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Setting

Aesop's fable of the vixen and the lioness (page 129) could take place anywhere—in a jungle or at the town dump. The particular place is of no importance; all that matters is the meeting of the two beasts. But in some stories the setting—the place and the time—plays so large a role that it is almost a character. Indeed, some writers have said that their ideas for stories came from particular settings, particular places, and particular times. Note that the setting consists not only of the locale—for instance, Texas—but also the time—for instance, during the Great Depression. If we take a moment or two to brainstorm examples—this is a favorite exercise in creative writing courses—each of us can begin to imagine all sorts of interesting settings for stories: a working-class neighborhood in a city in the Midwest in the 1950s; a small town in Jamaica at the turn of the century; a village in the English countryside two hundred years ago; a town on the Texas-Mexico border in the year 2010. The settings for novels and stories are innumerable, emerging from the experiences and memories of authors or from the curious imaginations of authors who look forward to exploring times and places unlike any they have known themselves.

Authors of short stories usually keep the focus on a single setting—they do not have the space to do much more than that. But not always: The action may shift from one setting to another, as the authors use this second setting in counterpoint to the first. They might begin in one time and place, but end up in a time and place that are significantly different.

Through the careful use of details in the setting or settings, the author also implies the historical and political contexts, the customs and conventions and values of the community, and the dominant issues and conflicts of the society as a whole. Novelists, working on a bigger canvas, can do even more, but it is an ambition, a goal, for authors of short stories too. The setting is there for the character and the plot, but the character and plot are there for the setting as well—for giving us knowledge about and insight into specific times and places, thereby enriching and deepening our human understanding. We move outside our own experience, perceiving the diverse and complex ways of life that people have lived or are living now.

The setting may strike us as real and recognizable. On the other hand, it may not: We may find ourselves in the midst of a time and a place far distant and different from any with which we are familiar. It may feel to us strange, exotic, alien, even otherworldly, as we know from the settings of ghost stories and works of science fiction—and in the settings for much popular fiction, such as the Middle

Earth where J. R. R. Tolkien locates *The Lord of the Rings* trilogy. Again, what we have known and experienced is extended and complicated: We travel to new and unusual times and strange (sometimes very strange) places. We see ourselves from a new perspective.

In this chapter, we present three short stories, Nathaniel Hawthorne's "Young Goodman Brown," which is set in Puritan New England; Charlotte Perkins Gilman's "The Yellow Wallpaper," which is set in a country estate in the late nineteenth century, where a woman is undergoing treatment for depression; and Ralph's Ellison's "Battle Royal," which is set in a rural area somewhere in the segregated American South in the late 1920s. Here are questions to keep in mind about the settings for these stories and for others in this book that you will be reading and studying:

1. What is the setting when the story begins?
2. Does the action remain in this setting throughout, or does the author move from one setting to another or others? How are these settings similar to and different from one another?
3. What does the author show us in action and tell us in description about the setting?
4. How much detail about the setting does the author give us? What kinds of details does the author draw our attention to?
5. Does the setting take on a special significance as the story progresses, perhaps becoming symbolic in its own right? Consider, for example, how an author might present New York City or London or some other great urban center as a place of excitement, opportunity, and freedom, or as a place of anonymity, loneliness, and widespread poverty and degradation.
6. How is the main character affected, shaped, or influenced by the setting? Does the main character, in turn, cause the setting—his or her time and place—to change in any way?

NATHANIEL HAWTHORNE

Nathaniel Hawthorne (1804-1864) was born in Salem, Massachusetts, the son of a sea captain. Two of his ancestors were judges; one had persecuted Quakers, and another had served at the Salem witch trials. In his stories and novels Hawthorne keeps returning to the Puritan past, studying guilt, sin, and isolation.

Young Goodman Brown

[1835]

Young Goodman¹ Brown came forth, at sunset, into the street at Salem village; but put his head back, after crossing the threshold, to exchange a parting kiss with his young wife. And Faith, as the wife was aptly named, thrust her own pretty head into the street, letting the wind play with the pink ribbons of her cap while she called to Goodman Brown.

"Dearest heart," whispered she, softly and rather sadly, when her lips were close to his ear, "prithee put off your journey until sunrise and sleep in

¹ Goodman: term of address for a man of humble standing.

your own bed to-night. A lone woman is troubled with such dreams and such thoughts that she's afear'd of herself sometimes. Pray tarry with me this night, dear husband, of all nights in the year."

"My love and my Faith," replied young Goodman Brown, "of all nights in the year, this one night must I tarry away from thee. My journey, as thou callest it, forth and back again, must needs be done 'twixt now and sunrise. What, my sweet, pretty wife, dost thou doubt me already, and we but three months ~~married?~~"

"Then God bless you!" said Faith, with the pink ribbons; "and may you find all well when you come back."

5 "Amen!" cried Goodman Brown. "Say thy prayers, dear Faith, and go to bed at dusk, and no harm will come to thee."

So they parted; and the young man pursued his way until, being about to turn the corner by the meeting-house, he looked back and saw the head of Faith still peeping after him with a melancholy air, in spite of her pink ribbons.

"Poor little Faith!" thought he, for his heart smote him. "What a wretch am I to leave her on such an errand! She talks of dreams, too. Methought as she spoke there was trouble in her face, as if a dream had warned her what work is to be done to-night. But no, no; 'twould kill her to think it. Well, she's a blessed angel on earth; and after this one night, I'll cling to her skirts and follow her to heaven."

With this excellent resolve for the future, Goodman Brown felt himself justified in making more haste on his present evil purpose. He had taken a dreary road, darkened by all the gloomiest trees of the forest, which barely stood aside to let the narrow path creep through, and closed immediately behind. It was all as lonely as could be; and there is this peculiarity in such a solitude, that the traveler knows not who may be concealed by the innumerable trunks and the thick boughs overhead; so that with lonely footsteps he may yet be passing through an unseen multitude.

"There may be a devilish Indian behind every tree," said Goodman Brown, to himself and he glanced fearfully behind him as he added, "What if the devil himself should be at my very elbow!"

10 His head being turned back, he passed a crook of the road, and, looking forward again, beheld the figure of a man, in grave and decent attire, seated at the foot of an old tree. He arose at Goodman Brown's approach and walked onward side by side with him.

"You are late, Goodman Brown," said he. "The clock of the Old South was striking as I came through Boston, and that is full fifteen minutes ago."

"Faith kept me back a while," replied the young man, with a tremor in his voice, caused by the sudden appearance of his companion, though not wholly unexpected.

It was now deep dusk in the forest, and deepest in that part of it where these two were journeying. As nearly as could be discerned, the second traveler was about fifty years old, apparently in the same rank of life as Goodman Brown, and bearing a considerable resemblance to him, though perhaps more in expression than features. Still they might have been taken for father and son. And yet, though the elder person was as simply clad as the younger, and as simple in manner too, he had an indescribable air of one who knew the world, and who would not have felt abashed at the governor's dinner table or in King William's court, were it possible that his affairs should call

him thither. But the only thing about him that could be fixed upon as remarkable was his staff, which bore the likeness of a great black snake, so curiously wrought that it might almost be seen to twist and wriggle itself like a living serpent. This, of course, must have been an ocular deception, assisted by the uncertain light.

"Come, Goodman Brown," cried his fellow-traveler, "this is a dull pace for the beginning of a journey. Take my staff, if you are so soon weary."

15 "Friend," said the other, exchanging his slow pace for a full step, "having kept covenant by meeting thee here, it is my purpose now to return whence I came. I have scruples touching the matter thou wot'st² of."

"Sayest thou so?" replied he of the serpent, smiling apart. "Let us walk on, nevertheless, reasoning as we go; and if I convince thee not thou shalt turn back. We are but a little way in the forest yet."

"Too far! too far!" exclaimed the goodman, unconsciously resuming his walk. "My father never went into the woods on such an errand, nor his father before him. We have been a race of honest men and good Christians since the days of the martyrs, and shall I be the first of the name of Brown that ever took this path and kept—"

"Such company, thou wouldest say," observed the elder person, interpreting his pause. "Well said, Goodman Brown! I have been as well acquainted with your family as with ever a one among the Puritans; and that's no trifle to say. I helped your grandfather, the constable, when he lashed the Quaker woman so smartly through the streets of Salem; and it was I that brought your father a pitch-pine knot, kindled at my own hearth, to set fire to an Indian village, in King Philip's war.³ They were my good friends, both; and many a pleasant walk have we had along this path, and returned merrily after midnight. I would fain be friends with you for their sake."

"If it be as thou sayest," replied Goodman Brown, "I marvel they never spoke of these matters; or, verily, I marvel not, seeing that the least rumor of the sort would have driven them from New England. We are a people of prayer, and good works to boot, and abide no such wickedness."

20 "Wickedness or not," said the traveler with the twisted staff, "I have a very general acquaintance here in New England. The deacons of many a church have drunk the communion wine with me, the selectmen of divers towns make me their chairman; and a majority of the Great and General Court are firm supporters of my interest. The governor and I, too—But these are state secrets."

"Can this be so?" cried Goodman Brown, with a stare of amazement at his undisturbed companion. "Howbeit, I have nothing to do with the governor and council; they have their own ways, and are no rule for a simple husbandman⁴ like me. But, were I to go on with thee, how should I meet the eye of that good old man, our minister, at Salem village? Oh, his voice would make me tremble both Sabbath day and lecture day."

Thus far the elder traveler had listened with due gravity; but now burst into a fit of irrepressible mirth, shaking himself so violently that his snake-like staff actually seemed to wriggle in sympathy.

²wot'st knowest. ³King Philip's war war waged in 1675-76 by the English colonists against the Wampanoag Indian leader Metcom, known as "King Philip." ⁴husbandman farmer or more generally, any man of humble standing

"Ha! ha! ha!" shouted he again and again; then composing himself, "Well, go on, Goodman Brown, go on; but, prithee, don't kill me with laughing."

"Well, then, to end the matter at once," said Goodman Brown, considerably nettled, "there is my wife, Faith. It would break her dear little heart; and I'd rather break my own."

25 "Nay, if that be the case," answered the other, "e'en go thy ways, Goodman Brown. I would not for twenty old women like the one hobbling before us that Faith should come to any harm."

As he spoke he pointed his staff at a female figure on the path, in whom Goodman Brown recognized a very pious and exemplary dame, who had taught him his catechism in youth, and was still his moral and spiritual adviser, jointly with the minister and Deacon Gookin.

"A marvel, truly, that Goody⁵ Cloyse should be so far in the wilderness at nightfall," said he. "But with your leave, friend, I shall take a cut through the woods until we have left this Christian woman behind. Being a stranger to you, she might ask whom I was consorting with and whither I was going."

"Be it so," said his fellow-traveler. "Betrake you the woods, and let me keep the path."

Accordingly the young man turned aside, but took care to watch his companion, who advanced softly along the road until he had come within a staff's length of the old dame. She, meanwhile, was making the best of her way, with singular speed for so aged a woman, and mumbling some indistinct words—a prayer, doubtless—as she went. The traveler put forth his staff and touched her withered neck with what seemed the serpent's tail.

30 "The devil!" screamed the pious old lady.

"Then Goody Cloyse knows her old friend?" observed the traveler, confronting her and leaning on his writhing stick.

"Ah, forsooth, and is it your worship indeed?" cried the good dame. "Yea, truly is it, and in the very image of my old gossip, Goodman Brown, the grandfather of the silly fellow that now is. But—would your worship believe it?—my broomstick hath strangely disappeared, stolen, as I suspect, by that unhanged witch, Goody Cory, and that, too, when I was all anointed with the juice of smallage and cinquefoil, and wolf's bane—"

"Mingled with fine wheat and the fat of a new-born babe," said the shape of old Goodman Brown.

"Ah, your worship knows the recipe," cried the old lady, cackling aloud. "So, as I was saying, being all ready for the meeting, and no horse to ride on, I made up my mind to foot it; for they tell me there is a nice young man to be taken into communion to-night. But now your good worship will lend me your arm, and we shall be there in a twinkling."

35 "That can hardly be," answered her friend. "I may not spare you my arm, Goody Cloyse; but here is my staff, if you will."

So saying, he threw it down at her feet, where, perhaps, it assumed life, being one of the rods which its owner had formerly lent to the Egyptian magi. Of this fact, however, Goodman Brown could not take cognizance. He had cast up his eyes in astonishment, and, looking down again, beheld neither Goody

⁵Goody contraction of Goodwife, a polite term of address for a married woman of humble standing.

Cloyse nor the serpentine staff but his fellow-traveler alone, who waited for him as calmly as if nothing had happened.

"That old woman taught me my catechism," said the young man; and there was a world of meaning in this simple comment.

They continued to walk onward, while the elder traveler exhorted his companion to make good speed and persevere in the path, discoursing so aptly that his arguments seemed rather to spring up in the bosom of his auditor than to be suggested by himself. As they went, he plucked a branch of maple to serve for a walking stick, and began to strip it of the twigs and little boughs, which were wet with evening dew. The moment his fingers touched them they became strangely withered and dried up as with a week's sunshine. Thus the pair proceeded, at a good free pace, until suddenly, in a gloomy hollow of the road, Goodman Brown sat himself down on the stump of a tree and refused to go any farther.

"Friend," said he, stubbornly, "my mind is made up. Not another step will I budge on this earth. ~~What if a wretched old woman do choose to go to the devil when I thought she was going to heaven: is that any reason why I should quit my dear Faith and go after her?~~"

40 "You will think better of this by and by," said his acquaintance, composedly. "Sit here and rest yourself a while; and when you feel like moving again, there is my staff to help you along."

Without more words, he threw his companion the maple stick, and was as speedily out of sight as if he had vanished into the deepening gloom. The young man sat a few moments by the roadside, applauding himself greatly, and thinking with now clear a conscience he should meet the minister in his morning walk, nor shrink from the eye of good old Deacon Gookin. And what calm sleep would be his that very night, which was to have been spent so wickedly, but so purely and sweetly now, in the arms of Faith! Amidst these pleasant and praiseworthy meditations, Goodman Brown heard the tramp of horses along the road, and deemed it advisable to conceal himself within the verge of the forest, conscious of the guilty purpose that had brought him thither, though now so happily turned from it.

On came the hoof-tramps and the voices of the riders, two grave old voices, conversing soberly as they drew near. These mingled sounds appeared to pass along the road, within a few yards of the young man's hiding-place; but, owing doubtless to the depth of the gloom at that particular spot, neither the travelers nor their steeds were visible. Though their figures brushed the small boughs by the wayside, it could not be seen that they intercepted, even for a moment, the faint gleam from the strip of bright sky athwart which they must have passed. Goodman Brown alternately crouched and stood on tiptoe, pulling aside the branches and thrusting forth his head as far as he durst without discerning so much as a shadow. It vexed him the more, because he could have sworn, were such a thing possible, that he recognized the voices of the minister and Deacon Gookin, jogging along quietly as they were wont to do, when bound to some ordination or ecclesiastical council. While yet within hearing, one of the riders stopped to pluck a switch.

"Of the two, reverend sir," said the voice like the deacon's, "I had rather miss an ordination dinner than to-night's meeting. They tell me that some of our community are to be here from Falmouth and beyond, and others from Connecticut and Rhode Island, besides several of the Indian powwows,

who, after their fashion, know almost as much deviltry as the best of us. Moreover, there is a goodly young woman to be taken into communion."

"Mighty well, Deacon Gookin!" replied the solemn old tones of the minister. "Spur up, or we shall be late. Nothing can be done, you know, until I get on the ground."

45 The hoofs clattered again; and the voices, talking so strangely in the empty air, passed on through the forest, where no church had ever been gathered or solitary Christian prayed. Whether, then, could these holy men be journeying so deep into the heathen wilderness? Young Goodman Brown caught hold of a tree for support, being ready to sink down on the ground, faint and overburdened with the heavy sickness of his heart. He looked up to the sky, doubting whether there really was a heaven above him. Yet there was the blue arch, and the stars brightening in it.

"With heaven above and Faith below, I will yet stand firm against the devil!" cried Goodman Brown.

While he still gazed upward into the deep arch of the firmament and had lifted his hands to pray, a cloud, though no wind was stirring, hurried across the zenith and hid the brightening stars. The blue sky was still visible, except directly overhead, where this black mass of cloud was sweeping swiftly northward. Aloft in the air, as if from the depths of the cloud, came a confused and doubtful sound of voices. Once the listener fancied that he could distinguish the accents of towns-people of his own, men and women, both pious and ungodly, many of whom he had met at the communion table, and had seen others rioting at the tavern. The next moment, so indistinct were the sounds, he doubted whether he had heard aught but the murmur of the old forest, whispering without a wind. Then came a stronger swell of those familiar tones, heard daily in the sunshine at Salem village, but never until now from a cloud of night. There was one voice, of a young woman, uttering lamentations, yet with an uncertain sorrow, and entreating for some favor, which, perhaps, it would grieve her to obtain; and all the unseen multitude, both saints and sinners, seemed to encourage her onward.

"Faith!" shouted Goodman Brown, in a voice of agony and desperation; and the echoes of the forest mocked him, crying, "Faith! Faith!" as if bewitched wretches were seeking her all through the wilderness.

The cry of grief, rage, and terror was yet piercing the night, when the unhappy husband held his breath for a response. There was a scream, drowned immediately in a louder murmur of voices, fading into far-off laughter, as the dark cloud swept away, leaving the clear and silent sky above Goodman Brown. But something fluttered lightly down through the air and caught on the branch of a tree. The young man seized it, and beheld a pink ribbon.

50 "My Faith is gone!" cried he, after one stupefied moment. "There is no good on earth; and sin is but a name. Come, devil; for to thee is this world given."

And, maddened with despair, so that he laughed loud and long, did Goodman Brown grasp his staff and set forth again, at such a rate that he seemed to fly along the forest path rather than to walk or run. The road grew wilder and drearier and more faintly traced, and vanished at length, leaving him in the heart of the dark wilderness, still rushing onward with the instinct that guides mortal man to evil. The whole forest was peopled with frightful sounds—the creaking of the trees, the howling of wild beasts,

and the yell of Indians, while sometimes the wind tolled like a distant church bell, and sometimes gave a broad roar around the traveler, as if all Nature were laughing him to scorn. But he was himself the chief horror of the scene, and shrank not from its other horrors.

"Ha! ha! ha!" roared Goodman Brown when the wind laughed at him. "Let us hear which will laugh loudest. Think not to frighten me with your deviltry. Come witch, come lizard, come Indian powwow, come devil himself, and here comes Goodman Brown. You may as well fear him as he fear you!"

In truth, all through the haunted forest there could be nothing more frightful than the figure of Goodman Brown. On he flew among the black pines, brandishing his staff with frenzied gestures, now giving vent to an inspiration of horrid blasphemy, and now shouting forth such laughter as set all the echoes of the forest laughing like demons around him. The fiend in his own shape is less hideous than when he rages in the breast of man. Thus sped the demoniac on his course, until, quivering among the trees, he saw a red light before him, as when the felled trunks and branches of a clearing have been set on fire, and throw up their lurid blaze against the sky, at the hour of midnight. He paused, in a lull of the tempest that had driven him onward, and heard the swell of what seemed a hymn, rolling solemnly from a distance with the weight of many voices. He knew the tune; it was a familiar one in the choir of the village meeting-house. The verse died heavily away, and was lengthened by a chorus, not of human voices, but of all the sounds of the benighted wilderness pealing in awful harmony together. Goodman Brown cried out; and his cry was lost to his own ear by its unison with the cry of the desert.

In the interval of silence he stole forward until the light glared full upon his eyes. At one extremity of an open space, hemmed in by the dark wall of the forest, arose a rock, bearing some rude, natural resemblance either to an altar or a pulpit, and surrounded by four blazing pines, their tops afire, their stems untouched, like candles at an evening meeting. The mass of foliage that had overgrown the summit of the rock was all on fire, blazing high into the night and fitfully illuminating the whole field. Each pendent twig and leafy festoon was in a blaze. As the red light arose and fell, a mimic congregation alternately shone forth, then disappeared in shadow, and again grew, as it were, out of the darkness, peopling the heart of the solitary woods at once.

55 "A grave and dark-clad company," quoth Goodman Brown.

In truth they were such. Among them, quivering to-and-fro between gloom and splendor, appeared faces that would be seen next day at the council board of the province, and others which, Sabbath after Sabbath, looked devoutly heavenward, and benignantly over the crowded pews, from the holiest pulpits in the land. Some affirm that the lady of the governor was ~~deceitful~~. At least three were high dames well known to her, and wives of honored husbands, and widows, a great multitude, and ancient maidens, all of excellent repute, and fair young girls, who trembled lest their mothers should espy them. Either the sudden gleams of light flashing over the obscure field bedazzled Goodman Brown, or he recognized a score of the church-members of Salem village famous for their especial sanctity. Good old Deacon Gookin had arrived, and waited at the skirts of that venerable saint, his revered pastor. But, irreverently consorting with these grave, reputable,

and pious people, these elders of the church, these chaste dames and dewy virgins, there were men of dissolute lives and women of spotted fame, wretches given over to all mean and filthy vice, and suspected even of horrid crimes. It was strange to see that the good shrank not from the wicked, nor were the sinners abashed by the saints. Scattered also among their pale-faced enemies were the Indian priests, or powwows, who had often scared their native forest with more hideous incantations than any known to English witchcraft.

"But, where is truth?" thought Goodman Brown; and, as hope came into his heart, he trembled.

Another verse of the hymn arose, a slow and mournful strain, such as the pious love, but joined to words which expressed all that our nature can conceive of sin, and darkly hinted at far more. Unfathomable to mere mortals is the lore of fiends. Verse after verse was sung; and still the chorus of the desert swelled between, like the deepest tone of a mighty organ; and with the final peal of that dreadful anthem there came a sound, as if the roaring wind, the rushing streams, the howling beasts, and every other voice of the unconcerted wilderness were mingling and according with the voice of guilty man in homage to the prince of all. The four blazing pines threw up a loftier flame, and obscurely discovered shapes and visages of horror on the smoke wreaths above the impious assembly. At the same moment the fire on the rock shot redly forth and formed a glowing arch above its base, where now appeared a figure. With reverence be it spoken, the figure bore no slight similitude, both in garb and manner, to some grave divine of the New England churches.

"Bring forth the convert!" cried a voice that echoed through the field and rolled into the forest.

60

At the word, Goodman Brown stepped forth from the shadow of the trees and approached the congregation, with whom he felt a loathful brotherhood by the sympathy of all that was wicked in his heart. He could have wellnigh sworn that the shape of his own dead father beckoned him to advance, looking downward from a smoke wreath, while a woman, with dim features of despair, threw out her hand to warn him back. Was it his mother? But he had no power to retreat one step, nor to resist, even in thought, when the minister and good old Deacon Gookin seized his arms and led him to the blazing rock. Thither came also the slender form of a veiled female, led between Goody Cloyse, that pious teacher of the catechism, and Martha Carrier, who had received the devil's promise to be queen of hell. A rampant hag was she. And there stood the proselytes beneath the canopy of fire.

"Welcome, my children," said the dark figure, "to the communion of your race. Ye have found thus young your nature and your destiny. My children, look behind you!"

They turned; and flashing forth, as it were, in a sheet of flame, the fiend worshippers were seen; the smile of welcome gleamed darkly on every visage.

"There," resumed the sable form, "are all whom ye have reverenced from youth. Ye deemed them holier than yourselves, and shrank from your own sin, contrasting it with their lives of righteousness and prayerful aspirations heavenward. Yet here are they all in my worshipping assembly. This night it shall be granted you to know their secret deeds: how hoary-bearded elders of the church have whispered wanton words to the young maids of their households; how many a woman, *eager for widows' weeds*, has given her,

husband a drink at bedtime and let him sleep his last sleep in her bosom; how beardless youths have made haste to inherit their fathers' wealth; and how fair damsels—blush not, sweet ones—have dug little graves in the garden, and bidden me, the sole guest, to an infant's funeral. By the sympathy of your human hearts for sin ye shall scent out all the places—whether in church, bedchamber, street, field, or forest—where crime has been committed, and shall exult to bchnoid the whole earth one stain of guilt, one mighty blood spot. Far more than this. It shall be yours to penetrate, in every bosom, the deep mystery of sin, the fountain of all wicked arts, and which inexhaustibly supplies more evil impulses than human power—than my power at its utmost—can make manifest in deeds. And now, my children, look upon each other."

They did so; and, by the blaze of the hell-kindled torches, the wretched man beheld his Faith, and the wife her husband, trembling before that unhallowed glear.

65 "Lo, there ye stand, my children," said the figure, in a deep and solemn tone, almost sad with its despairing awfulness, as if his once angelic nature could yet mourn for our miserable race. "Depending upon one another's hearts, ye had still hoped that virtue were not all a dream. Now are ye undeceived. Evil is the nature of mankind. Evil must be your only happiness. Welcome, again, my children, to the communion of your race."

"Welcome," repeated the fiend worshippers, in one cry of despair and triumph.

And there they stood, the only pair, as it seemed, who were yet luring on the verge of wickedness in this dark world. A basin was hollowed, naturally, in the rock. Did it contain water, reddened by the lurid light? or was it blood? or, perchance, a liquid flame? Herein did the shape of evil dip his hand and prepare to lay the mark of baptism upon their foreheads, that they might be partakers of the mystery of sin, more conscious of the secret guilt of others, both in deed and thought, than they could now be of their own. The husband cast one look at his pale wife, and Faith at him. What polluted wretches would the next glance show them to each other, shuddering alike at what they disclosed and what they saw!

"Faith! Faith!" cried the husband, "look up to heaven, and resist the wicked one."

Whether Faith obeyed he knew not. Hardly had he spoken when he found himself amid calm night and solitude, listening to a roar of the wind, which died heavily away through the forest. He staggered against the rock, and felt it chill and damp; while a hanging twig, that had been all on fire, be-sprinkled his cheek with the coldest dew.

70 The next morning young Goodman Brown came slowly into the street of Salem village, staring around him like a bewildered man. The good old minister was taking a walk along the graveyard to get an appetite for breakfast and meditate his sermon, and bestowed a blessing, as he passed, on Goodman Brown. He shrank from the venerable saint as if to avoid an anathema. Old Deacon Gookin was at domestic worship, and the holy words of his prayer were heard through the open window. "What God doth the wizard pray to?" quoth Goodman Brown. Goody Cloyse, that excellent old Christian, stood in the early sunshine at her own lattice, catechizing a little girl who had brought her a pint of morning's milk. Goodman Brown snatched away the child as from the grasp of the fiend himself. Turning the corner by the

meeting-house, he spied the head of Faith, with the pink ribbons, gazing anxiously forth, and bursting into such joy⁴ at sight of him that she skipped along the street and almost kissed her husband before the whole village. But Goodman Brown looked sternly and sadly into her face, and passed on without a greeting.

Had Goodman Brown fallen asleep in the forest and only dreamed a wild dream of a witch-meeting?

Be it so, if you will; but alas! it was a dream of evil omen for young Goodman Brown. A stern, a sad, a darkly meditative, a distrustful, if not a desperate man did he become from the night of that fearful dream. On the Sabbath day, when the congregation were singing a holy psalm, he could not listen because an anthem of sin rushed loudly upon his ear and drowned all the blessed strain. When the minister spoke from the pulpit with power and fervid eloquence, and, with his hand on the open Bible, of the sacred truths of our religion, and of saint-like lives and triumphant deaths, and of future bliss or misery unutterable, then did Goodman Brown turn pale, dreading lest the roof should thunder down upon the gray blasphemer and his hearers. Often, awaking suddenly at midnight, he shrank from the bosom of Faith; and at morning or eventide, when the family knelt down at prayer, he scowled and muttered to himself, and gazed sternly at his wife, and turned away. And when he had lived long, and was borne to his grave a hoary⁶ corpse, followed by Faith, an aged woman, and children and grandchildren, a goodly procession, besides neighbors not a few, they carved no hopeful verse upon his tombstone, for his dying hour was gloom.

YOUR TURN

1. Do you take Faith to stand only for religious faith, or can she here also stand for one's faith in one's fellow human beings? Explain.
2. Hawthorne describes the second traveler as "about fifty years old, apparently in the same rank as Goodman Brown, and bearing a considerable resemblance to him." Further, "they might have been taken for father and son." What do you think Hawthorne is getting at here?
3. In the forest Brown sees (or thinks he sees) Goody Cloyse, the minister, Deacon Gookin, and others. Does he in fact meet them, or does he dream of them? Or does he encounter "figures" and "forms" (rather than real people) whom the devil conjures up in order to deceive Brown?
4. Evaluate the view that when Brown enters the dark forest he is really entering his own evil mind.
5. A Hawthorne scholar we know says that he finds this story "terrifying." Do you agree? Or would you characterize your response to it differently? Explain, making reference to passages in the text.
6. Does a person have to be a Christian in order to understand "Young Goodman Brown"? Would a Christian reader find this story reassuring or disturbing? Can a non-Christian reader understand and appreciate the story? What might he or she learn from reading it?
7. Having read and studied "Young Goodman Brown," do you find you want to read more of Hawthorne's stories? Are you very eager, a little *reluctant*, or not really? Please explain.

⁴hoary gray or white with age; very old, ancient.

8. "Young Goodman Brown" is often included in anthologies of American literature and in collections of short stories. In your view, why is this the case? Do you agree with this decision, or does it puzzle you?

CHARLOTTE PERKINS GILMAN



*Charlotte Perkins Gilman (1860-1935), née Charlotte Perkins, was born in Hartford, Connecticut. Her father deserted the family soon after Charlotte's birth; she was brought up by her mother, who found it difficult to make ends meet. For a while Charlotte worked as an artist and teacher of art, and in 1884, when she was twenty-four, she married an artist. In 1885 she had a daughter, but soon after the birth of the girl Charlotte had a nervous breakdown. At her husband's urging she spent a month in the sanitarium of Dr. S. Weir Mitchell, a physician who specialized in treating women with nervous disorders. (Mitchell is specifically named in "The Yellow Wallpaper.") Because the treatment—isolation and total rest—nearly drove her to insanity, she fled Mitchell and her husband. In California she began a career as a lecturer and writer on feminist topics. (She also supported herself by teaching school and by keeping a boarding-house.) Among her books are *Women and Economics* (1899) and *The Man-Made World* (1911), which were revived by the feminist movement in the 1960s and 1970s. In 1900 she married a cousin, George Gilman. From all available evidence, the marriage was successful. Certainly it did not restrict her activities as a feminist. In 1935, suffering from inoperable cancer, she took her own life.*

"The Yellow Wallpaper," written in 1892—that is, written after she had been treated by S. Weir Mitchell for her nervous breakdown—was at first interpreted either as a ghost story or as a Poe-like study of insanity. Only in recent years has it been seen as a feminist story. One might ask oneself if these interpretations are mutually exclusive.

The Yellow Wallpaper

[1892]

It is very seldom that mere ordinary people like John and myself secure ancestral halls for the summer.

A colonial mansion, a hereditary estate. I would say a haunted house, and reach the height of romantic felicity—but that would be asking too much of fate!

Still I will proudly declare that there is something queer about it.

Else, why should it be let so cheaply? And why have stood so long untenanted?

5 John laughs at me, of course, but one expects that in marriage.

John is practical in the extreme. He has no patience with faith, an intense horror of superstition, and he scoffs openly at any talk of things not to be felt and seen and put down in figures.

John is a physician, and *perhaps*—(I would not say it to a living soul, of course, but this is dead paper and a great relief to my mind)—*perhaps* that is why *now* I do not get well faster.

You see he does not believe I am sick!

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10 And what can one do?
if a physician of high standing, and one's own husband, assures friends and relatives that there is really nothing the matter with one but temporary nervous depression—a slight hysterical tendency—what is one to do?

15 My brother is also a physician, and also of high standing, and he says the same thing.
So I take phosphates or phosphites—whichever it is, and tonics, and journeys, and air, and exercise, and am absolutely forbidden to "work" until I am well again.

Personally, I disagree with their ideas.
Personally, I believe that congenial work, with excitement and change, would do me good.

15 But what is one to do?
I did write for a while in spite of them; but it *does* exhaust me a good deal—having to be so sly about it, or else meet with heavy opposition.

I sometimes fancy that in my condition if I had less opposition and more society and stimulus—but John says the very worst thing I can do is to think about my condition, and I confess it always makes me feel bad.

So I will let it alone and talk about the house.
The most beautiful place! It is quite alone, standing well back from the road, quite three miles from the village. It makes me think of English places that you read about, for there are hedges and walls and gates that lock, and lots of separate little houses for the gardeners and people.

20 There is a *delicious* garden! I never saw such a garden—large and shady, full of box-bordered paths, and lined with long grape-covered arbors with seats under them.
There were greenhouses, too, but they are all broken now.

There was some legal trouble, I believe, something about the heirs and coheirs; anyhow, the place has been empty for years.
That spoils my ghostliness, I am afraid, but I don't care—there is something strange about the house—I can feel it.

I even said so to John one moonlight evening, but he said what I felt was a *draught*, and shut the window.

25 I get unreasonably angry with John sometimes. I'm sure I never used to be so sensitive. I think it is due to this nervous condition.
But John says if I feel so, I shall neglect proper self-control; so I take pains to control myself—before him, at least, and that makes me very tired.

I don't like our room a bit. I wanted one downstairs that opened on the piazza and had roses all over the window, and such pretty old-fashioned chintz hangings! But John would not hear of it.
He said there was only one window and not room for two beds, and no near room for him if he took another.

He is very careful and loving, and hardly lets me stir without special direction.

30 I have a schedule prescription for each hour in the day; he takes all care from me, and so I feel basely ungrateful not to value it more.
He said we came here solely on my account, that I was to have perfect rest and all the air I could get. "Your exercise depends on your strength, my dear," said he, "and your food somewhat on your appetite; but air you can absorb all the time." So we took the nursery at the top of the house.
It is a big, airy room, the whole floor nearly, with windows that look all ways, and air and sunshine galore. It was nursery first and then playroom

and gymnasium, I should judge; for the windows are barred for little children, and there are rings and things in the walls.

The paint and paper look as if a boys' school had used it. It is stripped off—the paper—in great patches all around the head of my bed, about as far as I can reach, and in a great place on the other side of the room low down. I never saw a worse paper in my life.

One of those sprawling flamboyant patterns committing every artistic sin.

It is dull enough to confuse the eye in following, pronounced enough to constantly irritate and provoke study, and when you follow the lame uncertain curves for a little distance they suddenly commit suicide—plunge off at outrageous angles, destroy themselves in unheard of contradictions.

The color is repellent, almost revolting; a smouldering unclean yellow, strangely faded by the slow-turning sunlight.

It is a dull yet lurid orange in some places, a sickly sulphur tint in others.

No wonder the children hated it! I should hate it myself if I had to live in this room long.

There comes John, and I must put this away,—he hates to have me write a word.

40 We have been here two weeks, and I haven't felt like writing before, since that first day.

I am sitting by the window now, up in this atrocious nursery, and there is nothing to hinder my writing as much as I please, save lack of strength.

John is away all day, and even some nights when his cases are serious.

I am glad my case is not serious!

But these nervous troubles are dreadfully depressing.

45 John does not know how much I really suffer. He knows there is no reason to suffer, and that satisfies him.

Of course it is only nervousness. It does weigh on me so not to do my duty in any way!

I meant to be such a help to John, such a real rest and comfort, and here I am a comparative burden already!

Nobody would believe what an effort it is to do what little I am able,—to dress and entertain, and order things.

It is fortunate Mary is so good with the baby. Such a dear baby!

50 And yet I *cannot* be with him, it makes me so nervous.

I suppose John never was nervous in his life. He laughs at me so about this wallpaper!

At first he meant to repaper the room, but afterwards he said that I was letting it get the better of me, and that nothing was worse for a nervous patient than to give way to such fancies.

He said that after the wallpaper was changed it would be the heavy bedstead, and then the barred windows, and then that gate at the head of the stairs, and so on.

"You know the place is doing you good," he said, "and really, dear, I don't care to renovate the house just for a three months' rental."

55 "Then do let us go downstairs." I said, "there are such pretty rooms there."

Then he took me in his arms and called me a blessed little goose, and said he would go down to the cellar, if I wished, and have it whitewashed into the bargain.

But he is right enough about the beds and windows and things.
It is an airy and comfortable room as my wife need wish, and, of course, I would not be so silly as to make him uncomfortable just for a whim.

I'm really getting quite fond of the big room, all but that horrid paper.
60 Out of one window I can see the garden, those mysterious deep-shaded arbors, the riotous old-fashioned flowers, and bushes and gnarly trees.

Out of another I get a lovely view of the bay and a little private wharf belonging to the estate. There is a beautiful shaded lane that runs down there from the house. I always fancy I see people walking in these numerous paths and arbors, but John has cautioned me not to give way to fancy in the least. He says that with my imaginative power and habit of story-making, a nervous weakness like mine is sure to lead to all manner of excited fancies, and that I ought to use my will and good sense to check the tendency. So I try.

I think sometimes that if I were only well enough to write a little it would relieve the press of ideas and rest me.

But I find I get pretty tired when I try.

It is so discouraging not to have any advice and companionship about my work. When I get really well, John says we will ask Cousin Henry and Julia down for a long visit; but he says he would as soon put fire-works in my pillow-case as to let me have those stimulating people about now.

65 I wish I could get well faster.

But I must not think about that. This paper looks to me as if it *knew* what a vicious influence it had!

There is a recurrent spot where the pattern lolls like a broken neck and two bulbous eyes stare at you upside down.

I get positively angry with the impertinence of it and the everlastingness. Up and down and sideways they crawl, and those absurd, unblinking eyes are everywhere. There is one place where two breadths didn't match, and the eyes go all up and down the line, one a little higher than the other.

I never saw so much expression in an inanimate thing before, and we all know how much expression they have! I used to lie awake as a child and get more entertainment and terror out of blank walls and plain furniture than most children could find in a toystore.

70 I remember what a kindly wink the knobs of our big, old bureau used to have, and there was one chair that always seemed like a strong friend.

I used to feel that if any of the other things looked too fierce I could always hop into that chair and be safe.

The furniture in this room is no worse than inharmonious, however, for we had to bring it all from downstairs. I suppose when this was used as a playroom they had to take the nursery things out, and no wonder! I never saw such ravages as the children have made here.

The wallpaper, as I said before, is torn off in spots, and it sticketh closer than a brother—they must have had perseverance as well as hatred.

Then the floor is scratched and gouged and splintered, the plaster itself is dug out here and there, and this great heavy bed which is all we found in the room, looks as if it had been through the wars.

75 But I don't mind it a bit—only the paper.

There comes John's sister. Such a dear girl as she is, and so careful of me! I must not let her find me writing.

She is a perfect and enthusiastic housekeeper, and hopes for no better profession. I verily believe she thinks it is the writing which made me sick!

But I can write when she is out, and see her a long way off from these windows.

There is one that commands the road, a lovely shaded winding road, and one that just looks off over the country. A lovely country, too, full of great elms and velvet meadows.

80 This wallpaper has a kind of sub-pattern in a different shade, a particularly irritating one, for you can only see it in certain lights, and not clearly then.

But in the places where it isn't faded and where the sun is just so—I can see a strange, provoking, formless sort of figure, that seems to skulk about behind that silly and conspicuous front design.

There's sister on the stairs!

Well, the Fourth of July is over! The people are all gone and I am tired out. John thought it might do me good to see a little company, so we just had mother and Nellie and the children down for a week.

Of course I didn't do a thing. Jennie sees to everything now.

85 But it tired me all the same.

John says if I don't pick up faster he shall send me to Weir Mitchell in the fall.

But I don't want to go there at all. I had a friend who was in his hands once, and she says he is just like John and my brother, only more so!

Besides, it is such an undertaking to go so far.

I don't feel as if it was worth while to turn my hand over for anything, and I'm getting dreadfully fretful and querulous.

90 I cry at nothing, and cry most of the time.

Of course I don't when John is here, or anybody else, but when I am alone.

And I am alone a good deal just now. John is kept in town very often by serious cases, and Jennie is good and lets me alone when I want her to.

So I walk a little in the garden or down that lovely lane, sit on the porch under the roses, and lie down up here a good deal.

I'm getting really fond of the room in spite of the wallpaper. Perhaps because of the wallpaper.

95 It dwells in my mind so!

I lie here on this great immovable bed—it is nailed down, I believe—and follow that pattern about by the hour. It is as good as gymnastics, I assure you. I start, we'll say, at the bottom, down in the corner over there where it has not been touched, and I determine for the thousandth time that I will follow that pointless pattern to some sort of a conclusion.

I know a little of the principle of design, and I know this thing was not arranged on any laws of radiation, or alternation, or repetition, or symmetry, or anything else that I ever heard of.

It is repeated, of course, by the breadths, but not otherwise.

Looked at in one way each breadth stands alone, the bloated curves and flourishes—a kind of "debased Romanesque"¹ with *delirium tremens*—go waddling up and down in isolated columns of fatuity.

100 But, on the other hand, they connect diagonally, and the sprawling outlines run off in great slanting waves of optic horror, like a lot of wallowing seaweeds in full chase.

¹ Romanesque: a style of architecture developed in Italy and western Europe 1000–1200, between the Roman and the Gothic styles, characterized by the use of the round arch.

The whole thing goes horizontally, too, at least it seems so, and I exhaust myself in trying to distinguish the order of its going in that direction.

They have used a horizontal breadth for a frieze, and that adds wonderfully to the confusion.

There is one end of the room where it is almost intact, and there, when the crosslights fade and the low sun shines directly upon it, I can almost fancy radiation after all,—the interminable grotesques seem to form around a common center and rush off in headlong plunges of equal distraction.

It makes me tired to follow it. I will take a nap I guess.

105 I don't know why I should write this.

I don't want to.

I don't feel able.

And I know John would think it absurd. But I *must* say what I feel and think in some way—it is such a relief.

But the effort is getting to be greater than the relief!

110 Half the time now I am awfully lazy, and lie down ever so much.

John says I mustn't lose my strength, and has me take cod liver oil and lots of tonics and things, to say nothing of ale and wine and rare meat.

Dear John! He loves me very dearly, and hates to have me sick. I tried to have a real earnest reasonable talk with him the other day, and tell him how I wish he would let me go and make a visit to Cousin Henry and Julia.

But he said I wasn't able to go, nor able to stand it after I got there; and I did not make out a very good case for myself, for I was crying before I had finished.

It is ~~getting~~ to be a great effort for me to think straight. Just this nervous weakness I suppose.

115 And dear John gathered me up in his arms, and just carried me upstairs and laid me on the bed, and sat by me and read to me till it tired my head.

He said I was his darling and his comfort and all he had, and that I must take care of myself for his sake, and keep well.

He says no one but myself can help me out of it, that I must use my will and self-control and not let any silly fancies run away with me.

There's one comfort, the baby is well and happy, and does not have to occupy this nursery with the horrid wallpaper.

If we had not used it, that blessed child would have! What a fortunate escape! Why, I wouldn't have a child of mine, an impressionable little thing, live in such a room for worlds.

120 I never thought of it before, but it is lucky that John kept me here after all; I can stand it so much easier than a baby, you see.

Of course I never mention it to them any more—I am too wise,—but I keep watch of it all the same.

There are things in that paper that nobody knows but me, or ever will.

Behind that outside pattern the dim shapes get clearer every day.

It is always the same shape, only very numerous.

125 And it is like a woman stooping down and creeping about behind that pattern. I don't like it a bit. I wonder—I begin to think—I wish John would take me away from here!

It is so hard to talk to John about my case, because he is so wise, and because he loves me so.

But I tried last night.

It was moonlight. The moon shines in all around just as the sun does. I hate to see it sometimes, it creeps so slowly, and always comes in by one window or another.

130 John was asleep and I hated to waken him, so I kept still and watched the moonlight on that undulating wallpaper till I felt creepy.

The faint figure behind seemed to shake the pattern, just as if she wanted to get out.

I got up softly and went to feel and see if the paper *did* move, and when I came back John was awake.

"What is it, little girl?" he said. "Don't go walking about like that—you'll get cold."

I thought it was a good time to talk, so I told him that I really was not gaining here, and that I wished he would take me away.

135 "Why darling!" said he, "our lease will be up in three weeks, and I can't see how to leave before.

"The repairs are not done at home, and I cannot possibly leave town just now. Of course if you were in any danger, I could and would, but you really are better, dear. whether you can see it or not. I am a doctor, dear, and I know. You are gaining flesh and color, your appetite is better, I feel really much easier about you."

"I don't weigh a bit more," said I, "nor as much; and my appetite may be better in the evening when you are here, but it is worse in the morning when you are away!"

"Bless her little heart!" said he with a big hug, "she shall be as sick as she pleases! But now let's improve the shining hours by going to sleep, and talk about it in the morning!"

"And you won't go away?" I asked gloomily.

140 *"Why, how can I, dear? It is only three weeks more and then we will take a nice little trip of a few days while Jennie is getting the house ready. Really dear you are better!"*

"Better in body perhaps—" I began, and stopped short, for he sat up straight and looked at me with such a stern, reproachful look that I could not say another word.

"My darling," said he, "I beg of you, for my sake and for our child's sake, as well as for your own, that you will never for one instant let that idea enter your mind! There is nothing so dangerous, so fascinating, to a temperament like yours. It is a false and foolish fancy. Can you trust me as a physician when I tell you so?"

So of course I said no more on that score, and we went to sleep before long. He thought I was asleep first, but I wasn't and lay there for hours trying to decide whether that front pattern and the back pattern really did move together or separately.

145 On a pattern like this by daylight, there is a lack of sequence, a defiance of law, that is a constant irritant to a normal mind.

The color is hideous enough, and unreliable enough, and infuriating enough, but the pattern is torturing.

you think you have mastered it, but just as you get well underway in following, it turns a back-somersault and there you are. It slaps you in the face, knocks you down, and tramples upon you. It is like a bad dream.

The outside pattern is a florid arabesque, reminding one of a fungus. If you can imagine a toadstool in joints, an interminable string of toadstools, budding and sprouting in endless convolutions—why, that is something like it.

That is, sometimes!

There is one marked peculiarity about this paper, a thing nobody seems to notice but myself, and that is that it changes as the light changes.

150 When the sun shoots in through the east window—I always watch for that first long, straight ray—it changes so quickly that I never can quite believe it.

That is why I watch it always.

By moonlight—the moon shines in all night when there is a moon—I wouldn't know it was the same paper.

At night in any kind of light, in twilight, candlelight, lamplight, and worst of all by moonlight, it becomes bars! The outside pattern I mean, and the woman behind it is as plain as can be.

I didn't realize for a long time what the thing was that showed behind, that dim sub-pattern, but now I am quite sure it is a woman.

155 By daylight she is subdued, quiet. I fancy it is the pattern that keeps her so still. It is so puzzling. It keeps me quiet by the hour.

I lie down ever so much now. John says it is good for me, and to sleep all I can.

Indeed he started the habit by making me lie down for an hour after each meal.

It is a very bad habit I am convinced, for you see I don't sleep.

And that cultivates deceit, for I don't tell them I'm awake—O no!

160 The fact is I am getting a little afraid of John.

He seems very queer sometimes, and even Jennie has an inexplicable look.

It strikes me occasionally, just as a scientific hypothesis,—that perhaps it is the paper!

I have watched John when he did not know I was looking, and come into the room suddenly on the most innocent excuse, and I've caught him several times *looking at the paper!* And Jennie too. I caught Jennie with her hand on it once.

She didn't know I was in the room, and when I asked her in a quiet, a very quiet voice, with the most restrained manner possible, what she was doing with the paper—she turned around as if she had been caught stealing, and looked quite angry—asked me why I should frighten her so!

165 Then she said that the paper stained everything it touched, that she had found yellow smooches on all my clothes and John's, and she wished we would be more careful!

Did not that sound innocent? But I know she was studying that pattern, and I am determined that nobody shall find it out but myself!

Life is very much more exciting now than it used to be. You see I have something more to expect, to look forward to, to watch. I really do eat better, and am more quiet than I was.

John is so pleased to see me improve! He laughed a little the other day, and said I seemed to be flourishing in spite of my wallpaper.

I turned it off with a laugh. I had no intention of telling him it was because of the wallpaper—he would make fun of me. He might even want to take me away.

176 I don't want to leave now until I have found it out. There is a week more, and I think that will be enough.

I'm feeling ever so much better! I don't sleep much at night, for it is so interesting to watch developments; but I sleep a good deal in the daytime.

In the daytime it is tiresome and perplexing.

There are always new shoots on the fungus, and new shades of yellow all over it. I cannot keep count of them, though I have tried conscientiously.

It is the strangest yellow, that wallpaper! It makes me think of all the yellow things I ever saw—not beautiful ones like buttercups, but old foul, bad yellow things.

175 But there is something else about that paper—the smell! I noticed it the moment we came into the room, but with so much air and sun it was not bad. Now we have had a week of fog and rain, and whether the windows are open or not, the smell is here.

It creeps all over the house.

I find it hovering in the dining-room, skulking in the parlor, hiding in the hall, lying in wait for me on the stairs.

It gets into my hair.

Even when I go to ride, if I turn my head suddenly and surprise it—there is that smell!

180 Such a peculiar odor, too! I have spent hours in trying to analyze it, to find what it smelled like.

It is not bad—at first, and very gentle, but quite the subtlest, most enduring odor I ever met.

In this damp weather it is awful, I wake up in the night and find it hanging over me.

It used to disturb me at first. I thought seriously of burning the house—to reach the smell.

But now I am used to it. The only thing I can think of that it is like is the color of the paper! A yellow smell.

185 There is a very funny mark on this wall, low down, near the mopboard. A streak that runs round the room. It goes behind every piece of furniture, except the bed, a long, straight, even *smooch*, as if it had been rubbed over and over.

I wonder how it was done and who did it, and what they did it for. Round and round and round—round and round and round—it makes me dizzy!

I really have discovered something at last.

Through watching so much at night, when it changes so, I have finally found out.

The front pattern does move—and no wonder! The woman behind shakes it!

190 Sometimes I think there are a great many women behind, and sometimes only one, and she crawls around fast, and her crawling shakes it all over.

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Then in the very bright spots she keeps still, and in the very shady spots she just takes hold of the bars and shakes them hard.

And she is all the time trying to climb through. But nobody could climb through that pattern—it strangles so; I think that is why it has so many heads.

They get through, and then the pattern strangles them off and turns them upside down, and makes their eyes white!

If those heads were covered or taken off it would not be half so bad.

195 I think that woman gets out in the daytime!
And I'll tell you why—privately. I've seen her!
I can see her out of every one of my windows!
It is the same woman, I know, for she is always creeping, and most women do not creep by daylight.

I see her in that long shaded lane, creeping up and down. I see her in those dark grape arbors, creeping all around the garden.

200 I see her on that long road under the trees, creeping along, and when a carriage comes she hides under the blackberry vines.
I don't blame her a bit. It must be very humiliating to be caught creeping by daylight!

I always lock the door when I creep by daylight. I can't do it at night, for I know John would suspect something at once.

And John is so queer now, that I don't want to irritate him. I wish he would take another room! Besides, I don't want anybody to get that woman out at night but myself.

I often wonder if I could see her out of all the windows at once.

205 But, turn as fast as I can, I can only see out of one at one time.
And though I always see her, she may be able to creep faster than I can turn!

I have watched her sometimes away off in the open country, creeping as fast as a cloud shadow in a high wind.

If only that top pattern could be gotten off from the under one! I mean to try it, little by little.

I have found out another funny thing, but I shan't tell it this time! It does not do to trust people too much.

210 There are only two more days to get this paper off, and I believe John is beginning to notice. I don't like the look in his eyes.

And I heard him ask Jennie a lot of professional questions about me. She had a very good report to give.

She said I slept a good deal in the daytime.

John knows I don't sleep very well at night, for all I'm so quiet!

He asked me all sorts of questions, too, and pretended to be very loving and kind.

215 As if I couldn't see through him!

Still, I don't wonder he acts so, sleeping under this paper for three months.

It only interests me, but I feel sure John and Jennie are secretly affected by it.

Hurrah! This is the last day, but it is enough. John is to stay in town over night, and won't be out until this evening.

Jennie wanted to sleep with me—the sly thing! But I told her I should undoubtedly rest better for a night all alone.

220 That was clever, for really I wasn't alone a bit! As soon as it was moonlight and that poor thing began to crawl and shake the pattern, I got up and ran to help her.

I pulled and she shrank, I shook and she pulled, and before morning we had peeled off yards of that paper.

A strip about as high as my head and half around the room.

And then when the sun came and that awful pattern began to laugh at me, I declared I would finish it to-day!

We go away to-morrow, and they are moving all the furniture down again to leave things as they were before.

225 Jennie looked at the wall in amazement, but I told her merrily that I did it out of pure spite at the vicious thing.

She laughed and said she wouldn't mind doing it herself, but I must not get tired.

How she betrayed herself that time!

But I am here, and no person touches this paper but me—not *alive*!

She tried to get me out of the room—it was too patent! But I said it was so quiet and empty and clean now that I believed I would lie down again and sleep all I could, and not to wake me even for dinner—I would call when I woke.

230 So now she is gone, and the servants are gone, and the things are gone, and there is nothing left but that great bedstead nailed down, with the canvas mattress we found on it.

We shall sleep downstairs to-night, and take the boat home to-morrow.

I quite enjoy the room, now it is bare again.

How those children did tear about here!

This bedstead is fairly gnawed!

235 But I must get to work.

I have locked the door and thrown the key down into the front path.

I don't want to go out, and I don't want to have anybody come in, till John comes.

I want to astonish him.

I've got a rope up here that even Jennie did not find. If that woman does get out, and tries to get away, I can tie her!

240 But I forgot I could not reach far without anything to stand on!

This bed will *not* move!

I tried to lift and push it until I was lame, and then I got so angry I bit off a little piece at one corner—but it hurt my teeth.

Then I peeled off all the paper I could reach standing on the floor. It sticks horribly and the pattern just enjoys it! All those strangled heads and bulbous eyes and waddling fungus growths just shriek with derision!

I am getting angry enough to do something desperate. To jump out of the window would be admirable exercise, but the bars are too strong even to try.

245 Besides I wouldn't do it. Of course not, I know well enough that a step like that is improper and might be misconstrued.

I don't like to look out of the windows even—there are so many of those creeping women, and they creep so fast.

I wonder if they all come out of that wallpaper as I did?

But I am securely fastened now by my well-hidden paper — you don't get me out in the road there!

I suppose I shall have to get back behind the pattern when it comes night, and that is hard!

250 It is so pleasant to be out in this great room and creep around as I please!

I don't want to go outside. I won't, even if Jennie asks me to.

For outside you have to creep on the ground, and everything is green instead of yellow.

But here I can creep smoothly on the floor, and my shoulder just fits in that long smooch around the wall, so I cannot lose my way.

Why there's John at the door!

255 It is no use, young man, you can't open it!

How he does call and pound!

Now he's crying for an axe.

It would be a shame to break down that beautiful door!

"John dear!" said I in the gentlest voice, "the key is down by the front steps, under a plantain leaf!"

260 That silenced him for a few moments.

Then he said—very quietly indeed, "Open the door, my darling!"

"I can't," said I. "The key is down by the front door under a plantain leaf!"

And then I said it again, several times, very gently and slowly, and said it so often that he had to go and see, and he got it of course, and came in. He stopped short by the door.

"What is the matter?" he cried. "For God's sake, what are you doing!"

265 I kept on creeping just the same, but I looked at him over my shoulder.

"I've got out at last," said I, "in spite of you and Jane. And I've pulled off most of the paper, so you can't put me back!"

Now why should that man have fainted? But he did, and right across my path by the wall, so that I had to creep over him every time!

YOUR TURN

1. At the beginning of the story, Gilman's narrator tells us where she is. What is the setting? What do we learn about the setting as the story unfolds?
2. One scholar has said that Gilman presents a "setting within a setting". What do you think he is referring to? Please explain.
3. How would you describe the narrator's state of mind at the start of the story? Would you agree that by the end it has changed? A lot? A little? Explain as carefully as you can, citing evidence from the text.
4. How are men presented in this story? What is your response to how they are presented?
5. Gilman's story is often included in American history courses. What does this story reveal to us about the lives of American women in the 1890s?
6. Compose a letter, written by the narrator's husband, to her parents (that is, his in-laws), in which he describes what has happened to the narrator.

RALPH ELLISON

Ralph Ellison (1914-1994) was born in Oklahoma City. His father died when Ellison was three, and his mother supported herself and her child by working as a domestic. A trumpeter since boyhood, after graduating from high school Ellison went to study music at Tuskegee Institute, a black college in Alabama founded by Booker T Washington. In 1936 he dropped out of Tuskegee and went to Harlem to study music composition and the visual arts; there he met Langston Hughes and Richard Wright, who encouraged him to turn to fiction. Ellison published stories and essays, and in 1942 became the managing editor of Negro Quarterly. During World War II he served in the Merchant Marines. After the war he returned to writing. Acclaimed for his fiction and literary and cultural criticism, Ellison lectured and taught at various American colleges and universities, including Bard, Columbia, Rutgers, Yale, Chicago, and New York University, where he was Albert Schweitzer professor in the Humanities.

"Battle Royal" was first published in 1947 and slightly revised (a transitional paragraph was added at the end of the story) for the opening chapter of Ellison's novel, *Invisible Man* (1952), a book cited by Book-Week as "the most significant work of fiction written by an American" in the years between 1945 and 1965. In addition to publishing stories and one novel, Ellison published critical essays, which are brought together in *The Collected Essays of Ralph Ellison* (1995).

Battle Royal

[1947]

It goes a long way back, some twenty years. All my life I had been looking for something, and everywhere I turned someone tried to tell me what it was. I accepted their answers too, though they were often in contradiction and even self-contradictory. I was naïve. I was looking for myself and asking everyone except myself questions which I, and only I, could answer. It took me a long time and much painful boomeranging of my expectations to achieve a realization everyone else appears to have been born with: That I am nobody but myself. But first I had to discover that I am an invisible man!

And yet I am no freak of nature, nor of history. I was in the cards, other things having been equal (or unequal) eighty-five years ago. I am not ashamed of my grandparents for having been slaves. I am only ashamed of myself for having at one time been ashamed. About eighty-five years ago they were told that they were free, united with others of our country in everything pertaining to the common good, and, in everything social, separate like the fingers of the hand. And they believed it. They exulted in it. They stayed in their place, worked hard, and brought up my father to do the same. But my grandfather is the one. He was an odd old guy, my grandfather, and I am told I take after him. It was he who caused the trouble. On his deathbed he called my father to him and said, "Son, after I'm gone I want you to keep up the good fight. I never told you, but our life is a war and I have been a traitor all my born days, a spy in the enemy's country ever since I give up my gun back in the Reconstruction. Live with your head in the lion's mouth. I want you to overcome 'em with yeses, undermine 'em with grins, agree 'em to death and destruction, let 'em swallow you till they vomit or bust wide open." They thought the old man had gone out of his mind. He



Gordon Parks (1912–2006), *Ralph Ellison*. Parks, an African American photographer with an international reputation, published many books of photographs, including *Camera Portraits: The Techniques and Principles of Documentary Portraiture* (1948), where this picture appears.

had been the meekest of men. The younger children were rushed from the room, the shades drawn and the flame of the lamp turned so low that it sputtered on the wick like the old man's breathing. "Learn it to the younguns," he whispered fiercely; then he died.

But my folks were more alarmed over his last words than over his dying. It was as though he had not died at all, his words caused so much anxiety. I was warned emphatically to forget what he had said and, indeed, this is the first time it has been mentioned outside the family circle. It had a tremendous effect upon me, however. I could never be sure of what he meant. Grandfather had been a quiet old man who never made any trouble, yet on his deathbed he had called himself a traitor and a spy, and he had spoken of his meekness as a dangerous activity. It became a constant puzzle which lay unanswered in the back of my mind. And whenever things went well for me I remembered my grandfather and felt guilty and uncomfortable. It was as though I was carrying out his advice in spite of myself. And to make it worse, everyone loved me for it. I was praised by the most lily-white men of the town. I was considered an example of desirable conduct—just as my grandfather had been. And what puzzled me was that the old man had defined it as *treachery*. When I was praised for my conduct I felt a guilt that in some way I was doing something that was really against the wishes of the white folks, that if they had understood they would have desired me to act just the opposite, that I should have been sulky and mean, and that that really would have been what they wanted, even though they were fooled and thought they wanted me to act as I did. It made me afraid that some day they would look upon me as a traitor and I would be lost. Still I was more afraid to act any other way because they didn't like that at all. The old man's words were like a curse. On my graduation day I delivered an oration in which I showed that humility was the secret, indeed, the very essence of progress.

(Not that I believed this—how could I, remembering my grandfather?—I only believed that it worked.) It was a great success. Everyone praised me and I was invited to give the speech at a gathering of the town's leading white citizens. It was a triumph for our whole community.

It was in the main ballroom of the leading hotel. When I got there I discovered that it was on the occasion of a smoker, and I was told that since I was to be there anyway I might as well take part in the battle royal to be fought by some of my schoolmates as part of the entertainment. The battle royal came first.

5 All of the town's big shots were there in their tuxedoes, wolfing down the buffet foods, drinking beer and whiskey and smoking black cigars. It was a ~~large room~~ with a high ceiling. Chairs were arranged in neat rows around three sides of a portable boxing ring. The fourth side was clear, revealing a gleaming space of polished floor. I had some misgivings over the battle royal, by the way. Not from a distaste for fighting, but because I didn't care too much for the other fellows who were to take part. They were tough guys who seemed to have no grandfather's curse worrying their minds. No one could mistake their toughness. And besides, I suspected that fighting a battle royal might detract from the dignity of my speech. In those pre-invisible days I visualized myself as a potential Booker T. Washington. But the other fellows didn't care too much for me either, and there were nine of them. I felt superior to them in my way, and I didn't like the manner in which we were all crowded together into the servants' elevator. Nor did they like my being there. In fact, as the warmly lighted floors flashed past the elevator we had words over the fact that I, by taking part in the fight, had knocked one of their friends out of a night's work.

We were led out of the elevator through a rococo hall into an anteroom and told to get into our fighting togs. Each of us was issued a pair of boxing gloves and ushered out into the big mirrored hall, which we entered looking cautiously about us and whispering lest we might accidentally be heard above the noise of the room. It was foggy with cigar smoke. And already the whiskey was taking effect. I was shocked to see some of the most important men of the town quite tipsy. They were all there—bankers, lawyers, judges, doctors, fire chiefs, teachers, merchants. Even one of the more fashionable pastors. Something we could not see was going on up front. A clarinet was vibrating sensuously and the men were standing up and moving eagerly forward. We were a small tight group, clustered together, our bare upper bodies touching and shining with anticipatory sweat; while up front the big shots were becoming increasingly excited over something we still could not see. Suddenly I heard the school superintendent, who had told me to come, yell. "Bring up the shines,¹ gentlemen! Bring up the little shines!"

We were rushed up to the front of the ballroom, where it smelled even more strongly of tobacco and whiskey. Then we were pushed into place. I almost wet my pants. A set of faces, some hostile, some amused, ringed around us, and in the center, facing us, stood a magnificent blond—stark naked. There was dead silence. I felt a blast of cold air chill me. I tried to back away, but they were behind me and around me. Some of the boys stood with lowered heads, trembling. I felt a wave of irrational guilt and fear. My teeth chattered, my skin turned to goose flesh, my knees knocked. Yet I was strongly attracted and looked in spite of myself. Had the price of looking

¹shines a racist term applied to African Americans; implying high gloss of skin color.

been blindness, I would have looked. The hair was yellow like that of a circus kewpie doll, the face heavily powdered and rouged, as though to form an abstract mask, the eyes hollow and smeared a cool blue, the color of a baboon's butt. I felt a desire to spit upon her as my eyes brushed slowly over her body. Her breasts were firm and round as the domes of East Indian temples, and I stood so close as to see the fine skin texture and beads of pearly perspiration glistening like dew around the pink and erected buds of her nipples. I wanted at one and the same time to run from the room, to sink through the floor, or go to her and cover her from my eyes and the eyes of the others with my body; to feel the soft thighs, to caress her and destroy her, to love her and murder her, to hide from her, and yet to stroke where below the small American flag tattooed upon her belly her thighs formed a capital V. I had a notion that of all in the room she saw only me with her *imperial eyes*.

And then she began to dance, a slow sensuous movement; the smoke of a hundred cigars clinging to her like the thinnest of veils. She seemed like a fair bird-girl girdled in veils calling to me from the angry surface of some gray and threatening sea. I was transported. Then I became aware of the clarinet playing and the big shots yelling at us. Some threatened us if we looked and others if we did not. On my right I saw one boy faint. And now a man grabbed a silver pitcher from a table and stepped close as he dashed ice water upon him and stood him up and forced two of us to support him as his head hung and moans issued from his thick bluish lips. Another boy began to plead to go home. He was the largest of the group, wearing dark red fighting trunks much too small to conceal the erection which projected from him as though in answer to the insinuating low-registered moaning of the clarinet. He tried to hide himself with his boxing gloves.

And all the while the blonde continued dancing, smiling faintly at the big shots who watched her with fascination, and faintly smiling at our fear. I noticed a certain merchant who followed her hungrily, his lips loose and drumming. He was a large man who wore diamond studs in a shirtfront which swelled with the ample paunch underneath, and each time the blonde swayed her undulating hips he ran his hand through the thin hair of his bald head and, with his arms upheld, his posture clumsy like that of an intoxicated panda, wound his belly in a slow and obscene grind. This creature was completely hypnotized. The music had quickened. As the dancer flung herself about with a detached expression on her face, the men began reaching out to touch her. I could see their beefy fingers sink into her soft flesh. Some of the others tried to stop them and she began to move around the floor in graceful circles, as they gave chase, slipping and sliding over the polished floor. It was mad. Chairs went crashing, drinks were spilt, as they ran laughing and howling after her. They caught her just as she reached a door, raised her from the floor, and tossed her as college boys are tossed at a hazing, and above her red, fixed-smiling lips I saw the terror and disgust in her eyes, almost like my own terror and that which I saw in some of the other boys. As I watched, they tossed her twice and her soft breasts seemed to flatten against the air and her legs flung wildly as she spun. Some of the more sober ones helped her to escape. And I started off the floor, heading for the ante-room with the rest of the boys.

Some were still crying and in hysteria. But as we tried to leave we were stopped and ordered to get into the ring. There was nothing to do but what we were told. All ten of us climbed under the ropes and allowed ourselves

to be blindfolded with broad bands of white cloth. One of the men seemed to feel a bit sympathetic and tried to cheer us up as we stood with our backs against the ropes. Some of us tried to grin. "See that boy over there?" one of the men said. "I want you to run across at the bell and give it to him right in the belly. If you don't get him, I'm going to get you. I don't like his looks." Each of us was told the same. The blindfolds were put on. Yet even then I had been going over my speech. In my mind each word was as bright as flame. I felt the cloth pressed into place, and frowned so that it would be loosened when I relaxed.

But now I felt a sudden fit of blind terror. I was unused to darkness. It was as though I had suddenly found myself in a dark room filled with poisonous cottonmouths. I could hear the bleary voices yelling insistently for the battle royal to begin.

"Get going in there!"

"Let me at that big nigger!"

I strained to pick up the school superintendent's voice, as though to squeeze some security out of that slightly more familiar sound.

15 "Let me at those black sonsabitches!" someone yelled.

"No, Jackson, no!" another voice yelled. "Here, somebody, help me hold Jack."

"I want to get at that ginger-colored nigger. Tear him limb from limb," the first voice yelled.

I stood against the ropes trembling. For in those days I was what they called ginger-colored, and he sounded as though he might crunch me between his teeth like a crisp ginger cookie.

Quite a struggle was going on. Chairs were being kicked about and I could hear voices grunting as with a terrific effort. I wanted to see, to see more desperately than ever before. But the blindfold was as tight as a thick skin-puckering scab and when I raised my gloved hands to push the layers of white aside a voice yelled, "Oh, no, you don't, black bastard! Leave that alone!"

20 "Ring the bell before Jackson kills him a coon!" someone boomed in the sudden silence. And I heard the bell clang and the sound of the feet scuffling forward.

A glove smacked against my head. I pivoted, striking out stiffly as someone went past, and felt the jar ripple along the length of my arm to my shoulder. Then it seemed as though all nine of the boys had turned upon me at once. Blows pounded me from all sides while I struck out as best I could. So many blows landed upon me that I wondered if I were not the only blindfolded fighter in the ring, or if the man called Jackson hadn't succeeded in getting me after all.

Blindfolded, I could no longer control my motions. I had no dignity. I stumbled about like a baby or a drunken man. The smoke had become thicker and with each new blow it seemed to sear and further restrict my lungs. My saliva became like hot bitter glue. A glove connected with my head, filling my mouth with warm blood. It was everywhere. I could not tell if the moisture I felt upon my body was sweat or blood. A blow landed hard against the nape of my neck. I felt myself going over, my head hitting the floor. Streaks of blue light filled the black world behind the blindfold. I lay prone, pretending that I was knocked out, but felt myself seized by hands and yanked to my feet "Get going, black boy! Mix it up!" My arms were like lead, my head smarting from blows. I managed to feel my way to the ropes and held on, trying to catch my breath. A glove landed in my mid-section and I went over again, feeling as though the smoke had become a knife jabbed

into my guts. Pushed this way and that by the legs milling around me, I finally pulled erect and discovered that I could see the black, sweat-washed ~~figures~~ ~~waving in the smoky blue atmosphere like drunken dancers weaving~~ to the rapid drum-like thuds of blows.

Everyone fought hysterically. It was complete anarchy. Everybody fought everybody else. No group fought together for long. Two, three, four, fought one, then turned to fight each other, were themselves attacked. Blows landed below the belt and in the kidney, with the gloves open as well as closed, and with my eye partly opened now there was not so much terror. I moved carefully, avoiding blows, although not too many to attract attention, fighting from group to group. The boys groped about like blind, cautious crabs crouching to protect their mid-sections, their heads pulled in close against their shoulders, their arms stretched nervously before them, with their fists testing the smoke-filled air like the knobbed feelers of hypersensitive snails. In one corner I glimpsed a boy violently punching the air and heard him scream in pain as he smashed his hand against a ring post. For a second I saw him bent over holding his hand, then going down as a blow caught his unprotected head. I played one group against the other, slipping and throwing a punch then stepping out of range while pushing the others ~~into the melee to take the blows blindly aimed at me. The smoke was agonizing and there were no rounds, no bells at three-minute intervals to relieve our exhaustion. The room spun round me, a swirl of lights, smoke, sweating bodies surrounded by tense white faces. I bled from both nose and mouth, the blood spattering upon my chest.~~

The men kept yelling, "Slug him, black boy! Knock his guts out!"

25 "Uppercut him! Kill him! Kill that big boy!"

Taking a fake fall, I saw a boy going down heavily beside me as though we were felled by a single blow, saw a sneaker-clad foot shoot into his groin as the two who had knocked him down stumbled upon him. I rolled out of range, feeling a twinge of nausea.

The harder we fought the more threatening the men became. And yet, I had begun to worry about my speech again. How would it go? Would they recognize my ability? What would they give me?

I was fighting automatically when suddenly I noticed that one after another of the boys was leaving the ring. I was surprised, filled with panic, as though I had been left alone with an unknown danger. Then I understood. ~~The boys had arranged it among themselves. It was the custom for the two men left in the ring to slug it out for the winner's prize. I discovered this too late.~~ When the bell sounded two men in tuxedoes leaped into the ring and removed the blindfold. I found myself facing Tatlock, the biggest of the gang. I felt sick at my stomach. Hardly had the bell stopped ringing in my ears than it clanged again and I saw him moving swiftly toward me. Thinking of nothing else to do I hit him smash on the nose. He kept coming, bringing the rank, sharp violence of stale sweat. His face was a black blank of a face, only his eyes alive—with hate of me and aglow with a feverish terror from what had happened to us all. I became anxious. I wanted to deliver my speech and he came at me as though he meant to beat it out of me. I smashed him again and again, taking his blows as they came. Then on a sudden impulse I struck him lightly and as we clinched, I whispered, "Fake like I knocked you out, you can have the prize."

"I'll break your behind," he whispered hoarsely.

30 "For them?"

"For *me*, sonofabitch!"

They were yelling for us to break it up and Tatlock spun me half around with a blow, and as a joggled camera sweeps in a reeling scene, I saw the howling red faces crouching tense beneath the cloud of blue-gray smoke. For a moment the world wavered, unraveled, flowed, then my head cleared and Tatlock bounced before me. That fluttering shadow before my eyes was his jabbing left hand. Then falling forward, my head against his damp shoulder, I whispered,

"I'll make it five dollars more."

"Go to hell!"

35 But his muscles relaxed a trifle beneath my pressure and I breathed, "Seven!"

"Give it to your ma," he said, ripping me beneath the heart.

And while I still held him I butted him and moved away. I felt myself bombarded with punches. I fought back with hopeless desperation. I wanted to deliver my speech more than anything else in the world, because I felt that only these men could judge truly my ability, and now this stupid clown was ruining my chances. I began fighting carefully now, moving in to punch him and out again with my greater speed. A lucky blow to his chin and I had him going too—until I heard a loud voice yell, "I got my money on the big boy."

Hearing this, I almost dropped my guard. I was confused: Should I try to win against the voice out there? Would not this go against my speech, and was not this a moment for humility for nonresistance? A blow to my head as I danced about sent my right eye popping like a jack-in-the-box and settled my dilemma. The room went red as I fell. It was a dream fall, my body languid and fastidious as to where to land, until the floor became impatient and smashed up to meet me. A moment later I came to. An hypnotic voice said **FIVE** emphatically. And I lay there, hazily watching a dark red spot of my own blood shaping itself into a butterfly, glistening and soaking into the soiled gray world of the canvas.

When the voice drawled **TEN** I was lifted up and dragged to a chair. I sat dazed. My eye pained and swelled with each throb of my pounding heart and I wondered if now I would be allowed to speak. I was wringing wet, my mouth still bleeding. We were grouped along the wall now. The other boys ignored me as they congratulated Tatlock and speculated as to how much they would be paid. One boy whimpered over his smashed hand. Looking up front, I saw attendants in white jackets rolling the portable ring away and placing a small square rug in the vacant space surrounded by chairs. Perhaps, I thought, I will stand on the rug to deliver my speech.

40 Then the M.C. called to us "Come on up here boys and get your money." We ran forward to where the men laughed and talked in their chairs, waiting. Everyone seemed friendly now.

"There it is on the rug," the man said. I saw the rug covered with coins of all dimensions and a few crumpled bills. But what excited me, scattered here and there, were the gold pieces.

"Boys, it's all yours," the man said. "You get all you grab."

"That's right, Sambo,"² a blond man said, winking at me confidentially.

45 I trembled with excitement, forgetting my pain. I would get the gold and the bills, I thought. I would use both hands. I would throw my body against the boys nearest me to block them from the gold.

²**Sambo** a racist slur, deriving from Zambo, a Spanish term used to identify individuals in the Americas who are of mixed African and Amerindian ancestry.

"Get down around the rug now," the man commanded, "and don't any one touch it until I give the signal."

"This ought to be good," I heard.

As told, we got around the square rug on our knees. Slowly the man raised his freckled hand as we followed it upward with our eyes.

I heard, "These niggers look like they're about to pray!"

50

Then, "Ready," the man said. "Go!"

I lunged for a yellow coin lying on the blue design of the carpet, touching it and sending a surprised shriek to join those rising around me. I tried frantically to remove my hand but could not let go. A hot, violent force tore through my body, shaking me like a wet rat. The rug was electrified. The hair bristled up on my head as I shook myself free. My muscles jumped, my nerves jangled, writhed. But I saw that this was not stopping the other boys. Laughing in fear and embarrassment, some were holding back and scooping up the coins knocked off by the painful contortions of the others. The men roared above us as we struggled.

"Pick it up, goddamnit, pick it up!" someone called like a bass-voiced parrot. "C'mon, get it!"

I crawled rapidly around the floor, picking up the coins, trying to avoid the coppers and to get greenbacks and the gold. Ignoring the shock by laughing, as I brushed the coins off quickly, I discovered that I could contain the electricity—a contradiction, but it works. Then the men began to push us onto the rug. Laughing embarrassedly, we struggled out of their hands and kept after the coins. We were all wet and slippery and hard to hold. Suddenly I saw a boy lifted into the air, glistening with sweat like a circus seal, and dropped, his wet back landing flush upon the charged rug, heard him yell and saw him literally dance upon his back, his elbows beating a frenzied tattoo upon the floor, his muscles twitching like the flesh of a horse stung by many flies. When he finally rolled off, his face was gray and no one stopped him when he ran from the floor amid booming laughter.

"Get the money," the M.C. called. "That's good hard American cash!"

55

And we snatched and grabbed, snatched and grabbed. I was careful not to come too close to the rug now, and when I felt the hot whiskey breath descend upon me like a cloud of foul air I reached out and grabbed the leg of a chair. It was occupied and I held on desperately.

"Leggo, nigger! Leggo!"

The huge face wavered down to mine as he tried to push me free. But my body was slippery and he was too drunk. It was Mr. Colcord, who owned a chain of movie houses and "entertainment palaces." Each time he grabbed me I slipped out of his hands. It became a real struggle. I feared the rug more than I did the drunk, so I held on, surprising myself for a moment by trying to topple him upon the rug. It was such an enormous idea that I found myself actually carrying it out. I tried not to be obvious, yet when I grabbed his leg, trying to tumble him out of the chair, he raised up roaring with laughter, and, looking at me with soberness dead in the eye, kicked me viciously in the chest. The chair leg flew out of my hand. I felt myself going and rolled. It was as though I had rolled through a bed of hot coals. It seemed a whole century would pass before I would roll free, a century in which I was seared through the deepest levels of my body to the fearful breath within me and the breath seared and heated to the point of explosion. It'll all be over in a flash, I thought as I rolled clear. It'll all be over in a flash.

But not yet, the men on the other side were waiting, red faces swollen as though from apoplexy as they bent forward in their chairs. Seeing their fingers coming toward me I rolled away as a fumbled football rolls off the receiver's fingertips, back into the coals. That time I luckily sent the rug sliding out of place and heard the coins ringing against the floor and the boys scurrying to pick them up and the M.C. calling, "All right, boys, that's all. Go get dressed and get your money."

I was limp as a dish rag. My back felt as though it had been beaten with wires.

60 When we had dressed the M.C. came in and gave us each five dollars, except Tatlock, who got ten for being the last in the ring. Then he told us to leave. I was not to get a chance to deliver my speech, I thought. I was going out into the dim alley in despair when I was stopped and told to go back. I returned to the ballroom, where the men were pushing back their chairs and gathering in groups to talk.

The M.C. knocked on a table for quiet. "Gentlemen," he said, "we almost forgot an important part of the program. A most serious part, gentlemen. This boy was brought here to deliver a speech which he made at his graduation yesterday . . ."

"Bravo!"

"I'm told that he is the smartest boy we've got out there in Greenwood. I'm told that he knows more big words than a ~~pecker~~ sized dictionary."

65 Much applause and laughter.

"So now, gentlemen, I want you to give him your attention."

There was still laughter as I faced them, my mouth dry, my eye throbbing. I began slowly, but evidently my throat was tense, because they began shouting, "Louder! Louder!"

"We of the younger generation extol the wisdom of that great leader and educator," I shouted, "who first spoke these flaming words of wisdom: 'A ship lost at sea for many days suddenly sighted a friendly vessel. From the mast of the ~~unfriendly~~ vessel was seen a signal, 'Water, water, we die of thirst!' The answer from the friendly vessel came back: 'Cast down your bucket where you are.' The captain of the distressed vessel, at last heeding the injunction, cast down his bucket, and it came up full of fresh sparkling water from the mouth of the Amazon River.' And like him I say, and in his words, 'To those of my race who depend upon bettering their condition in a foreign land, or who underestimate the importance of cultivating friendly relations with the Southern white man, who is his next-door neighbor, I would say: 'Cast down your bucket where you are'—cast it down in making friends in every ~~many~~ way of the people of all races by whom we are surrounded. . . .'"³

I spoke automatically and with such fervor that I did not realize that the men were still talking and laughing until my dry mouth, filling up with blood from the cut, almost strangled me. I coughed, wanting to stop and go to one of the tall brass, sand-filled spittoons to relieve myself, but a few of the men, especially the superintendent, were listening and I was afraid. So I gulped it down, blood, saliva and all, and continued. (What powers of endurance I had during those days! What enthusiasm! What a belief in the

³The narrator here is quoting from an important speech by the African American educator Booker T. Washington, delivered at the Atlanta Exposition in 1895, in which he expressed his willingness to accept segregation in exchange for economic advancement.

rightness of things!) I spoke even louder in spite of the pain. But still they talked and still they laughed as though deaf with cotton in dirty ears. So I spoke with greater emotional emphasis. I closed my ears and swallowed blood until I was nauseated. The speech seemed a hundred times as long as before, but I could not leave out a single word. All had to be said, each memorized nuance considered, rendered. Nor was that all. Whenever I uttered a word of three or more syllables a group of voices would yell for me to repeat it. I used the phrase "social responsibility" and they yelled:

"What's the word you say, boy?"

70 "Social responsibility," I said.

"What?"

"Social . . ."

"Louder."

". . . responsibility."

75 "More!"

"Respon—"

"Repeat!"

"—sibility."

The room filled with the uproar of laughter until, no doubt, distracted by having to guip down my blood, I made a mistake and yelled a phrase I had often seen denounced in newspaper editorials, heard debated in private.

80 "Social . . ."

"What?" they yelled.

". . . equality—"

The laughter hung smokelike in the sudden stillness. I opened my eyes, puzzled. Sounds of displeasure filled the room. The M.C. rushed forward. They shouted hostile phrases at me. But I did not understand.

A small dirty mustached man in the front row blared out, "Say that slowly, son!"

85 "What, sir?"

"What you just said!"

"Social responsibility, sir," I said.

"You weren't being smart, were you, boy?" he said, not unkindly.

"No, sir!"

90 "You sure that about 'equality' was a mistake?"

"Oh, yes, sir," I said. "I was swallowing blood."

"Well, you had better speak more slowly so we can understand. We mean to do right by you, but you've got to know your place at all times. All right now, go on with your speech."

I was afraid. I wanted to leave but I wanted also to speak and I was afraid they'd snatch me down.

"Thank you, sir," I said, beginning where I had left off, and having them ignore me as before.

95 Yet when I finished there was a thunderous applause. I was surprised to see the superintendent come forth with a package wrapped in white tissue paper and, gesturing for quiet, address the men.

"Gentlemen, you see that I did not overpraise this boy. He makes a good speech and some day he'll lead his people in the proper paths. And I don't have to tell you that that is important in these days and times. This is a good, smart boy, and so to encourage him in the right direction, in the name of the Board of Education I wish to present him a prize in the form of this . . ."

He paused, removing the tissue paper and revealing a gleaming calfskin brief case.

"... in the form of this first-class article from Shad Whitmore's shop."

"Boy," he said, addressing me, "take this prize and keep it well. Consider it a badge of office. Prize it. Keep developing as you are and some day it will be filled with important papers that will help shape the destiny of your people."

100 I was so moved that I could hardly express my thanks. A rope of bloody saliva forming a shape like an undiscovered continent drooled upon the leather and I wiped it quickly away. I felt an importance that I had never dreamed.

"Open it and see what's inside," I was told.

My fingers a-tremble, I complied, smelling the fresh leather and finding an official-looking document inside. It was a scholarship to the State college for Negroes. My eyes filled with tears and I ran awkwardly off the floor.

I was overjoyed; I did not even mind when I discovered that the gold pieces I had scrambled for were brass pocket tokens advertising a certain make of automobile.

When I reached home everyone was excited. Next day the neighbors came to congratulate me. I even felt safe from grandfather, whose deathbed curse usually spoiled my triumphs. I stood beneath his photograph with my brief case in hand and smiled triumphantly into his stolid black peasant's face. It was a face that fascinated me. The eyes seemed to follow everywhere I went.

105 That night I dreamed I was at a circus with him and that he refused to laugh at the clowns no matter what they did. Then later he told me to open my brief case and read what was inside and I did, finding an official envelope stamped with the state seal; and inside the envelope I found another and another, endlessly, and I thought I would fall of weariness. "Them's years," he said. "Now open that one." And I did and in it I found an engraved document containing a short message in letters of gold. "Read it," my grandfather said. "Out loud."

"To Whom it May Concern," I intoned, "Keep This Nigger-Boy Running." I awoke with the old man's laughter ringing in my ears.

(It was a dream I was to remember and dream again for many years after. But at the time I had no insight into its meaning. First I had to attend college.)

YOUR TURN

1. Ellison's narrator says that this incident in his life took place "in the main ballroom of the leading hotel." How does he describe this setting? What are the features of it that he emphasizes?
2. Much of the action takes place within the boxing ring. How is it described? Why do you think that Ellison chose this setting for the main action?
3. Note the scene of the naked blonde woman. Why is it in the story?
4. How would you respond to someone who said, "This is a powerful story, but something like this could not happen in real life"?
5. How are white people presented in "Battle Royal"? What is your response to the way in which they are presented?
6. What is your response to the narrator overall? What kind of person is he?