Skunks, armadillos, and porcupines: daddy, I can have a gun but why can’t I have a pet

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Abstract:

This collection of coming of age' short stories not only investigates the complicated theme of physical and figurative survival in a patriarchal world, both passive and hostile, it also explores specific cultural landscapes that create hybrid identity. In Borderlands Gloria Anzaldua claims that our whole understanding of identity has to be revised because all identities are hybrids, formed over time through the interaction of multiple cultures and is constantly being transformed by new encounters in the borders between one culture and another. There are multiple cultural landscapes in this collection that help create hybrid identity through the struggle of each protagonist. Some of these struggles include surviving poverty, violence, religion, Mother Nature's onslaught, mental illness, death, and a lack of roots. Inspired by the realistic struggle of African-Americans in Zora Neale Hurston's Their Eyes Will Be Watching God and John Steinbeck's examination of Americans during the Depression in The Grapes of Wrath, this collection is strung together like a pearl necklace, many stories exploring the ethical choices faced by the insurgent lower-middle class, influenced by each cultural landscape. First, a post WWII baby boomer generation entrenched in poverty deep in the hills of Appalachia. Second, there is Appalachian migration in search of a better life, and the struggle in rural Texas. Third, there is the broke and desperate outsider trying to survive the drug and gang culture of Venice Beach, California during the 1960-1970's counter-culture generation. Most of the stories are told in first person, the narrative arc driven by interiority. In one story, "Armadilla," the inner struggle of the young boy is juxtaposed with the outer struggle of the armadillo to survive the barrage of gunfire. The quick pacing is realized by short staccato words and sentences representing rapid gun fire. Anzaldua says that the struggle has always been inner, but is played out in the outer terrains. "Armadilla" is about a boy's inner struggle played out on the hostile Texas landscape. The armadillo's thick leather hide does not protect the armadillo from the boy's bullets, and the boy's secret does not protect him from his father's wrath. The only story to extend beyond the scope of realism is "The Killing Chant," a distortion story that explores the 1960's culture of racism. Sigmund Freud claimed that distortion and disguise filled dreams, and literary texts, the unconscious wish was unacceptable and had to evade censorship. The story is about the hybrid identity of a fifteen-year-old boy who not only has Hispanic, Middle-Eastern, and African American heritage, but, most importantly, has grown flippers. What it underscores is survival in a culture of bigotry and violence. The quick pacing is realized by short staccato words and sentences representing rapid gun fire. Anzaldua says that the struggle has always been inner, but is played out in the outer terrains. "Armadilla" is about a boy's inner struggle played out on the hostile Texas landscape. The armadillo's thick leather hide does not protect the armadillo from the boy's bullets, and the boy's secret does not protect him from his father's wrath. The only story to extend beyond the scope of realism is "The Killing Chant," a distortion story that explores the 1960's culture of racism. Sigmund Freud claimed that distortion and disguise filled dreams, and literary texts, the unconscious wish was unacceptable and had to evade censorship. The story is about the hybrid identity of a fifteen-year-old boy who not only has Hispanic, Middle-Eastern, and African American heritage, but, most importantly, has grown flippers. What it underscores is survival in a culture of bigotry and violence. And, with the use of metaphor and symbolisms, the use of provocative and uncensored colloquial language, and the taboo subject matter of pedophilia, the story becomes an honest personal attack on innate prejudice and decadence. By writing this forbidden story, and though it is one of distortion, it may well be the most truthful story in the collection. Friedrich Nietzsche said that truth was a useful illusion; one that served a fundamental drive to survive. This book is about survival and the truths told in each and every story will bring an understanding of what it takes for a boy to reach manhood, how to exist in a cross-pollination of cultures, and how to survive those cultures, especially those in a hostile world of patriarchy. Each survivor is an illusion on a landscape, a hybrid, transformed, into a product of what not only was, but, of what will be.

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Armadillos have a slow metabolism so some people get worried that their pets aren't eating enough but they most likely have a normal appetite. They also don't have many teeth so if they are eating something other than worms and insects it must be soft. These armadillos grow to be about 3 pounds in weight making them quite the small pet, and they are often found in zoos. They can grow to be about twice the size as southern three-banded and screaming hairy armadillos and are in the same genus of hairy armadillos as their screaming cousins, so they have the coarse hairs to prove it. Native to Argentina and surrounding countries, the big hairy armadillo is thought to be a pest in the wild, where it lives in grasslands, savannas, and even forests. Q. Why did the porcupines pick my house? Q. Why do I need to get rid of porcupines? Q. When do porcupines come into houses? Q. When is the best time to get rid of porcupines? Q. Where do porcupines live? Q. How do I know if I have porcupines on my property? Coyotes and mountain lions along with other predators can come to your property in search of a tasty porcupine and settle for something else—like a pet. The quills of porcupines are sharp, barbed and painful. Removal is necessary and difficult and becomes more difficult with time as the structure of the quill causes them to become more and more deeply embedded as they work their way into or even through the victim. Q. When do porcupines come into houses? A. Porcupines almost never come into houses. But why do we have the impulse to domesticate wild animals? A kinkajou, a procyonid (related to raccoons) that's an increasingly common exotic pet. via San Francisco Zoo. And what's rarer than a pet spotted genet or arctic fox? Exotic animals “reinforce your own identity and bring you social attention, which is very, very rewarding for human beings,” says Coren. "If I’ve tamed a tiger and it lives in my house, I'm really quite macho."Going along with that is our own stupid vanity. Having a rare purebred dog doesn't just say "I am a special snowflake with a cool dog," it also says "I am rich as hell, and can afford to import a puffin-hunting dog from the remote fjords of Norway." Take a look at this lis