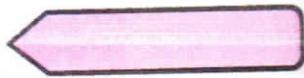


## CHAPTER

## 15

## A Collection of Short Fiction



The stories of Cain and Abel, Ruth, Samson, and Joseph in the Hebrew Bible and the parables of Jesus in the New Testament are sufficient evidence that brief narratives existed in ancient times. The short tales in Boccaccio's *Decameron* and Chaucer's *Canterbury Tales* (the latter an amazing variety of narrative poems ranging from bawdy stories to legends of saints) are medieval examples of the ancient form. But, speaking generally, short narratives before the nineteenth century were either didactic pieces, with the narrative existing for the sake of a moral point, or they were "curious and striking" tales (to use Somerset Maugham's words for his favorite kind of story) recounted in order to entertain.

The contemporary short story is rather different from both of these genres, which can be called the **parable** and the **anecdote**. Like the parable, the contemporary short story has a point, a meaning; but, unlike the parable, it has a richness of surface as well as depth, so that it is interesting whether or not the reader goes on to ponder "the meaning." Like the anecdote, the short story relates a happening, but whereas the happening in the anecdote is curious and is the center of interest, the happening in the contemporary story often is less interesting in itself than as a manifestation of a character's state of mind. A good short story usually has a psychological interest that an anecdote lacks.

The anecdotal story is what "story" means for most readers. It is an interesting happening or series of happenings, usually with a somewhat surprising ending. The anecdotal story, however, is quite different from most of the contemporary short stories in this book. The anecdote is good entertainment, and good entertainment should not be lightly dismissed. But it has two elements within it that prevent it (unless it is something in addition to an anecdote) from taking a high place among the world's literature. First, it cannot be reread with increasing or even continued pleasure. Even when it is well told, once we know the happening we may lose patience with the telling. Second, effective anecdotes are often highly implausible. Now, implausible anecdotes alleged to be true have a special impact by virtue of their alleged truth: They make us say to ourselves, "Truth is stranger than fiction." But the invented anecdote lacks this power; its unlikely coincidence, its unconvincing ironic situation, its surprise ending, are both untrue and unbelievable. It is entertaining but it is usually not especially meaningful.

The short story of the last hundred and fifty years is not an anecdote and is not an abbreviated novel. If it were the latter, *Reader's Digest* condensations of

novels would be short stories. But they are not; they are only eviscerated novels. Novelists usually cover a long period of time, presenting not only a few individuals but also something of a society. They often tell of the development of several many-sided figures. In contrast, short-story writers, having only a few pages, usually focus on a single figure in a single episode, revealing a character rather than recording its development.

Whereas the novel is narrative, the contemporary short story often seems less narrative than lyric or dramatic: In the short story we have a sense of a present mood or personality revealed, rather than the sense of a history reported. The revelation in a story is presented through incidents, of course, but the interest commonly resides in the character revealed through the incidents, rather than in the incidents themselves. Little "happens," in the sense that there is little rushing from place to place. What does "happen" is usually a mental reaction to an experience, and the mental reaction, rather than the external experience, is the heart of the story. In older narratives the plot usually involves a conflict that is resolved, bringing about a change in the protagonist's condition; in contemporary stories the plot usually is designed to reveal a protagonist's state of mind. This de-emphasis of overt actions results in a kinship with the lyric and the drama.

One way of looking at the matter is to distinguish between literature of *resolution* and literature of *revelation*—that is, between

1. literature that resolves a plot (literature that stimulates us to ask, "And what happened next?" and that finally leaves us with a settled state of affairs), and
2. literature that reveals a condition (literature that causes us to say, "Ah, now I understand how these people feel").

Two great writers of the later nineteenth century can be taken as representatives of the two kinds: Guy de Maupassant (1850–1893), who usually put the emphasis on resolution, and Anton Chekhov (1860–1904), who usually focused on revelation. Maupassant's tightly plotted stories move to a decisive end, ordinarily marked by a great change in fortune (usually to the characters' disadvantage). Chekhov's stories, on the other hand, seem loosely plotted and may end with the characters pretty much in the condition they were in at the start, but we see them more clearly, even if they have not achieved any self-knowledge.

A slightly different way of putting the matter is this: Much of the best short fiction from Chekhov onward is less concerned with *what happens* than it is with how a character (often the narrator) *feels* about the happenings. Thus the emphasis is not on external action but on inner action, feeling. Perhaps one can say that the reader is left with a mood rather than with an awareness of a decisive happening.

The distinction between a story of resolution and a story of revelation will probably be clear enough if you are familiar with stories by Maupassant and Chekhov, but of course the distinction should not be overemphasized. These are poles; most stories exist somewhere in between, closer to one pole or the other, but not utterly apart from the more remote pole. Consider again "The Parable of the Prodigal Son," in Chapter 2. Insofar as the story stimulates responses such as "The son left, and then what happened? Did he prosper?" it is a story of resolution. Insofar as it makes increasingly evident the unchanging love of the father, it is a story of revelation.

The de-emphasis on narrative in the contemporary short story is not an invention of the twentieth-century mind. It goes back at least to three important American writers of the early nineteenth century—Washington Irving, Nathaniel Hawthorne, and Edgar Allan Poe. In 1824 Irving wrote:

I fancy much of what I value myself upon in writing, escapes the observation of the great mass of my readers: who are intent more upon the story than the way in which it is told. For my part I consider a story merely as a frame on which to stretch my materials. It is the play of thought, and sentiments and language; the weaving in of characters, lightly yet expressively delineated; the familiar and faithful exhibition of scenes in common life; and the half-concealed vein of humor that is often playing through the whole—these are among what I aim at, and upon which I felicitate myself in proportion as I think I succeed.

Hawthorne and Poe may seem stranger than Irving as forebears of the contemporary short story: Both are known for their fantastic narratives (and, in addition, Poe is known as the inventor of the detective story, a genre in which there is strong interest in curious happenings). But because Hawthorne's fantastic narratives are, as he said, highly allegorical, the reader's interest is pushed beyond the narrative to the moral significance. Poe's "arabesques," as he called his fanciful tales (in distinction from his detective tales of "ratiocination"), are aimed at revealing and arousing unusual mental states. The weird happenings and personages are symbolic representations of the mind or soul. In "The Cask of Amontillado," for instance, perhaps the chief interest is not in what happens but rather in the representation of an almost universal fear of being buried alive. But, it must be noted, in both Hawthorne and Poe we usually get what is commonly called the tale rather than the short story: We get short prose fiction dealing with the strange rather than the usual.

A paragraph from Poe's review (1842) of Hawthorne's *Twice-Told Tales*, though more useful in revealing Poe's theory of fiction than Hawthorne's, illuminates something of the kinship between the contemporary short story and the best short fictions of the earlier nineteenth century. In the review Poe has been explaining that because "unity of effect or impression" is essential, a tale (Poe doubtless uses "tale" to mean short fiction in general, rather than the special type just discussed) that can be read at a single sitting has an advantage over the novel.

A skillful artist has constructed a tale. He has not fashioned his thoughts to accommodate his incidents, but having deliberately conceived a certain single effect to be wrought, he then invents such incidents, he then combines such events, and discusses them in such tone as may best serve him in establishing this preconceived effect. If his very first sentence tends not to be outbringing of this effect, then in his very first step has he committed a blunder. In the whole composition there should be no word written of which the tendency, direct or indirect, is not to the one pre-established design. And by such means, with such care and skill a picture is at length painted which leaves in the mind of him who contemplates it with a kindred art, a sense of the fullest satisfaction. The idea of the tale, its thesis, has been presented unblemished, because undisturbed—an end absolutely demanded, yet, in the novel, altogether unattainable.

Nothing that we have said should be construed as suggesting that short fiction from the mid-nineteenth century to the present is necessarily better than older short narratives. The object of these comments has been less to evaluate than to call attention to the characteristics dominating short fiction of the last century and a half. Not that all of this fiction is of a piece; the stories in this book demonstrate something of its variety. Readers who do not like one story need not despair; they need only (in the words of an early writer of great short fiction) "turne over the leef and chese another tale."

### JAMES BALDWIN



*A prolific essayist, playwright, novelist, and lecturer, James Baldwin (1924-1987) is one of the foremost African American authors of the twentieth century. He was born in Harlem, the son of an unwed mother. After graduation from high school, Baldwin worked briefly in New York City and New Jersey. In 1944 he moved to Greenwich Village, where he wrote his first essays and book reviews, and began to work on the writing of fiction.*

*From the 1940s to the end of his life Baldwin traveled widely, spending long periods in France, Switzerland, and Turkey. His novels include *Go Tell It on the Mountain* (1953)*

*and *Giovanni's Room* (1956), but many find his nonfiction, especially *Notes of a Native Son* (1955), *Nobody Knows My Name* (1961), and *The Fire Next Time* (1963), even more compelling. His story "Sonny's Blues" was first published in 1957 and later was included in the collection *Going to Meet the Man* (1965).*

### Sonny's Blues

*Segment File*

[1948]

I read about it in the paper, in the subway, on my way to work. I read it, and I couldn't believe it, and I read it again. Then perhaps I just stared at it, at the newsprint spelling out his name, spelling out the story. I stared at it in the swinging lights of the subway car, and in the faces and bodies of the people, and in my own face, trapped in the darkness which roared outside.

It was not to be believed and I kept telling myself that, as I walked from the subway station to the high school. And at the same time I couldn't doubt it. I was scared, scared for Sonny. He became real to me again. A great block of ice got settled in my belly and kept melting there slowly all day long, while I taught my classes algebra. It was a special kind of ice. It kept melting, sending trickles of ice water all up and down my veins, but it never got less. Sometimes it hardened and seemed to expand until I felt my guts were going to come spilling out or that I was going to choke or scream. This would always be at a moment when I was remembering some specific thing Sonny had once said or done.

When he was about as old as the boys in my classes his face had been bright and open, there was a lot of copper in it; and he'd had wonderfully direct brown eyes, and great gentleness and privacy. I wondered what he looked like now. He had been picked up, the evening before, in a raid on an apartment downtown, for peddling and using heroin.

from it and looked toward me, and nodded. Then he put it back on top of the piano. For me, then, as they began to play again, it glowed and shook above my brother's head like the very cup of trembling.<sup>7</sup>

<sup>7</sup>cup of trembling an allusion to Isaiah 51.22: "Thus saith thy Lord the Lord, and thy God that pleadeth the cause of his people. Behold, I have taken out of thine hand the cup of trembling, even the dregs of the cup of my fury; thou shalt no more drink it again."

### JORGE LUIS BORGES

Jorge Luis Borges (1899-1986), one of the first writers in Spanish to achieve an international reputation, was born in Buenos Aires. His paternal grandfather was English, and Borges learned English before he learned Spanish. When his family went to Geneva before World War I, he became fluent in German and French. After the war the family spent two years in Spain, in 1921 Borges returned to Argentina, and in 1925 he published his first book, a collection of poems. In 1938 he accepted a post as a municipal librarian in Buenos Aires, but in 1946—by which time Borges's fiction had won him an international reputation—the dictator Juan Perón removed him from the post. In 1955, after Perón was deposed, Borges—already blind from a congenital disease—was made the director of the National Library of Buenos Aires, and in 1956 he was appointed Professor of English at the University of Buenos Aires.

Borges, widely regarded as the greatest contemporary writer in Spanish, is known for his poetry, literary criticism, and especially his highly innovative and immensely influential short fiction. For him, stories are not representations of the surface of life but are re-creations of the cultural myths that human beings have devised.

### *The Gospel According to Mark*

[1970]

These events took place at La Colorada ranch, in the southern part of the township of Junín, during the last days of March 1928. The protagonist was a medical student named Baltasar Espinosa. We may describe him, for now, as one of the common run of young men from Buenos Aires, with nothing more noteworthy about him than an almost unlimited kindness and a capacity for public speaking that had earned him several prizes at the English school in Ramos Mejía. He did not like arguing, and preferred having his listener rather than himself in the right. Although he was fascinated by the probabilities of chance in any game he played, he was a bad player because it gave him no pleasure to win. His wide intelligence was undirected; at the age of thirty-three, he still lacked credit for graduation, by one course—the course to which he was most drawn. His father, who was a freethinker (like all the gentlemen of his day), had introduced him to the lessons of Herbert Spencer,<sup>1</sup> but his mother, before his leaving on a trip for Montevideo, once asked him to say the Lord's Prayer<sup>2</sup> and make the sign of the cross every night. Through the years, he had never gone back on that promise.

<sup>1</sup>Herbert Spencer British philosopher and sociologist (1820-1903). <sup>2</sup>the Lord's Prayer the prayer Jesus taught to his disciples (Matthew 6.9-13).

Separate File

other men on earth. Espinosa, who was a freethinker but who felt committed to what he had read to the Gutres, answered, "Yes, to save everyone from Hell."

Gutre then asked, "What's Hell?"

"A place under the ground where souls burn and burn."

"And the Roman soldiers who hammered in the nails—were they saved, too?"

20 "Yes," said Espinosa, whose theology was rather dim.

All along, he was afraid that the foreman might ask him about what had gone on the night before with his daughter. After lunch, they asked him to read the last chapters over again.

Espinosa slept a long nap that afternoon. It was a light sleep, disturbed by persistent hammering and by vague premonitions. Toward evening, he got up and went out onto the gallery. He said, as if thinking aloud, "The waters have dropped. It won't be long now."

"It won't be long now," Gutre repeated, like an echo.

The three had been following him. Bowing their knees to the stone pavement, they asked his blessing. Then they mocked at him, spat on him, and shoved him toward the back part of the house. The girl wept. Espinosa understood what awaited him on the other side of the door. When they opened it, he saw a patch of sky. A bird sang out. A goldfinch,<sup>6</sup> he thought. The shed was without a roof; they had pulled down the beams to make the cross.

<sup>6</sup>goldfinch in art the infant Jesus is often shown holding a goldfinch. Legend says that at Calvary a goldfinch drew a thorn from Christ's brow.

## OSCAR CASARES

*Oscar Casares, born (1964) and raised in Brownsville, Texas, is a graduate of the Iowa Writers' Workshop. Casares, who teaches creative writing at the University of Texas in Austin, has published widely and received numerous prizes, including the James Michener Award. We reprint a story from his collection, Brownsville Stories (2003).*

### Yolanda

[2003]

When I can't sleep at night I think of Yolanda Castro. She was a woman who lived next door to us one summer when I was growing up. I've never told Maggie about her because it's not something she'd appreciate knowing. Trust me. Tonight, like most nights, she fell asleep before I was even done brushing my teeth. And now all I can hear are little snores. Sometimes she even talks to herself, shouts out other people's names, and then in the morning says she can't remember any of it. Either way, I let her go on sleeping. She's over on her side of the bed. It's right where she ought to be. This thing with Yolanda doesn't really concern her.

I was only twelve years old when Frank and Yolanda Castro moved into the beige house with green trim. Frank pulled up on our street in a U-Haul he'd driven all the way from California to Texas. I remember it being a different neighborhood back then. Everybody knew everybody, and people left their doors unlocked at night. You didn't worry about

people stealing shit you didn't lock up. I'm talking about more than twenty years ago now. I'm talking about before some drunk spent all afternoon in one of the cantinas on Fourteenth Street, then drove his car straight into the Rivas front yard and ran over the Baby Jesus that was still lying in the manger because Lonny Rivas was too *flojo*<sup>1</sup> to put it away a month after Christmas, and then the guy tried to run, but fell down, asleep, in our yard, and when the cops were handcuffing him all he could say was *ma-ri-juan-a*, which even then, at the age of fifteen, I knew wasn't a good thing to say when you were being arrested. This was before Pete Zuniga was riding his brand-new ten-speed from Western Auto and, next to the Friendship Garden, saw a white dude who'd been knifed a couple of dozen times and was floating in the green water of the *resaca*.<sup>2</sup> Before some crazy woman hired a *curandera*<sup>3</sup> to put a spell on her daughter's ex-boyfriend, which really meant hiring a couple of hit men from Matamoros to do a drive-by. Before the cops ever had to show up at El Disco de Oro Tortillería. Like holding up a 7-Eleven was getting old, right? You know, when you could sit at the Brownsville Coffee Shop #1 and not worry about getting it in the back while you ate your *menudo*.<sup>4</sup> When you didn't have to put an alarm and the Club on your car so it wouldn't end up in Reynosa. Before my father had to put iron bars on the windows and doors because some future convict from the junior high was always breaking into the house. And before my father had to put a fence in the front because, in his words, I'm sick and tired of all those damn dogs making poo in my yard. I guess what I'm trying to say is, things were different back then.

Frank Castro was an older man, in his fifties by that point, and Yolanda couldn't have been more than thirty, if that. My mother got along with Yolanda okay and even helped her get a job at the HEB store where she had worked since before I was born. You could say that was where the problems started, because Frank Castro didn't want his wife working at HEB, or any other place for that matter. You have no business being in that grocery store, I heard him yell one night when I was trying to fall asleep. I could hear almost everything Frank yelled that summer. Our houses were only a few yards apart, and my window was the closest to the action. My father's bougainvilleas were the dividing line between the two properties. I heard Yolanda beg Frank to please let her take the job. I heard Frank yell something in Spanish about how no woman in his family had ever worked behind a cosmetics counter, selling lipstick. I heard her promise she'd only work part-time, and she'd quit if they ever scheduled her on nights or weekends. I heard her tell him how much she loved him and how she'd never take a job that would keep them apart. Francisco, tú eres mi vida,<sup>5</sup> she said to him. I heard him get real quiet. Then I heard Frank and Yolanda Castro making love. I didn't know what making love sounded like back then, but I can tell you now that's what it was.

If you saw what Yolanda looked like, you might not have blamed Frank for not wanting her to leave the house. It also wouldn't have been a big mystery to you how she went into the store applying for a job in the meat department and ended up getting one in cosmetics. The only girl I'd ever seen that even

<sup>1</sup>*flojo* weak-willed. <sup>2</sup>*resaca* dry streambed. <sup>3</sup>*curandera* midwife. <sup>4</sup>*menudo* tripe soup. <sup>5</sup>*tú . . . vida* you are my life.

came close to being as beautiful as Yolanda was in a *Playboy* I found under my parents' bed the summer before. The girl in the magazine had the same long black hair, light brown skin, and green eyes that Yolanda did, only she was sitting bareback on an Appaloosa.

5 The thing I remember most about Frank was his huge forearms. They were like Popeye's, except with a lot more black and gray hair mixed in. But the hair on his arms was just the beginning. There wasn't a time I saw the guy that he didn't look like he could've used a good shave. And it didn't help that his thick eyebrows were connected into one long eyebrow that stretched across the bottom of his forehead like a piece of electrical tape. He was average size, but he looked short and squat when he stood next to Yolanda. Frank was a mechanic at the airport and, according to my father, probably made good money. I was with my father the first time he met Frank. He always made it a point to meet any new neighbors and then come back to the house and give a full report to my mother, who would later meet the neighbors herself and say he was exaggerating about how shifty so-and-so's eyes were or how rich he thought another neighbor might be because he had one of those new foreign cars in the driveway, *un carro extranjero*,<sup>6</sup> a Toyota or a Honda. Frank was beginning to mow his front yard when we walked up. My father introduced me as his boy, and I shook our neighbor's sweaty hand. I've lived thirty-six years on this earth and never shaken hands with a bear, but I have a good idea that it wouldn't be much different from shaking Frank Castro's hand. Even his fingers needed a haircut. Frank stood there answering a couple of my father's questions about whether he liked the neighborhood (he liked it) and how long he had lived in California before moving back to Texas (ten years—he held up both hands to show us exactly how many). Suddenly, my father nodded and said we had to go. He turned around and walked off, then looked over his shoulder and yelled at me to hurry up. This whole time, Frank had not shut off his mower. My father was forced to stand there and shout over the sound of the engine. The report on Frank wasn't pretty when we got back to the house. From that point on, my father would only refer to him as *El Burro*.

It wasn't just my father. Nobody liked Frank. He had this thing about his yard where he didn't want anybody getting near it. We found this out one day when Lonny and I were throwing the football around in the street. Lonny was showing off and he threw the ball over my head, way over, and it landed in Frank's yard. When I was getting the ball, Frank opened the front door and yelled something about it being private property. Then he went over, turned on the hose, and started watering his yard and half the street in front of his yard. He did this every afternoon from that day on. The hose with a spray gun in his right hand, and a Schlitz tallboy in his left. Lonny thought we should steal the hose when Frank wasn't home, or maybe poke a few holes in it, just to teach the fucker a lesson. One Saturday morning we even saw him turn the hose on some Jehovahs who were walking up the street towards his house. A skinny man wearing a tie and short-sleeve shirt kept trying to give him a pamphlet, but Frank wasn't listening.

My mother gave Yolanda a ride to work every day. In the afternoons, Yolanda got off work early enough to be waiting for Frank to pull up in his

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<sup>6</sup>*carro extranjero* foreign car.

car and drive her back to the house. My mother told us at home that Yolanda had asked Frank to teach her how to drive when they first got married but that Frank had said she was his *princesa* now and any place she needed to go, he'd take her. One morning, when both my mother and Yolanda had the day off, my mother asked her if she wanted to learn how to drive. They drove out by the port, and my mother pulled over so Yolanda could take the wheel. I was hanging out at the Jiffy-Mart, down the street, when I saw Yolanda driving my mother's car. Yolanda honked the horn, and they both waved at me as they turned the corner.

That night—like a lot of nights that summer—I listened to Frank and Yolanda Castro. What they said went something like this:

10      "I can show you."  
 "I don't wanna see."  
 "Why not?"  
 "Because you have *no* business driving a car around town."  
 "But this way you don't have to pick me up every day. You can come straight home, and I'll be here already, waiting."  
 "I don't care. I'm talking about you learning to drive."  
 15      "Frank, it's nothing."  
 "You don't even have a car. What do you want with a license?"  
 "I can buy one."  
 "With what?"  
 "I've been getting bonuses. The companies gives us a little extra if we sell more of their makeup."  
 20      "Is that right?"  
 "It isn't that much, Frank."  
 "And then?"  
 "Well, maybe I can buy a used one."  
 "It's because of that store."  
 25      "What's wrong with the store?"  
 "It's putting ideas in your head."  
 "Frank, what ideas?"  
 "Ideas! Is there some place I haven't taken you?"  
 "No."  
 30      "Well, then?"  
 "Francisco."  
 "Don't 'Francisco' me."  
 "Baby . . ."  
 "¡Qué no!"  
 35      They were beginning to remind me of one of my mother's novellas, which she was probably watching in the living room at that very moment. Things like that usually made me want to laugh—and I did a little, into my pillow, but it was only because I couldn't believe I was actually hearing it, and I could see Frank Castro pounding me into the ground with his big forearms if he ever found out.  
 "No! I said."  
 "I'm not Trini."  
 "I never said . . ."

<sup>7</sup>!Qué no! Why not?

"Then stop treating me like her. *¿No sabes qué tanto te quiero, Francisco?*"<sup>8</sup>

40 It got quiet for a while after that. Then there was the sound of something hitting the floor, the sound of two bodies dropping on a bed with springs that had seen better days (and nights), the sound of Yolanda saying, *Ay, Diosito*,<sup>9</sup> over and over and over again—just like my tía<sup>10</sup> Hilda did the day her son, my cousin Rudy, almost drowned in the swimming pool at the Civic Center—then the sound of the bed springs making their own crazy music, and the sound of what I imagine a bear is like when he's trying to make little bears.

Yolanda kept getting a ride to work with my mother, and Frank kept bringing her home in the afternoons. My mother had offered to drive Yolanda to the DPS office and let her borrow our car for the driving part of the test, but Yolanda said she'd changed her mind and didn't want to talk about it. I heard my mother telling my father what she'd said, and they agreed it probably had something to do with Frank. El Burro, my father let out when they didn't have anything else to say.

It was the Fourth of July when I got sick that summer. I remember my mother wouldn't let me go outside with Lonny. He kept yelling at me from the street that night to stop being a baby and come out of the house so I could pop some firecrackers. We'd been talking all week about shooting some bottle rockets in the direction of Frank's house. It didn't feel like anything at first, just a fever, but the next morning we knew it was the chicken pox. My mother had to miss a few days of work, staying home with me until I got over the worst part. After that, Yolanda volunteered to come look in on me when she wasn't working. But I told my mother I didn't want her coming over when I still looked like those dead people in that *Night of the Living Dead* movie. My mother said Yolanda would understand I was sick, and if she didn't, that's what I'd get for watching those kinds of movies. So for about a week she came over in the mornings and we watched *The Price Is Right* together. Yolanda was great at guessing the prices of things, and she said it was from working in a grocery store and having a good memory. I told her I thought she should go on the show. She laughed and said she probably wouldn't win anything, since she'd be too nervous. What I meant to say was that she should go on the show and be one of the girls who stands next to the car, smiling. She was prettier than any of them, but I never told her that, because I got embarrassed whenever I thought about saying it.

If Yolanda came over in the afternoon, we'd watch *General Hospital* together. She said she'd been watching it for years. There wasn't anything else on at that hour, so I didn't really care. Once, she brought over some lime sherbert, and we played Chinese checkers in my room until she had to get home to Frank Castro. Each time she left she'd reach down and give me a little kiss on the cheek, and each time her hair smelled like a different fruit. Sometimes like a pear, sometimes like a strawberry, sometimes like an apple. The strawberry was my favorite.

<sup>8</sup>*¿No . . . Francisco?* Don't you know how much I love you, Francisco? <sup>9</sup>*Ay, Diosito*  
Oh, God. <sup>10</sup>tía aunt.

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Yola  
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<sup>11</sup>Des  
under

This was about the time when Frank said that from now on, he would take Yolanda to work in the morning—no matter how out of the way it was for him, or the fact that he and my mother were always pulling out of the driveway at the same time. A week or two went by, and then my mother told my father that Frank had started showing up at the store in the middle of the day, usually during his lunch hour, but sometimes also at two or three in the afternoon. He wouldn't talk to Yolanda, but instead just hung out by the magazine rack, pretending to read a wrestling magazine. Yolanda tried to ignore him. My mother said she had talked to her in the break room, but Yolanda kept saying it was nothing, that Frank's hours had changed at the airport.

45 There was one Saturday when he was off from work, and as usual, he spent it in his front yard, sitting in a green lawn chair, drinking tallboys. He had turned on the sprinkler and was watching his grass and half the street get a good watering. Lonny and I were throwing the football around. Frank sat in that stupid chair all afternoon. He only went in to grab another beer and, I guess, take a piss. Each time he got up and turned around, we shot him the finger.

That night, I heard Frank's voice loud and clear. He wanted answers. Something about a phone number. Something about a customer he'd seen Yolanda talking to a couple of days earlier. Did she think he was blind? What the hell was so funny when the two of them were talking? How many times? he wanted to know. ¡Desgraciado!<sup>11</sup> Where? Goddammit! he wanted to know. What game show? ¡El sanavabiche! Something shattered against the wall and then a few seconds later Yolanda screamed. I sat up. I didn't know if I could form words if I had to. What the hell were you doing listening anyway? they would ask me. There was another scream and then the sound of the back door slamming. I looked out my window and saw Frank Castro chase Yolanda into their backyard. She was wearing a nightgown that came down to her knees. Frank had on the same khakis and muscle shirt he'd worn that afternoon. He only ran a few feet down from the back steps before his head hit the clothesline, and he fell to the ground, hard. Yolanda didn't turn to look back and ran around the right side of their house. I thought she'd gone back inside to call the police. Then I heard footsteps and a tapping on my window. It was Yolanda whispering, Open it, open it.

I didn't say anything for a long time. Yolanda had climbed in and let down the blinds. We were lying on the bed, facing the window. She was behind me, holding me tight. I finally asked her if she wanted a glass of water or some Kool-Aid. I made it myself, I told her. It's the orange kind, I said. I didn't know what else to talk about. She said no, and then she told me to be quiet. I kept thinking, This has to be a dream and any minute now my mother's going to walk in and tell me the barbacoa<sup>12</sup> is sitting on the table and to come eat because we're going to eleven o'clock mass and don't even think about putting on those blue jeans with the patches in the knees ¿me entiendes?<sup>13</sup> But that wasn't happening, and something told me then that no matter what happened after tonight, this was something I'd never forget. There would always be a time *before* Yolanda crawled into my bed and a

<sup>11</sup>Desgraciado disgraceful. <sup>12</sup>barbacoa baked lamb or goat. <sup>13</sup>me entiendes do you understand me?

time *after*. As she held me, I could feel her heart beating. Then I felt her chiches<sup>14</sup> pressed against my back. And even though I couldn't see them, I knew they were perfect like the rest of her. I knew that they'd fit right in the palms of my hands, if only I had enough guts to turn around. Just turn around, that's all I had to do. I thought back to when she was tapping on the window, and I was sure she wasn't wearing a bra. I was sure there was nothing but Yolanda underneath her nightgown. I could have sworn I'd seen even more. I'd been close to a woman's body before. But this wasn't like when my tía Gloria came into town and couldn't believe how much I'd grown, and then she squeezed me so hard my head got lost in her huge and heavily perfumed chiches. And it wasn't anything like the Sears catalog where the girls had a tiny rose at the top of their panties. No, this was Yolanda and she was in my bed, pressed up against my back, like it was the only place in the world for us to be.

I could go on and tell you the rest of the details—how I never turned around and always regretted it, how we stayed there and listened to Frank crying in his backyard, how Lonny's dad finally called the cops on his ass, how Yolanda had a cousin pick her up the next morning, how she ended up leaving Frank for a man who worked for one of the shampoo companies, how it didn't matter because she'd also been seeing an assistant manager and would be having his baby soon enough, and how it really didn't matter because the assistant manager was already married and wasn't about to leave his wife and kids, and how, actually, none of it mattered because she'd been taking money out of the register and was about to be caught—but that's not the part of the story I like to remember.

In that bed of mine, the one with the Dallas Cowboy pillows and covers, Yolanda and I were safe. We were safe from Frank Castro and safe from anybody else that might try to hurt us. And it was safe for me to fall asleep in Yolanda's arms, with her warm, beautiful body pressed against mine, and dream that we were riding off to some faraway place on an Appaloosa.

<sup>14</sup>chiches breasts.

### DIANA CHANG

*Diana Chang (1934-2009), the author of several novels and books of poems, taught creative writing at Barnard College. Chang identified herself as an American writer whose background was mostly Chinese.*

#### *The Oriental Contingent*

[1989]

Connie couldn't remember whose party it was, whose house. She had an impression of kerosene lamps on brown wicker tables, of shapes talking in doorways. It was summer, almost the only time Connie has run into her since, too, and someone was saying, "You must know Lisa Mallory."

"I don't think so."

"She's here. You must know her."

Later in the evening, it was someone else who introduced her to a figure perched on the balustrade of the steps leading to the lawn where more

shapes milled. In stretching out a hand to shake Connie's, the figure almost fell off sideways. Connie had pushed her back upright onto her perch and, peering, took in the fact that Lisa Mallory had a Chinese face. For a long instant, she felt nonplussed, and was rendered speechless.

5 But Lisa Mallory was filling the silence. "Well, now, Connie Sung," she said, not enthusiastically but with a kind of sophisticated interest, "I'm not in music myself, but Paul Wu's my cousin. Guilt by association!" She laughed. "No-tone music, I call his. He studied with John Cage, Varese, and so forth."

Surprised that Lisa knew she was a violinist, Connie murmured something friendly, wondering if she should simply ask outright, "I'm sure I should know, but what do you do?" but she hesitated, taking in her appearance instead, while Lisa went on with, "It's world class composing. Nothing's wrong with the level. But it's hard going for the layman, believe me."

Lisa Mallory wore a one-of-a-kind kimono dress, but it didn't make her look Japanese at all, and her hair was drawn back tightly in a braid which stood out from close to the top of her head horizontally. You could probably lift her off her feet by grasping it, like the handle of a pot.

"You should give a concert here, Connie," she said, using her first name right away, Connie noticed, like any American. "Lots of culturati around." Even when she wasn't actually speaking, she pursued her own line of thought actively and seemed to find herself mildly amusing.

"I'm new to the area," Connie said, deprecatingly. "I've just been a weekend guest, actually, till a month ago."

10 "It's easy to be part of it. Nothing to it. I should know. You'll see."

"I wish it weren't so dark," Connie found herself saying, waving her hand in front of her eyes as if the night were a veil to brush aside. She recognized in herself that intense need to see, to see into fellow Orientals, to fathom them. So far, Lisa Mallory had not given her enough clues, and the darkness itself seemed to be interfering.

Lisa dropped off her perch. "It's important to be true to oneself," she said. "Keep the modern stuff out of your repertory. Be romantic. Don't look like that! You're best at the romantics. Anyhow, take it from me. I know. And I like what I like."

Released by her outspokenness, Connie laughed and asked, "I'm sure I should know, but what is it that you do?" She was certain Lisa would say something like, "I'm with a public relations firm." "I'm in city services."

But she replied, "What do all Chinese excel at?" Not as if she'd asked a rhetorical question, she waited, then answered herself. "Well, aren't we all physicists, musicians, architects, or in software?"

15 At that point a voice broke in, followed by a large body which put his arms around both women. "The Oriental contingent! I've got to break this up."

Turning, Lisa kissed him roundly, and said over her shoulder to Connie, "I'll take him away before he tells us we look alike!"

They melted into the steps below, and Connie, feeling put off balance and somehow slow-witted, was left to think over her new acquaintance.

"Hello, Lisa Mallory," Connie Sung always said on the infrequent occasions when they ran into one another. She always said "Hello, Lisa Mallory," with a shyness she did not understand in herself. It was strange, but they had no mutual friends except for Paul Wu, and Connie had not seen him in ages.

Connie had no one of whom to ask her questions. But sometime soon, she'd be told Lisa's maiden name. Sometime she'd simply call her Lisa. Sometime what Lisa did with her life would be answered.

Three, four years passed, with their running into one another at receptions and openings, and still Lisa Mallory remained an enigma. Mildly amused herself, Connie wondered if other people, as well, found her inscrutable. But none of her American friends (though, of course, Lisa and she were Americans, too, she had to remind herself), none of the Caucasian friends seemed curious about backgrounds. In their accepting way, they did not wonder about Lisa's background, or about Connie's or Paul Wu's. Perhaps they assumed they were all cut from the same cloth. But to Connie, the Orientals she met were unread books, books she never had the right occasion or time to fully pursue.

20 She didn't even see the humor in her situation—it was such an issue with her. The fact was she felt less, much less, sure of herself when she was with real Chinese.

As she was realizing this, the truth suddenly dawned on her. Lisa Mallory never referred to her own background because it was more Chinese than Connie's, and therefore a higher order. She was tact incarnate. All along, she had been going out of her way not to embarrass Connie. Yes, yes. Her assurance was definitely uppercrust (perhaps her father had been in the diplomatic service), and her offhand didacticness, her lack of self-doubt, was indeed characteristically Chinese-Chinese. Connie was not only impressed by these traits, but also put on the defensive because of them.

Connie let out a sigh—a sigh that follows the solution to a nagging problem . . . Lisa's mysteriousness. But now Connie knew only too clearly that her own background made her decidedly inferior. Her father was a second-generation gynecologist who spoke hardly any Chinese. Yes, inferior and totally without recourse.

Of course, at one of the gatherings, Connie met Bill Mallory, too. He was simply American, maybe Catholic, possibly lapsed. She was not put off balance by him at all. But most of the time he was away on business, and Lisa cropped up at functions as single as Connie.

Then one day, Lisa had a man in tow—wiry and tall, he looked Chinese from the Shantung area, or perhaps from Beijing, and his styled hair made him appear vaguely artistic.

25 "Connie, I'd like you to meet Eric Li. He got out at the beginning of the *détente*, went to Berkeley, and is assimilating a mile-a-minute," Lisa said, with her usual irony. "Bill found him and is grooming him, though he came with his own charisma."

Eric waved her remark aside. "Lisa has missed her calling. She was born to be in PR," he said, with an accent.

"Is that what she does?" Connie put in at once, looking only at him. "Is that her profession?"

"You don't know?" he asked, with surprise.

Though she was greeting someone else, Lisa turned and answered, "I'm a fabrics tycoon, I think I can say without immodesty." She moved away and continued her conversation with the other friend.

30 Behind his hand, he said, playfully, as though letting Connie in on a secret, "Factories in Hongkong and Taipei, and now he's—Bill, that is—is exploring them on the mainland."

"With her fabulous contacts over there!" Connie exclaimed, now seeing it all. "Of course, what a wonderful business combination they must make."

Eric was about to utter something, but stopped, and said flatly, "I have all the mainland contacts, even though I was only twenty when I left, but my parents . . ."

"How interesting," Connie murmured lamely. "I see," preoccupied as she was with trying to put two and two together.

Lisa was back and said without an introduction, continuing her line of thought, "You two look good together, if I have to say so myself. Why don't you ask him to one of your concerts? And you, Eric, you're in America now, so don't stand on ceremony, or you'll be out in left field." She walked away with someone for another drink.

35 Looking uncomfortable, but recovering himself with a smile, Eric said, "Lisa makes me feel more Chinese than I am becoming—it is her directness, I suspect. In China, we'd say she is too much like a man."

At which Connie found herself saying, "She makes me feel *less* Chinese."

"Less!"

"Less Chinese than she is."

"That is not possible," Eric said, with a shade of contempt—for whom? Lisa or Connie? He barely suppressed a laugh, cold as Chinese laughter could be.

40 Connie blurted out, "I'm a failed Chinese. Yes, and it's to you that I need to say it." She paused and repeated emphatically, "I am a failed Chinese." Her heart was beating quicker, but she was glad to have got that out, a confession and a definition that might begin to free her. "Do you know you make me feel that, too? You've been here only about ten years, right?"

"Right, and I'm thirty-one."

"You know what I think? I think it's harder for a Chinese to do two things."

At that moment, an American moved in closer, looking pleased somehow to be with them.

She continued, "It's harder for us to become American than, say, for a German, and it's also harder not to remain residually Chinese, even if you are third generation."

45 Eric said blandly, "Don't take yourself so seriously. You can't help being an American product."

Trying to be comforting, the American interjected with, "The young lady is not a product, an object. She is a human being, and there is no difference among peoples that I can see."

"I judge myself both as a Chinese and as an American," Connie said.

"You worry too much," Eric said, impatiently. Then he looked around and though she wasn't in sight, he lowered his voice. "She is what she is. I know what she is. But she avoids going to Hong Kong. She avoids it."

Connie felt turned around. "Avoids it?"

50 "Bill's in Beijing right now. She's here. How come?"

"I don't know," Connie replied, as though an answer had been required of her.

"She makes up many excuses, reasons. Ask her. Ask her yourself," he said, pointedly.

"Oh, I couldn't do that. By the way, I'm going on a concert tour next year in three cities—Shanghai, Beijing, and Nanking," Connie said. "It'll be my first time in China."

"Really! You must be very talented to be touring at your age," he said, genuinely interested for the first time. Because she was going to China, or because she now came across as an over-achiever, even though Chinese American?

55 "I'm just about your age," she said, realizing then that maybe Lisa Mallory had left them alone purposely.

"You could both pass as teenagers!" the American exclaimed.

Two months later, she ran into Lisa again. As usual, Lisa began in the middle of her own thought. "Did he call?"

"Who? Oh. No, no."

"Well, it's true he's been in China the last three weeks with Bill. They'll be back this weekend."

60 Connie saw her opportunity. "Are you planning to go to China yourself?"

For the first time, Lisa seemed at a loss for words. She raised her shoulders, then let them drop. Too airily, she said, "You know, there's always Paris. I can't bear not to go to Paris, if I'm to take a trip."

"But you're Chinese. You *have* been to China, you came from China originally, didn't you?"

"I could go to Paris twice a year, I love it so," Lisa said. "And then there's London, Florence, Venice."

"But—but your business contacts?"

65 "My contacts? Bill, he's the businessman who makes the contacts. Always has. I take care of the New York office, which is a considerable job. We have a staff of eighty-five."

Connie said, "I told Eric I'll be giving a tour in China. I'm taking Chinese lessons right now."

Lisa Mallory laughed, "Save your time. They'll still be disdainful over there. See, *they* don't care," and she waved her hand at the crowd. "Some of them have been born in Buffalo, too! It's the Chinese you can't fool. They know you're not the genuine article—you and I."

Her face was suddenly heightened in color, and she was breathing as if ready to flee from something. "Yes, you heard right. I was born in Buffalo."

"You *were*!" Connie exclaimed before she could control her amazement.

70 "Well, what about you?" Lisa retorted. She was actually shaking and trying to hide it by making sudden gestures.

"Westchester."

"But your parents at least were Chinese."

"Well, so were, so are, yours!"

"I was adopted by Americans. My full name is Lisa Warren Mallory."

75 Incredulous, Connie said, "I'm more Chinese than you!"

"Who isn't?" She laughed, unhappily. "Having Chinese parents makes all the difference. We're worlds apart."

"And all the time I thought . . . never mind what I thought."

"You have it over me. It's written all over you. I could tell even in the dark that night."

"Oh, Lisa," Connie said to comfort her, "none of this matters to anybody except us. Really and truly. They're too busy with their own problems."

80 "The only time I feel Chinese is when I'm embarrassed I'm not more Chinese—which is a totally Chinese reflex I'd give anything to be rid of!"

"I know what you mean."

"And as for Eric looking down his nose at me, he's knocking himself out to be so American, *but as a secure Chinese!* What's so genuine about that article?"

Both of them struck their heads laughing, but their eyes were not merry.

"Say it again," Connie asked of her, "say it again that my being more Chinese is written all over me."

85 "Consider it said," Lisa said. "My natural mother happened to be there at the time—I can't help being born in Buffalo."

"I know, I know," Connie said with feeling. "If only you had had some say in the matter."

"It's only Orientals who haunt me!" Lisa stamped her foot. "Only them!"

"I'm so sorry," Connie Sung said, for all of them. "It's all so turned around."

"So I'm made in America, so there!" Lisa Mallory declared, making a sniffing sound, and seemed to be recovering her *sangfroid*.

90 Connie felt tired—as if she'd traveled—but a lot had been settled on the way.

## ANTON CHEKHOV

*Anton Chekhov (1860–1904) was born in Russia, the son of a shopkeeper. While a medical student at Moscow University, Chekhov wrote stories, sketches, and reviews to help support his family and to finance his education. In 1884 he received his medical degree, began to practice medicine, published his first book of stories, and suffered the first of a series of hemorrhages from tuberculosis. In his remaining twenty years, in addition to writing several hundred stories, he wrote plays, half a dozen of which have established themselves as classics. He died from tuberculosis at the age of forty-four.*

### Misery

*Translated by Constance Garnett*

*"To Whom Shall I Tell My Grief?"*

The twilight of evening. Big flakes of wet snow are whirling lazily about the street lamps, which have just been lighted, and lying in a thin soft layer on roofs, horses' backs, shoulders, caps. Iona Potapov, the sledgedriver, is all white like a ghost. He sits on the box without stirring, bent as double as the living body can be bent. If a regular snowdrift fell on him it seems as though even then he would not think it necessary to shake it off. . . . His little mare is white and motionless too. Her stillness, the angularity of her lines, and the stick-like straightness of her legs make her look like a halfpenny gingerbread horse. She is probably lost in thought. Anyone who has been torn away from the plough, from the familiar gray landscapes, and cast into this slough, full of monstrous lights, of unceasing uproar and hurrying people, is bound to think.

[1886]

"Are you munching?" Iona asks his mare, seeing her shining eyes. "There, munch away, munch away. . . . Since we have not earned enough for oats, we will eat hay. . . . Yes, . . . I have grown too old to drive. . . . My son ought to be driving, not I. . . . He was a real coachman. . . . He ought to have lived. . . ."

Iona is silent for a while, and then he goes on:

"That's how it is, old girl. . . . Kuzma Ionitch is gone. . . . He said good-bye to me. . . . He went and died for no reason. . . . Now, suppose you had a little colt, and you were mother to that little colt. . . . And all at once that same little colt went and died. . . . You'd be sorry, wouldn't you? . . ."

The little mare munches, listens, and breathes on her master's hands. Iona is carried away and tells her all about it.

## WILLIAM FAULKNER



William Faulkner (1897-1962) was brought up in Oxford, Mississippi. His great-grandfather had been a Civil War hero, and his father was treasurer of the University of Mississippi in Oxford; the family was no longer rich, but it was still respected. In 1918 he enrolled in the Royal Canadian Air Force, though he never saw overseas service. After the war he returned to Mississippi and went to the university for two years. He then moved to New Orleans, where he became friendly with Sherwood Anderson, who was already an established writer. Faulkner's major novels include *The Sound and the Fury* (1929), *As I Lay Dying* (1930), and *Light in August* (1932). Even after he had established himself as a major novelist with *The Sound and the Fury* (1929), he had to do some work in Hollywood in order to make ends meet. In 1950 he was awarded the Nobel Prize in Literature.

*Barn Burning*

*Sgt. T. E. Lee*

[1939]

The store in which the Justice of the Peace's court was sitting smelled of cheese. The boy, crouched on his nail keg at the back of the crowded room, knew he smelled cheese, and more: from where he sat he could see the ranked shelves close-packed with the solid, squat, dynamic shapes of tin cans whose labels his stomach read, not from the lettering which mean nothing to his mind but from the scarlet devils and the silver curve of fish—this, the cheese which he knew he smelled and the hermetic meat which his intestines believed he smelled coming in intermittent gusts momentary and brief between the other constant one, the smell and sense just a little of fear because mostly of despair and grief, the old fierce pull of blood. He could not see the table where the Justice sat and before which his father and his father's enemy (*our enemy* he thought in that despair; *ourn! mine and bisn both! He's my father!*) stood, but he could hear them, the two of them, that is, because his father had said no word yet:

"But what proof have you, Mr. Harris?"

"I told you. The hog got into my corn. I caught it up and sent it back to him. He had no fence that would hold it. I told him so, warned him. The next

The man himself lay in the bed.

For a long while we just stood there, looking down at the profound and fleshless grin. The body had apparently once lain in the attitude of an embrace, but now the long sleep that outlasts love, that conquers even the grimace of love, had cuckolded him. What was left of him, rotted beneath what was left of the nightshirt, had become inextricable from the bed in which he lay; and upon him and upon the pillow beside him lay that even coating of the patient and biding dust.

60 Then we noticed that in the second pillow was the indentation of a head. One of us lifted something from it, and leaning forward, that faint and invisible dust dry and acrid in the nostrils, we saw a long strand of iron-gray hair.



### AMY HEMPEL

*Born in Chicago in 1951, Amy Hempel published her first collection of stories in 1985. The New York Times called her Collected Stories (2006) one of the ten best books of the year. The winner of numerous awards for writing, Hempel, currently teaching fiction at Harvard University, has taught at Brooklyn College, the New School, Bennington College, and Princeton University.*

### Today Will Be a Quiet Day

[1986]

"I think it's the other way around," the boy said. "I think if the quake hit now the bridge would collapse and the ramps would be left."

He looked at his sister with satisfaction.

"You are just trying to scare your sister," the father said. "You know that is not true."

"No, really," the boy insisted, "and I heard birds in the middle of the night. Isn't that a warning?"

5 The girl gave her brother a toxic look and ate a handful of Raisinets. The three of them were stalled in traffic on the Golden Gate Bridge.

That morning, before waking his children, the father had canceled their music lessons and decided to make a day of it. He wanted to know how they were, is all. Just—how were they. He thought his kids were as self-contained as one of those dogs you sometimes see carrying home its own leash. But you could read things wrong.

"It's a miracle," the father said.

30 "Then the second Frenchman was led to the block, and same thing—the blade stopped just before cutting off his head. So he got to go free, and ran off shouting, 'C'est un miracle!'

"Finally the Belgian was led to the block. But before they could blindfold him, he looked up, pointed to the top of the guillotine, and cried, 'Voilà la difficulté!'

She doubled over.

"Maybe I would be wetting *my* pants if I knew what that meant," the boy said.

"You can't explain after the punch line," the girl said, "and have it still be funny."

35 "There's the problem," said the father.

The waitress handed out menus to the party of three seated in the corner booth of what used to be the lube bay. She told them the specialty of the day was Moroccan chicken.

"That's what I want," the boy said. "Morerotten chicken."

But he changed his order to a Studeburger and fries after his father and sister had ordered.

"So," the father said, "who misses music lessons?"

40 "I'm serious about what I asked you last week," the girl said. "About switching to piano? My teacher says a real flutist only breathes with the stomach, and I can't."

"The real reason she wants to change," said the boy, "is her waist will get two inches bigger when she learns to stomach-breathe. That's what *else* her teacher said."

The boy buttered a piece of sourdough bread and flipped a chunk of cold butter onto his sister's sleeve.

"Jeezo-beezy," the girl said, "why don't they skip the knife and fork and just set his place with a slingshot!"

"Who will ever adopt you if you don't mind your manners?" the father said. "Maybe we could try a little quiet today."

45 "You sound like your tombstone," the girl said. "Remember what you wanted it to say?"

Her brother joined in with his mouth full: "Today will be a quiet day."

"Because it never is with us around," the boy said.

"You guys," said the father.

The waitress brought plates. The father passed sugar to the boy and salt to the girl without being asked. He watched the girl shake out salt onto the fries.

50 "If I had a sore throat, I would gargle with those," he said.

"Looks like she's trying to melt a driveway," the boy offered.

The father watched his children eat. They ate fast. They called it Hoovering. He finished while they sucked at straws in empty drinks.

"Funny," he said thoughtfully, "I'm not hungry anymore."

Every meal ended this way. It was his benediction, one of the Dad things they expected him to say.

55 "That reminds me," the girl said. "Did you feed Rocky before we left?"

"Uh-uh," her brother said. "I fed him yesterday."

"I fed him yesterday!" the girl said.

Could you ever.

The boy had a friend who jumped from a floor of Langley Porter. The friend had been there for two weeks, mostly playing Ping-Pong. All the friend said the day the boy visited and lost every game was never play Ping-Pong with a mental patient because it's all we do and we'll kill you. That night the friend had cut the red belt he wore in two and left the other half on his bed. That was this time last year when the boy was twelve years old.

You think you're safe, the father thought, but it's thinking you're invisible because you closed your eyes.

10 This day they were headed for Petaluma—the chicken, egg, and arm-wrestling capital of the nation—for lunch. The father had offered to take them to the men's arm-wrestling semifinals. But it was said that arm wrestling wasn't so interesting since the new safety precautions, that hardly anyone broke an arm or a wrist anymore. The best anyone could hope to see would be dislocation, so they said they would rather go to Pete's. Pete's was a gas station turned into a place to eat. The hamburgers there were named after cars, and the gas pumps in front still pumped gas.

"Can I have one?" the boy asked, meaning the Raisinets.

"No," his sister said.

"Can I have two?"

"Neither of you should be eating candy before lunch," the father said. He said it with the good sport of a father who enjoys his kids and gets a kick out of saying Dad things.

15 "You mean dinner," said the girl. "It will be dinner before we get to Pete's."

Only the northbound lanes were stopped. Southbound traffic flashed past at the normal speed.

"Check it out," the boy said from the back seat. "Did you see the bumper sticker on that Porsche? If you don't like the way I drive, stay off the sidewalk."

He spoke directly to his sister. "I've just solved my Christmas shopping."

"I got the highest score in my class in Driver's Ed," she said.

20 "I thought I would let your sister drive home today," the father said.

From the back seat came sirens, screams for help, and then a dirge.

The girl spoke to her father in a voice rich with complicity. "Don't people make you want to give up?"

"Don't the two of you know any jokes? I haven't laughed all day," the father said.

"Did I tell you the guillotine joke?" the girl said.

25 "He hasn't laughed all day, so you must've," her brother said.

The girl gave her brother a look you could iron clothes with. Then her gaze dropped down. "Oh-oh," she said. "Johnny's out of jail."

Her brother zipped his pants back up. He said, "Tell the joke."

"Two Frenchmen and a Belgian were about to be beheaded," the girl began. "The first Frenchman was led to the block and blindfolded. The executioner let the blade go. But it stopped a quarter inch above the Frenchman's neck. So he was allowed to go free, and ran off shouting, 'C'est un miracle! C'est un miracle!'"

"It's a miracle," the father said.

30 "Then the second Frenchman was led to the block, and same thing—the blade stopped just before cutting off his head. So he got to go free, and ran off shouting, 'C'est un miracle!'

"Finally the Belgian was led to the block. But before they could blindfold him, he looked up, pointed to the top of the guillotine, and cried, 'Voilà la difficulté!'"

She doubled over.

"Maybe I would be wetting *my* pants if I knew what that meant," the boy said.

"You can't explain after the punch line," the girl said, "and have it still be funny."

35 "There's the problem," said the father.

The waitress handed out menus to the party of three seated in the corner booth of what used to be the lube bay. She told them the specialty of the day was Moroccan chicken.

"That's what I want," the boy said. "Morerotten chicken."

But he changed his order to a Studeburger and fries after his father and sister had ordered.

"So," the father said, "who misses music lessons?"

40 "I'm serious about what I asked you last week," the girl said. "About switching to piano? My teacher says a real flutist only breathes with the stomach, and I can't."

"The real reason she wants to change," said the boy, "is her waist will get two inches bigger when she learns to stomach-breathe. That's what *else* her teacher said."

The boy buttered a piece of sourdough bread and flipped a chunk of cold butter onto his sister's sleeve.

"Jeezo-beezy," the girl said, "why don't they skip the knife and fork and just set his place with a slingshot!"

"Who will ever adopt you if you don't mind your manners?" the father said. "Maybe we could try a little quiet today."

45 "You sound like your tombstone," the girl said. "Remember what you wanted it to say?"

Her brother joined in with his mouth full: "Today will be a quiet day."

"Because it never is with us around," the boy said.

"You guys," said the father.

The waitress brought plates. The father passed sugar to the boy and salt to the girl without being asked. He watched the girl shake out salt onto the fries.

50 "If I had a sore throat, I would gargle with those," he said.

"Looks like she's trying to melt a driveway," the boy offered.

The father watched his children eat. They ate fast. They called it Hoovering. He finished while they sucked at straws in empty drinks.

"Funny," he said thoughtfully, "I'm not hungry anymore."

Every meal ended this way. It was his benediction, one of the Dad things they expected him to say.

55 "That reminds me," the girl said. "Did you feed Rocky before we left?"

"Uh-uh," her brother said. "I fed him yesterday."

"I fed him yesterday!" the girl said.

"Okay, we'll compromise," the boy said. "We won't feed the cat today."

"I'd say you are out of bounds on that one," the father said.

60 He meant you could not tease her about animals. Once, during dinner, that cat ran into the dining room shot from guns. He ran around the table at top speed, then spun out on the parquet floor into a leg of the table. He fell over onto his side and made short coughing sounds. "Isn't he smart?" the girl had crooned, kneeling beside him. "He knows he's hurt."

For years, her father had to say that the animals seen on shoulders of roads were napping.

"He never would have not fed Homer," she said to her father.

"Homer was a dog," the boy said. "If I forgot to feed him, he could just go into the hills and bite a deer."

"Or a Campfire Girl selling mints at the front door," their father reminded them.

65 "Homer," the girl sighed. "I hope he likes chasing sheep on that ranch in the mountains."

The boy looked at her, incredulous.

"You *believed* that? You actually *believed* that?"

In her head, a clumsy magician yanked the cloth and the dishes all crashed to the floor. She took air into her lungs until they filled, and then she filled her stomach, too.

"I thought she knew," the boy said.

70 The dog was five years ago.

"The girl's parents insisted," the father said. "It's the law in California."

"Then I hate California," she said. "I hate its guts."

The boy said he would wait for them in the car, and left the table.

"What would help?" the father asked.

75 "For Homer to be alive," she said.

"What would help?"

"Nothing."

"Help."

She pinched a trail of salt on her plate.

80 "A ride," she said. "I'll drive."

The girl started the car and screamed, "Goddammit."

With the power off, the boy had tuned in the Spanish station. Mariachis exploded on ignition.

"Dammit isn't God's last name," the boy said, quoting another bumper sticker.

"Don't people make you want to give up?" the father said.

85 "No talking," the girl said to the rearview mirror, and put the car in gear.

She drove for hours. Through groves of eucalyptus with their damp peeling bark, past acacia bushes with yellow flowers pulsing off their stems. She cut over to the coast route and the stony gray-green tones of Inverness.

"What you'd call scenic," the boy tried.

Otherwise they were quiet.

No one said anything else until the sky started to close, and then it was the boy again, asking shouldn't they be going home.

90 "No, no," the father said, and made a show of looking out the window, up at the sky and back at his watch. "No," he said, "keep driving—it's getting earlier."

But the sky spilled rain, and the girl headed south toward the bridge. She turned on the headlights and the dashboard lit up green. She read off the odometer on the way home: "Twenty-six thousand, three hundred eighty three and eight-tenths miles."

"Today?" the boy said.

The boy got to Rocky first. "Let's play the cat," he said, and carried the Siamese to the upright piano. He sat on the bench holding the cat in his lap and pressed its paws to the keys. Rocky played "Born Free." He tried to twist away.

"Come on, Rocky, ten more minutes and we'll break."

95 "Give him to me," the girl said.

She puckered up and gave the cat a five-lipper.

"Bring the Rock upstairs," the father called. "Bring sleeping bags, too."

Pretty soon three sleeping bags formed a triangle in the master bedroom. The father was the hypotenuse. The girl asked him to brush out her hair, which he did while the boy ate a tangerine, peeling it up close to his face, inhaling the mist. Then he held each segment to the light to find seeds. In his lap, cat paws fluttered like dreaming eyes.

"What are you thinking?" the father asked.

100 "Me?" the girl said. "Fifty-seven T-bird, white with red interior, convertible. I drive it to Texas and wear skirts with rick-rack. I'm changing my name to Ruby," she said, "or else Easy."

The father considered her dream of a checkered future.

"Early ripe, early rot," he warned.

A wet wind slammed the window in its warped sash, and the boy jumped.

"I hate rain," he said. "I hate its guts."

105 The father got up and closed the window tighter against the storm. "It's a real frog-choker," he said.

In darkness, lying still, it was no less camp-like than if they had been under the stars, singing to a stone-ringed fire burned down to embers.

They had already said good-night some minutes earlier when the boy and girl heard their father's voice in the dark.

"Kids, I just remembered—I have some good news and some bad news. Which do you want first?"

It was his daughter who spoke. "Let's get it over with," she said. "Let's get the bad news over with."

110 The father smiled. They are all right, he decided. My kids are as right as this rain. He smiled at the exact spots he knew their heads were turned to his, and doubted he would ever feel—not better, but *more* than he did now.

"I lied," he said. "There is no bad news."

## SHIRLEY JACKSON

*Shirley Jackson (1919-1965) was born in San Francisco and went to college in New York, first at the University of Rochester and then at Syracuse University. Although one of her stories was published in The Best American Short*

Stories 1944, she did not receive national attention until 1948 when the New Yorker published "The Lottery." The magazine later reported that none of its earlier publications had produced so strong a response.

In 1962 she experienced a breakdown and was unable to write, but she recovered and worked on a new novel. Before completing the book, however, she died of cardiac arrest at the age of forty-six. The book was published posthumously under the title *Come Along with Me*.

Two of her books, *Life Among the Savages* (1953) and *Raising Demons* (1957), are engaging self-portraits of a barried mother in a house full of children. But what seems amusing also has its dark underside. After her breakdown Jackson said, "I think all my books laid end to end would be one long documentary of anxiety."

Her husband, Stanley Edgar Hyman (her college classmate and later a professor of English), said of Jackson, "If she used the resources of supernatural terror, it was to provide metaphors for the all-too-real terrors of the natural."

### The Lottery

*Ezra T. C.*

[1948]

The morning of June 27th was clear and sunny, with the fresh warmth of a full-summer day; the flowers were blossoming profusely and the grass was richly green. The people of the village began to gather in the square, between the post office and the bank, around ten o'clock; in some towns there were so many people that the lottery took two days and had to be started on June 26th, but in this village, where there were only about three hundred people, the whole lottery took less than two hours, so it could begin at ten o'clock in the morning and still be through in time to allow the villagers to get home for noon dinner.

The children assembled first, of course. School was recently over for the summer, and the feeling of liberty sat uneasily on most of them; they tended to gather together quietly for a while before they broke into boisterous play, and their talk was still of the classroom and the teacher, of books and reprimands. Bobby Martin had already stuffed his pockets full of stones, and the other boys soon followed his example, selecting the smoothest and roundest stones; Bobby and Harry Jones and Dickie Delacroix—the villagers pronounced this name "Dellacroy"—eventually made a great pile of stones in one corner of the square and guarded it against the raids of the other boys. The girls stood aside, talking among themselves, looking over their shoulders at the boys, and the very small children rolled in the dust or clung to the hands of their older brothers or sisters.

Soon the men began to gather, surveying their own children, speaking of planting and rain, tractors and taxes. They stood together, away from the pile of stones in the corner, and their jokes were quiet and they smiled rather than laughed. The women, wearing faded house dresses and sweaters, came shortly after their menfolk. They greeted one another and exchanged bits of gossip as they went to join their husbands. Soon the women, standing by their husbands, began to call to their children, and the children came reluctantly, having to be called four or five times. Bobby Martin ducked under his mother's grasping hand and ran, laughing, back to the pile of stones. His father spoke up sharply, and Bobby came quickly, and took his place between his father and his oldest brother.

Old Man Warner was saying, "Come on, come on, everyone." Steve Adams was in the front of the crowd of villagers, with Mrs. Graves beside him.

"It isn't fair, it isn't right," Mrs. Hutchinson screamed, and then they were upon her.

## FRANZ KAFKA

*Franz Kafka (1883-1924) was born in Prague, Austria-Hungary, the son of German-speaking middle-class Jewish parents. Trained in law, he worked from 1907 to 1922 in an insurance company sponsored by the government. In 1923 he moved to Berlin to concentrate on becoming a writer, but he suffered from poor health and during his brief literary career he published only a few stories, including "A Hunger Artist" (1914).*

*Through the agency of his friend Max Brod, a number of works by Kafka were published posthumously, including *The Trial* (1925, trans. 1937), *The Castle* (1926, trans. 1937), and *Amerika* (1927, trans. 1938). Among twentieth-century authors, Kafka's accounts of alienation and anxiety, of bewildered, isolated individuals trapped by law and bureaucracy, are unparalleled in their power and pain. In the words of the poet-critic W. H. Auden, writing in the late 1950s, "Had one to name the author who comes nearest to bearing the same kind of relation to our age as Dante, Shakespeare, and Goethe bore to theirs, Kafka is the first one would think of."*

*See the graphic story version of "A Hunger Artist" by R. Crumb and David Zane Mairowitz in Chapter 12, page 259.*

A Hunger Artist

*Separate File* [1924]

*Translated by Edwin and Willa Muir*

During these last decades the interest in professional fasting has markedly diminished. It used to pay very well to stage such great performances under one's own management, but today that is quite impossible. We live in a different world now. At one time the whole town took a lively interest in the hunger artist; from day to day of his fast the excitement mounted; everybody wanted to see him at least once a day; there were people who bought season tickets for the last few days and sat from morning till night in front of his small barred cage; even in the nighttime there were visiting hours, when the whole effect was heightened by torch flares; on fine days the cage was set out in the open air, and then it was the children's special treat to see the hunger artist; for their elders he was often just a joke that happened to be in fashion, but the children stood open-mouthed, holding each other's hands for greater security, marveling at him as he sat there pallid in black tights, with his ribs sticking out so prominently, not even on a seat but down among straw on the ground, sometimes giving a courteous nod, answering questions with a constrained smile, or perhaps stretching an arm through the bars so that one might feel how thin it was, and then again withdrawing deep into himself, paying no attention to anyone or anything, not even to the all-important striking of the clock that was the only piece of furniture in his cage, but merely staring into vacancy with half-shut eyes, now and then taking a sip from a tiny glass of water to moisten his lips.

admire my fasting," said the hunger artist. "We do admire it," said the overseer, affably. "But you shouldn't admire it," said the hunger artist. "Well then we don't admire it," said the overseer, "but why shouldn't we admire it?" "Because I have to fast, I can't help it," said the hunger artist. "What a fellow you are," said the overseer, "and why can't you help it?" "Because," said the hunger artist, lifting his head a little and speaking, with his lips pursed, as if for a kiss, right into the overseer's ear, so that no syllable might be lost, "because I couldn't find the food I liked. If I had found it, believe me, I should have made no fuss and stuffed myself like you or anyone else." These were his last words, but in his dimming eyes remained the firm though no longer proud persuasion that he was still continuing to fast.

"Well, clear this out now!" said the overseer, and they buried the hunger artist, straw and all. Into the cage they put a young panther. Even the most insensitive felt it refreshing to see this wild creature leaping around the cage that had so long been dreary. The panther was all right. The food he liked was brought him without hesitation by the attendants; he seemed not even to miss his freedom; his noble body, furnished almost to the bursting point with all that it needed, seemed to carry freedom around with it too; somewhere in his jaws it seemed to lurk; and the joy of life streamed with such ardent passion from his throat that for the onlookers it was not easy to stand the shock of it. But they braced themselves, crowded around the cage, and did not want ever to move away.

*Separate File*

### BOBBIE ANN MASON

*Bobbie Ann Mason, born in 1940 in rural western Kentucky is a graduate of the University of Kentucky, where she is writer in residence. She received a master's degree from the State University of New York at Binghamton, and a PhD from the University of Connecticut, writing a dissertation on a novel by Vladimir Nabokov. Between graduate degrees she worked for various magazines, including T.V. Star Parade. In 1974 she published her first book—the dissertation on Nabokov—and in 1975 she published her second, The Girl Sleuth: A Guide to the Bobbsey Twins, Nancy Drew and Their Sisters. She is, however, most widely known for her fiction, which usually deals with blue-collar people in rural Kentucky.*

*I write [she says in an interview published in Boca Raton News, January 9, 1983] about people trapped in circumstances.... I identify with people who are ambivalent about their situation. And I guess in my stories, I'm in a way imagining myself as I would have felt if I had not gotten away and gotten a different perspective on things—if, for example, I had gotten pregnant in high school and had to marry a truck driver as the woman did in my story "Shiloh."*

### *Shiloh*

[1982]

Leroy Moffitt's wife, Norma Jean, is working on her pectorals. She lifts three-pound dumbbells to warm up, then progresses to a twenty-pound barbell. Standing with her legs apart, she reminds Leroy of Wonder Woman.

when Mabel was still thin and good-looking. The next day, Mabel and Jet visited the battleground, and then Norma Jean was born, and then she married Leroy and they had a baby, which they lost, and now Leroy and Norma Jean are here at the same battleground. Leroy knows he is leaving out a lot. He is leaving out the insides of history. History was always just names and dates to him. It occurs to him that building a house of logs is similarly empty—too simple. And the real inner workings of a marriage, like most of history, have escaped him. Now he sees that building a log house is the dumbest idea he could have had. It was clumsy of him to think Norma Jean would want a log house. It was a crazy idea. He'll have to think of something else, quickly. He will wad the blueprints into tight balls and fling them into the lake. Then he'll get moving again. He opens his eyes. Norma Jean has moved away and is walking through the cemetery, following a serpentine brick path.

Leroy gets up to follow his wife, but his good leg is asleep and his bad leg still hurts him. Norma Jean is far away, walking rapidly toward the bluff by the river, and he tries to hobble toward her. Some children run past him, screaming noisily. Norma Jean has reached the bluff, and she is looking out over the Tennessee River. Now she turns toward Leroy and waves her arms. Is she beckoning to him? She seems to be doing an exercise for her chest muscles. The sky is unusually pale—the color of the dust ruffle Mabel made for their bed.

## GUY DE MAUPASSANT

*Guy de Maupassant (1850-1893) was born in Dieppe, France. (When referring to him by his last name only, the name is Maupassant, not de Maupassant.) He studied law briefly, served in the Franco-Prussian War (1870-1871), and then lived in Paris, where he met such distinguished writers as Émile Zola and Gustave Flaubert. Maupassant for a time worked as a civil servant, but he resigned his job in 1880 when he published (in an anthology edited by Zola) the first of his two hundred or so stories. He had meanwhile contracted syphilis, which in later years affected his mind. He attempted suicide in 1891 and was confined to an asylum, where he died two years later.*

### The Necklace

Translated by Marjorie Laurie

*Saturday 1/6*

[1885]

She was one of those pretty and charming girls who are sometimes, as if by a mistake of destiny, born in a family of clerks. She had no dowry, no expectations, no means of being known, understood, loved, wedded by any rich and distinguished man; and she let herself be married to a little clerk at the Ministry of Public Instruction.

She dressed plainly because she could not dress well, but she was as unhappy as though she had really fallen from her proper station, since with women there is neither caste nor rank: and beauty, grace and charm act instead of family and birth. Natural fineness, instinct for what is elegant, suppleness of wit, are the sole hierarchy, and make from women of the people the equals of the very greatest ladies.

"No. I am Mathilde Loisel."

Her friend uttered a cry.

"Oh, my poor Mathilde! How you are changed!"

115 "Yes, I have had days hard enough, since I have seen you, days wretched enough—and that because of you!"

"Of me! How so?"

"Do you remember that diamond necklace which you lent me to wear at the ministerial ball?"

"Yes. Well?"

"Well, I lost it."

120 "What do you mean? You brought it back."

"I brought you back another just like it. And for this we have been ten years paying. You can understand that it was not easy for us, us who had nothing. At last it is ended, and I am very glad."

Mme. Forestier had stopped.

"You say that you bought a necklace of diamonds to replace mine?"

"Yes. You never noticed it, then! They were very like."

125 And she smiled with a joy which was proud and naïve at once.

Mme. Forestier, strongly moved, took her two hands.

"Oh, my poor Mathilde! Why, my necklace was paste. It was worth at most five hundred francs!"

## LORRIE MOORE



*Lorrie Moore, born Marie Lorena Moore in 1957 in Glen Falls, New York, did her undergraduate work at St. Lawrence University and received an MFA, from Cornell University. While still an undergraduate she won first prize in the nationwide Seventeen magazine short story contest (1976), and she has won numerous prizes in recent years. She is the author of stories, novels, and essays. Recent books include The Collected Stories (2008) and the novel A Gate at the Stairs (2009). We reprint a story from her first collection, Self-Help (1985). This story, like most of the stories in Self-Help, is written in what Moore in an interview (in Contemporary Authors: New Revision Series, No. 39, 1992) called "The second person, mock-imperative narrative." She went on to explain:*

*Let's see what happens when one eliminates the subject, leaves the verb shivering at the start of a clause; what happens when one appropriates the "how-to" form for a fiction, for an irony, for a "how-not-to." I was interested in whatever tensions resulted when a writer foisted fictional experience off of the "I" of the first person and onto the more generalized "you" of the second—the vernacular "one."*

*The second person stories begin, ostensibly, to tell the generic tale, give the categorical advice, but become so entrenched in their own individuated details that they succeed in telling only their own specific story, suggesting that although life is certainly not jokeless, it probably is remediless.*

### *How to Become a Writer*

[1985]

First, try to be something, anything, else. A movie star/astronaut. A movie star/missionary. A movie star/kindergarten teacher. President of the World. Fail miserably. It is best if you fail at an early age—say, fourteen. Early, critical disillusionment is necessary so that at fifteen you can write long haiku sequences about thwarted desire. It is a pond, a cherry blossom, a wind brushing against sparrow wing leaving for mountain. Count the syllables. Show it to your mom. She is tough and practical. She has a son in Vietnam and a husband who may be having an affair. She believes in wearing brown because it hides spots. She'll look briefly at your writing, then back up at you with a face blank as a donut. She'll say: "How about emptying the dishwasher?" Look away. Shove the forks in the fork drawer. Accidentally break one of the freebie gas station glasses. This is the required pain and suffering. This is only for starters.

In your high school English class look at Mr. Killian's face. Decide faces are important. Write a villanelle about pores. Struggle. Write a sonnet. Count the syllables: nine, ten, eleven, thirteen. Decide to experiment with fiction. Here you don't have to count syllables. Write a short story about an elderly man and woman who accidentally shoot each other in the head, the result of an inexplicable malfunction of a shotgun which appears mysteriously in their living room one night. Give it to Mr. Killian as your final project. When you get it back, he has written on it: "Some of your images are quite nice, but you have no sense of plot." When you are home, in the privacy of your own room, faintly scrawl in pencil beneath his black-inked comments: "Plots are for dead people, pore-face."

Take all the babysitting jobs you can get. You are great with kids. They love you. You tell them stories about old people who die idiot deaths. You sing them songs like "Blue Bells of Scotland," which is their favorite. And when they are in their pajamas and have finally stopped pinching each other, when they are fast asleep, you read every sex manual in the house, and wonder how on earth anyone could ever do those things with someone they truly loved. Fall asleep in a chair reading Mr. McMurphy's *Playboy*. When the McMurphys come home, they will tap you on the shoulder, look at the magazine in your lap, and grin. You will want to die. They will ask you if Tracey took her medicine all right. Explain, yes, she did, that you promised her a story if she would take it like a big girl and that seemed to work out just fine. "Oh, marvelous," they will exclaim.

Try to smile proudly.

5 Apply to college as a child psychology major.

As a child psychology major, you have some electives. You've always liked birds. Sign up for something called "The Ornithological Field Trip." It meets Tuesdays and Thursdays at two. When you arrive at Room 134 on the first day of class, everyone is sitting around a seminar table talking about metaphors. You've heard of these. After a short, excruciating while, raise your hand and say diffidently, "Excuse me, isn't this Birdwatching One-one?" The class stops and turns to look at you. They seem to all have one face—giant and blank as a vandalized clock. Someone with a beard booms

out, "No, this is Creative Writing." Say: "Oh—right," as if perhaps you knew all along. Look down at your schedule. Wonder how the hell you ended up here. The computer, apparently, has made an error. You start to get up to leave and then don't. The lines at the registrar this week are huge. Perhaps you should stick with this mistake. Perhaps your creative writing isn't all that bad. Perhaps it is fate. Perhaps this is what your dad meant when he said, "It's the age of computers, Francie, it's the age of computers."

Decide that you like college life. In your dorm, you meet many nice people. Some are smarter than you. And some, you notice, are dumber than you. You will continue, unfortunately, to view the world in exactly these terms for the rest of your life.

The assignment this week in creative writing is to narrate a violent happening. Turn in a story about driving with your Uncle Gordon and another one about two old people who are accidentally electrocuted when they go to turn on a badly wired desk lamp. The teacher will hand them back to you with comments: "Much of your writing is smooth and energetic. You have, however, a ludicrous notion of plot." Write another story about a man and a woman who, in the very first paragraph, have their lower torsos accidentally blitzed away by dynamite. In the second paragraph, with the insurance money, they buy a frozen yogurt stand together. There are six more paragraphs. You read the whole thing out loud in class. No one likes it. They say your sense of plot is outrageous and incompetent. After class someone asks you if you are crazy.

Decide that perhaps you should stick to comedies. Start dating someone who is funny, someone who has what in high school you called a "really great sense of humor" and what now your creative writing class calls "self-contempt giving rise to comic form." Write down all of his jokes, but don't tell him you are doing this. Make up anagrams of his old girlfriend's name and name all of your socially handicapped characters with them. Tell him his old girlfriend is in all of your stories and then watch how funny he can be, see what a really great sense of humor he can have.

10 Your child psychology advisor tells you you are neglecting courses in your major. What you spend the most time on should be what you're majoring in. Say yes, you understand.

In creative writing seminars over the next two years, everyone continues to smoke cigarettes and ask the same things: "But does it work?" "Why should we care about this character?" "Have you earned this cliché?" These seem like important questions.

On days when it is your turn, you look at the class hopefully as they scour your mimeographs for a plot. They look back up at you, drag deeply, and then smile in a sweet sort of way.

You spend too much time slouched and demoralized. Your boyfriend suggests bicycling. Your roommate suggests a new boyfriend. You are said to be self-mutilating and losing weight, but you continue writing. The only happiness you have is writing something new, in the middle of the night, armpits damp, heart pounding, something no one has yet seen. You have only those brief, fragile, untested moments of exhilaration when you know:

you are a genius. Understand what you must do. Switch majors. The kids in your nursery project will be disappointed, but you have a calling, an urge, a delusion, an unfortunate habit. You have, as your mother would say, fallen in with a bad crowd.

Why write? Where does writing come from? These are questions to ask yourself. They are like: Where does dust come from? Or: Why is there war? Or: If there's a God, then why is my brother now a cripple?

15 These are questions that you keep in your wallet, like calling cards. These are questions, your creative writing teacher says, that are good to address in your journals but rarely in your fiction.

The writing professor this fall is stressing the Power of the Imagination. Which means he doesn't want long descriptive stories about your camping trip last July. He wants you to start in a realistic context but then to alter it. Like recombinant DNA. He wants you to let your imagination sail, to let it grow big-bellied in the wind. This is a quote from Shakespeare.

Tell your roommate your great idea, your great exercise of imaginative power: a transformation of Melville to contemporary life. It will be about monomania and the fish-eat-fish world of life insurance in Rochester, New York. The first line will be "Call me Fishmeal," and it will feature a menopausal suburban husband named Richard, who because he is so depressed all the time is called "Mopey Dick" by his witty wife Elaine. Say to your roommate: "Mopey Dick, get it?" Your roommate looks at you, her face blank as a large Kleenex. She comes up to you, like a buddy, and puts an arm around your burdened shoulders. "Listen, Francie," she says, slow as speech therapy: "Let's go out and get a big beer."

The seminar doesn't like this one either. You suspect they are beginning to feel sorry for you. They say: "You have to think about what is happening. Where is the story here?"

The next semester the writing professor is obsessed with writing from personal experience. You must write from what you know, from what has happened to you. He wants deaths, he wants camping trips. Think about what has happened to you. In three years there have been three things: you lost your virginity; your parents got divorced; and your brother came home from a forest ten miles from the Cambodian border with only half a thigh, a permanent smirk nested into one corner of his mouth.

20 About the first you write: "It created a new space, which hurt and cried in a voice that wasn't mine, I'm not the same anymore, but I'll be okay."

About the second you write an elaborate story of an old married couple who stumble upon an unknown land mine in their kitchen and accidentally blow themselves up. You call it: "For Better or for Liverwurst."

About the last you write nothing. There are no words for this. Your typewriter hums. You can find no words.

At undergraduate cocktail parties, people say, "Oh, you write? What do you write about?" Your roommate, who has consumed too much wine, too little cheese, and no crackers at all, blurts: "Oh, my god, she always writes about her dumb boyfriend."

Later on in life you will learn that writers are merely open, helpless texts with no real understanding of what they have written and therefore must

half-believe anything and everything that is said of them. You, however, have not yet reached this stage of literary criticism. You stiffen and say, "I do not," the same way you said it when someone in the fourth grade accused you of really liking oboe lessons and your parents really weren't just making you take them.

25 Insist you are not very interested in any one subject at all, that you are interested in the music of language, that you are interested in—in—syllables, because they are the atoms of poetry, the cells of the mind, the breath of the soul. Begin to feel woozy. Stare into your plastic wine cup.

"Syllables?" you will hear someone ask, voice trailing off, as they glide slowly toward the reassuring white of the dip.

Begin to wonder what you do write about. Or if you have anything to say. Or if there even is such a thing as a thing to say. Limit these thoughts to no more than ten minutes a day; like sit-ups, they can make you thin.

40 You will read somewhere that all writing has to do with one's genitals. Don't dwell on this. It will make you nervous.

Your mother will come visit you. She will look at the circles under your eyes and hand you a brown book with a brown briefcase on the cover. It is entitled: *How to Become a Business Executive*. She has also brought the *Names for Baby* encyclopedia you asked for; one of your characters, the aging clown-school teacher, needs a new name. Your mother will shake her head and say: "Francie, Francie, remember when you were going to be a child psychology major?"

45 30 Say: "Mom, I like to write." She'll say: "Sure you like to write. Of course. Sure you like to write."

Write a story about a confused music student and title it: "Schubert Was the One with the Glasses, Right?" It's not a big hit, although your roommate likes the part where the two violinists accidentally blow themselves up in a recital room. "I went out with a violinist once," she says, snapping her gum.

Thank god you are taking other courses. You can find sanctuary in nineteenth-century ontological snags and invertebrate courting rituals. Certain globular mollusks have what is called "Sex by the Arm." The male octopus, for instance, loses the end of one arm when placing it inside the female body during intercourse. Marine biologists call it "Seven Heaven." Be glad you know these things. Be glad you are not just a writer. Apply to law school.

From here on in, many things can happen. But the main one will be this: you decide not to go to law school after all, and, instead, you spend a good, big chunk of your adult life telling people how you decided not to go to law school after all. Somehow you end up writing again. Perhaps you go to graduate school. Perhaps you work odd jobs and take writing courses at night. Perhaps you are working on a novel and writing down all the clever remarks and intimate personal confessions you hear during the day. Perhaps you are losing your pals, your acquaintances, your balance.

35 You have broken up with your boyfriend. You now go out with men who, instead of whispering "I love you," shout: "Do it to me, baby." This is good for your writing.

Sooner or later you have a finished manuscript more or less. People look at it in a vaguely troubled sort of way and say, "I'll bet becoming a writer was always a fantasy of yours, wasn't it?" Your lips dry to salt. Say that of all the fantasies possible in the world, you can't imagine being a writer even making the top twenty. Tell them you were going to be a child psychology major. "I bet," they always sigh, "you'd be great with kids." Scowl fiercely. Tell them you're a walking blade.

Quit classes. Quit jobs. Cash in old savings bonds. Now you have time like warts on your hands. Slowly copy all of your friends' addresses into a new address book.

Vacuum. Chew cough drops. Keep a folder full of fragments.

*An eyelid darkening sideways.*

*World as conspiracy.*

*Possible plot? A woman gets on a bus.*

*Suppose you threw a love affair and nobody came.*

At home drink a lot of coffee. At Howard Johnson's order the cole slaw. Consider how it looks like the soggy confetti of a map: where you've been, where you're going—"You Are Here," says the red star on the back of the menu.

Occasionally a date with a face blank as a sheet of paper asks you whether writers often become discouraged. Say that sometimes they do and sometimes they do. Say it's a lot like having polio.

"Interesting," smiles your date, and then he looks down at his arm hairs and starts to smooth them, all, always, in the same direction.

## ALICE MUNRO



Alice Munro was born in 1931 in Wingham, Ontario, a relatively rural community and the sort of place in which she sets much of her fiction. She began publishing stories when she was an undergraduate at the University of Western Ontario. She left Western after two years, worked in a library and in a bookstore, then married, moved to Victoria, British Columbia, and founded a bookstore there. She continued to write while raising three children. She divorced and remarried; much of her fiction concerns marriage or divorce, which is to say it concerns shifting relationships in a baffling world. Munro's recent books include two collections of short stories, *The View from Castle Rock* (2006) and *Too Much Happiness* (2009).

### *Boys and Girls*

*Separate File*

[1968]

My father was a fox farmer. That is, he raised silver foxes, in pens; and in the fall and early winter, when their fur was prime, he killed them and skinned them and sold their pelts to the Hudson's Bay Company or the Montreal Fur Traders. These companies supplied us with heroic calendars to hang, one on

their arms and necks and faces at the sink, and splashed water on their hair and combed it. Laird lifted his arm to show off a streak of blood. "We shot old Flora," he said, "and cut her up in fifty pieces."

"Well I don't want to hear about it," my mother said. "And don't come to my table like that."

55 My father made him go and wash the blood off.

We sat down and my father said grace and Henry pasted his chewing-gum on the end of his fork, the way he always did; when he took it off he would have us admire the pattern. We began to pass the bowls of steaming, overcooked vegetables. Laird looked across the table at me and said proudly, distinctly, "Anyway it was her fault Flora got away."

"What?" my father said.

"She could of shut the gate and she didn't. She just open' it up and Flora run out."

60 "Is that right?" my father said.

Everybody at the table was looking at me. I nodded, swallowing food with great difficulty. To my shame, tears flooded my eyes.

My father made a curt sound of disgust. "What did you do that for?"

I did not answer. I put down my fork and waited to be sent from the table, still not looking up.

But this did not happen. For some time nobody said anything, then Laird said matter-of-factly, "She's crying."

"Never mind," my father said. He spoke with resignation, even good humour, the words which absolved and dismissed me for good. "She's only a girl," he said.

65 I didn't protest that, even in my heart. Maybe it was true.

## GLORIA NAYLOR

*Gloria Naylor (b. 1950), a native of New York City, holds a bachelor's degree from Brooklyn College and a master's degree in Afro-American studies from Yale University. "The Two" comes from The Women of Brewster Place (1982), a "novel in seven stories" that won the American Book Award for First Fiction. Naylor's books include the novels Linden Hills (1985) and Mama Days (1988).*

### *The Two*

[1982]

At first they seemed like such nice girls. No one could remember exactly when they had moved into Brewster. It was earlier in the year before Ben<sup>1</sup> was killed—of course, it had to be before Ben's death. But no one remembered if it was in the winter or spring of that year that the two had come. People often came and went on Brewster Place like a restless night's dream, moving in and out in the dark to avoid eviction notices or neighborhood bulletins about the dilapidated condition of their furnishings. So it wasn't until the two were clocked leaving in the mornings and returning in the evenings at regular intervals that it was quietly absorbed that they now

<sup>1</sup>Ben the custodian of Brewster Place.

claimed Brewster as home. And Brewster waited, cautiously prepared to claim them, because you never knew about young women, and obviously single at that. But when no wild music or drunken friends careened out of the corner building on weekends, and especially, when no slightly eager husbands were encouraged to linger around that first-floor apartment and run errands for them, a suspended sigh of relief floated around the two when they dumped their garbage, did their shopping, and headed for the morning bus.

The women of Brewster had readily accepted the lighter, skinny one. There wasn't much threat in her timid mincing walk and the slightly protruding teeth she seemed so eager to show everyone in her bell-like good mornings and evenings. Breaths were held a little longer in the direction of the short dark one—too pretty, and too much behind. And she insisted on wearing those thin Qiana dresses that the summer breeze molded against the maddening rhythm of the twenty pounds of rounded flesh that she swung steadily down the street. Through slitted eyes, the women watched their men watching her pass, knowing the bastards were praying for a wind. But since she seemed oblivious to whether these supplications went answered, their sighs settled around her shoulders too. Nice girls.

And so no one even cared to remember exactly when they had moved into Brewster Place, until the rumor started. It had first spread through the block like a sour odor that's only faintly perceptible and easily ignored until it starts growing in strength from the dozen mouths it had been lying in, among clammy gums and scum-coated teeth. And then it was everywhere—lining the mouths and whitening the lips of everyone as they wrinkled up their noses at its pervading smell, unable to pinpoint the source or time of its initial arrival. Sophie could—she had been there.

It wasn't that the rumor had actually begun with Sophie. A rumor needs no true parent. It only needs a willing carrier, and it found one in Sophie. She had been there—on one of those August evenings when the sun's absence is a mockery because the heat leaves the air so heavy it presses the naked skin down on your body, to the point that a sheet becomes unbearable and sleep impossible. So most of Brewster was outside that night when the two had come in together, probably from one of those air-conditioned movies downtown, and had greeted the ones who were loitering around their building. And they had started up the steps when the skinny one tripped over a child's ball and the darker one had grabbed her by the arm and around the waist to break her fall. "Careful, don't wanna lose you now." And the two of them had laughed into each other's eyes and went into the building.

The smell had begun there. It outlined the image of the stumbling woman and the one who had broken her fall. Sophie and a few other women sniffed at the spot and then, perplexed, silently looked at each other. Where had they seen that before? They had often laughed and touched each other—held each other in joy or its dark twin—but where had they seen *that* before? It came to them as the scent drifted down the steps and entered their nostrils on the way to their inner mouths. They had seen that—done that—with their men. That shared moment of invisible communion reserved for two and hidden from the rest of the world behind laughter or tears or a touch. In the days before babies, miscarriages, and other broken dreams, after stolen caresses in barn stalls and cotton houses, after intimate walks from church and secret kisses with boys who were now long

forgotten or permanently fixed in their lives—that was where. They could almost feel the odor moving about in their mouths, and they slowly knitted themselves together and let it out into the air like a yellow mist that began to cling to the bricks on Brewster.

So it got around that the two in 312 were *that* way. And they had seemed like such nice girls. Their regular exits and entrances to the block were viewed with a jaundiced eye. The quiet that rested around their door on the weekends hinted of all sorts of secret rituals, and their friendly indifference to the men on the street was an insult to the women as a brazen flaunting of unnatural ways.

Since Sophie's apartment windows faced theirs from across the air shaft, she became the official watchman for the block, and her opinions were deferred to whenever the two came up in conversation. Sophie took her position seriously and was constantly alert for any telltale signs that might creep out around their drawn shades, across from which she kept a religious vigil. An entire week of drawn shades was evidence enough to send her flying around with reports that as soon as it got dark they pulled their shades down and put on the lights. Heads nodded in knowing unison—a definite sign. If doubt was voiced with a "But I pull my shades down at night too," a whispered "Yeah, but you're not *that* way" was argument enough to win them over.

Sophie watched the lighter one dumping their garbage, and she went outside and opened the lid. Her eyes darted over the crushed tin cans, vegetable peelings, and empty chocolate chip cookie boxes. What do they do with all them chocolate chip cookies? It was surely a sign, but it would take some time to figure that one out. She saw Ben go into their apartment, and she waited and blocked his path as he came out, carrying his toolbox.

"What ya see?" She grabbed his arm and whispered wetly in his face.

10 Ben stared at her squinted eyes and drooping lips and shook his head slowly. "Uh, uh, uh, it was terrible."

"Yeah?" She moved in a little closer.

"Worst busted faucet I seen in my whole life." He shook her hand off his arm and left her standing in the middle of the block.

"You old sop bucket," she muttered, as she went back up on her stoop. A broken faucet, huh? Why did they need to use so much water?

Sophie had plenty to report that day. Ben had said it was terrible in there. No, she didn't know exactly what he had seen, but you can imagine—and they did. Confronted with the difference that had been thrust into their predictable world, they reached into their imaginations and, using an ancient pattern, weaved themselves a reason for its existence. Out of necessity they stitched all of their secret fears and lingering childhood nightmares into this existence, because even though it was deceptive enough to try and look as they looked, talk as they talked, and do as they did, it had to have some hidden stain to invalidate it—it was impossible for them both to be right. So they leaned back, supported by the sheer weight of their numbers and comforted by the woven barrier that kept them protected from the yellow mist that enshrouded the two as they came and went on Brewster Place.

15 Lorraine was the first to notice the change in the people on Brewster Place. She was a shy but naturally friendly woman who got up early, and had

read the morning paper and done fifty sit-ups before it was time to leave for work. She came out of her apartment eager to start her day by greeting any of her neighbors who were outside. But she noticed that some of the people who had spoken to her before made a point of having something else to do with their eyes when she passed, although she could almost feel them staring at her back as she moved on. The ones who still spoke only did so after an uncomfortable pause, in which they seemed to be peering through her before they begrimed her a good morning or evening. She wondered if it was all in her mind and she thought about mentioning it to Theresa, but she didn't want to be accused of being too sensitive again. And how would Tee even notice anything like that anyway? She had a lousy attitude and hardly ever spoke to people. She stayed in that bed until the last moment and rushed out of the house fogged-up and grumpy, and she was used to being stared at—by men at least—because of her body.

Lorraine thought about these things as she came up the block from work, carrying a large paper bag. The group of women on her stoop parted silently and let her pass.

"Good evening," she said, as she climbed the steps.

Sophie was standing on the top step and tried to peek into the bag. "You been shopping, huh? What ya buy?" It was almost an accusation.

"Groceries." Lorraine shielded the top of the bag from view and squeezed past her with a confused frown. She saw Sophie throw a knowing glance to the others at the bottom of the stoop. What was wrong with this old woman? Was she crazy or something?

20 Lorraine went into her apartment. Theresa was sitting by the window, reading a copy of *Mademoiselle*. She glanced up from her magazine. "Did you get my chocolate chip cookies?"

"Why good evening to you, too, Tee. And how was my day? Just wonderful." She sat the bag down on the couch. "The little Baxter boy brought in a puppy for show-and-tell, and the damn thing pissed all over the floor and then proceeded to chew the heel off my shoe, but, yes, I managed to hobble to the store and bring you your chocolate chip cookies."

Oh, Jesus, Theresa thought, she's got a bug up her ass tonight.

"Well, you should speak to Mrs. Baxter. She ought to train her kid better than that." She didn't wait for Lorraine to stop laughing before she tried to stretch her good mood. "Here, I'll put those things away. Want me to make dinner so you can rest? I only worked half a day, and the most tragic thing that went down was a broken fingernail and that got caught in my typewriter."

Lorraine followed Theresa into the kitchen. "No, I'm not really tired, and fair's fair, you cooked last night. I didn't mean to tick off like that; it's just that . . . well, Tee, have you noticed that people aren't as nice as they used to be?"

25 Theresa stiffened. Oh, God, here she goes again. "What people, Lorraine? Nice in what way?"

"Well, the people in this building and on the street. No one hardly speaks anymore. I mean, I'll come in and say good evening—and just silence. It wasn't like that when we first moved in. I don't know, it just makes you wonder; that's all. What are they thinking?"

"I personally don't give a shit what they're thinking. And their good evenings don't put any bread on my table."

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"Yeah, but you didn't see the way that woman looked at me out there. They must feel something or know something. They probably—"

"They, they, they!" Theresa exploded. "You know, I'm not starting up with this again, Lorraine. Who in the hell are they? And where in the hell are we? Living in some dump of a building in this God-forsaken part of town around a bunch of ignorant niggers with the cotton still under their fingernails because of you and your theys. They knew something in Linden Hills, so I gave up an apartment for you that I'd been in for the last four years. And then they knew in Park Heights, and you made me so miserable there we had to leave. Now these mysterious theys are on Brewster Place. Well, look out that window, kid. There's a big wall down that block, and this is the end of the line for me. I'm not moving anymore, so if that's what you're working yourself up to—save it!"

30 When Theresa became angry she was like a lump of smoldering coal, and her fierce bursts of temper always unsettled Lorraine.

"You see, that's why I didn't want to mention it." Lorraine began to pull at her fingers nervously. "You're always flying up and jumping to conclusions—no one said anything about moving. And I didn't know your life has been so miserable since you met me. I'm sorry about that," she finished tearfully.

Theresa looked at Lorraine, standing in the kitchen door like a wilted leaf, and she wanted to throw something at her. Why didn't she ever fight back? The very softness that had first attracted her to Lorraine was now a frequent cause for irritation. Smoked honey. That's what Lorraine had reminded her of, sitting in her office clutching that application. Dry autumn days in Georgia woods, thick bloated smoke under a beehive, and the first glimpse of amber honey just faintly darkened about the edges by the burning twigs. She had flowed just that heavily into Theresa's mind and had stuck there with a persistent sweetness.

But Theresa hadn't known then that this softness filled Lorraine up to the very middle and that she would bend at the slightest pressure, would be constantly seeking to surround herself with the comfort of everyone's goodwill, and would shrivel up at the least touch of disapproval. It was becoming a drain to be continually called upon for this nurturing and support that she just didn't understand. She had supplied it at first out of love for Lorraine, hoping that she would harden eventually, even as honey does when exposed to the cold. Theresa was growing tired of being clung to—of being the one who was leaned on. She didn't want a child—she wanted someone who could stand toe to toe with her and be willing to slug it out at times. If they practiced that way with each other, then they could turn back to back and beat the hell out of the world for trying to invade their territory. But she had found no such sparring partner in Lorraine, and the strain of fighting alone was beginning to show on her.

"Well, if it was that miserable, I would have been gone a long time ago," she said, watching her words refresh Lorraine like a gentle shower.

35 "I guess you think I'm some sort of a sick paranoid, but I can't afford to have people calling my job or writing letters to my principal. You know I've already lost a position like that in Detroit. And teaching is my whole life, Tee."

"I know," she sighed, not really knowing at all. There was no danger of that ever happening on Brewster Place. Lorraine taught too far from this neighborhood for anyone here to recognize her in that school. No, it wasn't



her job she feared losing this time, but their approval. She wanted to stand out there and chat and trade makeup secrets and cake recipes. She wanted to be secretary of their block association and be asked to mind their kids while they ran to the store. And none of that was going to happen if they couldn't even bring themselves to accept her good evenings.

Theresa silently finished unpacking the groceries. "Why did you buy cottage cheese? Who eats that stuff?"

"Well, I thought we should go on a diet."

"If *we* go on a diet, then you'll disappear. You've got nothing to lose but your hair."

40 "Oh, I don't know. I thought that we might want to try and reduce our hips or something." Lorraine shrugged playfully.

"No, thank you. We are very happy with our hips the way they are," Theresa said, as she shoved the cottage cheese to the back of the refrigerator. "And even when I lose weight, it never comes off there. My chest and arms just get smaller, and I start looking like a bottle of salad dressing."

The two women laughed, and Theresa sat down to watch Lorraine fix dinner. "You know, this behind has always been my downfall. When I was coming up in Georgia with my grandmother, the boys used to promise me penny candy if I would let them pat my behind. And I used to love those jawbreakers—you know, the kind that lasted all day and kept changing colors in your mouth. So I was glad to oblige them, because in one afternoon I could collect a whole week's worth of jawbreakers."

"Really. That's funny to you? Having some boy feeling all over you."

Theresa sucked her teeth. "We were only kids, Lorraine. You know, you remind me of my grandmother. That was one straight-laced old lady. She had a fit when my brother told her what I was doing. She called me into the smokehouse and told me in this real scary whisper that I could get pregnant from letting little boys pat my butt and that I'd end up like my cousin Willa. But Willa and I had been thick as fleas, and she had already given me a step-by-step summary of how she'd gotten into her predicament. But I sneaked around to her house that night just to double-check her story, since that old lady had seemed so earnest. 'Willa, are you sure?' I whispered through her bedroom window. 'I'm tellin' ya, Tee,' she said. 'Just keep both feet on the ground and you home free.' Much later I learned that advice wasn't too biologically sound, but it worked in Georgia because those country boys didn't have much imagination."

45 Theresa's laughter bounced off of Lorraine's silent, rigid back and died in her throat. She angrily tore open a pack of the chocolate chip cookies. "Yeah," she said, staring at Lorraine's back and biting down hard into the cookie, "it wasn't until I came up north to college that I found out there's a whole lot of things that a dude with a little imagination can do to you even with both feet on the ground. You see, Willa forgot to tell me not to bend over or squat or—"

"Must you!" Lorraine turned around from the stove with her teeth clenched tightly together.

"Must I what, Lorraine? Must I talk about things that are as much a part of life as eating or breathing or growing old? Why are you always so uptight about sex or men?"

"I'm not uptight about anything. I just think it's disgusting when you go on and on about—"

"There's nothing disgusting about it, Lorraine. You've never been with a man, but I've been with quite a few—some better than others. There were a couple who I still hope to this day will die a slow, painful death, but then there were some who were good to me—in and out of bed."

50 "If they were so great, then why are you with me?" Lorraine's lips were trembling.

"Because—" Theresa looked steadily into her eyes and then down at the cookie she was twirling on the table. "Because," she continued slowly, "you can take a chocolate chip cookie and put holes in it and attach it to your ears and call it an earring, or hang it around your neck on a silver chain and pretend it's a necklace—but it's still a cookie. See—you can toss it in the air and call it a Frisbee or even a flying saucer, if the mood hits you, and it's still just a cookie. Send it spinning on a table—like this—until it's a wonderful blur of amber and brown light that you can imagine to be a topaz or rusted gold or old crystal, but the law of gravity has got to come into play, sometime, and it's got to come to rest—sometime. Then all the spinning and pretending and hoopla is over with. And you know what you got?"

"A chocolate chip cookie," Lorraine said.

"Uh-uh." Theresa put the cookie in her mouth and winked. "A lesbian." She got up from the table. "Call me when dinner's ready, I'm going back to read." She stopped at the kitchen door. "Now, why are you putting gravy on that chicken, Lorraine? You know it's fattening."

## JOYCE CAROL OATES

*Joyce Carol Oates was born in 1938 in Millerport, New York. She won a scholarship to Syracuse University, from which she graduated (Phi Beta Kappa and valedictorian) in 1960. She then did graduate work in English, first at the University of Wisconsin and then at Rice University, but she withdrew from Rice to devote more time to writing. Her first collection of stories, *By the North Gate*, was published in 1963; since then she has published many stories, poems, essays, and novels. She has received many awards, has been elected to the American Academy and Institute of Arts and Letters, and now teaches creative writing at Princeton University.*

*Separate Fly*

### Where Are You Going, Where Have You Been?

[1966]

To Bob Dylan

Her name was Connie. She was fifteen and she had a quick nervous giggling habit of craning her neck to glance into mirrors or checking other people's faces to make sure her own was all right. Her mother, who noticed everything and knew everything and who hadn't much reason any longer to look at her own face, always scolded Connie about it. "Stop gawking at yourself, who are you? You think you're so pretty?" she would say. Connie would raise her eyebrows at these familiar complaints and look right through her mother, into a shadowy vision of herself as she was right at that moment: she knew she was pretty and that was everything. Her mother had been pretty once too, if you could believe those old snapshots in the album, but now her looks were gone and that was why she was always after Connie.

"My sweet little blue-eyed girl," he said, in a half-sung sigh that had nothing to do with her brown eyes but was taken up just the same by the vast sunlit reaches of the land behind him and on all sides of him, so much land that Connie had never seen before and did not recognize except to know that she was going to it.

### TIM O'BRIEN

Tim O'Brien, born in 1947 in Austin, Minnesota, was drafted into the army in 1968 and served as an infantryman in Vietnam. Drawing on this experience he wrote a memoir, *If I Die in a Combat Zone* (1973), in which he explains that he did not believe in the Vietnam War; considered dodging the draft, but, lacking the courage to do so, he served, largely out of fear and embarrassment. A later book, a novel titled *Going after Cacciato*, won the National Book Award in 1979. O'Brien's recent books include the novels *Tomcat in Love* (1998) and *July, July* (2002).

"*The Things They Carried*," first published in 1986, in 1990 was republished as one of a series of interlocking stories in a book titled *The Things They Carried*. In one of the stories, "How To Tell a True War Story," O'Brien writes,

A true war story is never moral. It does not instruct, nor encourage virtue, nor suggest models of proper human behavior. . . . If a story seems moral, do not believe it. If at the end of a war story you feel uplifted, or if you feel that some small bit of rectitude has been salvaged from the larger waste, then you have been made the victim of a very old and terrible lie. There is no rectitude whatsoever. There is no virtue. As a first rule of thumb, therefore, you can tell a true war story by its absolute and uncompromising allegiance to obscenity and evil.

### The Things They Carried

*Sergeant Fife* [1986]

First Lieutenant Jimmy Cross carried letters from a girl named Martha, a junior at Mount Sebastian College in New Jersey. They were not love letters, but Lieutenant Cross was hoping, so he kept them folded in plastic at the bottom of his rucksack. In the late afternoon, after a day's march he would dig his foxhole, wash his hands under a canteen, unwrap the letters, hold them with the tips of his fingers, and spend the last hour of light pretending. He would imagine romantic camping trips into the White Mountains in New Hampshire. He would sometimes taste the envelope flaps, knowing her tongue had been there. More than anything, he wanted Martha to love him as he loved her, but the letters were mostly chatty, elusive on the matter of love. She was a virgin, he was almost sure. She was an English major at Mount Sebastian, and she wrote beautifully about her professors and roommates and midterm exams, about her respect for Chaucer and her great affection for Virginia Woolf. She often quoted lines of poetry; she never mentioned the war, except to say, Jimmy, take care of yourself. The letters weighed 10 ounces. They were signed Love, Martha, but Lieutenant Cross understood that Love was only a way of signing and did not mean what he sometimes pretended it meant. At dusk, he would carefully return the letters

He was realistic about it. There was that new hardness in his stomach. He loved her but he hated her.

No more fantasies, he told himself.

Henceforth, when he thought about Martha, it would be only to think that she belonged elsewhere. He would shut down the daydreams. This was not Mount Sebastian, it was another world, where there were no pretty poems or midterm exams, a place where men died because of carelessness and gross stupidity. Kiowa was right. Boom-down, and you were dead, never partly dead.

95 Briefly, in the rain, Lieutenant Cross saw Martha's gray eyes gazing back at him.

He understood.

It was very sad, he thought. The things men carried inside. The things men did or felt they had to do.

He almost nodded at her, but didn't.

Instead he went back to his maps. He was now determined to perform his duties firmly and without negligence. It wouldn't help Lavender, he knew that, but from this point on he would comport himself as an officer. He would dispose of his good-luck pebble. Swallow it, maybe, or use Lee Strunk's slingshot, or just drop it along the trail. On the march he would impose strict field discipline. He would be careful to send out flank security, to prevent straggling or bunching up, to keep his troops moving at the proper pace and at the proper interval. He would insist on clean weapons. He would confiscate the remainder of Lavender's dope. Later in the day, perhaps, he would call the men together and speak to them plainly. He would accept the blame for what had happened to Ted Lavender. He would be a man about it. He would look them in the eyes, keeping his chin level, and he would issue the new SOPs in a calm, impersonal tone of voice, a lieutenant's voice, leaving no room for argument or discussion. Commencing immediately, he'd tell them, they would no longer abandon equipment along the route of march. They would police up their acts. They would get their shit together, and keep it together, and maintain it neatly and in good working order.

100 He would not tolerate laxity. He would show strength, distancing himself.

Among the men there would be grumbling, of course, and maybe worse, because their days would seem longer and their loads heavier, but Lieutenant Jimmy Cross reminded himself that his obligation was not to be loved but to lead. He would dispense with love; it was not now a factor. And if anyone quarreled or complained, he would simply tighten his lips and arrange his shoulders in the correct command posture. He might give a curt little nod. Or he might not. He might just shrug and say, Carry on, then they would saddle up and form into a column and move out toward the villages west of Than Khe.

## DANIEL OROZCO

*Daniel Orozco, born in San Francisco in 1957, is chiefly known for his short stories. A professor of creative writing at the University of Idaho, Orozco has received several important awards, including a grant from the National Endowment for the Arts.*

### Orientation

[1994]

Those are the offices and these are the cubicles. That's my cubicle there, and this is your cubicle. This is your phone. Never answer your phone. Let the Voicemail System answer it. This is your Voicemail System Manual. There are no personal phone calls allowed. We do, however, allow for emergencies. If you must make an emergency phone call, ask your supervisor first. If you can't find your supervisor, ask Phillip Spiers, who sits over there. He'll check with Clarissa Nicks, who sits over there. If you make an emergency phone call without asking, you may be let go.

These are your IN and OUT boxes. All the forms in your IN box must be logged in by the date shown in the upper left-hand corner, initialed by you in the upper right-hand corner, and distributed to the Processing Analyst whose name is numerically coded in the lower left-hand corner. The lower right-hand corner is left blank. Here's your Processing Analyst Numerical Code Index. And here's your Forms Processing Procedures Manual.

You must pace your work. What do I mean? I'm glad you asked that. We pace our work according to the eight-hour workday. If you have twelve hours of work in your IN box, for example, you must compress that work into the eight-hour day. If you have one hour of work in your IN box, you must expand that work to fill the eight-hour day. That was a good question. Feel free to ask questions. Ask too many questions, however, and you may be let go.

That is our receptionist. She is a temp. We go through receptionists here. They quit with alarming frequency. Be polite and civil to the temps. Learn their names, and invite them to lunch occasionally. But don't get close to them, as it only makes it more difficult when they leave. And they always leave. You can be sure of that.

5 The men's room is over there. The women's room is over there. John LaFountaine, who sits over there, uses the women's room occasionally. He says it is accidental. We know better, but we let it pass. John LaFountaine is harmless, his forays into the forbidden territory of the women's room simply a benign thrill, a faint blip on the dull flat line of his life.

Russell Nash, who sits in the cubicle to your left, is in love with Amanda Pierce, who sits in the cubicle to your right. They ride the same bus together after work. For Amanda Pierce, it is just a tedious bus ride made less tedious by the idle nattering of Russell Nash. But for Russell Nash, it is the highlight of his day. It is the highlight of his life. Russell Nash has put on forty pounds; and grows fatter with each passing month, nibbling on chips and cookies while peeking glumly over the partitions at Amanda Pierce, and gorging himself at home on cold pizza and ice cream while watching adult videos on TV.

Amanda Pierce, in the cubicle to your right, has a six-year-old son named Jamie, who is autistic. Her cubicle is plastered from top to bottom with the boy's crayon artwork—sheet after sheet of precisely drawn concentric circles and ellipses, in black and yellow. She rotates them every other Friday. Be sure to comment on them. Amanda Pierce also has a husband, who is a lawyer. He subjects her to an escalating array of painful and humiliating sex games, to which Amanda Pierce reluctantly submits. She comes to work exhausted and freshly wounded each morning, wincing from the abrasions on her breasts, or the bruises on her abdomen, or the second-degree burns on the backs of her thighs.

[1994]

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But we're not supposed to know any of this. Do not let on. If you let on, you may be let go.

Amanda Pierce, who tolerates Russell Nash, is in love with Albert Bosch, whose office is over there. Albert Bosch, who only dimly registers Amanda Pierce's existence, has eyes only for Ellie Tapper, who sits over there. Ellie Tapper, who hates Albert Bosch, would walk through fire for Curtis Lance. But Curtis Lance hates Ellie Tapper. Isn't the world a funny place? Not in the ha-ha sense, of course.

10 Anika Bloom sits in that cubicle. Last year, while reviewing quarterly reports in a meeting with Barry Hacker, Anika Bloom's left palm began to bleed. She fell into a trance, stared into her hand, and told Barry Hacker when and how his wife would die. We laughed it off. She was, after all, a new employee. But Barry Hacker's wife is dead. So unless you want to know exactly when and how you'll die, never talk to Anika Bloom.

Colin Heavey sits in that cubicle over there. He was new once, just like you. We warned him about Anika Bloom. But at last year's Christmas Potluck, he felt sorry for her when he saw that no one was talking to her. Colin Heavey brought her a drink. He hasn't been himself since. Colin Heavey is doomed. There's nothing he can do about it, and we are powerless to help him. Stay away from Colin Heavey. Never give any of your work to him. If he asks to do something, tell him you have to check with me. If he asks again, tell him I haven't gotten back to you.

This is the Fire Exit. There are several on this floor, and they are marked accordingly. We have a Floor Evacuation Review every three months, and an Escape Route Quiz once a month. We have our Biannual Fire Drill twice a year, and our Annual Earthquake Drill once a year. These are precautions only. These things never happen.

For your information, we have a comprehensive health plan. Any catastrophic illness, any unforeseen tragedy is completely covered. All dependents are completely covered. Larry Bagdikian, who sits over there, has six daughters. If anything were to happen to any of his girls, or to all of them, if all six were to simultaneously fall victim to illness or injury—stricken with a hideous degenerative muscle disease or some rare toxic blood disorder, sprayed with semiautomatic gunfire while on a class field trip, or attacked in their bunk beds by some prowling nocturnal lunatic—if any of this were to pass, Larry's girls would all be taken care of. Larry Bagdikian would not have to pay one dime. He would have nothing to worry about.

We also have a generous vacation and sick leave policy. We have an excellent disability insurance plan. We have a stable and profitable pension fund. We get group discounts for the symphony, and block seating at the ballpark. We get commuter ticket books for the bridge. We have Direct Deposit. We are all members of Costco.

15 This is our kitchenette. And this, this is our Mr. Coffee. We have a coffee pool, into which we each pay two dollars a week for coffee, filters, sugar, and CoffeeMate. If you prefer Cremora or half-and-half to CoffeeMate, there is a special pool for three dollars a week. If you prefer Sweet 'n Low to sugar, there is a special pool for two-fifty a week. We do not do decaf. You are allowed to join the coffee pool of your choice, but you are not allowed to touch the Mr. Coffee.

This is the microwave oven. You are allowed to *heat* food in the microwave oven. You are not, however, allowed to *cook* food in the microwave oven.

We get one hour for lunch. We also get one fifteen-minute break in the morning, and one fifteen-minute break in the afternoon. Always take your breaks. If you skip a break, it is gone forever. For your information, your break is a privilege, not a right. If you abuse the break policy, we are authorized to rescind your breaks. Lunch, however, is a right, not a privilege. If you abuse the lunch policy, our hands will be tied, and we will be forced to look the other way. We will not enjoy that.

This is the refrigerator. You may put your lunch in it. Barry Hacker, who sits over there, steals food from this refrigerator. His petty theft is an outlet for his grief. Last New Year's Eve, while kissing his wife, a blood-vessel burst in her brain. Barry Hacker's wife was two months pregnant at the time, and lingered in a coma for half a year before dying. It was a tragic loss for Barry Hacker. He hasn't been himself since. Barry Hacker's wife was a beautiful woman. She was also completely covered. Barry Hacker did not have to pay one dime. But his dead wife haunts him. She haunts all of us. We have seen her, reflected in the monitors of our computers, moving past our cubicles. We have seen the dim shadow of her face in our photocopies. She pencils herself in in the receptionist's appointment book, with the notation: To see Barry Hacker. She has left messages in the receptionist's Voicemail box, messages garbled by the electronic chirrups and buzzes in the phone line, her voice echoing from an immense distance within the ambient hum. But the voice is hers. And beneath her voice, beneath the tidal *whoosh* of static and hiss, the gurgling and crying of a baby can be heard.

In any case, if you bring a lunch, put a little something extra in the bag for Barry Hacker. We have four Barrys in this office. Isn't that a coincidence?

20 This is Matthew Payne's office. He is our Unit Manager, and his door is always closed. We have never seen him, and you will never see him. But he is here. You can be sure of that. He is all around us.

This is the Custodian's Closet. You have no business in the Custodian's Closet.

And this, this is our Supplies Cabinet. If you need supplies, see Curtis Lance. He will log you in on the Supplies Cabinet Authorization Log, then give you a Supplies Authorization Slip. Present your pink copy of the Supplies Authorization Slip to Ellie Tapper. She will log you in on the Supplies Cabinet Key Log, then give you the key. Because the Supplies Cabinet is located outside the Unit Manager's office, you must be very quiet. Gather your supplies quietly. The Supplies Cabinet is divided into four sections. Section One contains letterhead stationary, blank paper and envelopes, memo and note pads, and so on. Section Two contains pens and pencils and typewriter and printer ribbons, and the like. In Section Three we have erasers, correction fluids, transparent tapes, glue sticks, et cetera. And in Section Four we have paper clips and push pins and scissors and razor blades. And here are the spare blades for the shredder. Do not touch the shredder, which is located over there. The shredder is of no concern to you.

Gwendolyn Stich sits in that office there. She is crazy about penguins, and collects penguin knickknacks: penguin posters and coffee mugs and stationery, penguin stuffed animals, penguin jewelry, penguin sweaters and T-shirts and socks. She has a pair of penguin fuzzy slippers she wears when working late at the office. She has a tape cassette of penguin sounds which she listens to for relaxation. Her favorite colors are black and white. She has personalized license plates that read PEN GWEN. Every morning, she passes

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through all the cubicles to wish each of us a *good* morning. She brings Danish on Wednesdays for Hump Day morning break, and doughnuts on Fridays for TGIF afternoon break. She organizes the Annual Christmas Potluck, and is in charge of the Birthday List. Gwendolyn Stich's door is always open to all of us. She will always lend an ear, and put in a good word for you; she will always give you a hand, or the shirt off her back, or a shoulder to cry on. Because her door is always open, she hides and cries in a stall in the women's room. And John LaFountaine—who, enthralled when a woman enters, sits quietly in his stall with his knees to his chest—John LaFountaine has heard her vomiting in there. We have come upon Gwendolyn Stich huddled in the stairwell, shivering in the updraft, sipping a Diet Mr. Pibb and hugging her knees. She does not let any of this interfere with her work. If it interfered with her work, she might have to be let go.

Kevin Howard sits in that cubicle over there. He is a serial killer, the one they call the Carpet Cutter, responsible for the mutilations across town. We're not supposed to know that, so do not let on. Don't worry. His compulsion inflicts itself on strangers only, and the routine established is elaborate and unwavering. The victim must be a white male, a young adult no older than thirty, heavyset, with dark hair and eyes, and the like. The victim must be chosen at random, before sunset, from a public place; the victim is followed home, and must put up a struggle, *et cetera*. The carnage inflicted is precise: the angle and direction of the incisions; the layering of skin and muscle tissue; the rearrangement of the visceral organs, and so on. Kevin Howard does not let any of this interfere with his work. He is, in fact, our fastest typist. He types as if he were on fire. He has a secret crush on Gwendolyn Stich, and leaves a red-foil-wrapped Hershey's Kiss on her desk every afternoon. But he hates Anika Bloom, and keeps well away from her. In his presence, she has uncontrollable fits of shaking and trembling. Her left palm does not stop bleeding.

25

In any case, when Kevin Howard gets caught, act surprised. Say that he seemed like a nice person, a bit of a loner, perhaps, but always quiet and polite.

This is the photocopier room. And this, this is our view. It faces southwest. West is down there, toward the water. North is back there. Because we are on the seventeenth floor, we are afforded a magnificent view. Isn't it beautiful? It overlooks the park, where the tops of those trees are. You can see a segment of the bay between those two buildings there. You can see the sun set in the gap between those two buildings over there. You can see this building reflected in the glass panels of that building across the way. There. See? That's you, waving. And look there. There's Anika Bloom in the kitchenette, waving back.

Enjoy this view while photocopying. If you have problems with the photocopier, see Russell Nash. If you have any questions, ask your supervisor. If you can't find your supervisor, ask Phillip Spiers. He sits over there. He'll check with Clarissa Nicks. She sits over there. If you can't find them, feel free to ask me. That's my cubicle. I sit in there.

## EDGAR ALLAN POE

*Edgar Allan Poe (1809-1849) born in Boston, was the son of traveling actors. His father abandoned the family almost immediately after Poe was born, and his mother died when he was two. The child was adopted—though never*

legally—by a prosperous merchant and his wife in Richmond, Virginia. The tensions were great, aggravated by Poe's drinking and heavy gambling, and in 1827 Poe left Richmond for Boston. He wrote, served briefly in the army, attended West Point but left within a year, and became an editor for the remaining eighteen years of his life. It was during these years, too, that he wrote the poems, essays, and fiction—especially detective stories and horror stories—that have made him famous.

The Cask of Amontillado

*Separately*

[1846]

The thousand injuries of Fortunato I had borne as I best could; but when he ventured upon insult, I vowed revenge. You, who so well know the nature of my soul, will not suppose, however, that I gave utterance to a threat. At length I would be avenged; this was a point definitely settled—but the very definitiveness with which it was resolved, precluded the idea of risk. I must not only punish, but punish with impunity. A wrong is unredressed when retribution overtakes its redresser. It is equally unredressed when the avenger fails to make himself felt as such to him who has done the wrong.

It must be understood, that neither by word nor deed had I given Fortunato cause to doubt my good will. I continued, as was my wont, to smile in his face, and he did not perceive that my smile *now* was at the thought of his immolation.

He had a weak point—this Fortunato—although in other regards he was a man to be respected and even feared. He prided himself on his connoisseurship in wine. Few Italians have the true virtuoso spirit. For the most part their enthusiasm is adopted to suit the time and opportunity—to practise imposture upon the British and Austrian *millionaires*. In painting and gemmery Fortunato, like his countrymen, was a quack—but in the matter of old wines he was sincere. In this respect I did not differ from him materially: I was skilful in the Italian vintages myself, and bought largely whenever I could.

It was about dusk, one evening during the supreme madness of the carnival season, that I encountered my friend. He accosted me with excessive warmth, for he had been drinking much. The man wore motley. He had on a tight-fitting parti-striped dress, and his head was surmounted by the conical cap and bells. I was so pleased to see him, that I thought I should never have done wringing his hand.

5 I said to him—"My dear Fortunato, you are luckily met. How remarkably well you are looking to-day! But I have received a pipe<sup>1</sup> of what passes for Amontillado, and I have my doubts."

"How?" said he. "Amontillado? A pipe? Impossible! And in the middle of the carnival?"

"I have my doubts," I replied; "and I was silly enough to pay the full Amontillado price without consulting you in the matter. You were not to be found, and I was fearful of losing a bargain."

"Amontillado!"

"I have my doubts."

10 "Amontillado!"

<sup>1</sup>pipe wine cask.

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and the seventh tier. The wall was now nearly upon a level with my breast. I again paused, and holding the flambeaux over the mason-work, threw a few feeble rays upon the figure within.

A succession of loud and shrill screams, bursting suddenly from the throat of the chained form, seemed to thrust me violently back. For a brief moment I hesitated—I trembled. Unsheathing my rapier, I began to grope with it about the recess: but the thought of an instant reassured me. I placed my hand upon the solid fabric of the catacombs, and felt satisfied. I reapproached the wall. I replied to the yells of him who clamored. I re-echoed—I aided—I surpassed them in volume and in strength. I did this, and the clamorer grew still.

It was now midnight, and my task was drawing to a close. I had completed the eighth, the ninth, and the tenth tier. I had finished a portion of the last and the eleventh; there remained but a single stone to be fitted and plastered in. I struggled with its weight; I placed it partially in its destined position. But now there came from out the niche a low laugh that erected the hairs upon my head. It was succeeded by a sad voice, which I had difficulty in recognizing as that of the noble Fortunato. The voice said—

"Ha! ha! ha!—he! he!—a very good joke indeed—an excellent jest. We will have many a rich laugh about it at the palazzo—he! he! he!—over our wine—he! he! he!"

80 "The Amontillado!" I said.

"He! he! he!—he! he! he!—yes, the Amontillado. But is it not getting late? Will not they be awaiting us at the palazzo, the Lady Fortunato and the rest? Let us be gone."

"Yes," I said, "let us be gone."

"*For the love of God, Montresor!*"

"Yes," I said, "for the love of God!"

85 But to these words I hearkened in vain for a reply. I grew impatient. I called aloud—

"Fortunato!"

No answer. I called again—

"Fortunato!"

No answer still. I thrust a torch through the remaining aperture and let it fall within. There came forth in return only a jingling of the bells. My heart grew sick—on account of the dampness of the catacombs. I hastened to make an end of my labor. I forced the last stone into its position; I plastered it up. Against the new masonry I re-erected the old rampart of bones. For the half of a century no mortal has disturbed them. *In pace requiescat!*<sup>1</sup>

<sup>1</sup>In pace requiescat! May he rest in peace!

## MICHELE SERROS

*Michele Serros, born in Oxnard, California, in 1966, published her first book of poems and stories, Chicana Falsa and Other Stories of Death, Identity and Oxnard, while she was still a student at Santa Monica City College. We reprint a story from her second book, How to Be a Chicana Role Model (2000), which achieved national attention.*

Senior Picture Day

[2000]

Sometimes I put two different earrings in the same ear. And that's on a day I'm feeling preppy, not really new wave or anything. One time, during a track meet over at Camarillo High, I discovered way too late that I'd forgot to put on deodorant and that was the worst 'cause everyone knows how snooty those girls at Camarillo can be. Hmm. Actually the worst thing I've ever forgotten to do was take my pill. That happened three mornings in a row and you can bet I was praying for weeks after that.

So many things to remember when you're seventeen years old and your days start at six a.m. and sometimes don't end until five in the afternoon. But today of all days there's one thing I have to remember to do and that's to squeeze my nose. I've been doing it since the seventh grade. Every morning with my thumb and forefinger I squeeze the sides of it, firmly pressing my nostrils as close as they possibly can get near the base. Sometimes while I'm waiting for the tortilla to heat up, or just when I'm brushing my teeth, I squeeze. Nobody ever notices. Nobody ever asks. With all the other shit seniors in high school go through, squeezing my nose is nothing. It's just like some regular early-morning routine, like yawning or wiping the egg from my eyes. Okay, so you might think it's just a total waste of time, but to tell you the truth, I do see the difference. Just last week I lined up all my class pictures and could definitely see the progress. My nose has actually become smaller, narrower. It looks less Indian. I look less Indian and you can bet that's the main goal here. Today, when I take my graduation pictures, my nose will look just like Terri's and then I'll have the best picture in the yearbook. I think about this as Mrs. Milne's Duster comes honking in the driveway to take me to school.

Terri was my best friend in seventh grade. She came from Washington to Rio Del Valle Junior High halfway through October. She was the first girl I knew who had contact lenses and *four* pairs of Chemin de Fers. Can you believe that? She told everyone that her daddy was gonna build 'em a swimming pool for the summer. She told me that I could go over to swim anytime I wanted. But until then, she told me, I could go over and we could play on her dad's CB.<sup>1</sup>

"Your dad's really got a CB?" I asked her.

"Oh, yeah," she answered, jiggling her locker door. "You can come over and we can make up handles for ourselves and meet lots of guys. Cute ones."

"Whaddaya mean, handles?" I asked.

"Like names, little nicknames. I never use my real name. I'm 'G.G.' when I get on. That stands for Golden Girl. Oh, and you gotta make sure you end every sentence with 'over.' You're like a total nerd if you don't finish with 'over.' I never talk to anyone who doesn't say 'over.' They're the worst."

Nobody's really into citizen band radios anymore. I now see 'em all lined up in pawnshops over on Oxnard Boulevard. But back in the seventh grade, everyone was getting them. They were way better than using a phone 'cause, first of all, there was no phone bill to bust you for talking to boys who lived

<sup>1</sup>CB Citizens Band (a radio frequency used by the general public to talk to one another over a short distance).

past The Grade and second, you didn't have your stupid sister yelling at you for tying up the phone line. Most people had CBs in their cars, but Terri's dad had his in the den.

When I showed up at Terri's to check out the CB, her mama was in the front yard planting some purple flowers.

"Go on in already." She waved me in. "She's in her father's den."

I found Terri just like her mama said. She was already on the CB, looking flustered and sorta excited.

"Hey," I called out to her, and plopped my tote bag on her dad's desk.

She didn't answer but rather motioned to me with her hands to hurry up. Her mouth formed an exaggerated, "Oh, my God!" She held out a glass bowl of Pringles and pointed to a glass of Dr Pepper on the desk.

It turned out Terri had found a boy on the CB. An older *interested* one. He was fifteen, a skateboarder, and his handle was Lightning Bolt.

"Lightning Bolt," he bragged to Terri. "Like, you know, powerful and fast. That's the way I skate. So," he continued, "where you guys live? Over."

"We live near Malibu," Terri answered. "Between Malibu and Santa Barbara. Over."

"Oh, excuse me, fan-ceee. Over."

"That's right." Terri giggled. "Over."

We actually lived in Oxnard. Really, in El Rio, a flat patch of houses, churches, and schools surrounded by lots of strawberry fields and some new snooty stucco homes surrounded by chainlink. But man, did Terri have this way of making things sound better. I mean, it *was* the truth, geographically, and besides it sounded way more glamorous.

I took some Pringles from the bowl and thought we were gonna have this wonderful afternoon of talking and flirting with Lightning Bolt until Terri's dad happened to come home early and found us gabbing in his den.

"What the . . . !" he yelled as soon as he walked in and saw us hunched over his CB. "What do you think this is? Party Central? Get off that thing!" He grabbed the receiver from Terri's hand. "This isn't a toy! It's a tool. A tool for communication, you don't use it just to meet boys!"

"Damn, Dad," Terri complained as she slid off her father's desk. "Don't have a cow." She took my hand and led me to her room. "Come on, let's pick you out a handle."

When we were in her room, I told her I had decided on Cali Girl as my handle.

"You mean, like California?" she asked.

"Yeah, sorta."

"But you're Mexican."

"So?"

"So, you look like you're more from Mexico than California."

"What do you mean?"

"I mean, California is like, blond girls, you know."

"Yeah, but I *am* Californian. I mean, real Californian. Even my great-grandma was born here."

"It's just that you don't look like you're from California."

"And you're not exactly golden," I snapped.

\* \* \*

We decided to talk to Lightning Bolt the next day, Friday, right after school. Terri's dad always came home real late on Fridays, sometimes even early the next Saturday morning. It would be perfect. When I got to her house the garage door was wide open and I went in through the side door. I almost bumped into Terri's mama. She was spraying the house with Pine Scent and offered me some Hi-C.

35 "Help yourself to a Pudding Pop, too," she said before heading into the living room through a mist of aerosol. "They're in the freezer."

Man, Terri's mama made their whole life like an afternoon commercial. Hi-C, Pringles in a bowl, the whole house smelling like a pine forest. Was Terri lucky or what? I grabbed a Pudding Pop out of the freezer and was about to join her when I picked up on her laugh. She was already talking to Lightning Bolt. Dang, she didn't waste time!

"Well, maybe we don't ever want to meet you," I heard Terri flirt with Lightning Bolt. "How do you know we don't already have boyfriends? Over."

"Well, you both sound like foxes. So, uh, what *do* you look like? Over."

"I'm about five-four and have green eyes and ginger-colored hair. Over."

40 Green? Ginger? I always took Terri for having brown eyes and brown hair.

"What about your friend? Over."

"What about her? Over."

Oh, this was about me! I *had* to hear this. Terri knew how to pump up things good.

"I mean, what does she look like?" Lightning Bolt asked. "She sounds cute. Over."

45 "Well . . ." I overheard Terri hesitate. "Well, she's real skinny and, uh . . ."

"I like skinny girls!"

"You didn't let me finish!" Terri interrupted. "And you didn't say 'over.' Over."

"Sorry," Lightning Bolt said. "Go ahead and finish. Over."

I tore the wrapper off the Pudding Pop and continued to listen.

50 "Well," Terri continued. "She's also sorta flat-chested, I guess. Over."

*What?* How could Terri say that?

"Flat-chested? Oh yeah? Over." Lightning Bolt answered.

"Yeah. Over."

Terri paused uncomfortably. It was as if she knew what she was saying was wrong and bad and she should've stopped but couldn't. She was saying things about a friend, things a real friend shouldn't be saying about another friend, but now there was a boy involved and he was interested in that other friend, in me, and her side was losing momentum. She would have to continue to stay ahead.

55 "Yeah, and she also has this, this nose, a nose like . . . like an *Indian*. Over."

"An, Indian?" Lightning Bolt asked. "What do ya mean an Indian? Over."

"You know, *Indian*. Like powwow Indian."

"Really?" Lightning Bolt laughed on the other end. "Like Woo-Woo-Woo Indian?" He clapped his palm over his mouth and wailed. A sound I knew all too well.

"Yeah, just like that!" Terri laughed. "In fact, I think she's gonna pick 'Li'l Squaw' as her handle!"

60 I shut the refrigerator door quietly. I touched the ridge of my nose. I felt the bump my mother had promised me would be less noticeable once my face "filled out." The base of my nose was far from feminine and was broad, like, well, like Uncle Rudy's nose, Grandpa Rudy's nose, and yeah, a little bit of Uncle Vincente's nose, too. Men in my family who looked like Indians and here their Indian noses were lumped together on me, on my face. My nose made me look like I didn't belong, made me look less Californian than my blond counterparts. After hearing Terri and Lightning Bolt laugh, more than anything I hated the men in my family who had given me such a hideous nose.

I grabbed my tote bag and started to leave out through the garage door when Terri's mama called out from the living room. "You're leaving already?" she asked. "I know Terri would love to have you for dinner. Her daddy's working late again."

I didn't answer and I didn't turn around. I just walked out and went home.

And so that's how the squeezing began. I eventually stopped hanging out with Terri and never got a chance to use my handle on her dad's CB. I know it's been almost four years since she said all that stuff about me, about my nose, but man, it still stings.

During freshman year I heard that Terri's dad met some lady on the CB and left her mama for this other woman. Can you believe that? Who'd wanna leave a house that smelled like a pine forest and always had Pudding Pops in the freezer?

65 As Mrs. Milne honks from the driveway impatiently, I grab my books and run down the driveway, squeezing my nose just a little bit more. I do it because today is Senior Picture Day and because I do notice the difference. I might be too skinny. My chest might be too flat. But God forbid I look too Indian.

### LESLIE MARMON SILKO

*Leslie Marmon Silko was born in 1948 in Albuquerque, New Mexico, and grew up on the Laguna Pueblo Reservation some fifty miles to the west. Of her family she says,*

*We are mixed blood—Laguna, Mexican, white. . . . All those languages, all those ways of living are combined, and we live somewhere on the fringes of all three. But I don't apologize for this any more—not to whites, not to full bloods—our origin is unlike any other. My poetry, my storytelling rise out of this source.*

*After graduating from the University of New Mexico in 1969, Silko entered law school but soon left to become a writer. She taught for two years at Navajo Community College at Many Farms, Arizona, and then went to Alaska for two years where she studied Eskimo-Aleut culture and worked on a novel, *Ceremony*. After returning to the Southwest, she taught at the University of Arizona and then at the University of New Mexico. Silko's recent books include the novels *Almanac of the Dead* (1991) and *Gardens in the Dunes* (2000).*

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*In addition to writing stories, a novel, and poems, Silko has written the screenplay for Marlon Brando's film, Black Elk. In 1981 she was awarded one of the so-called genius grants from the MacArthur Foundation, which supports "exceptionally talented individuals."*

### The Man to Send Rain Clouds

*Separate File*  
[1969]

They found him under a big cottonwood tree. His Levi jacket and pants were faded light blue so that he had been easy to find. The big cottonwood tree stood apart from a small grove of winterbare cottonwoods which grew in the wide, sandy arroyo. He had been dead for a day or more, and the sheep had wandered and scattered up and down the arroyo. Leon and his brother-in-law, Ken, gathered the sheep and left them in the pen at the sheep camp before they returned to the cottonwood tree. Leon waited under the tree while Ken drove the truck through the deep sand to the edge of the arroyo. He squinted up at the sun and unzipped his jacket—it sure was hot for this time of year. But high and northwest the blue mountains were still in snow. Ken came sliding down the low, crumbling bank about fifty yards down, and he was bringing the red blanket.

Before they wrapped the old man, Leon took a piece of string out of his pocket and tied a small gray feather in the old man's long white hair. Ken gave him the paint. Across the brown wrinkled forehead he drew a streak of white and along the high cheekbones he drew a strip of blue paint. He paused and watched Ken throw pinches of corn meal and pollen into the wind that fluttered the small gray feather. Then Leon painted with yellow under the old man's broad nose, and finally, when he had painted green across the chin, he smiled.

"Send us rain clouds, Grandfather." They laid the bundle in the back of the pickup and covered it with a heavy tarp before they started back to the pueblo.

They turned off the highway onto the sandy pueblo road. Not long after they passed the store and post office they saw Father Paul's car coming toward them. When he recognized their faces he slowed his car and waved for them to stop. The young priest rolled down the car window.

5 "Did you find old Teofilo?" he asked loudly.

Leon stopped the truck. "Good morning, Father. We were just out to the sheep camp. Everything is O.K. now."

"Thank God for that. Teofilo is a very old man. You really shouldn't allow him to stay at the sheep camp alone."

"No, he won't do that any more now."

"Well, I'm glad you understand. I hope I'll be seeing you at Mass this week—we missed you last Sunday. See if you can get old Teofilo to come with you." The priest smiled and waved at them as they drove away.

10 Louise and Teresa were waiting. The table was set for lunch, and the coffee was boiling on the black iron stove. Leon looked at Louise and then at Teresa.

"We found him under a cottonwood tree in the big arroyo near sheep camp. I guess he sat down to rest in the shade and never got up again." Leon walked toward the old man's bed. The red plaid shawl had been shaken and spread carefully over the bed, and a new brown flannel shirt and pair of stiff

mountains in the deep snow that reflected a faint red light from the west. He felt good because it was finished, and he was happy about the sprinkling of the holy water; now the old man could send them big thunderclouds for sure.

## AMY TAN

*Amy Tan was born in 1952 in Oakland, California, two and a half years after her parents had emigrated from China. She entered Linfield College in Oregon but then followed a boyfriend to California State University at San Jose, where she shifted her major from premedical studies to English. After earning a master's degree in linguistics from San Jose, Tan worked as a language consultant and then, under the name of May Brown, as a freelance business writer.*

*In 1985, having decided to try her hand at fiction, she joined the Squaw Valley Community of Writers, a fiction workshop. In 1987 she visited China with her mother; on her return to the United States she learned that her agent had sold her first book, The Joy Luck Club, a collection of 16 interwoven stories (including "Two Kinds") about four Chinese mothers and their four American daughters. She is also author of The Kitchen God's Wife (1991), The Hundred Secret Senses (1995), and The Bonesetter's Daughter (2001).*

### Two Kinds

### *Separate File*

[1989]

My mother believed you could be anything you wanted to be in America. You could open a restaurant. You could work for the government and get good retirement. You could buy a house with almost no money down. You could become rich. You could become instantly famous.

"Of course you can be prodigy, too," my mother told me when I was nine. "You can be best anything. What does Auntie Lindo know? Her daughter, she is only best tricky."

America was where all my mother's hopes lay. She had come here in 1949 after losing everything in China: her mother and father, her family home, her first husband, and two daughters, twin baby girls. But she never looked back with regret. There were so many ways for things to get better.

We didn't immediately pick the right kind of prodigy. At first my mother thought I could be a Chinese Shirley Temple. We'd watch Shirley's old movies on TV as though they were training films. My mother would poke my arm and say, "Ni kan"—You watch. And I would see Shirley tapping her feet, or singing a sailor song, or pursing her lips into a very round O while saying, "Oh my goodness."

"Ni kan," said my mother as Shirley's eyes flooded with tears. "You already know how. Don't need talent for crying!"

Soon after my mother got this idea about Shirley Temple, she took me to a beauty training school in the Mission district and put me in the hands of a student who could barely hold the scissors without shaking. Instead of getting big fat curls, I emerged with an uneven mass of crinkly black fuzz. My mother dragged me off to the bathroom and tried to wet down my hair.

"You look like Negro Chinese," she lamented, as if I had done this on purpose.

they had trouble drying it. She didn't like to get to the hotel first; she would want him to be there waiting for her as usual. He found a big leather chair in the lobby, facing a window, and he put the overshoes and the puppy biscuit on the floor beside it. He picked up an old copy of *Liberty* and sank down into the chair. "Can Germany Conquer the World Through the Air?" Walter Mitty looked at the pictures of bombing planes and of ruined streets.

... "The cannonading has got the wind up in young Raleigh, sir," said the sergeant. Captain Mitty looked up at him through tousled hair. "Get him to bed," he said wearily. "With the others. I'll fly alone." "But you can't, sir," said the sergeant anxiously. "It takes two men to handle that bomber and the Archies are pounding hell out of the air. Von Richtman's circus is between here and Saulier." "Somebody's got to get that ammunition dump," said Mitty. "I'm going over. Spot of brandy?" He poured a drink for the sergeant and one for himself. War thundered and whined around the dugout and battered at the door. There was a rending of wood and splinters flew through the room. "A bit of a near thing," said Captain Mitty carelessly. "The box barrage is closing in," said the sergeant. "We only live once, Sergeant," said Mitty, with his faint, fleeting smile. "Or do we?" He poured another brandy and tossed it off. "I never see a man could hold his brandy like you, sir," said the sergeant. "Begging your pardon, sir." Captain Mitty stood up and strapped on his huge Webley-Vickers automatic. "It's forty kilometers through hell, sir," said the sergeant. Mitty finished one last brandy. "After all," he said softly, "what isn't?" The pounding of the cannon increased; there was the rat-tat-tatting of machine guns, and from somewhere came the menacing pocket-pocketa-pocketa of the new flame-throwers. Walter Mitty walked to the door of the dugout humming "Auprès de Ma Blonde." He turned and waved to the sergeant. "Cheerio!" he said. . . .

Something struck his shoulder. "I've been looking all over this hotel for you," said Mrs. Mitty. "Why do you have to hide in this old chair? How did you expect me to find you?" "Things close in," said Walter Mitty vaguely. "What?" Mrs. Mitty said. "Did you get the what's-its-name? The puppy biscuit? What's in that box?" "Overshoes," said Mitty. "Couldn't you have put them on in the store?" "I was thinking," said Walter Mitty. "Does it ever occur to you that I am sometimes thinking?" She looked at him. "I'm going to take your temperature when I get you home," she said.

15 They went out through the revolving doors that made a faintly derisive whistling sound when you pushed them. It was two blocks to the parking lot. At the drugstore on the corner she said, "Wait here for me. I forgot something. I won't be a minute." She was more than a minute. Walter Mitty lighted a cigarette. It began to rain, rain with sleet in it. He stood up against the wall of the drugstore, smoking. . . . He put his shoulders back and his heels together. "To hell with the handkerchief," said Walter Mitty scornfully. He took one last drag on his cigarette and snapped it away. Then, with that faint, fleeting smile playing about his lips, he faced the firing squad; erect and motionless, proud and disdainful. Walter Mitty the Undefeated, inscrutable to the last.

## HELENA MARIA VIRAMONTES

Helena Maria Viramontes was born in East Los Angeles in 1954. After completing her undergraduate studies at Immaculate Heart College, she did graduate work at California State University, Los Angeles, and further work

between 1979 and 1981 in the MFA Creative Writing Program at the University of California, Irvine. Viramontes has won first prize in several fiction contests, including the Irvine Chicano Literary Contest. In 1989, the year in which she was awarded a Creative Writing Fellowship from the National Endowment for the Arts, she participated in a "Storytelling for Film" workshop at the Sundance Film Institute.

*Viramontes writes chiefly about women whose lives are circumscribed by a patriarchal Latino society. Eight of her stories have been collected in "The Moths" and Other Stories (1985).*

The Moths

*Separately* *Five*

[1982]

I was fourteen years old when Abuelita<sup>1</sup> requested my help. And it seemed only fair. Abuelita had pulled me through the rages of scarlet fever by placing, removing and replacing potato slices on the temples of my forehead; she had seen me through several whippings, an arm broken by a dare jump off Tío Enrique's toolshed, puberty, and my first lie. Really, I told Amá, it was only fair.

Not that I was her favorite granddaughter or anything special. I wasn't even pretty or nice like my older sisters and I just couldn't do the girl things they could do. My hands were too big to handle the fineries of crocheting or embroidery and I always pricked my fingers or knotted my colored threads time and time again while my sisters laughed and called me bull hands with their cute waterlike voices. So I began keeping a piece of jagged brick in my sock to bash my sisters or anyone who called me bull hands. Once, while we all sat in the bedroom, I hit Teresa on the forehead, right above her eyebrow and she ran to Amá with her mouth open, her hand over her eye while blood seeped between her fingers. I was used to the whippings by then.

I wasn't respectful either. I even went so far as to doubt the power of Abuelita's slices, the slices she said absorbed my fever. "You're still alive, aren't you?" Abuelita snapped back, her pasty gray eye beaming at me and burning holes in my suspicions. Regretful that I had let secret questions drop out of my mouth, I couldn't look into her eyes. My hands began to fan out, grow like a liar's nose until they hung by my side like low weights. Abuelita made a balm out of dried moth wings and Vicks and rubbed my hands, shaped them back to size and it was the strangest feeling. Like bones melting. Like sun shining through the darkness of your eyelids. I didn't mind helping Abuelita after that, so Amá would always send me over to her.

In the early afternoon Amá would push her hair back, hand me my sweater and shoes, and tell me to go to Mama Luna's. This was to avoid another fight and another whipping, I knew. I would deliver one last direct shot on Marisela's arm and jump out of our house, the slam of the screen door burying her cries of anger, and I'd gladly go help Abuelita plant her wild lilies or jasmine or heliotrope or cilantro or hierbabuena in red Hills

<sup>1</sup>Abuelita Grandma (Spanish); other Spanish words for relatives mentioned in the story are *Tío*, Uncle, *Amá*, Mother, and *Apá*, Dad.