

Phoebe Carrona

4/28/2025

Book Jacket

ENG 201

Designer Statement

This book jacket, I started out with drawing a house alone in a field away from other houses, meaning taken into and detached from the construction of society classes. The house stands alone like nature does. The rain lines that I drew are supposed to represent naturalism, and internal forces being pulled on by external forces of the storm of emotions on the two main characters. I originally didn't have blind folds on the man and woman on the cover who are supposed to be Calixta and Alcee. But I wanted to go with the idea that love is blind regardless of social class, even though they are pushed away from each other because of social and economic class. Being that Calixta can't provide for herself and other women can't within the social frame of the time period Chopin places "The Storm" on purpose.

My main argument about each of the blurbers and the texts is that society pushes punishment and exclusion on people, and nature for having wants and needs, goes against a society viewpoint that is mainstream and rigid, and is made to control and dehumanize people. The blurbers I chose and the text I chose also go against this need of following social class and western hegemony of culture. They also talk of feeling torn between two worlds of culture in Zitkala-Sa and Sui Sin Far cases, as with Kate Chopin is a more

internal naturalistic force of pushing against rigid social classes through using natural love, as a thing not to be controlled by class, and a more independent woman.

Zitkala-Ša was a Native American woman who was sent to a boarding school. These boarding schools were used to implant ethnocentricity of western culture within Native American children and export and destroy their ties to their culture. The ties being; their language of whichever tribe, their dress, education, and dehumanizing abusive treatments. Through having this horrific experience, she says “My mother had never gone inside of a schoolhouse, and so she was not capable of comforting her daughter who could read and write. Even nature seemed to have no place for me. I was neither a wee girl nor a tall one; neither a wild Indian nor a tame one. This deplorable situation was the effect of my brief course in the East, and the unsatisfactory “teenth” in a girl’s years.” (863, Zitkala-Ša).

Sui Sin Far was a Eurasian woman, who grew up in a time period she was viewed as being abnormal in between the east and the west. Her experiences of racism and sexism are intertwined in an understanding of such fields, it also is tied into orientalism, as a field of “othering” and making cultures and people trapped in a very politically charged demeaning climate. “I am only six years of age, but have attended a private school for over a year, and have already learned that China is a heathen country, being civilized by England.”(833, Sui Sin Far). Orientalism is used as a political social science field of study that pushes people and their cultures into dehumanized forms, making them

trapped in a false history, made for typically agendas of racism, sexism and nationalistic and colonial mindset. It is a way to dehumanize, generalize and take control over groups of people. It also destroys the soft power of different cultures and makes them known for incorrect view points. This is pushing a form of control and exclusion on certain identities, making these identities feel split. “After all I have no nationality and am not anxious to claim any. Individuality is more than nationality. ‘You are you and I am I’ says Confucious. I give my right hand to the Occidentals and my left to the Orientals, hoping that between them they will not utterly destroy the insignificant ‘connecting link.’ And that’s all.” (842, Sui Sin Far). Sui Sin Far is talking about how torn she is by this collective rigid identities she has been pushed into, she doesn’t want to claim a nationality, which is more or less to have an identity with a national culture, which on its own can form a very rigid and conforming to a racist and nativist culture.

I left the drawing color less because I wanted it to look like ghosts, that are mindlessly being guided by class and gender. I made it grey and faded because it blurs the lines between naturalism and class. The storm is in control in this story, not the society. “He expressed an intention to remain outside, but it was soon apparent that he might as well have been out in the open: the water beat in on the boards in driving sheets, and he went inside, closing the door after him. It was even necessary to put something beneath the door to keep the water out.” (630, Chopin). The text shows that external naturalism is pushing them together and that society pushes internal exclusion on people, and nature for having wants and needs. This naturalism goes against a society viewpoint that is mainstream and rigid, and is made to orchestrate the classes, having some form of

order. The main characters do not have any choice but to follow that order, but this story opens up a form of conversation where they are allowed to break into an independent and individualistic viewpoint, in the era of the New Woman. They are shells of ghosts that follow natural internal and external forces in this, which is almost a reverse parody of following rigid class and gender expectations.

Works Cited Page

Texts used

Chopin, Kate. “*The Storm*”, a Sequel to “*The Cadian Ball*.” 1898.

Zitkala-Sa, aka Gertrude Simmons. “*The School Days of an Indian Girl*.” *Atlantic Monthly Magazine*, 1900.

Far, Sui Sin, aka Edith Maude Eaton. “*Leaves from the Mental Portfolio of an Eurasian*.” *Independent*, 1909.

Images I traced

“Young Man Looking up Portrait Silhouette in Studio on White Background.” *iStock*,
www.istockphoto.com/photo/young-man-silhouette-similing-happy-gm142922507-19835349. Accessed 23 Apr. 2025.

“Young Woman Looking up - Vertical Silhouette of a Side View.” *iStock*,
www.istockphoto.com/photo/young-woman-looking-up-vertical-silhouette-gm1171469482-324555204. Accessed 23 Apr. 2025.