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The Poetic Dream of Terrorism

Throughout the centuries, poets have captured and harnessed the spirit of their era within the immortal rhymes and rhythms of their writing. Since earlier than the 18th century, poets have been using their works as a way of rebelling against the current flow, or regime, of society. First, to understand the entirety of this argument, one must start with understanding each of its premises. The first obstacle one must tackle, is an understanding of terrorism that is relative to this argument. Bower Bell states, "that all terrorists have an ideology of action that is encompassed in [...] 'the dream' which is the root of the ideological motivation and is the source of the perceived legitimacy of the political claim and justification for the use of violence"(Franks 18). This dream is what many poets seek to harness within their rebellious stanzas and in doing so, these poets create the terrorist action itself. They wish to bring about change with their words, but none sought violence. So the question is born, can terrorism lack violence? The second obstacle is the reinterpretation of the concept of regimes and how that is relative to this argument. Then, and only then, can one take a deeper look into the reality of what these poets were actually doing in their time. The poets who truly embody their generations revolutionary ideas include Lao Tsu, Lord Byron, ee cummings, John Lennon, and Country Joe McDonald. Each of these poets, in their own era, questioned, and thus attacked, a previously installed regime. Poetry is an alternative form of terrorism unadulterated by violence.

The concept of a regime is concretely set within the theories of International Relations. Krasner states that a regime is a set of, "implicit or explicit principles, norms, rules, and decision-making procedures around which actors' expectations converge in a given area of international relations"(as qtd in Ainley and Brown 141). This sets down very finite limitations to the concept of a regime. But, what if one expands this definition in some areas and confines it in others; molding it to fit the situation as long as the spirit or essence of the concept of regime is maintained. Just as other terms are altered to fit diversely into a scenario, this term too can be molded. Let us define a regime as a collective group of people's way of thought converges on a given topic. This thought can include the groups expectations about norms, principles, and rules but it is not limited to those areas. Such regimes could include a national regime, a literary regime and a mental regime.

A national regime could be how a collective group of people see a nation as a whole. The American regime is a great example of this, because we have already seen terrorist activity, such as 9/11, against this regime, this way of thought. There are two different interpretations of the American regime. The first interpretation is this particular regime is the mentality of Americans about America, this would include such topics as nationalist pride. The American regime is an intellectual entity, wherein an actors expectations converge here about norms, principle and rules. Another example of this type of regime's existence is the conflict between the dominance of the English language to the uprising dominance of the Spanish language. Many people are insecure because they see this as an attack on their understanding of the American regime. In their understanding, the American regime is classified in English, not Spanish. So already, we

can see examples of products of national regimes. There is also a negative interpretation of this American regime, the Anti-American regime. This is still the American regime because it is the way a collective group of people think about a singular topic. The collective group in this instance is no longer Americans but a foreign entity that is critical of the American regime. Both ways, a collective way of thought converge on a given topic. This just supports one way a regime can be reinterpreted and applied to diverse areas of interest.

A second way a regime can be created is through literary movements. When a movement in literature begins, it creates a regime for all those who participate and witness such a movement. A literary adaptation is possible because the way of thought, and the expectations of a collective group converge on what is expected of the products and participants of the movement or regime. There are several examples of this regime within the history of literature and its evolution. Such examples of literary regimes are transcendentalism, modernism, and postmodernism. In these literary regimes, the collective group's thoughts on a particular topic converge about aspects of literature. The topics on which these thoughts converge are diverse but their existence is undeniable; there is such a thing as a literary regime.

The final differentiation of the term regime creates the mental regime. This is rather abstract but it is a collective group of peoples way of thinking about ways of thinking. This regime incorporates parts of other regimes, there is always an aspect of this mental regime in literary and national regimes. The biggest duality within this regime is the confrontation of the western mental regime and the eastern mental regime. An example of this is our concept of time. For most western mental regime participants, time

is linear. It starts from birth and moves in a straight line till it ends at death. But, due to Eastern religions, there is a break from western thought, and the concept of time as cyclical can be found, within Buddhism, Hinduism and Jain. Jain's religious and philosophic edicts state, "When the karmically determined life span is up, the soul departs from the physical body and, embodied by the unspent karmic mater, is reborn into another physical body"(Koller 35). This supports the existence of a different view of time. This concept of time is difficult for western thought to comprehend, it is an attack on western collective common sense. Western thought has never had a concept permeate through to its culture, thus this strange idea of incarnations and cyclical life, is alien to the thought patterns of most western individuals.

The integration of regime as a collective group of people's way of thought converges on a given topic and Krasner's understanding, as a set of "implicit or explicit principles, norms, rules, and decision-making procedures around which actors' expectations converge in a given area of international relations"(as qtd in Ainley and Brown 141), brings about a better understanding that is relative to the topic at hand. This new understanding allows for a more diverse application, thus the realization of national regimes, literary regimes, and mental regimes. These three regimes will facilitate the understanding on how poetry embodies the dream of terrorism.

There are a few issues that must be settled concerning this particular concept of terrorism. The concept of terrorism adapted for this interpretation states, terrorism is the subjective action against an objective regime. This concept is void of one major aspect always attributed to terrorism, fear. Fear has always been seen as one of the main motivators and outcomes of terrorism. While this may not be explicitly stated, fear is still

an integral part of terrorism. The fear stems from the lack of control a target has over the change inflicted upon them. But, the aim of terrorism is to effect some form of change:

that acts of terrorist violence, whilst appearing to be indiscriminate and random, and the behavior of mad and crazed individuals, are, in fact—according to the understanding provided by orthodox terrorism theory—tactical parts of a carefully planned and calculated strategy to influence decision making and *effect political change*. (Franks 6, *emphasis mine*)

Thus, terrorism will always inflict some form a fear upon its targets, whether violent actions are included or not. This fear preys upon the inability to prevent the change or prevent the outcomes that are produced by the change. The issues of the outcomes of change are shown by, "Personal change is unsettling; national change is shattering; global change is simply (understated) disaster" (Sister Rieke 1). This epitomizes the fear instilled from change without control. This can now be applied to the current understanding of terrorism to give a better understanding of how it all interrelates. If terrorism is the subjective action against an objective regime, then this subjective action must create some form of uncontrolled change in its target group. This uncontrolled change is due to the nature of the action. In the topic of poetry, the action is the poets use of images and themes to contradict a pre-existing regime. This contradiction is what causes the fear in its targets. It lays the seed of doubt in the mind of the reader; it shows the reader how the particular regime in question is not perfect and is more than fallible. Because of this, the targets view of the regime is tainted, it can not ever be the same as it was before this attack, and because of this uncontrollable change, fear is produced. So from this point, a better understanding of the nature of the selected poets is possible. The change these poets introduce can be seen as terrorism because they plant a seed that will tarnish the way individuals interpret these regimes. Fear due to uncontrollable change is

the target outcome of terrorism. These poets, who write against set regimes of their time, are thus terrorists.

The first regime that should be covered is the mental regime. The poet who acts against this mental regime, is an Asian philosopher, Lao Tsu, the author of the Tao Te Ching. Lao Tsu's assault on the mental regime begins and is crystallized within his first poem. The first poem of the Tao Te Ching states:

The Tao that can be told is not the eternal Tao;
 The name that can be named is not the eternal Name.
 The Nameless is the Source of Heaven and Earth;
 The named is the Mother of the Ten Thousand Things,
 Desireless, one may behold the mystery;
 Desiring, one may see the manifestations.
 Though one in origin,
 They emerge with distinct names.
 Both are mysteries -
 Depth within depth -
 The threshold of all secrets. (Lao Tsu 18)

These amassed lines of lead to confusion and complexities that are to follow when one tries to understand the work of Lao Tsu. The poem in general is almost a direct contradiction to the way on which Western thought performs.

The first two lines are the main action against the Western mental regime. Alfred North Whitehead once said, "The safest general characterization of the European philosophical tradition is that it consists of a series of footnotes to Plato"(Quotesandpoems.com). The European philosophic tradition extends to Western thought due to the British colonization of the Americas in the early 17th century extending to the 18th century. Western thought severely conflicts with this Taoist notion that, "the name that is named is not the eternal name" (Lao Tsu ln 2). For Western thought and especially Platonic thought, there is always a point of reference. When a teacher asks his students, "What is a book?" The students will give their teacher several

examples of a book because in their mind there is a form, as Plato would call it, of a book. The students understand this form within their mind and through this understanding they can label further examples of this form. Some of these books might be large, or small, long or short, old or new, but in any condition they still follow the underlying form. The followers of Western thought, and thus by Plato, are adept at recognizing imitations, such as the students with the book, and referencing the original form. This is contradictory to the Eastern thought preciously exhibited. For Eastern thought, "The Tao that can be told is not the eternal Tao"(ln 1). There is no reference point for Eastern thought as there is in Western thought; there is no forms for the Eastern philosophic tradition to reference. The uniqueness of Eastern thought possess many questions for thinkers. They possess an aspect that is eternal, their Tao is an eternal entity, but they can not define it beyond that. They would even say that the Tao in this text is not the Tao that exists. It is quite perplexing. One could even go as far as saying any Western thinker would struggle with this concept due to the conflicting nature it has with Western thought. The contradictions that the Tao holds to Western thought leaves Grand Canyon size gaps between thought patterns.

This lapse of logical connection between these two global thought patterns opens the gateway for fear and all whom accompany it. The Tao is a terrorist activity because it is an action against an objective regime. The regime in question is the conglomerate regime of Western thought. This action of the Tao also causes fear within some of its targets, namely Western Thought participants. The problem here is intention. It can be assumed that it was not Lao Tsu's intentions to instill fear within the Western regime but that is a byproduct of his action. If an act works against a regime and still causes fear,

without the intent of doing so, is that still not a fear inducing action? Within the story of Beowulf, when Beowulf wrenched off Grendel's arm and placed it upon the mantel of Hrothgar's hall, Heorot, it was not meant as a terrorist action against Grendel or his mother. It was meant as a motivational trophy for Hrothgar's troops and Beowulf. But that was the way it was received by Grendel's mother as such. As shown by, "There was an uproar in Heorot. She had snatched their trophy, Grendel's bloodied hand" (Beowulf In 1302-1303). It is not an academic leap to connect the uproar with the revelation Grendel's mother acquires about her son. Even though the Geats do not intend on creating a terrorist symbol and action out of Grendel's arm, that is what is created. Grendel's mother sees it as a terrorist action, meaning it incites negative emotions, mainly grief and fear. Grendel's severed arm can still be shown as an act of terrorism, relying solely upon which side one finds oneself. It is not the intention that from which derives fear, fear exists regardless. It is the action that creates the fear, whether intended or not. So thus, even though it was not the Taoist intention on creating fear for western thinkers, that action at which is against the Western thought regime creates uncontrollable change in western thought patterns and this uncontrollable change creates fear.

The next regime in question is a literary regime. A literary regime is not a foreign concept to literature, except they are almost always called literary movements. Within the development of literature and its movements, there have always been examples of revolution to previous movements and concepts. The first example of this rebellion in literature is the works of Lord Byron, the poet. The next and final example of this rebellious nature is within the works of ee cummings. Through the examples of these two

poets, an understanding of rebellion and thus terrorism through literary regimes can be understood.

In literature, an action against a regime is rarely called terrorism. Terrorism carries with it an inherent connotation, but the concept of revolution is widely used. The two terms contain vast similarities. Dictionary.com defines revolution as, "a sudden, complete or marked change in something"(Dictionary.com 1). While this is generic, it is useful. For one, it marks the important aspect that is common between both understandings of terrorism and revolution, it is change. Change is an important aspect, for terrorism it is uncontrollable change, and for revolution it is plainly change. This also alludes to importance perception plays upon reality. The difference between these two terms depends on ones own perception of events. If one agrees with a change, the it is colored as revolution, if one does not, and thus finds the change uncontrollable, then it is colored as terrorism. Then, in considering the position from which nearly all authors write, revolution is the term most relevant to literature, not terrorism.

Lord Byron can be considered one of these revolutionary poets. Within his works, "She Walks in Beauty" and "On Being Asked the 'Origin of Love'", the true sense of Byron's revolution comes through. One must understand what Byron was rebelling against. Then only after that, can one understand the true nature of Byron's words.

Lord Byron was writing in the Romantic movement of the 18 to 19th centuries. Romanticism focused primarily on imagination and emotion. Emotion plays a dire role for the Romantic. William Wordsworth once states that, "all good poetry is the spontaneous overflow of powerful feelings"(Bartleby.com 2). Feelings is not a leap of any sort to arrive at the conclusion of emotion. So thus, it can easily be seen that the

Romanticism movement in literature was driven by the installation of emotion as a key inspiration. Romanticism was also a reactionary movement, it reacted to the regime installed before it, Neoclassicism. Neoclassicism came about in the late 17th century and ended in the late 18th century. "[Neoclassics] replaced the Renaissance emphasis on imagination, on invention and experimentation, and on mysticism with an emphasis on order and reason, on restraint, on common sense, and on religious, political, economic, and philosophic conservatism"(Victorian Web 1). So, as we can see here, fear is created by the uncontrollable change the followers of Neoclassicism would have experienced. This example follows very closely to the understanding of terrorism as a subjective attack on an objective regime. Neoclassicism being the objective regime, while Lord Byron's poetry represents the subjective attack.

Lord Byron's first example comes through the stanza's creating "She Walks in Beauty", this is a classic example of romantic text. The poem consists of:

She walks in Beauty, like the night
 Of cloudless climes and starry skies;
 And all that's best of dark and bright
 Meet in her aspect and her eyes:
 Thus mellowed to that tender light
 Which Heaven to gaudy day denies

One shade the more, one ray the less,
 Had half impaired the nameless grace
 Which waves in every raven tress,
 Or softly lightens o'er her face;
 Where thoughts serenely sweet express,
 How pure, how dear their dwelling-place

And on that cheek, and o'er that brow,
 So soft, so calm, yet eloquent,
 The smiles that win, the tints that glow,
 But tell of days in goodness spent
 A mind at peace with all below
 A heart whose love is innocent! (Byron 72).

Here there are several examples of the defiance of the romantics. As it was already said, the neoclassicists valued reason and order and Byron shows a direct attack on this way of life. The first lines bellow out this defiance, "She walks in Beauty, like the night/ Of cloudless climes and starry skies;" (Byron 72). The presence of the first attack is felt by the capitalization of the concept of beauty. Here it is not merely the example of beauty, but according to Platonic ideas, it is the form of beauty. It is something greater, something transcendental of this earthly realm, or so Byron makes it appear as he compares the subjects beauty to the sky and stars around Earth. The entire second stanza is a plea for romanticism as Byron paints the picture of light cascading down upon this woman's face. This certain appeal to rawer emotion shows the true strength of Romanticism. Everyone has these emotions, whether the subject in the poetry changes the concepts behind them do not. The Romantics appeal to these emotions and carry their audience into a world that previously was outlawed by the Neoclassicism movement. Another example of the emphasis on imagination and emotion comes through the lines 15-16, "The smiles that win, the tints that glow,/ But tell of days in goodness spent"(Byron 72). The phrase "days in goodness" is a rather romantic ideal, because once again it is referring to an ideal, a concept, of the good not a mere example of something good. Just the mere concept of this outrageous beauty in all Byron's images paints the reality of the romantic. Another final example comes from the purely romantic ideal of innocence in the last line, "A hear whose love is innocent"(Byron 72). An innocent love appeals to the duality of innocence and experience expressed by other Romantic poets, such as William Blake. This appeal to innocence seeks to relay a sense of purity, which is done quite efficiently. All together, through all three of these stanza's, Byron paints the

image of this beautiful woman who is borderline perfect in the narrator's eyes. These concepts are an attack not only on Neoclassicism but an attack on contemporary post modern poetry who have driven not only Romanticism, but any romantic concept, into extinction. These concepts are not rational or bound to order, they are a rebellion, a revolution, against this strict orderly world; Lord Byron with his romantic words terrorizes the world of Neoclassicism.

Lord Byron also launches another terrorist attack on Neoclassicism through the text, "On Being Asked What Was the 'Origin of Love'". The text, which is much shorter, carries through with the same values as stated before in "She Walks with Beauty" but it strengthens them. The poem starts:

The "Origin of Love!"--Ah, why
 That cruel question ask of me,
 When thou mayest read in many an eye
 He starts to life on seeing thee?
 And shouldst thou seek his end to know;
 My heart forebodes, my fears foresee,
 He'll linger long in silent woe;
 But live until--I cease to be. (Byron 71).

The strength of this poem is in its ability to deliver Romantic philosophy. Byron starts of this example of poetic Romanticism by showing the subjectivity of love, that it can be read differently in other's eyes. For Byron through this poem, Love is not ordered and rational, it does not fit a set recipe; the same situation in different scenarios does not ensure the same outcome. Through analysis of the poem, one can see that the "He" being referred to is the "Love" in the title. Further examples of romanticism appear through the arrival of Love through the lines, "He starts to life on seeing thee?" (Byron 71). Here love is created by the appearance of a recipient of the narrator's love. The anthem of Romanticism is that as long as they breathe, this ideal of Love that they have created will exist on even

if it may be silent, as shown through the last two lines. This only goes to further the cause of Romanticism as an attack against the previous regime, Neoclassicism. While this example is particularly short, its message and importance are not parallel to its length. "On Being Asked What Was the 'Origin of Love'" is a very important and powerful work of Romanticism by Lord Byron. Thus, a very important example of terrorism against the Neoclassicism literary regime.

While Lord Byron terrorized the followers of Neoclassicism, ee cummings terrorizes a much larger group. Within the poem, "War", and excerpts from "dying is fine) but Death" and "my sweet old etcetera", one can see all that ee cummings is rebelling against. The begin on a wide scale understanding, cummings is rebelling against grammar. Without delving into the poetry, one can see a perfect example of this rebellion just within cumming's name. There is no capitalization and that is the way he preferred it. His mere name is a rebellion of grammar; he refused to conform to these basic rules of written communication. Examples of this rebellion are shown in all of his works, but a great example of this rebellion is shown through the excerpt, "dying is fine) but Death". He also refused to agree to war. He rebelled through satirical means through the poem, "War" and the excerpt, "my sweet old etcetera". Through these three poems, the rebellion of ee cummings will be clarified and analyzed.

The rebellion of grammar is a particularly interesting way of rebelling. This confusing and complex way of rebelling is brought out through the lines of "dying is fine) but Death":

dying is fine) but Death

?o

baby
i

wouldn't like

Death if Death were good: for

when(instead of stopping to think)you

begin to feel of it, dying

's miraculous

why? be

cause dying is perfectly natural (cumplings 105).

As it is clearly shown, there is almost no hint of grammar in this excerpt for grammar that relates to verbal recitation of the poetry. When parenthesis are used it cues the reader to an aside that is not relevant to the content flow of the poem, it also cues the orator to disregard the disruption of content flow while reciting the piece. The abundance of grammatical rebellion is almost numbing to the senses, and one may believe this is a wish of cumplings. This rebellion forces one to think, "why did he choose grammar to rebel against?". In the current generation, grammar is highly important; our society is based on written word. American laws are written on paper, books are written, political and religious news is written; the written word is the foundation of our society. So if two people wish to be understood nonverbally by one another, some ground rules must be laid between these two actors. These ground rules are the basis of grammar. Thus grammar is in a sense an unwritten social contract. It states that if everyone agrees to write following grammatical law then they can be ensured to understand what another wishes to communicate. Thus a rebellion of such base proportions would be devastating to societies effected by this rebellion. This changes the contract that has been set up for as long as the language has been formalized. As soon as a contract is breached then it falls apart.

The dissipation of the contract causes uncontrollable change in all those who were participants. In this scenario, the change would affect entire nations or more and as Sister Rieke said, "national change is shattering" (Sister Rieke 1). Fear is a natural product from this kind of change, and thus a bi-product of intentions of Cummings. Cummings rebellion against grammar is powerful yet simple, it shows the true frailty of reality. The conditions on which one lives are determined by social contracts with other human beings. Cummings, through his poetry, seeks to tear away at this contract.

Cummings is not blatant about his disapproval of war. In Cummings youth, he spent three months in prison due to suspicion on holding critical views of the French war effort (notablebiographies.com 1). An understanding of his rebellion against war comes from an understanding of his time spent in prison due to war. His rebellion is mainly through satire in such works as "War" and "my sweet old etcetera". "War" states:

A Woman
 of bronze
 unhappy
 stands
 at the mouth
 an oldish woman
 in a night-gown
 Boosting a
 torch
 Always
 a tired woman
 she has children
 and They have forgotten
 Standing
 looking out
 to sea. (Cummings 140)

Clearly here is a picture painted by Cummings words that describes the Statue of Liberty in New York. Cummings personifies the Statue of Liberty making her the mother of the American people. The most important two lines of the poem in reference to the title

comes from lines 12-13, "she has children/ and They have forgotten" (Cummings 140).

What have the American people forgotten? In reference to the title, "War", this could mean that the American people have forgotten the inhumanity of war. We have forgotten the cost of War, we have forgotten its toll upon civilizations. And because Cummings was known as a quasi-romantic, we have forgotten, because of war, how to love. This example is shown better through the next excerpt of Cummings, "my sweet old etcetera".

This poem shows the critical yet satirical nature of war but also delivers with it an hint of romanticism:

mother hoped that

i would die etcetera
bravely of course my father used
to become hoarse talking about it how it was
a privilege and if only he
could meanwhile my

self etcetera lay quietly
in the deep mud et

cetera
(dreaming,
et
cetera, of
Your smile

eyes knees and of your Etcetera). (Cummings 141)

There are several examples of the satirical nature Cummings bestows upon war. These examples are embodied within the narrators parents. The mother, "hoped that/ i would die" (Cummings 141). As been said before this is an excerpt from the entire poem, from which war is a clear and state theme. So, with the mothers statement alluding to death in war, the audience can see examples of radical individuals understanding and support of war. The father is also an example of Cummings rebellion against war, "my father used/ to become hoarse talking about it how it was/ a privilege and if only he/ could"

(Cummings 141). Again, the audience can see the radical examples Cummings has laid down before them. What parents actually wish death upon their child? Cummings makes this example to show the true ridiculousness of war and how it affects even those who do not participate in it. His true feelings about these examples and of war come through the narrator's reaction to the parents. "my/ self etcetera lay quietly/ in deep mud" (Cummings 141), and the whole time the narrator was thinking of a woman. This is his romanticism. This is the evidence to support that the Statue of Liberty's children have forgotten how to love. Cummings makes it a point to show that while everyone else is dreaming of war and glory, we should be dreaming about Love. This is Cummings' rebellion; this is why he is a terrorist.

If, for this discourse about terrorism, terrorism is the subjective action against an objective regime, then Cummings is clearly committing a terrorist action through his poetry. Cummings lived during the two world wars, it is clearly understood that war would be a powerful and relevant force upon his reality and the reality of his society. War is clearly a regime, its participants' expectations converge together. Yet, he rebels against this regime. He says no and he gives others an alternative to this bloodshed. He launches an attack, his poetry, against this previously set regime of war, this is clearly terrorism. Fear is merely a byproduct from Cummings' poetry. His poetry threatens a regime that fuels countries, there is power within war, this is understood. The fear is created by questioning the regime. With questions come doubt, when an institution as large as war is shaken by doubt. Fear is the natural product. But, it is not the goal Cummings had in mind for his poetry. He sought to enlighten and rebel not to incite fear. Fear is merely a

byproduct in this terrorist act. Cummings attack on this objective regime clearly marks his poetry.

The final regime comes down to the political regimes. These particular regimes focus more on political and national issues. Thus as follows, an attack on these particular aspects will be directed more towards social issues such as religion, distribution of power, and war. Two examples of subjective attacks on this particular regime are John Lennon and Country Joe McDonald. Both of these song writers, or contemporary poets, bring about a seed of change with their words.

John Lennon is a revolutionary poet, he sought change with his words. One of his greatest examples of this rebellion to conformity is within the lines of "Imagine".

"Imagine" is a wonderful work that rips away all of the distinctions society places upon individuals. "Imagine" states:

Imagine there's no heaven
 Its easy if you try
 No hell below us
 Above us only sky
 Imagine all the people
 Living for today
 Imagine there's no countries
 It isn't hard to do
 Nothing to kill or die for
 And no religion too
 Imagine all the people
 Living life in peace
 You may say I'm a dreamer
 But I'm not the only one
 I hope someday you'll join me.
 And the world will be as one
 Imagine no possessions
 I wonder if you can
 No need for greed or hunger
 A brotherhood of man. (Lennon 1)

It is not so hard how this can be misconstrued as a terrorist action. A terrorist action being something that causes fear through the proposition of unwanted change. Lennon proposes to rid society of governments and religion, which are two very influential and powerful installations. Anyone in those two installations would undoubtedly feel fear at the utterance of those words. "Imagine there's no countries/ It isn't hard to do"(Lennon In 7-8). Unfortunately, it is quite hard to accomplish and for some individuals who carry national pride, such as a soldier, it may actually cause fear. For the soldier, they fight for their country, this is why they are praised so highly. Now take away what they have been trained to fight so bravely for. Life without cause, this is an unwanted change. And as it has already been previously stated multiple times, unwanted change is what creates fear. The next concept that is foreign to American understanding is, "Imagine all the people/ Living life in peace"(Lennon In 9-10). American has always had an enemy, ever since its beginning. American's have had the British in the Revolutionary War, themselves in the Civil War, the Germans for World War 1, the Germans and Japanese for World War 2, the Vietnamese for the Vietnam War, the Russian for the Cold War, and now the extremists in Afghanistan and Iraq. We, Americans, are warring people and to live life peacefully is not something that will come easily. It is actually quite hard to imagine, and for some who make their living in war, it can be seen as a fearful thought. America is also a capitalistic society, on which the economic market plays a substantial role in the life of an average American. Teenagers get a job to receive outside revenue to support a social life, a college graduate seeks a career to stabilize and achieve a desired future, and a middle aged executive sustains his life's work to secure a financial future for his loved ones. The economic market clearly motivates the contemporary individual. Yet, Lennon

states, "Imagine no possessions/ I wonder if you can/ No need for greed or hunger/ A brotherhood of man"(Lennon ln 17-20). Is it possible to live with no possessions in this contemporary world? Surely an idea as foreign as that would cause the upheaval of many peoples current way of life, and surely not all of this change would be desired. There are those who desire an iPhone, a nice car, and a wonderful house. Their desire is what fuels the economy of today; their desire creates economic growth for the nation. The lack of possessions would be the downfall of a nation, whose market is like America's. And, fear has already been seen when Wall Street takes a plunge, so fear is not a foreign presence to this sort of change. Lennon's "Imagine" for the American way of life can easily be considered terrorism due to the fear and unwanted change produced.

Lennon even explicitly states what has been implicitly understood about terrorism. In the beginning, it was discussed that behind the violent terrorist act is a "dream" as Franks called it. This concept of dreamer parallels the concept shown by Lennon in "Imagine", "You may say I'm a dreamer/ But I'm not the only one/ I hope someday you'll join me/ And the world will be as one" (Lennon ln 13-16). Here is the dream behind the action, Lennon's goal or desired change upon the world is to see it unified. All that he has proposed to his audience is all driven to achieve one transcendental goal of unification. The problem here is that society has been defined by the differences, who has and who has not, who is and who is not. That is what defines many people, and to lose this distinction is either improbable or impossible. The dream for Lennon is unification in a large scale manner.

This is clearly, as defined by the current definition of terrorism, a subjective attack on an objective regime. Almost every American has some form of nationalistic

pride and religious beliefs, even if it is the lack of religion. Lennon asks his audience to shed these beliefs that have been existent since birth and to experience something completely new. This is an attack on the American's security blanket. And yes, fear is induced from this attack, as it should be. If these installations are all that one knows then there will be a problem. If one has only known reality through the lens and identity of Christian American or Muslim American or Jewish American, then that is the filter on which reality seeps through. The removal of this filter, for some, is unimaginable.

Country Joe McDonald, or Country Joe and the Fish as they were known during Woodstock, is an artist that efficiently protested the Vietnam War. A great example of Country Joe's rebellion against war comes from his song, "I Feel Like I'm Fixin' To Die Rag". This rag uses sarcasm to satirize the issues involving the Vietnam War. The rag starts as such:

Come on Wall Street, don't be slow,
 Why man, this is war au-go-go
 There's plenty good money to be made
 By supplying the Army with the tools of its trade,
 But just hope and pray that if they drop the bomb,
 They drop it on the Viet Cong.
 [...]
 Well, come on generals, let's move fast;
 Your big chance has come at last.
 Now you can go out and get those reds
 'Cause the only good commie is the one that's dead
 And you know that peace can only be won
 When we've blown 'em all to kingdom come.

[Chorus]
 And it's one, two, three,
 What are we fighting for ?
 Don't ask me, I don't give a damn,
 Next stop is Vietnam;
 And it's five, six, seven,
 Open up the pearly gates,

Well there ain't no time to wonder why
 Whoopee! we're all gonna die.
 [End Chorus]

Come on mothers throughout the land,
 Pack your boys off to Vietnam.
 Come on fathers, and don't hesitate
 To send your sons off before it's too late.
 And you can be the first ones in your block
 To have your boy come home in a box (lyrics007.com 1).

This rag song is a direct contradiction to the support for the war. Yes, it does include seemingly motivational for the war effort. But, these clauses are then contradicted with the clever use of sarcasm throughout the use. There are several examples of these phrases that switch McDonald's meaning. The first one and most powerful example is, "And you can be the first one in your block/ To have your boy come home in a box" (lyrics007.com ln 25-26). This shows the sarcasm because no one is going to blindly support a war in which their only ambition is to have their children returned in a coffin. The chorus also provides a intermittent dose of sarcasm through its repetitive lines. The whole chorus provides sarcasm beginning with, "What are we fighting for?/ Don't ask me, I don't give a damn,/ Next stop is Vietnam"(lyrics007.com ln 14-16). McDonald uses this to show the apathy that many have towards the war, and the ignorance many soldiers face when being deployed to war, specifically the Vietnam War. This is yet another example of the satiric nature McDonald employs for this rag. The final example from this rag that proves the satiric nature is the last half of the chorus, "Well there ain't no time to wonder why/ Whoopee! we're all gonna die"(lyrics007.com 19-20). The message that comes across from these two lines states that there is no time to wonder why we are either here, in Vietnam, and/or fighting this war. This is the true question the McDonald wishes to propose to his audience; he wants his audience to question why America was fighting and

dying for the war. Then the satiric nature of this rag is solidified by the historic location on which this song was best known for. Country Joe McDonald and the Fish played at Woodstock, which is of course the historic festival in the late 60's. If anything can be said about this music festival, it is that supporting the war effort was not in its agenda. So it can then be concluded that this rag by McDonald does in fact use sarcasm in its lyrics to show its disapproval of the Vietnam War.

McDonald's words create the terrorist aspect when it conflicts and contradicts the 19th century understanding of war effort contributed by Karl von Clausewitz. Clausewitz attributes war to have three different aspects for success, without a collaboration and balance of these three aspects, a war can not be won. Brown and Ainley state Clausewitz's theory as, "war rests on a triad of factors-- animosity directed against the enemy, which is provided by 'the people'; the management of contingency; which is the role of the army; and the aims and objectives of the war, which are determined by the political leadership"(115). McDonald contradicts the first of the triad. He undermines the "animosity directed at the enemy". Instead of showing support for the troops and the causes and objectives of war, he questions this understanding of war and tears it to shreds. McDonald is also effect on this part because Brown and Ainley even state the effectiveness of the general undermining of war effort support in the lines, "The US public was never mobilized behind the war effort, and, via the media and Congress, set political constraints on the war that were detailed, inconsistent and deeply harmful to the development of a coherent strategy"(118). Through the help of fellow voices, McDonald's dream changed the outcome of a war. He brought about change, and in many aspects it was unwanted. This unwanted change, and the defeat in the Vietnam War cause

fear to spread like wildfire throughout the old understanding of war. In this sense, it is easily understood that the rebellion that McDonald voices can be seen as a terrorist action against the previous methods of fighting other nations.

Poetry is simultaneously the act of terrorism and the dream behind terrorism while still being unadulterated by violence. A terrorist action does not have to be confined to the parameters of explosions and extremists, there can be other interpretations. When a concept as subjective as terrorism is, there will always be room for interpretation. In their own respects, Lao Tsu, Lord Byron, ee cummings, John Lennon and Joe McDonald are all very inspirational poets. But, within the wrong lens, they can be construed as terrorists. This means that their writings can cause fear, but this fear is not from a violent action such as an explosion or mass murders, this is the proposition of an idea that brings about unwanted change. These poets are revolutionaries, and for that they can be hated as terrorist. For if someone rebels, then someone is being rebelled against and this unwanted change causes in the minimal sense, fear. It is all based on perspective, these poets words beat through my veins like blood. But for others, these poets haunt the deepest corners of their mind tormenting them with the unknown. This is the power of poetry; this is the flaw of subjectivity. Poetry is simultaneously the act of terrorism and the dream behind terrorism while still being unadulterated by violence

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