlene and Steve have both suggested how I could kill

That's not very motherly, is it?"(Wuornos) They even provided Aileen with plans on how to commit suicide in prison.

Lee makes a comment about the media: "I know they're not on my side, but it's too late(Wuornos)" she still pleaded,

“

To the public, and to all the people in the world... and to the news personnel that have been working on these trials and these cases for the past sixteen months, that had stated defamations and mendacious lies of 98.6% magazines and news articles to probably paid off by the cops to vile my character, make me look like a monster and deranged or something like Jeff Dahmer, which I'm not, uh..., I intend to expose these crooked cops to the people all over the world, not just America, not just Florida, all over the world before I die. And I also feel that... the movie Overkill, that is a total fictional lie. That they framed me as a first-time serial-female serial killer for the title for that movie, for first female serial killer is not what I am, and I'm not even near it, and my confessions prove it yet they did not-- they have taken the confessions and gone 200% against what my confession stated to get their bogus movie out. And it stated self-defense, totally, which they hid from the jury at the Mallory trial, and they have hid from the public eye.(Wuornos)

”

Even after the police corruption, and the deception of loved ones, the public did not change their minds on their opinion of Aileen Wuornos.

One of the victim's sister explains her feelings on what Aileen did to her husband, "I hope she meets up with 'Old Sparky'"(Humphreys). Scientists wanted to examine her brain after death. Dick Mills, a man that spent the last week of

freedom with Aileen, didn't see her as a killer. She did admit to fantasies that society would deem as abnormal, stating "that the idea was that she'd like to lay in bed out in the middle of the forest, the woods or somewhere, the mountains or something, and have a roof over her head or something, and somebody crawled in through the window and said 'no they has the hood on or something and would rape her and this'. That kind of shit, she liked that"(Mills). The media reported this incident incorrectly.

The media made a statement that proves my argument that serial killing has become normalized; "serial killing seemed to have become a brutal fact of life, tragically they happen so often they take on a horrible familiarity". After Aileen's murders, nothing was shocking to the public. It was more shocking that the police sold the movie deal with Tyria Moore. Over fifteen movie companies wanted Aileen Wuornos' story. The movie "Overkill" came from her acts, as well as the book "Dead End" and more. These films furthered the idea of acceptable and normalized behavior into society.

The Chicago Tribune's "Serial Killer Suspect Led Nightmarish Life" article humanized Wuornos. Mary Schmich shows how desperate and depraved Aileen was, by describing her lifestyle as staying in fifteen dollar motels, playing pool, and introducing the audience to her favorite song. Schmich is making an ethical appeal, trying to persuade the audience that Aileen's murders could have been in self defense. She is showing that Wuornos is a person, who had a bad life since the day she was born; Aileen was just trying to make the best of the bad situation when she was violently taken advantage of.

Like Carnac's case, the police pinned more murders on her than she committed. Mark MacNamara points this out in his article "Death Thumbs A Ride"; "The other three crimes fit the profile"(MacNamara). Why would Aileen confess to seven murders, and leave three out? She already had four death row sentences, it wouldn't be logical for her to leave some of the murders out. MacNamara took statements from people who

knew Aileen, furthering the general public to feel sorry for her; “She was Dr. Jekyll and Mrs. Hyde,[...] ‘It’s in her eyes. I know she hated men””(MacNamera). A psychologist claimed that Aileen was killing her father over and over again, leading the public to feel apathetic about growing up without any parents, especially since one committed suicide in prison after hurting an innocent boy.

Another article in a special edition of the Times showed Aileen’s side, “‘I’m not a man-hater,’ she said. ‘(I am) so used to being treated like dirt that I guess it’s become a way of life. I’m a decent person””(2 Clary). The Associated Press put out an article talking about how Wuornos wanted to speed up her execution. She says she would kill again, but then she said “‘I’m not scared by it, [...] ‘I know what the heck I’m doing””(1). Earlier Aileen mentioned saving taxpayers money, here again she is acting like a martyr making the media portray her as a victim.

Valerie Karno wrote the piece, “Between Victim and Offender: Aileen Wuornos and the Representation of Self-Defense”. In her abstract she states that in Broomfield’s documentary Wuornos case is “a fascinating story because of the way all the characters in the play here are so very interesting”(1). Games are normalized, actions are normalized, and feelings are normalized as being unpredictable. Wuornos let her feelings turn into actions, and she was played by several different people. In the end everyone lost the game. Jack Levin and James Fox observe, “In popular culture, [...] serial killers are frequently characterized as ‘evil monsters’ who share little, if anything, with ‘normal’ human beings” (3). This idea of what society imagines as a monster, is not what serial killers are, in actuality. Based on these five killers, they all alluded people of their true nature, until the truth caught up with them. Serial killers shocked society so much, because the murderer’s didn’t look like what society envisioned them as. They are well-respected people, people who are emotionally disabled, people you feel empathy for, and people who do not look like monsters who hide under your bed. Once the shock wears off, and

people adapt to their new images, then society has normalized the actions expected of what comes next.

From the late 1800’s until the present, the media has been a prime source for the basis of this evolutionary change as it provides emotional and ethical arguments for the killers. Foote shows the culture adapting with Role Theory, “A person learns to recognize standard situations and play less expected roles” (14). Our culture adapts to different situations, and adjusts accordingly. With all the murders in society, this culture has become normalized enough to handle the issues through the generational shift by showing different views, through movies, fictionalizing the characters, and making the murders seem distant and unrealistic, but offers different scenarios on how to handle separate horrific events. Each killer believed in what they did, each one with their own reasoning that some of the public could understand. Over time, people have become more accepting and open-minded, not necessarily of the act of killing, but why the killers, murder. This allows for all kinds of events to take place. With these past killers utilizing the media, their statements, and public reactions, a reform can clearly be argued and continue to emerge in our culture. Now no murder should be a surprise for the public in the future.

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Victoria Aldea

IMMACULATE MISCONCEPTION

An Exploration of Virginity Narratives

"I never told anyone about that day in the park until now, and when people asked about my first time I lie and say that we had sex at his house one day I was over, that it was okay, it was no big deal. I lie about it because I feel ashamed and embarrassed that it happened. I know that it's not my fault and I know I'm not less of a person because of it."

Up until the last century in Eastern Europe, there was an expected tradition for the groom to hang the bloodstained bed sheets out of their bedroom windows after he consummated his marriage. The bloodier the sheets, it was thought, the more virtuous the bride. During the Middle Ages, the Christian church dictated not only who would marry whom, but more importantly, marital sex. The act of consummation represented a "nuptial blessing... [and] essential to the validity of a

union" (Brown.edu). Moreover, "marriage was also seen—especially by the church—as a means of regulating sexual activity and controlling carnal desire" (Brown.edu). Having sex outside of marriage, either before or in an adulterous affair, was seen as one of the ultimate universal sins for women.

Even having marital sex for pleasure was taboo, as the church emphasized sex as strictly "acceptable as a means of procreation" (Brown.edu). Women were expected to follow one of "two options in order to escape the 'sin of Eve': to become celibate (the preferred choice), or to become mothers" (Brown.edu). This intimidating attitude toward virginity persists, on varying, equally terrifying, levels today. Preserving our virginity has been engraved in women for centuries—to hold onto them for as long as

possible, ideally until a knight in shining armor (a husband) comes along to deflower us. Yet recently that has become harder and harder to find.

In 2009, 22-year-old Natalie Dylan from San Diego, California, decided to auction off something she would never be able to get back—her virginity. Dylan strategically promoted her virginity in the state of Nevada—where prostitution is legal—making it so that neither local police departments, the FBI nor the U.S. attorney’s offices could concern themselves with the issue. Dylan has however received scrutiny from various religious groups and communities across the nation, but she maintains that this is her choice. The infamous Nevada brothel, Moonlight Bunny Ranch, unsurprisingly dealt with most of the negotiations that pertained to Dylan’s sexual endeavor, and would also act as the host of where the consummation would be held. In an exclusive interview, Dylan stated, “I feel empowered because I am being pro-choice with my body,” and planned on using the money to finish paying for her college education. By 2010 it was confirmed by the ranch’s owner, Dennis Hof, that the transaction was never completed, but that Dylan still received a whopping \$250,000 from this.

In literature, heterosexual virginity narratives have highlighted a woman’s value, insecurities, deepest desires and confounding ideals about what a first sexual experience should be like. With no thanks to contemporary film, the Twilight saga or Fifty Shades trilogy, where stories featuring female virginity are portrayed, female readers are presented with overly romanticized and glamorized notions of how magical their first times will be or should have been more like. Esther Greenwood, the protagonist in Sylvia Plath’s *The Bell Jar*, presents a compelling narrative, and also questions how a woman’s first sexual experience can have such a profound effect on her womanhood.

Esther’s first sexual encounter with Irwin, a Harvard mathematics professor, is not revealed until the penultimate chapter. Throughout the novel, however, she ardently pursues female sexuality by rejecting what she was taught and society’s expectations of women regarding marriage, especially from the dynamic point of view of a mentally ill college student. Esther’s

curiosities prompt her to start reading and learning about sex that reveal the harsh realities that she, and other young females, in the New York area were forced to deal with in the mid 1900s. Esther reveals after reading a Reader’s Digest piece, “Now the thing this article, [In Defense of Chastity], didn’t seem to me to consider was how a girl felt” (Plath 89). And as I’ve done my own internal search reflecting on my first experience I begin to wonder the same as Esther—if virginity is such a big ordeal for women, why are their feelings often times not taken into consideration or put aside? How do women really feel about their first times?

My curiosity about this topic stems from a realization that most of the young women I know felt one of three ways about their first times: regretful, elated, or indifferent—in contrast to Esther’s views where she felt women were categorized as either being pure or impure. I was perplexed as to why my female friends—myself included—felt either so strongly or did not seem to care at all about their first times. In the article “5 Reasons Why We Need to Ditch the Concept of Virginity for Good,” the term “slut-shaming” enabled me to put a name to the “social consequences” that a sexually active woman ensues, which operates on the basis of “placing guilt and subordination on women for their sexuality” (Everydayfeminism.com). The biggest issue I faced around the time I lost my virginity derived from harsh judgments I received, that came from not only males, but also other females and even my own family members.

Through collecting anonymous virginity narratives from Stetson University’s student body, I examine how socially created pressures and judgments either restrict or encourage certain sexual behaviors and attitudes. My motive and ultimate goal for this paper is to provoke the desperately needed change in our culture that will eradicate the standards of virginity as they exist so as to ameliorate women’s damaging perceptions of themselves and of each other. I also hope this research provides an important context for the younger generations of women deserve to be given the most accurate, unbiased information since they have their own intrinsic curiosities or concerns

about sex. Further, a complementary purpose is to reaffirm to the females who have had terrible, frightening first sexual experiences that the sets of circumstances to which they lost their virginity does not delineate their sexuality in the years that follow.

Jessica Valenti, author of *Full Frontal Feminism*, examines how the media, education system and government all perpetuate the problem that women who dare to have sex face in her critique *The Purity Myth*. Valenti's analysis consists of her interpretations of media messages, political ambiguities, abstinence-only education and religious persecutions that work together to skew women's views and sentiments toward their own virginities. The virginity movement Valenti speaks to is a term coined to substantiate the value and significance of this solo event. A central component of the virginity movement refers to a woman's virginity as a commodity, or rather "traded goods" (Valenti 23). And it's true, as seen in the primal example of Dylan's case. Do you recall your mother telling you that your virginity, or even more graphically your female body parts in general, is a gift to your sexual partner(s)? In this dominate patriarchal society, the notion of women's sexuality has and continues to be viewed as "property" for the male (Valenti 22). In agreement with Valenti, I believe the obsession with virgins and emphasizing virginity alike, "particularly for women, causes a lot more harm than good" (21). On the very basic level, Valenti acknowledges that a woman's first time, the events leading up to it, and that follow, represent a formative experience that inevitably shapes her sexual conduct and how others (society) view her as a result.

Valenti's allusion to Hanne Blank, author of *Virgin: The Untouched History*, becomes particularly stimulating when trying to find a formal definition of "virginity." It is argued that one of the ways virginity is problematized in society is through the way we chastise women based on their sexual behavior, yet there is no authoritative, medically speaking, standard of virginity; it is too subjective. Valenti ultimately argues that virginity is not even real. After a lot of researching, Blank

resorts to defining a virgin as "the state of having not had partnered sex" before, which of course instrumentally questions or measures an individual's model of what they "count" to be sex (Valenti 20). Seeking to eradicate the concept of virginity in its entirety, Valenti redirects the emphasis of virginity so that "sexual intimacy should be honored and respected, but that it shouldn't be revered at the expense of women's well-being, or seen as such an integral part of female identity that we end up defining ourselves by our sexuality" (22).

Like Esther, many women today are confronting the purity myth in relation to their own lives, the lives of their family members, students, members of their parish and so forth. Valenti considers morality and how virginity has placed "an increasingly dangerous hold over women" in that they feel that if they aren't virgins, they ought to be sexually promiscuous (13). Young women have not only been targeted, but have been reduced to being labeled and constrained "in this virgin/whore straitjacket," otherwise depicted as a dangerous, socially constructed dichotomy (14). As a result, she dedicates a large portion of her book to dissecting the various, often times damaging ways young women are taught about sexuality and their virginities, including when they were taught (age wise) and whom they were taught by. Her goal is to abolish "virginity" so it no longer has to define us.

Research methods

Getting Stetson's female student body to open up to a complete stranger about this very personal, taboo topic proved to be more difficult than I had anticipated. I created three variations of a general inquiry that invited female students to participate by sending in their virginity narratives, and sent each one to Stetson University's bulletin so that students may have access and view them via email. The first version I submitted was definitely the most academic. I formally presented all the pertinent information, including that I was from the English department at Stetson, the scope of my topic, the text I was using as an analytical frame, and promised anonymity. Before thanking the students for taking their time and consideration, I included

a list of questions that would potentially serve as guidelines for the participants if they were unsure about what to include (or what not to include). For example: “what you considered to be the moment you lost your virginity (although you do not have to or required to go in great detail or depth about that experience).” And, “if you believe that first encounter has or had defined your sexuality?” to name a few.

At first, I worried about the quality of responses, but I soon started worrying about quantity. With no luck after two weeks, I knew I had to change my approach so that my proposition would be exposed to the students. Essentially, I realized that in order to acquire these autoethnographies, I had to strike a nerve that would get my intended audience really wanting to disclose their stories. My second and third revisions of the bulletin post were indicative of major revisions mostly central to a statement made by Valenti; “Women-especially young women, who are the most targeted in this virgin/whore straitjacket-are surviving the purity myth every day. And it has to stop. Our daughters deserve a model of morality that’s based on ethics, not on their bodies” (14). I encouraged any and all responses that would help me explore this dilemma. Fearful that students would read my invitation and think they were going to be scrutinized for their grammatical or rhetorical deficiencies, I placed an emphasis on these revisions for the potential female students to not concern themselves with being “right” or “wrong.”

Still a week later I had received nothing. The flaws in my approach in trying to invite female students to participate was not related to the posts content, but instead the limitations I imposed on my invitation by merely placing it on Stetson’s bulletins; I had not done any advertising elsewhere. My luck changed on a Thursday afternoon. As I was checking the social media site, Yik Yak, I found something conspicuous: a post about a person losing his/her virginity. Because the Yik Yak app host’s anonymous tweet-like posts within a 10-mile radius, I could very safely assume it came from a Stetson student. On the other hand, it also meant that I could not confirm whether or not the post came from a male or female. The comments that were posted underneath the “OP’s” (original

poster) suggested that not only the readers, but also the alleged other partner involved was engaging in a heated discussion about the morality of the situation. Intrigued, I found my opportunity to get my invitation out there. I commented on the bottom of that “yak” and urged those who people who had either been involved or had a palpable reaction to this post to speak out and have the chance to have their voices heard. I left a brief overview of my thesis with my phone number. I received an inquiry about an hour later via text, and knew I had to continue pursuing social media outlets.

Inspired by the inquiries I had gotten from Yik Yak, I took to Twitter and had a friend post the invitation on Facebook to encourage our fellow female Stetson peers to get their stories on paper. By the next night, I had received five more “virginity stories,” hoping that changing the word narrative would provoke interest.

Given my motives (to alter perception of virginity via data) and my approach (collecting personal narratives), it is clear that my research methodology follows action research principles. This simply means the project overtly aspires to change society, as opposed to the norm of disinterested objectivity that guides most traditional research. The inclusion of my own narrative locates my viewpoint and the participants’ reflection serve as the platform on which the issue of virginity is demonstrated. My specific research method is “guerilla” (e.g., using readily available to technology to do zero-budget projects). Finally, my motives and intentions become particularly pertinent here in that upon obtaining and analyzing the narratives, I am reworking the model of virginity that exists in our society and cultures so that the “standards” of virginity are broken down for the benefit of women as a whole.

The Narratives

In each of the narratives, examining the language that has been used by the authors to describe their first sexual encounters is indisputably vital in assimilating their true sentiments and attitudes regarding that experience. Each one’s use

of language suggests the latitude and magnitude of their first-time experience, in some cases acting as a precedent for their future sexual experiences. Moreover, another chief use of language is the way it acts as an indicator when characterizing the anonymous narratives. I have given each a name not only to protect the identity of the authors, but also to make distinction in the differing types of narratives that Valenti would hypothetically label according to what they symbolize in the virginity movement.

“The One night stand”

The first virginity narrative I obtained was the one I had stumbled across on the popular app, Yik Yak. Fittingly, I deemed this one as the “One Night Stand” because of the anonymous poster’s admittance of it. Limited to 140 characters, the author refers to the person they lost their virginity to as “someone I don’t talk to anymore or care to.” According to the language used, I suspected the author to be a male, but for the sake of its true anonymity, I cannot rule out that the “one night stander” could indeed be a woman.

He or she concludes their narrative by boasting, “Doesn’t matter, still had sex (thumbs up emoji).” Ultimately, the last sentence was an indicator to me that the anonymous poster fit the archetypal college male attitude towards sex: unconcerned about who the female is to them and the level of romantic engagement. In fact, a 2013 study conducted by “UCLA and University of Texas at Austin, [revealed college] men are more likely to regret not seizing the opportunity for a quick and meaningless tryst, while women are more remorseful about actually jumping into bed for a one-night stand” (Newsroom.ucla.edu). The comments that followed under the original post were indicative of this disparity regarding where the regret is felt the most.

“Long Relationship Couple”

The anonymous female author begins her narrative with a disclaimer: “so my story is not anything cool or fun; it’s actually incredibly short. I lost my virginity to my boyfriend of 3 years at the

time,” which is why I assigned the name, “long relationship couple” for this narrative. She maintains, “the only funny thing about it was that I lost it on my 16th birthday. I actually had been hounding him about it and finally asked for him to take it as a birthday gift.” The use of the words, “funny,” “hounding,” and especially “gift” all have connotations that reveal her self-aware, well-balanced position regarding her virginity. That is, she was positive about how she wanted to lose her virginity with her then long-term boyfriend around the time of her birthday, and even remembered the exact weatherly conditions: “on a windy summer afternoon on May 22.” The fact that the author can remember the intricate details, like the weather and time of day, of when her virginity loss took place implies that the moment for her was in fact a worthy experience, despite how the narrative starts. It leads me to believe that based on societal probabilities of female virginity, like having sex with her boyfriend, was something that she felt expected to do, which is why there is a droll undercurrent throughout her narrative.

She continues, “we were both virgins so I guess it was not as big of a deal as I thought it was haha. Nothing special!”. Her narrative does not reveal any negative or positive sentiments, except for the fact that they were both virgins, which could be why it wasn’t anything “special.” On the contrary, Valenti argues that advocates of the virginity movement would praise the fact that both parties, male and female, were virgins, thus making it a very special moment because ideally, this is what young men want. However, according to the author, the fact that they were both virgins was not at all special to her, which presents an interesting disparity.

The “Nowhere To Goers”

It is very common that young, heterosexual couples will have a hard time finding a place to engage in sexual activity. For this author, the time and place of when her first time occurred is very important and instrumental to her memory of that experience, especially because the first sentence of her narrative begins, “I lost my virginity on the bathroom floor of an apartment of a friend of my boyfriend at UNC-Charlotte (the area I’m from).”

The female participant of the “Nowhere To Goers” narrative maintains, “We were at a party thing at this apartment the summer before we went to college and our friend wouldn’t let us use his bed so we ended up in the bathroom...so romantic I know...”. Although there are no other signs throughout her narrative where she explicitly references any specific regrets, there is an undercurrent of qualms she feels.

Valenti’s analysis of the virginity movement is relevant to my interpretation—that the qualms are related to the location (time and place) where her virginity took place—in that perhaps the author is not satisfied with her first time because it was not what she had expected it to be, relating it to the “perfect” portrait young girls often try to paint for themselves. Unfortunately in most cases, the “perfect” scenario can be skewed in many ways, despite the intense planning that might be behind it. Between the countless *Cosmopolitan Magazine* articles and websites like the “Virginity Calculator” dedicated to quantifying all of the different factors that make the “perfect” experience—including the “right guy,” age, place—it is no wonder why females, especially young women, feel pressured from the media to prepare for themselves a picture-perfect scenario, but are let down when that does not happen (Medindia.net).

Moreover, there has been an obsession with “discussing girls’ virginity—in the form of its perfect virgins” (Valenti 44). Valenti maintains, “Women like Churchill, Dial, and Janie Fredell, the young woman featured in *The New York Times Magazine* article who equated saving her virginity with strength, are held up by pro-virginity organizations as the ideal woman” (44). In juxtaposition, when things do not go according to their perfect plans, there is an array of negative sentiments that are meant to make the woman feel lesser.

“The Excluded”

Very early on and throughout her discourse, Valenti establishes that the virginity movement strictly pertains to those individuals who can have “p-in-v” relations (very blatantly, penis in vagina penetration). Thus, the wide range of people who identify as LGBT+ are ultimately exempt from

losing their virginity (unless of course they have had “p-in-v” intercourse at some point in their lives). The anonymous female author of “the Excluded” very wisely recognizes that neither she nor her transgender boyfriend is included in the virginity movement. According to the virginity movement, their virginities are therefore seen as worthless to society.

Midway through her narrative, “the Excluded” author states:

“ Society would define this as a heterosexual relationship because I am a female and he identifies as a male. However, I’m still excluded from the concept of virginity because we cannot engage in typical ‘penis in vagina’ penetrative sex. This really frustrated me for a while because while I was engaging in sexual relations with him, my friends wouldn’t consider me to have lost my virginity. They asked me questions like ‘How do you two have sex?’ and ‘So will you ever REALLY lose your virginity?’.

” What becomes the most upsetting is the realization that for too long virginity has been considered stringently heteronormative. The excluded author does not warrant societies acceptance of heteronormative couples losing their virginities to each other, at times, presupposes. The questions she receives from her friend’s reiterates how “virginity assumes that you are heterosexual and doesn’t take into account the lived experiences of any other types of sexual expression” (Everydayfeminism.com). The author concludes, “I think that sexual intercourse is whatever the people in the relationship define it as... I think, as a society, we should either have a broader definition of virginity or get rid of the concept completely because it is only helping to create discrimination for people in different types of relationships.” Her

suggestions undoubtedly reflect the change that is needed for society through her frustrations so that these individuals' sexuality can be acknowledged.

Although Valenti does not speak significantly to LGBT+ issues, unfortunately, her comments seamlessly reflect how society does not choose to recognize LGBTQ couples and their sexual relations as a whole. The misrecognition of LGBTQ sexuality and the issue of virginity have synonymously existed, and both ought to be undertaken. The virginity movement's true colors are revealed to not only be harmful to the heterosexual woman, but inherently to the entire LGBTQ community. If the virginity movement is acknowledging females and their bodies/virginities a commodity, it is saying that the roles of those who do not practice sexuality in a hetero-normative fashion are seen as the lesser in their society. In the Huffington Post interview, Valenti maintains, "So lesbian sex, or gay male sex for that matter, is wrong, impure, dirty, bad. Which not only says terrible things about [the virginity movement's] homophobia and heteronormativity, but also says terrible things about what they think about sexual pleasure and its place in the world."

"Purity Pledger"

Out of all of the narratives I received, this was the only narrative in which the female divulged she had taken a pledge of abstinence. The "purity pledger" immediately starts her narrative disclosing her initial stance on her virginity, which was influenced by her Episcopalian religious values at the sexually primitive age of 13-years-old. She maintains, "I stayed true to this despite the pressures to have sex while I was in boarding school, 'come on, it's not that big of a deal to have sex,' is something I heard all the time."

In a turn of events, the purity pledger goes on a vacation after graduating high school and admits this vacation was notorious for "encompassing... drugs, alcohol, and lots of sex. [Yet] I was firm in my beliefs that I would not give up my 'vCard' during this week, but that all changed one night." The significance of maintaining her purity pledge would ultimately be tested, and it did not take long

for her to push her values to the side. By the second night, the subject was involved in a heated first sexual encounter with someone she claims, "never [had] any romantic connection" with. The purity pledger later describes, "we started to make out, yes right beside my best friend who had already passed out, and as we were 'rounding third base' if you will, he asked me 'Do you wanna have sex?' Immediately I replied with a 'yes.'" Her inclusion of the word "immediately" is striking in that for someone who has pledged her abstinence for five firm years, it would make more sense if the pledger took the time to evaluate the situation—in other words, assess if the guy would be truly worth it. Additionally, choosing to have sex with your best friend sleeping beside you is not what you would call your classic rendezvous. However, this pledger denotes a classic 21st century pledger turned basically sexually deviant.

The ending of her narrative alludes to its suggestiveness. For instance, the pledger brags, "Since losing my virginity, I have realized that sex actually isn't that big of a deal at all, in fact, I LOVE HAVING SEX! It is a lot of fun, not to mention a great workout!" Through the use of her enthusiastic grammatical/rhetorical choices, an un-romantic first experience might have solicited the subject's nine future one-night stands in the college setting, especially because the environment was fairly similar to the boarding school she attended. More importantly, however, the author is proudly announcing how she receives pleasure from sex, a concept that is shockingly not as received as one would think in this day in age. Valenti's insists, "Sex for pleasure, for fun, or even for building relationships is completely absent from our national conversation. Yet taking the joy out of sexuality is a surefire way to ensure that young women won't have sex, but rather that they'll have it without pleasure" (43). In her last, most revealing sentence, the pledger concludes, "As I look back, I think the pressure from my 'purity ring' was more of a pressure than my friends pressuring me to have sex after all."

Valenti's response would be conducive to viewing this young woman's purity pledge as a testament to her faith no doubt. However, in regards to the purity myth, Valenti would recognize

this as external sources placing an emphasis on the wrong issue. In an interview about her book, Valenti discloses, “So, how they’re using this myth of sexual purity, this fear of young women’s sexuality, to promote their agenda for women,” which in the case of the purity pledger, becomes evident (hufftingtonpost). Reassuringly, Valenti certainly would not criticize the pledger for breaking her pledge because ultimately Valenti, as well as myself, are concerned with the female’s limitations and her sentiments towards those limitations. Ultimately, the young woman’s “purity ring” was more detrimental to her attitudes towards sex, and she finally pursued her sexual desires by breaking down and getting past those “pressures.” It is now seemingly safe to note that the young woman is a lot more comfortable with conforming to the “hyper-sexual” pressures in the college setting because she finds that sex is more common, and having a lot of sex is even acceptable.

“Never Told”

The final narrative definitely struck me as the most compelling for a variety of reasons. I decided on the name the “Never Told” for this narrative because of the inclusion of the author’s last paragraph that reinforces her negative sentiments about her first sexual experience, which is the excerpt that this essay starts with.

The rest of her narrative is consistently as undesirable. When it gets to the part of her narrative where she actually reveals what happened during her first time, most of the language is indicative of rape language:

“

He ignored me and continued. I tried pushing him away, but he only got more aggressive. I kept trying to push him away, telling him to stop. Eventually he pushed me to the ground and pulled off my pants, telling me that If I loved him I would have sex with him. I didn’t say anything, too afraid to say “no” anymore. I knew in that moment if I said no he would do it anyways, or hurt me. I never said yes, I never

said yes, I never moved, I stayed silent.

”

Unlike the shaky definition of virginity, the legal definition of rape is definitely instructive. Dianne F. Herman’s “The Rape Culture,” labels,

“

If healthy heterosexuality were characterized by loving, warm, and reciprocally satisfying actions, then rape could be defined as sex without consent, therefore involving either domination or violence. Instead, rape is legally defined as sexual intercourse by a male with a female, other than his wife, without the consent of the women and effected by force, duress, intimidation, or deception as to the nature of the act. (2)

”

Even this 1984 definition of rape is dangerous in that it feeds into the issue of virginity movement because of the way it protects women as a commodity to men.

In her narrative, the author of “never told” states, “The thing about the guy I was dating was my parents hated him, nobody approved of him and my sister always supported my choices and never told my parents when I was with him. They had a problem with him being 17 and me 15 (nearly 16),” in which she falls under “high risk ages [of] adolescents (ages 13 to 17)” (Herman). Despite her family’s distaste for their daughter’s boyfriend, the daughter pursued him anyway with only the support of her sister. The author maintains however, “My parents were right about him; he was a terrible guy to me and treated me badly. I was young, and blind, and I called it love. He harassed me, made me feel like I was small and helpless, he hurt me with harsh words. He told me loved me, and I believed him... He was also mentally unstable, and told me if I left him he would kill himself. It

wasn't until the day I lost my virginity I knew how terrible he was."

In a different interview, when asked, "I don't mean to suggest that concern over female virginity and purity isn't linked to these issues, [one of them being the epidemic of rape and victim-blaming,] but I wonder if, in your mind, a conversation about ideas of virginity/purity wasn't a convenient, fresh way to introduce the broader concerns among feminists to people unfamiliar with them?" Valenti stated, "I just don't think you can talk about purity and virginity without looking at the very specific and distinct ways that they influence issues like violence against women, sexualization and reproductive justice" (Jezebel.com). And it is vital to note that this violence does not only exist within heterosexual couples, but is also created from the various media messages, religious and political groups that are aggressively trying to instill fear in young women according to "which supposed consequence of women's sexuality" they want to live with post losing their virginites, which ensues countless terrifying notions (48).

My Virginity Narrative—"An Injudicious Story"

The main reason I chose this topic was to see how other young women sincerely felt about the loss of their virginites—if others felt the same as me when I reflected on my experience. I want to break down the vast, daunting components that the virginity movement consists of, and create a safe space for women to feel comfortable reflecting and writing their experiences down. I saw it as imperative to lead by example by including my own narrative as a contribution to the examination of this issue. I took the almost half of the semester revising my narrative. Each time, trying to remember pertinent details that I suppressed from my memory, knowing that it would overall be for the benefit of raising awareness and guaranteeing truth when it came to giving.

I identified with various fragments of some of the other narratives. Like the "nowhere to goers," I remember the exact month and time of the day the loss of my virginity took place: "It happened on a September afternoon. We had been 'dating' for 6

months, something that was considered to be a long time from the adolescent point of view." Unlike the "never told" experience, my first time "was consensual. I wanted it to happen because I thought I was in love... I knew I was young, but I think it entered my mind because I was curious. I wanted to see what it was like—not only sex, but maturity and control over my own decisions and body." However, I was too afraid to say or show anything when it came time:

“

We were on his top part of his bunk bed, kissing with the very tips of our tongues making awkward contact, when he took out a light red, strawberry flavored condom. My heart raced as he tried three different times to put it on. I bit my lip as he tried to enter me, my body unresponsive to his efforts, careful to not make any noises indicative of pain. I turned my head towards the muted TV to hide the unprecedented pain that read in my face... After 10 minutes, I guess he finished and as he tried to take off the condom, traces of my broken hymen lingered on his fingers in the form of virgin blood. Heat and blood rushed to my face when I saw his hand, because as much as I thought I knew about sex, I thought bleeding was only a myth. In the past, I had only bled when I was in pain, and that was sure to come.

”

Like the "long relationship couple," I felt like losing my virginity to him was something that was almost expected of me; "Truthfully, I hadn't considered the value of my virginity; I knew I wasn't going to wait until marriage. What strikes my memory now is that I remember justifying my sexual actions by convincing myself that I was going to marry him one day. I would recite his last name and wished that if I said it enough times it could eventually become true. *Everybody loses it*

sometime—I thought—what does it matter if it's now or later." And like the "purity pledger," I enjoy sex now, but I only had sex with my first partner once. It took me a while to get over the fear that sex would only cause me pain.

Unlike the other stories, however, what made my first time so wounding was the fact that my partner cheated on me shortly thereafter, and not only did the whole school find out, but my parents did also, which only prompted me to stay with him besides how he was treating me:

“

I knew in that moment I was going to let myself stay with him. He was the one I had lost my virginity to. He was the one I defended and still decided to be with after my parents found out about what we did. I was going to be with my first, and if that white girl had gotten with him, well then she had live with having my seconds. For two months, I knew that when he dropped me off on 2nd avenue, he would go back to the school and meet up with her... After I initially confronted him, he continued to use us both until I was finally done. Although I stayed with him, I never let him have sex with me again. I remember justifying my actions this time by saying that he was with me because he loved me, and only with Julia because of her sexual abilities. Eventually most of my grade found out, and I was labeled as the whore—not him.

”

My experience, even as a adolescent, acts as a testament to the double standard, essentially saying it is fine for the male to lose his virginity and allot him praise for it, while the female is left to the deal with the consequences. And this is why Valenti states so early on in her novel, "the idea that virginity (or loss thereof) can profoundly affect women's lives is certainly nothing new..." because of the various ways women have long dealt and

inherited the negative repercussions of sex and sexuality much more than men (19). What Valenti, other feminists, and myself want women to know is that good judgment, courage, and pleasure are virtues that can be sought by having sex. Sex is just as much a part of women's nature and control as it is for men, but it is time that we (women) stop letting our virginities control us in terms of how we might react or think. I truly believe that if we start implementing these new standards and views of our virginities for ourselves, the same demands will soon start transcending over to society.

Themes

Like in any story or narrative, there are several themes that are crucial to understanding each of the piece's bigger pictures so that readers may draw substantive comparisons between the varying experiences. Elements such as point of view, setting, dialogue and characters actions—just to name a few—all reveal a narrative's theme or themes. In nonfiction virginity narratives, or ethnographies, there are such themes that link the narratives on the basis of similarities and dissimilarities regarding the females' sexual predilections. Valenti considers the range of "common themes in so many young women's sexual journeys. Sometimes it's shame. Sometimes it's violence. Sometimes it's pleasure. And sometimes it's simply nothing to write home about," which also correlates to my three initial classifications I state much earlier in this essay (19). Upon receiving these narratives, I realized that there are contributing factors that deface a young woman's views about her sexuality that manifest themselves in elation, regret or indifference. Furthermore, how the loose elements of time and setting are crucial in assimilating which classification the narratives fall under.

Taking into consideration that this study was aimed directly at Stetson female students, one of the most revealing elements of the narratives happened to be centered on the fact that the majority of the anonymous authors lost their virginities before college. Adolescent hormones undeniably contribute to the eagerness teenagers

physically feel to have sex, but it also becomes an issue of readiness. In “Ready or Not...? Teen Sexuality and the Troubling Discourse of Readiness,” Catherine Ashcraft analyzes and explores how the “discourse of readiness’ poses a serious threat to teens’ identity development, sexual decision making, and educators’ efforts to help them through these processes” (abstract). She states that the concept of readiness fundamentally creates “unrealistic expectations for sex and reproduce social inequities by limiting the ways one makes sense of their sexual experiences.” Despite the fact that educators—religious and scholastic—and family members indicate to the younger females that being ready primarily insinuates a high personal level of mental maturity, Ashcraft negates, “In practice, then, “readiness” turns out to have little to do with you, your state of mind, or your desires and everything to do with the other person’s behavior—something you can not possibly know ahead of time” (Ready or Not...? 337)

The author of “never told” states, “As the horny teenagers we were, the kissing eventually turned into a heated make-out session, in the middle of the fucking woods. My boyfriend started getting handsy, and tr[ie]d to unzip my pants. I said no, I wasn’t ready for that yet.” The purity pledger also disclosed that her unprecedented sexual experience began with heavy making out as well. However, within these two narratives, there is a palpable clash in readiness between events. The author of “never told” symbolized uneasiness and silent fear, while the “purity pledger” was eager to engage in relations as soon as her partner asked.

Ultimately, the story of “never told” is demonstrative of genuine regret. Her penultimate paragraph illustrates: “I showered and tried to scrub away the feeling of shame and disgust off my body. I tried to forget it happened, and went about my day as usual. The day my virginity was taken from me is something I will never forget. I was raped by someone I thought I loved and he caused me a lot of emotional pain. I got out of the relationship, it went out in a big fiery bang, and today I’m glad it ended.”

As a victim of rape, it is not shocking that the anonymous author of “never told” tried to erase the harm done to her by showering, but it also symbolizes her trying to erase the painful memory. Fortunately, she is out of that relationship, but she will still have to live with the emotional scars that her first time provokes.

Although the author of “the excluded” does not include an account of her and her transgender boyfriend having sex, that might suggest how she feels about having sex; she alludes to certain feelings she has that are representative of regret. She states, when her friends ask her those personal “questions, [they] aggravated me because they belittled my sexual experiences. They made me think my relationship was worth less than it actually was just because my relationship didn’t have ‘penis in vagina’ sex.” Based on the insensitivities and judgments of others, the author of the “excluded” feels like the sexual relations that she and her partner participated in were something to be ashamed about. For these reasons, her regret is centered on society and its tactless approach to LGBT+ individuals in terms of the lack of respect those individuals are shown when it comes to their virginites and sexuality.

Aside from the two ends of the retrospective spectrum—regret and eagerness—I found that females will at times feel indifferent when it comes to their first times. That is, they possess neither positive nor negative sentiments; therefore they adapt a more neutral position. Out of all the narratives, there were two that reflected this scope. In the “Long Relationship couple” narrative, the last two sentences act as an indicator that perhaps the sex wasn’t indeed anything spectacular, perhaps as a result of her boyfriend’s lacking sexual capabilities, but regardless, this does strike me as an indifferent experience. Additionally, the author of the “nowhere to goers” also strikes me as feeling indifferent toward their experience, because although they might feel regret in regards to where the sex took place, she does not indicate that she regrets losing her virginity with her then boyfriend. As a result, her narrative is mostly emblematic of indifference due to the fact that it was, for the most part, a satisfactory experience.

My interpretation of the “yik yaker,” aka

“one night stand,” is also indifferent because although he/she does not hold any communication or feelings for their first, the person viewed their virginity as an unnecessary weight. If the author is presumably a male, then my interpretation of the narrative’s theme would equate itself with relief more so than indifference. Males often view their virginities as a burden if they have held onto it for “too long,” which relates to the statistic, “There are more male virgins in college than female virgins in college. The number of virgins in this study was higher than is normally estimated for college populations, which is at 33% at freshmen year, 12% by senior year” (Who’s Really Having Sex in College? Walsh). Despite the numbers that are in favor of male virginity, the virginity movement is not a burden for them.

Conclusion

Between the virgin/whore dichotomy, the strict heterosexual views and rejection of homosexuals, sexual deceptions, religious and political constraints, it becomes more than clear that there are more faults in the virginity movement than virtues. Valenti recognizes that our dominant patriarchal society and obsolete traditions have turned sex into an anxiety-ridden experience, with the sole contributor being the emphasis that has been placed on virginity. In an interview, Valenti ultimately directs the issue of the virginity movement by relating it to the issue of “reinforcing traditional gender roles in a really, really specific, rigid way. It’s about relaying specific messages about sexuality and what’s appropriate” (huffingtonpost.com). Based on this factor alone, women have stood no chance against the sexual subordinations many of us have faced for centuries.

For me, the acquisition of the virginity narratives were vital in pursuing the change that needs to be reinforced throughout our societies, religions, and cultures so that women may be free of these sexual shackles. The narratives serve as attempts to highlight the genuine truths—however harsh or unsympathetic they may be—and we need to continue breaking down the myth of virginity and eliminating confining gender roles so that women and those who do not identify as heterosexual can be set free.

Appendix A: “Long Relationship Couple”

So my story is not anything cool or fun, it’s actually incredibly short.

I lost my virginity to my boyfriend of 3 years at the time. The only funny thing about it was that I lost it on my 16th birthday. I actually had been hounding him about it and finally asked for him to take it as a birthday gift. It just happened in a spare bedroom on a windy summer afternoon on May 22. We were both virgins so I guess it was not as big of a deal as I thought it was haha. Nothing special! I hope this helps!

Appendix B: “The Excluded”

I think the concept of virginity is extremely heteronormative and exclusionary. Even for people who are in heterosexual relationships, the concept of virginity doesn’t always apply to them. I’m in a relationship with a transgender male. Society would define this as a heterosexual relationship because I am a female and identifies as a male. However, I’m still excluded from the concept of virginity because we cannot engage in typical “penis in vagina” penetrative sex. This really frustrated me for a while because while I was engaging in sexual relations with him, my friends wouldn’t consider me to have lost my virginity. They asked me questions like “How do you two have sex?” and “So will you ever REALLY lose your virginity?” These questions aggravated me because they belittled my sexual experiences. They made me think my relationship was worth less than it actually was just because my relationship didn’t have “penis in vagina” sex. I read a bunch of articles on the internet about lesbians, gay men, and other non gender conforming people who were denied losing their virginity because they didn’t engage in typical heterosexual, penetrative sex. They were made to feel deviant and this is so wrong. I think that sexual intercourse is whatever the people in the relationship define it as. Losing your virginity could be oral sex, anal sex, or anywhere in between.

I think, as a society, we should either have a broader definition of virginity or get rid of the concept completely because it is only helping to create discrimination for people in different types of relationships.

Appendix C: "The Nowhere To Go-ers"

I lost my virginity on the bathroom floor of an apartment of a friend of my boyfriend at UNC-Charlotte (the area I'm from). We were at a party thing at this apartment the summer before we went to college and our friend wouldn't let us use his bed so we ended up in the bathroom...so romantic I know...but anyways thats my story!

Appendix D: "The Never Told"

I was 15 years old when I lost my virginity.

I was at home alone with my younger sisters when I received a text from my boyfriend, telling me he was in my area and wanted to hang out. I told my sister (14 years old at that time) to watch over our youngest sister and that I was going to go hang out with my boyfriend. She said okay and that she would text me when I should come back home.

The thing about the guy I was dating was my parents hated him, nobody approved of him and my sister always supported my choices and never told my parents when I was with him. They had a problem with him being 17 and me 15 (nearly 16).

My parents were right about him, he was a terrible guy to me and treated me badly. I was young, and blind, and I called it love. He harassed me, made me feel like I was small and helpless, he hurt me with harsh words. He told me loved me, and I believed him. I can't see now how I could have loved him, he manipulated me to be his girlfriend. He was also mentally unstable, and told me if I left him he would kill himself. It wasn't until the day I lost my virginity I knew how terrible he was.

We went on a walk to the park near my house, I had brought picnic foods because it was a nice day out. Everything was perfectly fine until after we stopped eating and were just laying on the soft blanket I had brought. He turned to me and said, "lets go for a walk." and I nodded and we held hands as we descended off into the "nature trail".

The nature trail was essentially the woods, with a sign that pointed down a barely recognizable path. We didn't talk much, until he stopped walking and I asked him, " what's wrong?"

He just smiled and said nothing and kissed me, telling me how pretty I looked today. As the horny teenagers we were, the kissing eventually turned into a heated make-out session, in the middle of the fucking woods. My boyfriend started getting handys, and trying to unzip my pants. I said no, I wasn't ready for that yet. He ignored me and continued.

I tried pushing him away, but he only got more aggressive. I kept trying to push him away, telling him to stop. Eventually he pushed me to the ground and pulled off my pants, telling me that If I loved him I would have sex with him. I didn't say anything, too afraid to say "no" anymore. I knew in that moment if I said no he would do it anyways, or hurt me. I never said yes, I never moved, I stayed silent.

He pulled off his pants, put a condom on and had his way with me. I cried silently, laying in the dirt path, praying someone would come by and see what was happening. He told me he did it because he loved me, and people in love have sex, and that it was okay. When It was over I wiped away the tears, pulled my pants back up and he walked me home.

I showered and tried to scrub away the feeling of shame and disgust off my body. I tried to forget it happened, and went about my day as usual.

The day my virginity was taken from me is something I will never forget. I was raped by someone I thought I loved and he caused me a lot of emotional pain. I got out of the relationship, it went out in a big firey bang, and today I'm glad it ended.

I never told anyone about that day in the park until now, and when people asked about my first time I lie and say that we and sex at his house one day I was over, that it was okay, it was no big deal. I lie about it because I feel ashamed and embarrassed that it happened. I know that it's not my fault and I know I'm not less of a person because of it. It just disgusts me that I so blinded by love that I stayed with him after that incident.

Appendix E: "Purity Pledger"

I took an abstinence pledge at age 13, because at that time it was what was important to me. I stayed true to this despite the pressures to have sex while I was in boarding school, "come on, it's not that big of a deal to have sex," is something I heard all the time. After graduation from boarding school at age 18, my classmates and I departed to Ocean City, MD for a week that coined the name "Beachweek." Basically, Beachweek was an encompassing word for the following events that happened: drugs, alcohol, and lots of sex. I was firm in my beliefs that I would not give up my "vCard" during this week, but that all changed one night. It was the second night we were in Ocean City, there were approximately 15-20 of my fellow classmates and I at one of the houses we rented out for the week. This house was three stories with a gorgeous deck, an elevator, and several bedrooms. It was around 2am, and a lot of alcohol and drugs had already been consumed by everyone present. My best friend and I ventured to one of the bedrooms with bunk beds and decided to pass out in one of the bottom beds (the top one was already taken by another classmate). Unfortunately, my friend became sick and was throwing up in a trashcan beside the bed, but eventually she began to feel better and fell asleep. About a half hour later one of my really good guy friends entered the room and crawled in bed with us. This guy and I had been friends for three years and there was never any romantic connection between us. We started to make out, yes right beside my best friend who had already passed out, and as we were "rounding third base" if you will, he asked me "Do you wanna have sex?" Immediately I replied with a "yes." So we had sex, in the same bed beside my best friend who was passed out, yes I know I'm a terrible person. We had sex, then we laid in the bed for a little and talked, then he got dressed and left. The next morning I was so sore because my friend I had lost my vCard to was half black and half Puerto Rican (so he was blessed down south). My best friend, who was passed out in the same bed I lost my virginity in, asked me what had happened because she had remembered hearing "moaning sounds." I had told her and she was actually very proud, she wasn't mad at all! Since losing my virginity, I have

realized that sex actually isn't that big of a deal at all, in fact, I LOVE HAVING SEX! It is a lot of fun, not to mention a great workout! Including losing my vCard, I have had sex with nine different people, all one night stands, except for my recent fling with a Stetson football player, and we have a lot of sex, and it's really, really good. As I look back, I think the pressure from my "purity ring" was more of a pressure than my friends pressuring me to have sex after all.

Appendix F: "The Yik Yaker" / "One Night Stand"

Lost my virginity in a one-night stand to someone I don't talk to anymore or care to. Doesn't matter had sex (thumbs up.)

Appendix G: Esther Greenwood's Virginity Narrative

Ever since I'd learned about the corruption of Buddy Willard my virginity weighed like a millstone around my neck. It had been of such enormous importance to me for so long that my habit was to defend it at all costs. I had been defending it for five years and I was sick of it.

It was only as Irwin swung me into his arms, back at the apartment, and carried me, wine-dazed and limp, into the pitch-black bedroom, that I murmured, "You know, Irwin, I think I ought to tell you, I'm a virgin."

Irwin laughed and flung me down on the bed.

A few minutes later an exclamation of surprise revealed that Irwin hadn't really believed me. I thought how lucky it was I had started practicing birth control during the day, because in my winey state that night I would never have bothered to perform the delicate and necessary operation. I lay, rapt and naked, on Irwin's rough blanket, waiting for the miraculous change to make itself felt.

But all I felt was a sharp, startlingly bad pain. "It hurts," I said. "Is it supposed to hurt?" Irwin didn't say anything. Then he said, "Sometimes it hurts." After a little while Irwin got up and went into the bathroom, and I heard the rushing of shower water. I wasn't sure if Irwin had done what

he planned to do, or if my virginity had obstructed him in some way. I wanted to ask him if I was still a virgin, but I felt too unsettled. A warm liquid was seeping out between my legs. Tentatively, I reached down and touched it.

When I held my hand up to the light streaming in from the bathroom, my fingertips looked black.

"Irwin," I said nervously, "bring me a towel."

Irwin strolled back, a bath towel knotted around his waist, and tossed me a second, smaller towel. I pushed the towel between my legs and pulled it away almost immediately. It was half black with blood.

"I'm bleeding!" I announced, sitting up with a start. "Oh, that often happens," Irwin reassured me. "You'll be all right." Then the stories of blood-stained bridal sheets and capsules of red ink bestowed on already deflowered brides floated back to me. I wondered how much I would bleed, and lay down, nursing the towel. It occurred to me that the blood was my answer. I couldn't possibly be a virgin any more. I smiled into the dark. I felt part of a great tradition.

Surreptitiously, I applied a fresh section of white towel to my wound, thinking that as soon as the bleeding stopped, I would take the late trolley back to the asylum. I wanted to brood over my new condition in perfect peace. But the towel came away black and dripping.

"I . . . think I better go home," I said faintly.

"Surely not so soon." "Yes, I think I better." I asked if I could borrow Irwin's towel and packed it between my thighs as a bandage. Then I pulled on my sweaty clothes. Irwin offered to drive me home, but I didn't see how I could let him drive me to the asylum, so I dug in my pocketbook for Joan's address. Irwin knew the street and went out to start the car. I was too worried to tell him I was still bleeding. I kept hoping every minute that it would stop.

But as Irwin drove me through the barren, snow-banked streets I felt the warm seepage let itself through the dam of the towel and my skirt and onto the car seat.

As we slowed, cruising by house after lit house, I thought how fortunate it was I had not

discarded my virginity while living at college or at home, where such concealment would have been impossible.

Appendix H: My Virginity Narrative: "An Injudicious Story"

It happened on a September afternoon. We had been "dating" for 6 months, something that was considered to be a long time from the adolescent point of view.

I can say it was consensual. I wanted it to happen because I thought I was in love.

He gave me butterflies every time I saw him in the hallway and when he peck kissed me right before dropping me off on East 78th street and 2nd—a block away from my apartment building so my father wouldn't see.

I knew I was young, but I think it entered my mind because I was curious. I wanted to see what it was like—not only sex, but maturity and control over my own decisions and body.

Phillip, who strictly went by Phil, had made it easy at first for me to let down my sexual guard. I was undeniably attracted to him—his dark blonde, short curly hair complimented his hazel eyes. Our Puerto Rican heritage made us share a similar complexion. Aside from his wide, pierced nose, his lips demanded attention every time he smiled. He had an endearing sense of humor, and took everything light-heartedly. We hardly spoke about sex in person, but we grew comfortable texting about it. By the 4th month of us dating, the majority of our conversations consisted of "sexts," indicative of our 8th grade perceptions of four play. Then one summer afternoon, we texted each other about finally acting on our loose undertakings.

I skipped my high school prep class to spend the evening with him. We were on his top part of his bunk bed, kissing with the very tips of our tongues making awkward contact, when he took out a light red, strawberry flavored condom. My heart raced as he tried three different times to put it on. I bit my lip as he tried to enter me, my body unresponsive to his efforts, careful to not make any noises indicative of pain. I turned my head towards the muted TV to hide the unprecedented pain that read in my face. A few minutes passed and I redirected my attention to his lizard cage,

staring at the red light that was providing heat to his bearded dragon hoping to inherit the reptile's relaxed state. After 10 minutes, I guess he finished and as he tried to take off the condom, traces of my broken hymen lingered on his fingers in the form of virgin blood. Heat and blood rushed to my face when I saw his hand, because as much as I thought I knew about sex, I thought bleeding was only a myth. In the past, I had only bled when I was in pain, and that was sure to come.

Truthfully, I hadn't considered the value of my virginity; I knew I wasn't going to wait until marriage. What strikes my memory now is that I remember justifying my sexual actions by convincing myself that I was going to marry him one day. I would recite his last name and wished that if I said it enough times it could eventually become true.

Everybody loses it sometime—I thought—what does it matter if it's now or later.

He walked back me to 2nd Avenue after. Before we parted ways, I looked at him with impressionable eyes and said, "So I guess when we look back, or when people ask us about it, we can say we lost it to each other."

"Yup," he nodded. "I'm happy about it."

"Me too," I replied. But I spoke too soon.

One October night, I fell asleep with my phone on my bed—not in its usual charging space on the kitchen counter—which prompted my mom to investigate the content that my sidekick cell 3 contained. She flipped the screen and discovered what her former innocent 13-year-old had been messaging her 14-year-old boyfriend.

She waited until the next morning to confront me about it. I cried as I walked out the door and headed to school. 12 hours later, my parents were waiting for me when I got out of CCD after-school. My mom told me they were going to confront him and his parents about it.

"I can't believe you two... You're being so irrational! You're ruining my life!" I exclaimed, refusing to give them any information about where he lived, which coincidentally, was only around the corner. I walked in the opposite direction—forcing them to follow me and away from Phil's building—crying down Park Avenue not ready to own up to my actions or to face the most embarrassing

moment of my life.

I could see it now: young teen girl has sex with boyfriend; her parents kill him and admonish his parents about how to raise their son. My father went up to a handful of buildings with my mother always a few steps behind him, asking if they knew anyone with the last name "Pagan" in the immediate area. With no luck in their search, my parents gave up a little under an hour.

I remember feeling relief, but it was short lived. Before walking back home, my parents stopped me in between desolate avenues under a flickering orange streetlamp. Frowning with my head bowed down, my father, a quiet man, scolded me like he had never before, yelling over the Upper East Side low-traffic roar, and told me I was acting like a slut. My mother, still standing behind him, removed a tissue from her pocket, but didn't tell my dad to stop. I didn't say anything. I turned and walked back home, several feet ahead of them, and thought about throwing myself in front of a speeding car, which would have caused me less pain than my current place on the sidewalk.

Two weeks after that night, I found out from one of my best friends that he had cheated on me.

"He let that white girl give him head," she told me in the school's yard.

And as soon as those words came out of her mouth, my heart shattered and not just for the obvious reasons—he hadn't just cheated on me by kissing someone else, but actually engaged sexually with her. I was faced with the harsh reality that he wasn't the knight in shining armor I had dreamt my first to be.

I was late to homeroom trying to find him, since he was conveniently hard to find that day. After 7th period, school was out and I decided to wait at the corner for him where I knew he would pass.

"What's up, babe," he said as he approached me, ritually pulling his pants up to his waist despite the fact that they'd fall right back down to below his ass.

"So I know what happened, Phil, with Julia."

He avoided my eyes and tried kissing me and feeding me with what I knew was complete

bullshit. After 10 minutes of him saying everyone was lying, they were jealous of what we had, he would never do that to me, I uncrossed my arms and let him take hold of my hands.

I knew in that moment I was going to let myself stay with him. He was the one I had lost my virginity to. He was the one I defended and still decided to be with after my parents found out about what we did. I was going to be with my first, and if that white girl had gotten with him, well then she had to live with having my seconds.

For two months, I knew that when he dropped me off on 2nd avenue, he would go back to the school and meet up with her, because she had mandatory afterschool to attend. From there, they would hang out by their apartments and round some of the other bases, though she never let him reach home.

After I initially confronted him, he continued to use us both until I was finally done. Although I stayed with him, I never let him have sex with me again. I remember justifying my actions this time by saying that he was with me because he loved me, and only with Julia because of her sexual abilities. Eventually most of my grade found out, and I was labeled as the whore—not him. When we broke up, Phil and Julia dated briefly, and that lasted until he got with another girl who put out.

At 14, despite the fact that I recognized my own naivety, nothing could take away the shame and worthlessness I saw every time I looked in the mirror. I gave power to the things people said about me—that I was a boy crazed, teasing slore—and pursued other boys that summer and first year of high school with only one intention. By 15, I found someone who truly convinced me to start loving myself.

Phil and I were together only once, but the memories, pain, and habits belonging to that young girl, and what it caused my parents, is what I regret the most.

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Michael Meillarec

HOW TO START A REVOLUTION IN SEVEN EASY STEPS

The following is a step-by-step guide to starting your own home brewed revolution. Please be advised that results vary based on factors such as ideology, location, and membership. For example, a communist revolution would be more successful in Southeast Asia than it would in the United States, because of how each region views communism. Therefore, this guide is not responsible for the failure of your likely ill-conceived revolution.

Step 1: The first thing any revolution needs is that can-do attitude. If you do not believe, in your heart, that victory is possible, then you will lose. Emma Goldman said “If I can’t dance to it, it’s not my revolution.” If the world you are trying to build is too boring and stoic for dancing, then your revolution may not be worth starting. A good way to promote a positive attitude is to focus on the ideal to which you strive.

Step 2: Surely you have friends who share your convictions. If they too are dissatisfied with the way things are, try to recruit them. If you recruit three comrades, and they recruit three comrades, then you have a whole twelve comrades. Jesus did a lot with twelve comrades, and so can you.

Step 3: Make sure you understand your ideal. If you are leading a communist revolution, then it probably is not a good idea to include social Darwinism in your philosophy. This is a fairly consistent problem with revolutions: their members disagree about what they are fighting for. A good example is the Occupy movement. Sure, you can get a few people united. But none of them can specify what their end goal is. Therefore, it is important to emphasize propaganda education within the ranks, that way everyone is on the same page.

Step 4: Be prepared for opposition. Any revolution worth its salt forms from counterculture. Counterculture is, by definition, contrary to a society's dominant culture. In America, for instance, revolutions centered on communism, atheism, black supremacy, or Islam would be openly opposed by the majority. This is to be expected, as the majority of people stand to lose something if these revolutions succeed. However, most Americans love the ideal of freedom and hate paying taxes, so a revolution intent on destroying the federal government would receive a great deal of support from the public.

Step 5: Violence is not always necessary. The only time violent revolutions are necessary are when peaceful revolutions have failed. Before becoming rebels, try becoming lobbyists. It may be more effective to manipulate existing structures instead of creating new ones. Specifically, most communists in America help pass socialist legislation rather than actively destroy corporations. Just because you are leading a revolution does not mean you have to start a war.

Step 6: If legislation is not working, or just is not your style, then you are going to need to get

ready for war. The best you can hope to do is arm your supporters and prepare for combat. Weapons, food, shelters, warm bodies, all of these things are essential to any war effort. Whether you simply intend to destroy national leadership or conquer a specific territory, there will be loss on both sides. That is part of the choice to actively rebel against a government.

Step 7: Rebuild. Or don't. If by some strange odds you win, and by even stranger odds you manage to assert dominance over the area you won, you will be left with the same mess your predecessor had. From there you can either build something new that follows your ideals, or you can leave people to govern themselves. After all, not everyone wanted this change or the transition would have been seamless. Once you put yourself in charge, you make yourself the target of another revolution. If you are not in the mood to deal with that, then just kick back on some island with what is left of the national treasury.

Congratulations! You have successfully started a revolution. If the changes are not as perfect as you thought they would be, just find another country and start again.

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