

“‘My Kinsman, Major Molineux’: Allegory of the Mind”

There have been three major critical approaches to Hawthorne's short story, "My Kinsman, Major Molineux": psychoanalytic (Simon O. Lesser, Michael Reed), source study (P.L. Abernethy, James Duban), and allegorical (Seymour L. Gross and Arthur T. Broes take a moral allegorical approach; Q.D. Leavis and Fred A. Rodewald and Neal Houston an historical allegorical approach). Robert E. Abrams offers a post-Freudian reading that I draw upon throughout my analysis of the story. Acknowledging the insights as well as the shortcomings of these approaches, and building upon the observation of several critics that the story is an account of Robin's transition to adulthood, I propose that the story is in fact a psychological allegory. By identifying the characters that Robin encounters with aspects of his own emerging adult psyche, I describe how his journey represents the difficult transition from childhood (represented by the country) to adulthood (represented by the city). I also explain how Robin ultimately rejects Major Molineux, an undesirable version of his adult self, with the aid of the various elements of his psyche. The ferryman suggests Robin's reluctance to make the journey. The innkeeper represents Robin's simultaneous need for society and independence. Building on Gross's observations of the old man, I interpret him as Robin's awareness of his own mortality. According to psychoanalytic critics, the young woman suggests the sexual repression Robin will face when he lives with Molineux. However, she may simply be seen as representative of Robin's libido. I join with Gross in identifying the double-faced man as a manifestation of Robin's experience. I view the kind stranger as Robin's self-knowledge. I contend that Major Molineux represents an underdeveloped adulthood for Robin, one in which he does not know himself. In the climax, the maturation that Robin has undergone through his encounters with the various parts of his psyche allows him to reject Major Molineux as the object of his search. The kind stranger encourages Robin to remain in the city, giving him the opportunity to get to know the inhabitants better (i.e. to get to know himself better, to become a fully mature adult).

Macondo, the Caribbean Colombian Swamplands: A Historical/Biographical Reading

Drawing on Minta's argument that Marquez' Banana Company in *100 Years of Solitude* is allegorical to the 1928 Ciènega massacre in Colombia, my work uses the allegory as a foundation for an investigation of the legitimacy of private property. Through Bell-Villada's historical/biographical reading of Garcia Marquez' life and through a close analysis of *100 Years of Solitude's* narrative form, my work will argue that bananas have provided a point of exploration for Marquez to investigate transnational corporations and the export of labor. The TNCs initiated a period of economic prosperity in Macondo that marked a transition away from Macondo's backwater image towards an image of a city focused on economic progress. The period of prosperity came at a cost, however, and Garcia Marquez' allegory treats the causes, effects, and events of Macondo's economic exploitation. Thus far, the treatment of the allegory has been focused on a historical biographical reading, but my critical imperative will argue that a socialist lens must be used to determine how the conditions of banana workers in *One Hundred Years* can be changed. Minta argues that the growth of healthy national industries are inhibited by "foreign exploitation of natural resources", and my critical imperative will argue that, rather than focusing on ways in which to operate within the bounds of capitalism, a better alternative is to explore different economic systems. An economic system that privileges people over profit would be easily accommodated by the Buendias and other citizens of Macondo who are rooted in a family based culture. My paper also argues that the citizens of Macondo, who are adverse to new cultures, treat Fernanda and other foreigners with contempt. By describing the geography of Macondo, the past events of Colombia, and the life of Gabriel Garcia Marquez, my work is able to explain why Macondo treats foreigners poorly, and how the events of Colombia and Garcia Marquez' life contribute to a socialist reading of *One Hundred Years of Solitude*.

Horton Hears a WHO?: the Unacknowledged Nonsense Poet Jack Prelutsky

Before his death in 1991, the legendary Theodor Seuss Geisel created verses and sketches for a book about a schoolteacher. Soon after, his editor of eleven years, Janet Schulman, approached poet Jack Prelutsky and illustrator Lane Smith about finishing the project. They agreed, and seven years later, *Hooray for Diffendoofer Day!* was published. However, the relationship between Dr. Seuss and Prelutsky does not end here. While current scholarly criticism largely ignores Prelutsky's works and does not directly note his connection with Seuss, several parallels between the two exist. Examination of both authors' primary texts and of related critical conversations illuminates similarities in poetic style, particularly in terms of the nonsense tradition, focus on the child reader, and children's poetry. Moreover, while critical appreciation of Seuss as a significant contributor to the field of children's literature is relatively recent, Prelutsky too deserves recognition; apt comparison of the two provides a structure for examination of the latter's poetry. One logical common denominator lies in their identification as nonsense poets. Both writers make use of several nonsense techniques: inversion, contradiction, hyperbole, unexpected juxtaposition, creation of fantastic new creatures, use of portmanteau, and wordplay, for example. Additionally, both demonstrate conscious consideration for the child reader, composing specifically for this audience; further, both resist condescension and pedantry, incorporating not only creative but also advanced vocabulary. Seuss articulates specific guidelines an author should follow in writing for children, and Prelutsky meets these criteria skillfully; his poems place children above adults, remain unpredictable for the reader, and incorporate the fantastic without unnecessary justification. In addition to writing his own poetry, Prelutsky also compiles anthologies. Though critic Richard Flynn disapproves of the poet's selection criteria and claims that he privileges contemporary poetry over classic works, he distorts the actual representation of such works and even misinterprets Prelutsky's high regard for the child reader. Despite minimal mention of the poet's work, criticism acknowledging his contribution to children's literature remains inadequate. When considered in the particular contexts of nonsense poetry and regard for the child reader, Prelutsky deserves greater recognition. Though child readers who have discovered his poems have probably already realized their worth, the time has come for critics to catch up.