

## **Multimedia Risk Assessment of Biodiesel - Tier II Antfarm Project**

Significant knowledge gaps exist in the fate, transport, biodegradation, and toxicity properties of biodiesel when it is leaked into the environment. In order to fill these gaps, a combination of experiments has been developed in a Multimedia Risk Assessment of Biodiesel for the State of California. Currently, in the Tier II experimental phase of this assessment, I am investigating underground plume mobility of 20% and 100% additized and unadditized Soy and Animal Fat based biodiesel blends and comparing them to Ultra Low-Sulfur Diesel #2 (ULSD) by filming these fuels as they seep through unsaturated sand, encounter a simulated underground water table, and form a floating lens on top of the water. Thus far, initial findings in analyzing the digital images created during the filming process have indicated that all fuels tested have similar travel times. SoyB20 behaves most like ULSD in that they both have a similar lateral dispersion lens on top of the water table. In contrast, Animal Fat B100 appears to be most different from ULSD in that it has a narrower residual plume in the unsaturated sand, as well as a narrower and deeper lens formation on top of the water table.

## **Narrative Representation of Grief**

In William Faulkner's *As I Lay Dying* and Kazuo Ishiguro's *Never Let Me Go* how can grief, an incomprehensible and incommunicable emotion, be represented in fiction? Is it paradoxical, or futile, to do so? I look at two novels that struggle with representing intense combinations of individual and communal grief: William Faulkner's *As I Lay Dying* and Kazuo Ishiguro's *Never Let Me Go*. At first glance, the novels appear to have nothing in common: Faulkner's is a notoriously bleak odyssey told in emotionally heavy stream-of-consciousness narrative, while Ishiguro's is a near-kitschy blend of a coming-of-age tale and a sci-fi dystopia. But they share a rare common thread. They do not try to convey a story, a character, an argument, or a realization, so much as they try to convey an emotion. The novels' common struggle is visible through their formal elements, down to the most basic technical aspects of how the stories are told. Each text, in its own way, enacts the trauma felt by its characters because of their grief, and also the frustration felt by its narrator (or narrators) because of the complex and guilty task of witnessing for grief and loss.