

Humanities

for enlistment.

While the taglines contextualize the actions of the advertisements, the human subjects bring the military messaging to life. In every video and banner advertisement, the subjects are shown in motion with either a tight focal emphasis placed on the soldier or a broad focus on the presence of the military force in open terrain, both of which immediately attract viewer attention to the scenes. Intimate shots depicting combat, skydiving, or rappelling immerse viewers in the action of the masculine armed soldier depicted in the ads (Warriors Wanted advertisement campaign, 1:43). Whereas broad shots of military trucks barreling through an open field with helicopters above, such as in Figure 3, visualize the scope of the Army's strength and technological might.

Both of these stylistic elements present the Army as a capable and unrestrained force able to accomplish any objective, a theme consistent with the culture of rugged individualism associated with masculinity in the United States. This is done to appeal to the personal identity of young male viewers who seek independence and self-reliance as they transition to adulthood. This appeal is enhanced by the depiction of soldiers as placeholders rather than individuals, as evidenced by the rapid subject changes and lack of direct facial imagery present in the ads.

Figure 2 depicts the outline of a soldier backlit by the sun while a narrator states, "When

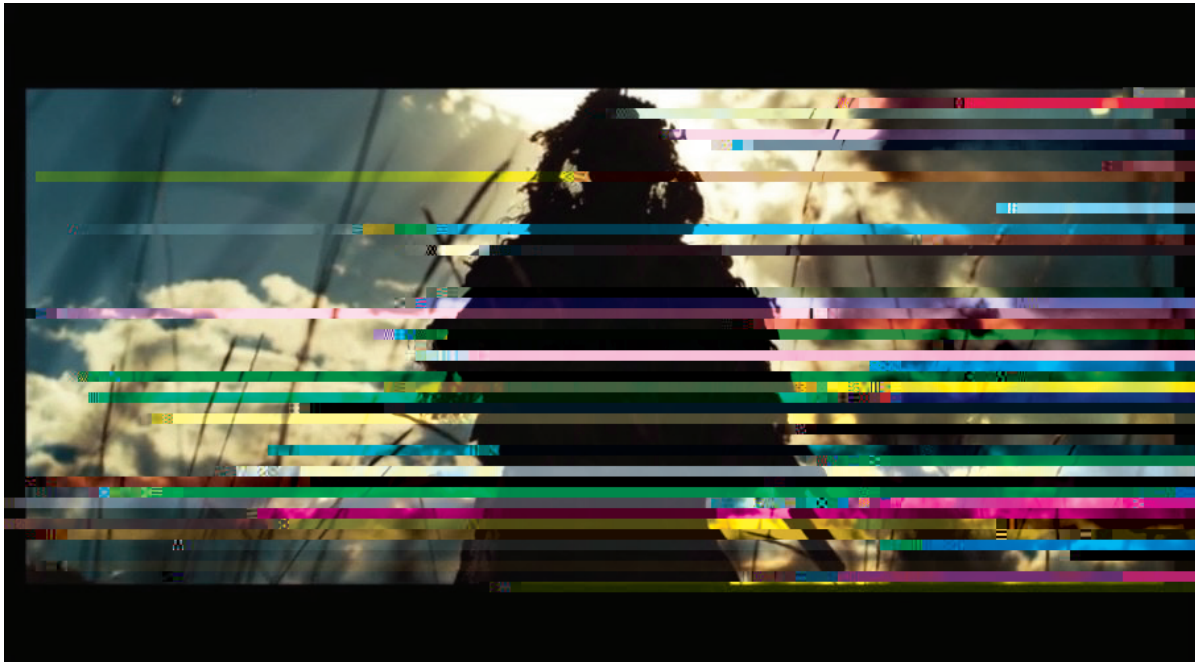


Figure 2, taken from the Warriors Wanted advertisement campaign, 1:14

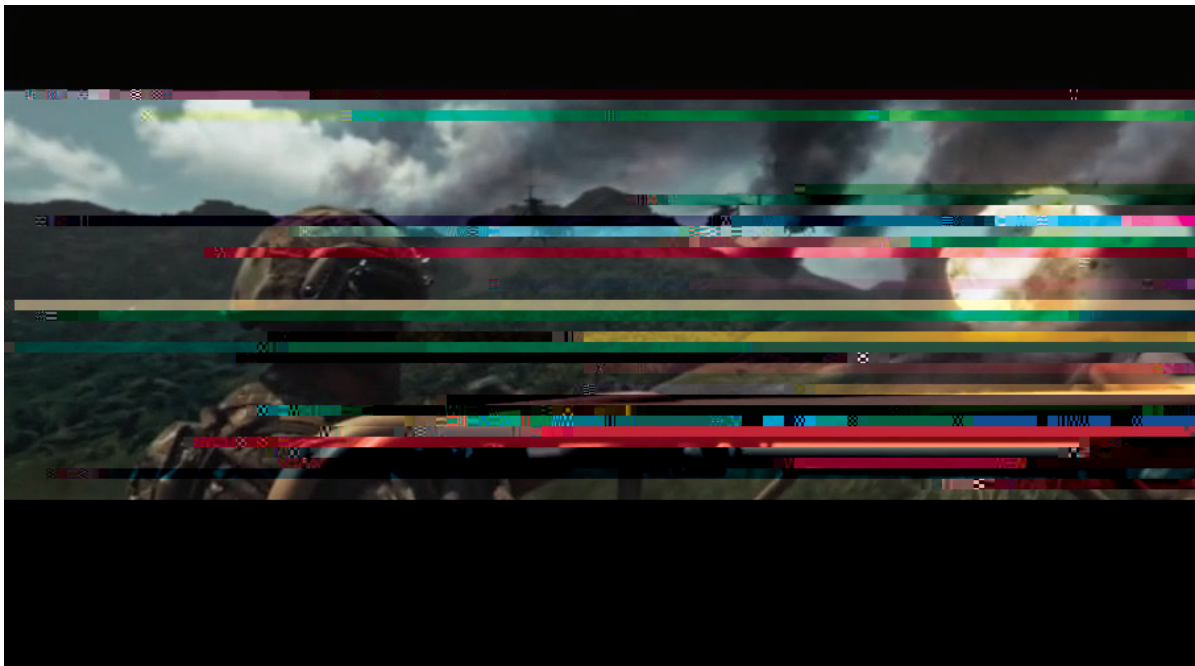


Figure 3, taken from the Warriors Wanted advertisement campaign, 0:49

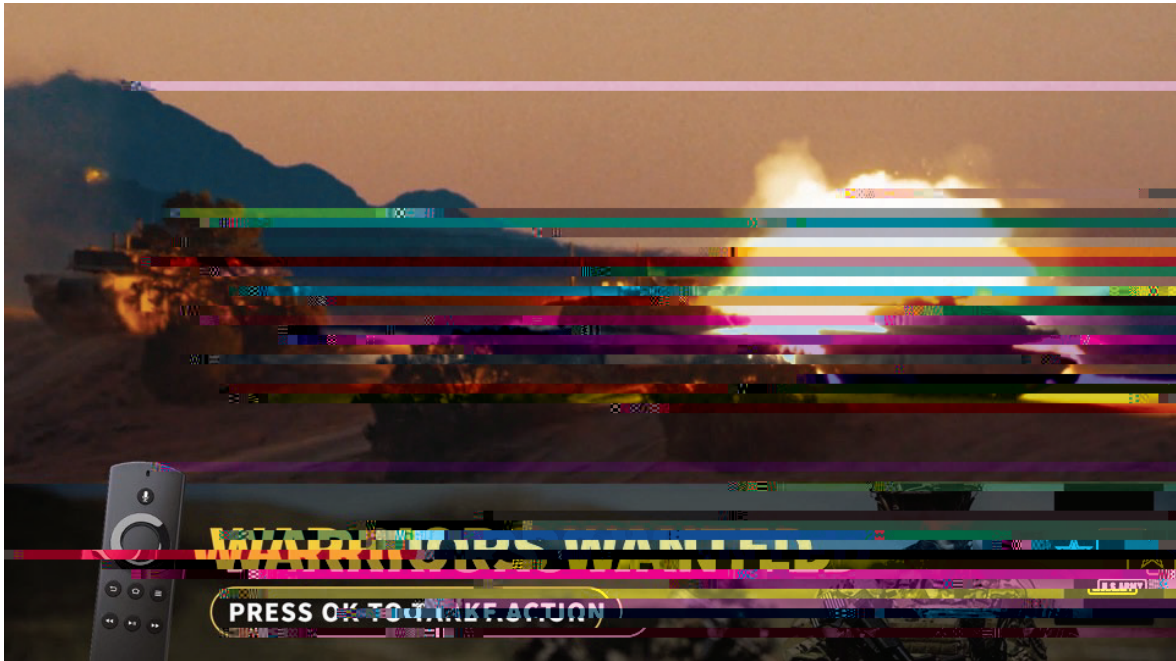


Figure 4, taken from the Warriors Wanted advertisement campaign, 0:49

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To what extent did the policies implemented

measures implemented in the prior decades of the War on Drugs. As a result, a widespread gradual loosening of drug policy began to occur, with 30 states implementing some combination of alternatives to traditional jail systems, decreased sentencing guidelines, and drug decriminalization between 2009 and 2012 (DeSilver). Despite these actions, many of the African American individuals and communities harmed by historic legislation have seen little restitution aside from early releases, as li

The Spread of Anti-Islamic Sentiment in Middle Age Europe

Amanda J. Godfrey

The following is an excerpt from a longer piece. For the full text, please visit <https://journals.colorado.edu/index.php/hon>

source of the fragmentary stimuli. What "The Great Figure" articulates then is the bizarre, frantic, and isolating environment of the Modern world, with the speaker becoming overwhelmed by the sudden "tense" and "unheeded" speed of the firetruck, which materializes at first to the speaker with the sublime image of "the figure 5 / in gold" before its entire form becomes wholly apparent.

This dynamic temporality and experience of Modern life is shared with "The Young Housewife," which reverses the formula of "The Great Figure" by placing its speaker into a moving vehicle, and who, from a distance, briefly fantasizes over a young housewife in a distinctly working-class section of the Modern city. Where "The Young Housewife" departs the most from its similarities with "The Great Figure" is how it depicts Modern life more closely mediated and fantasized by the isolated speaker. This is also reflected by how Williams utilizes free-verse to allow its lines to more coherently construct the speaker's observations through three stanzas, each representing a distinct slice of time and a corresponding shift in the speaker's mood. The poem begins with the speaker's voyeuristic observations of the "young housewife... / in negligee," with the added projection by the speaker that she is seemingly trapped "behind / the wooden walls of her husband's house," painting a domestic scene ruled by the gender politics of patriarchal ownership.

However, the speaker's apparent sexual envy for the housewife in the first stanza shifts as the speaker "compare[s] her / to a fallen leaf" in the second stanza, where the speaker more empathetically observes her "tucking in stay ends of hair" as she performs domestic errands in the market "call[ing] the ice-man, [and] fish-man." While the speaker certainly objectifies the housewife still by describing her "shy, uncorseted," and the description of "tucking in stay ends of hair" could be a euphemism for promiscuity, these

same descriptions could also be sympathizing with the housewife's humanity and her working-class conditions as the speaker briefly drives by her. This is perhaps best demonstrated by how the speaker is emphatically isolated in his vehicle and distant from the actual realities of the housewife. The speaker's vehicle itself is like a subjective window which only allows the speaker to observe the housewife from a one-dimensional and distant perspective, the ambiguities of which are filled by the speaker's innermost fantasies about her domestic life and desires. The speaker's vehicle then becomes a stand in for Modern industrial and cultural life itself, expressing an increased sense of isolation and longing as Modernity pressures individuals to devote themselves to work more and perform the expectations of bourgeois domesticity. The final stanza supports this in how the comparison of the housewife to a "fallen leaf" suddenly

of the sparrows to the real destruction which results from the quarreling of adult humans, "who are wiser / [to] shut ourselves in," since "no one knows / whether we think good or evil." The poem's progression from the 'natural realm' of the youthful quarreling of the sparrows to the 'human realm' of violent social conflicts, which have sapped any sense of innocence or even right or wrong, then leads to the poem's reversal of the 'Pastoral' in the Modern age, depicting an "old man who goes about / gathering dog-lime... / in the gutter / without

Modernity, Myth, and Innovative Poetic Form in Allen Ginsberg's "Howl"

Jaxon Parker

During the mid-20th century, where

follows from the poet's "breath," which according to Olson, link together the "heart" and "mind" of the poet. This combination of illustrative and perceptual "objects" within the poem and the phonetic effect which they produce follows Olson's formation of "kinetics" to describe this aesthetic movement of perceptions leading "instantly" to further perceptions. This is realized in early Modern poets such as in Williams's "For Elsie," with the line "the pure products of America / go crazy—," utilizing alliteration to punctuate and link together multiple perceptions which converge to illustrate

of both the mind and reality, uncannily reflects Olson's conception of how the projective poem itself should "in syntax, the sentence as first act of nature, [become] as lightning, as passage of force from subject to object, quick." Ginsberg's quick and abrasive perceptions of the Beats' state of mind and their experience of reality, such as in the emphasis on Time, space, objects, and origins, seem to show how ambitious yet hopeless the Beats are in their desperate attempt to understand the distorting and confused world around them, which is also mirrored in their own subjectivity.

This jarring and instantaneous content of Ginsberg's "Howl," with its juxtaposition between the materialist sensations of modern life to the Beat's spiritual journey to ascension, extends itself to the very form of the poem, the structure of which releases the content's visceral and kinetic energy. The form itself is a literal howl from Ginsberg's breath, projecting the despair, defeat, humiliation, and hopelessness of the Beats who struggle to live and express themselves in an isolating and mechanistic society, which disciplines and punishes those who resist the conformity of American

consumerism and state power.

which modern society revolves around. Similar to the story of the Golden Calf, but brought to the dark reality of the modern age, Ginsberg illustrates how the violent mechanisms of power sacrifice the young, new, and innovative for the regeneration of the dominant social order. This connection to the absurd and conformist idolatry is first indicated in the line, "what sphinx of cement and aluminum bashed open their skulls and ate up their brains and imagination?" These references to the "cement" and "aluminum" of the idol of Moloch not only point out the industrial composition of modern society, but also to the inherent meaninglessness and absurdity of modern society to willfully sacrifice its workers and artistic innovators to its oppressive institutions and mechanisms. This is punctuated again by Ginsberg's use of breath to illustrate this horrifying absurdity of modern life, with Moloch being "loveless!" "Mental" and "the heavy judger of men!" Moloch itself is the embodiment of the bureaucratic powers of modernity, it being the "incomprehensible prison... the crossbone soulless jailhouse and Congress of sorrows... whose buildings are judgment... the vast stone of war! Moloch the

stunned governments!" This stark and absurd reading of the mechanical forces of modernity can be read in opposition to the regeneration myth employed in T. S. Eliot's "The Waste Land," which itself was a kind of idol to New Criticism academia. In "The Waste Land," Eliot employs a plethora of classical, anthropological, and literary-critical sources to conjure the Grail Legend in order to illuminate Europe's decline. From Wagner's operas, From Ritual to Romance, and the cultural criticisms of Paul Valéry and Hermann Hesse, Eliot ultimately argues in "The Waste Land" that the figure of the Fisher King, symbolizing the ineffective and aging ruler(s) of Europe, must be sacrificed in order for authentic cultural renewal to continue. Ginsberg's employment of Moloch then in "Howl" becomes the absolute antithesis to Eliot's Fisher King, which Ginsberg uses to point out how the regeneration of the social order doesn't actually sacrifice the aging 'establishment,' but instead absurdly and meaninglessly sacrifices the poor, working-class, creative, and youthful to the state mechanisms and institutions to uphold the balance of power.

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America Turned Inside Out: Insurrections and the Theatrics of Unmasking



Jaxon Parker

The following is an excerpt from a longer piece. For full text, please visit <https://journals.colorado.edu/index.php/honors-journal/article/view/1779>

In a 1787 letter to William Smith (the son-in-law of John Adams), Thomas Jefferson made this disquieting statement about the trials and tribulations of the 11-year-old United States and its destiny:

[W]hat country can preserve it's [sic] liberties if their rulers are not warned from time to time that their people preserve the spirit of resistance? Let them take arms... What signify a few lives lost in a century or two? The tree of liberty must be refreshed from time to time with the blood of patriots and tyrants. It is it's [sic] natural manure.

What makes Jefferson's letter so disturbing is not only its apparent callousness towards the “few lives” needed for sacrifice so that the nation can be renewed, but his assertion that Liberty itself is nurtured ritualistically by “the blood of [both] patriots and tyrants.” This conception of Liberty directs us towards a veiled, yet no less profound, contradiction emanating from the idea of freedom and democracy in the United States: that in order for Liberty to even exist and flourish, it must be linked together with its direct opposite—tyranny and oppression. For us in the 21st century, we can sigh in relief that the political system of the United States isn't governed by Jefferson's preferred method of near-constant violent revolution, but is ruled by an orderly democracy where the president is elected through the collective ritual of voting,

which is then further filtered by the Electoral College. However, when faced with the inflow of “dark money” from anonymous donors to political campaigns, and the dwindling participation of American citizens in the democratic process (which only slightly increased during the uniquely rancorous 2020 presidential elections), perhaps the ritual of voting and the counterintuitive system of the Electoral College contains a hidden semblance of democracy's eternal foe. The ritual of voting, rather than a pragmatic, objective system where the will of a unified and cohesive people is genuinely expressed, paradoxically covers up the radical fragmentation, ambivalence, and oppression that permeates in American democracy. In the aftermath of a contested election that led to rioting and violence at the Capitol on January 6th, 2021 and racial protests against police brutality that swept the nation in 2020, we must recognize how the ceremonies of democracy are in fact sustained by a force of violence lurking underneath. In the 20th and 21st centuries, American insurrectionary groups have contested the core assumptions of the state not only through flashes of collective violence, but when they enact a “theatrics of unmasking” which reflects the contradictory and incoherent rituals of American democracy. From the Black Panthers, the Chicago Seven Trial, and the January 6th storming of the Capitol, these insurrections “unmask” the established order by appropriating its theatrical

elements, collapsing the gap between idle audience members and active participants in the internal and irreducible conflicts of American democracy.

The contestation of political space is one of the most prevalent and effective means for insurrectionary groups to enact a theatrics of unmasking, with the Black Panther Party performing their radical politics both on the street and on the state's seat of power. One instance was on May 2nd, 1967, when California's State Capitol was temporarily taken over by thirty armed Black Panthers. On the Capitol's steps, Panther Chairman Bobby Seale delivered a speech written by Minister of Defense Huey Newton condemning the "racist California Legislature" for the upcoming signing of the Mulford Gun Bill, which was to keep, in Seale and Newton's words, "the Black people disarmed and powerless at the very same time that racist police agencies throughout the country are intensifying the terror, brutality, murder, and repression on Black people." According to Patrick Charles, this demonstration only hastened the signing of the Mulford Bill, which saw the Oakland Police Department, Democrats, Republicans, and even the NRA come together and rally support for its signing. Here, we can see how the Black Panther's "invasion" of California's Capitol was not only theatrical in their show of force, but how the demonstration caused the ideological division between Republicans and Democrats to momentarily evaporate, revealing their true solidarity with one another when confronted with the Black Panthers' revolutionary presence and rhetoric. The Mulford Bill was notoriously a response to the Black Panthers' institutionalized practice in predominately Black ghettos and communities known as "cop watching," where they evoked the self-defense rhetoric inscribed in the Constitution's Second Amendment to defend themselves against "racist police oppression and

brutality" (Foner 3). Essentially, "cop watching" was the reversal of the theatrics underpinning the activities of the local police departments: a public "unmasking" which was used to not only defend Black communities from the racist violence perpetuated by local police departments, but most significantly, constituted this community and the Black Panther identity through this performance and reversal of force. In evoking the language and rhetoric of the Constitution in their self-defense programs and in the "Ten Point Program," the Panthers were able to appropriate the foundational elements of American democracy and highlight the hypocrisy of racism and violence underpinning the California legislature to pass the Mulford Gun Bill into state law.

The Black Panthers were quite successful in cultivating this sense of group identity through theatrical performance, where they utilized Marxist-Leninist theory to emphasize how the "vanguard

which makes Ho man rather uncomfortable, since he is caught between conceding to Kunstler that the United States government is indeed acting "in your name and my name," which would put both persons on an equal playing field, or to argue that this is in actuality not true.... This scene between Ho man and Kunstler is not just an argument over a recess, but a confrontation between two radically conflicting interpretations of American democracy taking place within the courtroom: the right-wing elitism of Post-War America (through Ho man and the Nixon administration) and the populist fervor of the Yippies, Panthers, and the other New Le movements protesting against this establishment (the Chicago Seven and their attorneys). Under this light, the space of the courtroom is thoroughly fragmented through its embeddedness within the totality of social dynamics, theatrics, and conflicts occurring in the cultural revolutions of the '60s and '70s.

Although the world of Yippies and Black Panthers is long gone, the January 6th Capitol riot has shown not only how theatrics remain an integral component of contemporary insurrections, but how these theatrics harness their power from the ritual of "unmasking" which reveals the contradictions of the dominant political order. As one Trump supporter noted on his way towards the "Stop the Steal" rally, the insurrectionists weren't just demonstrating against Trump's loss in the 2020 election, but they genuinely felt they were fighting for "the American" way of life which is becoming increasingly eroded and erased within our mass media channels and established pathways for political representation (The New York Times). But this way of life, like American democracy itself even, is radically fragmented and incoherent.... The Confederate flags, "Don't Tread On Me" flags, and various militia groups and insignias reveal, in all of their contradictions, that there wasn't enough coherence to supplement another worldview and political

structure which could have replaced our democracy. However, this incoherence and fragmentation paradoxically remains the insurrection's greatest strength: by remaining decentralized and vague around the figure of the Trump, the "Stop the Steal" movement was able to subsume every sect of right-wing extremism, from the Proud Boys to the QAnon

fatalistic despair, or even worse, empty platitudes about moderation and "unity" when the far-right

Remembering the Nation: Allegory in the Literature of Ngũgĩ wa Thiong'o

Jaxon Parker

The following is an excerpt from a longer piece. For the full text, please visit https://scholar.colorado.edu/concern/undergraduate_honors_theses/fq977w193

Abstract

This thesis traces how national allegory is employed, developed, and altered in the early novels of Ngũgĩ wa Thiong'o. Primarily guided by Fredric Jameson's essay on national allegory and his assertion that the category is "profoundly discontinuous, a matter of breaks and heterogeneities, of the multiple polysemia of the dream rather than the homogenous representation of the symbol," this study explores how *A Grain of Wheat* (1967) and *Petals of Blood* (1977) reconstruct the dislocated memory of the individual through the traumatic history of the collective, and how this reconnection of the private and public allows for a new imagining of the postcolonial nation.

The ambivalent motif of shared cultural memory and its many figurations throughout these novels are investigated extensively. In *A Grain of Wheat*, the motif of betrayal, experienced by nearly every character in the novel, signals an ironic, introspective turn on national unity and an examination of the unfulfilled promises of the Mau Mau's decolonial struggle. Told through the characters' individual flashbacks to one another, principally through the arch-traitor Mugo, the memory of betrayal is seen as simultaneously the hollowing of social bonds and the basis for collective regeneration, with the survivors of the Emergency recognizing and negotiating the

pitfalls of national consciousness while dedicating themselves to redeeming those who sacrificed their lives for it. Benedict Anderson's essay on memory and forgetting and Frantz Fanon's critique of the national leader are vital components to this discussion of how the novel employs the motif of betrayal and memory in order to counter the mandate by Jomo Kenyatta to "forgive and forget" the Mau Mau's struggle against Kenyan loyalists and colonial occupants.

Whereas *A Grain of Wheat* was primarily concerned with the immediate aftermath of independence on the national psyche, *Petals of Blood* directs our attention to the epic volume of history and the metamorphoses that the nation undergoes in its constant battle against imperialism and its desire for unity. The ambivalent motif of betrayal in *A Grain of Wheat* is mirrored by the motifs of ceremony, fire, and education in *Petals of Blood*, which are employed to construct a Janus-faced history of the nation exploited by the neocolonial government for its self-interest, and intervened upon by the workers and peasantry to cultivate a tradition of renewed resistance. Anderson's essay on Walter Benjamin's Angel of History is discussed in reference to how the postcolonial nation inherits the state from its predecessor, and Fanon and Ngũgĩ's essays on national culture are considered for their dialectical frameworks of history and the cultivation of "combat literature." In both these

novels of his early career, Ngũgĩ sought to imagine how the nation could rejuvenate the energy and idealism of the Mau Mau uprising and empower the Kenyan workers and peasantry into a different, more equitable, socialist mode of the nation.

[...]

Conclusion

Marx writes that “[t]he tradition of all the dead generations weighs like a nightmare on the brain of the living” (595). For Ngũgĩ, the precolonial past of Africa, the specter of colonialism, and the failures of Kenya’s regime continue to haunt Kenyans, and it is for them that Ngũgĩ writes his novels. Peter Nazareth echoes something similar in his study on *A Grain of Wheat*, where he notes how the novel attempts to bridge the “wounded souls” of his characters to the historical totality of the nation, since the traumas of individuals are collectivized and understood through the social nightmare of Kenya’s State of Emergency and its decolonization struggle. As Nazareth asserts, Ngũgĩ deals with “very complex questions: not only does he want to show how Kenya has gained its independence but also he wants to find out what happened in the process to the souls of the people” (131). What Ngũgĩ depicts in his novels are a people physically and psychologically damaged by colonialism and neocolonialism, but he also shows how Kenyans attempt to understand their wounded souls by reflecting on their national experience, the site in which history and politics have overdetermined the identity, memory, and psychology of the people.

In *A Grain of Wheat* and *Petals of Blood*, personal and public identity, along with personal and public memory, are interconnected. For Ngũgĩ, memory is a process where the “wounded souls” of the postcolonial nation reconstruct their selfhood, which as Fanon notes, is the discovery of how individual experience is linked to the national

collective (140). But memory can also be the site of manipulation and distortion, such as when Kenya resurrects the Mau Mau oath of unity to retroactively rewrite history, and to enflame ethnic tensions by reverting to a chauvinistic definition of the nation. Under imperialism, whether during colonialism or Kenya’s postcolonial state, the memory of the past is used to torment the living of the present. This is why Ngũgĩ emphasizes that “re-membering” Kenya is also the process by which the nation, like his novels, are invented and reinvented. Ngũgĩ’s mastery of the novel coincides with his rearranging and assembling of the various fragments and voices of the collective’s memory as they are confronted with the neocolonial reality of their situation. By exploring the wounded souls of a nation who have undergone independence and the

of the nation and the fragments of memory for sources of the nation's popular and political power that can be utilized to imagine different modes of the nation, as opposed to its construction under the neocolonial state. As Jameson notes, the cure for the individual cannot be found through their own efforts to demystify the ideology surrounding them, but truth is realized through the social being: "in the Marxian system, collective unity—whether that

of particular class, the proletariat, or of its 'organ of consciousness,' the revolutionary party—can achieve this transparency [of class determination]; the individual subject is always positioned within the social totality" (The Political Unconscious 283). By engaging with national allegory in his writing, Ngũgĩ is influenced by the utopic potential of the Kenyans to understand and change their historical moment.

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the totality of the experience, just like how one is overwhelmed by the grandness of the sublime. When we are immersed in music, there is a sense of “leaving go,” as we are “consumed by, or somehow taken up into, the musical soundworld unfolding around us” (Krueger, 2018, p. 2). In Langer’s theory, “music spreads out time for our direct and complete apprehension, by leaving our hearing monopolize it—organize, fill, and shape it, all alone” (Langer, 1953, p. 110). In other words, music fills up virtual time and space; however, we have the ability to comprehend it all at once. This is similar to Kant’s idea of the mathematical sublime, where the infinity and magnitude of a scene render us incapable to fully comprehend it at once; however, the free play of our imagination is moved to think about it in its totality, so that we can imagine and comprehend the whole, which creates the affective response of uplift when experiencing the sublime (Kant, 2008). Langer herself describes music as a “sonorous beauty taking over the whole of one’s consciousness,” where we lose our own continuity in the vastness of virtual time (Langer, 1953, p. 104). “She Weeps Over Ragoon” uses conflicting notes, voices, rhythms, and messages to fill up virtual time and space, demonstrating how one piece of music can stretch across the elements of formal music that the listener transcends in comprehending the piece as a whole, not just the sum of its parts.

Burke also believes that infinity is a requirement, which produces the most genuine effect of the sublime: “delightful horror” (Burke, 1990, p. 99). He writes that as we cannot perceive the limits of many things, our minds create the same effects as if they were infinite, and we experience pleasure as an effect. “Whenever we repeat any idea frequently, the mind by a sort of mechanism repeats it long after the first cause has ceased to operate” (Burke, 1990, p. 99). This maps very well onto the experience of listening to “She Weeps Over Ragoon,” where the last notes echo over and over in

the mind as the song dies away, and continues in the allotted silence at the end of the piece. Music has an interesting quality in this way, as one does not need to hear it to experience it; one can ‘play’ a song in the mind, which does not employ the conventional sense of hearing, but simply utilizes the operations of the mind. In addition, Bicknell (2009) argues that very beautiful things, like a beautiful song, have such a powerful hold on the listener that when it disappears, there is a sense of loss akin to pain, and thus the feeling of the sublime arises. Even though songs might not elicit terror, “the reality of their transitory nature can be sobering, if not painful” (Bicknell, 2009, p. 124). “She Weeps Over Ragoon” is such a full-bodied piece of music that the listener cannot help but feel not only the grief in the loss of a loved one presented in the song, but the loss of the song as well. In Burke’s infinity, the imagination looks forward to fulfillment in a piece of music and looks backward to suspend tension in a repetition in open space (Wurth, 2012). This oscillation between progression and regression allows the listener to hesitate in between pain and pleasure, and experience the sublime in music. Returning to the concept of virtual time, because it is outside of chronological time it can be called boundless, and infinite in itself. The rhythm of “She Weeps Over Ragoon” clearly conveys these ideas, through the intentional slowness of some notes and the quick movements of other passages, the conflicting combination of high and low, sharp and flat notes, offset vocals, and inconsistent messages of hope and despair, beauty and death all invite the listener to get lost in the oscillation between pain and pleasure.

Conclusion

Langer’s (1953) concept of virtual time and musical expressivism can be understood in conjunction with Burke’s (1990) account of the sublime, demonstrating that music and the medium in which it operates, virtual time, can be sublime.

In virtual time, the listener is overwhelmed by the music as it expresses tension and emotion, allowing the listener to transcend the formal elements of the song to experience the sublime. The song "She Weeps Over Ragoon" (Joyce, 2008) exemplifies Burke's requirements for the feeling of sublimity, exhibiting pain, obscurity, power, privation, vastness, and infinity as the listener experiences it in felt time. Thus, one need not face a bull to experience the sublime; one must simply listen to music.

APPENDIX

She Weeps Over Ragoon

By James Joyce

Rain on Ragoon falls so ly, so ly falling,
Where my dark lover lies.

Sad is his voice that calls me, sadly calling,
At grey moonrise.

Love, hear thou
How so , how sad his voice is ever calling,
Ever unanswered, and the dark rain falling,
Then as now.

Dark too our hearts, O love, shall lie and cold
As his sad heart has lain
Under the moongrey ne les, the black mould
And mu ering rain.

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