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Работа может быть использована в качестве базового учебника на практических занятиях по дисциплине «Лингвистический анализ текста» и включает разнообразные задания, направленные на развитие у студентов навыков чтения и перевода с элементами анализа текстового материала, аналитическому подходу к работе с языком, способности строить высказывания и излагать собственную точку зрения на заданную тему.

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ОТ СОСТАВИТЕЛЕЙ

Пособие представляет собой обобщённое собрание материалов, разработанных в разное время для ведения лабораторных и практических занятий по “Лингвистическому анализу текста” – учебной дисциплине, относящейся к базовой части учебного плана специальности 7.45.05.01 «Перевод и переводоведение», и предназначено для развития у студентов навыков подготовленного чтения с элементами рассуждения, пояснения и обобщения.

Композиционное расположение материалов пособия по принципу нарастающей сложности и постепенного увеличения объёмов заданий обеспечивают одновременно доступно-щающий режим обучения и достаточно высокий уровень его эффективности на фоне сохраняющейся заинтересованности. В пособие входят современные и популярные в мире аутентичные тексты известных американских писателей, сопровождаемые большим количеством разнообразных заданий, разъяснений и комментариев. К таковым относятся упражнения лексической, грамматической, аналитической и переводческой направленности, имеющие целью развитие у студентов умений и навыков устной и письменной речи, обеспечивающие повышение качества их языковых и общекультурных знаний.

Результатом освоения материалов этого пособия должно стать приобретение и совершенствование студентами ряда лингвистических и переводческих умений в области английского и русского языков, а также повышение уровня их речевой и социокультурной грамотности в целом.

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Module 5.

Men and Woman

In fairy tales, boy meets girl, they fall in love, and live happily ever after. In real life, love stories may not end happily. Couples don't always marry for love. Sometimes, they marry for money, security, or social position. Many marriages become a "battle between the sexes".

As you read the stories that follow, think of which marriage is the most appealing. What qualities would you want in someone with whom you planned to spend your life?

Part 12

The Woman by Zona Gale

A. PRE-READING

1. Think Before You Read

Answer the following questions:

1. What do you want most in this world?
2. What do you need to be happy?
3. Some people believe you can never be happy if you're poor. What do you think?
Give an example from literature or from real life.
4. How do ideas of happiness often change as we grow older?

2. Story Preview

*Read the preview of the story and try to guess the meaning of the words in **bold** print.*

Bellard walks by a **shabby** house in the suburbs. He is filled with **compassion** for the older man sitting on the porch. But why does the man look so happy? Bellard's dream of a future as a rich man ends when his father loses his money. Bellard leaves college, gets a job, and marries a girl that he loves. Bellard and his wife, Lucile, aren't rich, but they are happy. They aren't **dying for** anything that they don't already have. Their children grow up and move away. When Bellard's business fails, his son and daughter return. They **patronize** their parents and become **exasperated** when Bellard and Lucile don't seem worried about their future.

3. Using the Vocabulary

*Fill in the blanks below with the **bold** words from the Story Preview above. Compare your answers.*

The house at the end of our street had been empty for a long time, and it was starting to look very ____shabby____. My father was _____ someone to move into the house and fix it up because he loved our neighborhood and wanted it to look nice. One day, just when Dad was starting to feel _____, we saw a moving van pull up in front of the empty house. My father went outside and started down the street. I decided to join him, saying: "Dad, I hope you'll show some _____ toward our new neighbors. Their new house needs a lot of work, but please don't _____ them by making too many suggestions. Instead, let's find out how we can help". Just weeks later, it was hard to believe our new neighbors' house was the same one that had sat empty and abandoned for all those months.

4. Making Predictions

From the Story Preview, try to predict what Bellard and Lucile will do. Which of the following predictions do you think is the most probable? Circle your choice or give an answer that you think is better.

1. They will go to live with their daughter.
2. They will go to live with their son.
3. They will start a new business and make a lot of money.
4. They will become angry and unhappy.
5. They will continue to be poor but happy.
6. _____

Journal Writing: *In your journal, explain why you chose your answer.*

IDIOMS AND EXPRESSIONS	
the extreme of the fashion – the latest style	moral crisis – difficult situation that causes one to choose between right and wrong
was torn by – noticed, was affected by	in all probability – almost definitely
mean little – poor-looking	straighten things out – make everything all right
observed the trick of a girl's eyes – fell in love	rose on strong wings – felt encouraged
doing their utmost – doing their best	

5. Literary Term: Cause and Effect

When you read a text, it is important to understand why certain events occur. One event is often the direct result of another. In other words, one thing happens; then, as a result, a second thing happens. The first event is the **cause**, and the next event (or events) is the **effect**.

Focus: *As you read “The Woman”, think about the cause-and-effect relationships among the events in the story.*

About the Author

Zona Gale (1874 – 1938) was born in Portage, Wisconsin. After she graduated from the University of Wisconsin, she spent five years working as a newspaper reporter in Milwaukee and New York City. In 1904, she returned to her hometown and soon attracted attention as a fiction writer with her early stories of small-town life.

Gale's best-known work, a novel called *Miss Lulu Brett*, gives a realistic view of life in the Midwestern United States in the early twentieth century. The version of *Miss Lulu Brett* that was performed on stage won the Pulitzer Prize in 1921. In many of her novels, short stories, and plays, Gale explores the relationships between men and women, as you will see when you read "The Woman".

The Woman

Walking one day in a suburb, Bellard, wearing clothes in the extreme of the fashion, was torn by the look of a house on whose mean little porch near the street sat a shabby man of sixty, without a coat, and reading a newspaper. The man's fate seemed terrible: the unpainted house, the disordered hall, the glimpse of a woman in an apron. But the man looked up, and smiled at Bellard as brightly as if he himself had been young.

Bellard meant to be a financier. Instead, he shortly endured his father's bankruptcy, left college, found uncongenial employment, observed the trick of a girl's eyes, married her and lived in a little flat.

But this girl had the quality of a flower. Bellard could not explain it, but she was silent and fragrant, and hopeful like a flower. Once in April when he saw a pot of lilies of the valley blooming on the pavement, he thought: "They're like Lucile. They're all doing their utmost". In her presence it was impossible to be discouraged. He would go home from work hating his office, his routine, his fellows, his street; but

as soon as he entered the flat, there would be some breath of that air for which he saw other men dying. Her welcome, her abstraction¹, her silence, her confidences were all really heavenly. Bellard wondered at her, did not comprehend her, adored her. He worked hard, and went home on the subway with a sense of happiness.

He longed to give her beautiful things, but she said: “How do people get like that, my dear - to want expensive things and to have people look up to them? Isn’t it foolish”? He wondered how she knew that, and he wished that he knew it himself.

Their two children were like all agreeable children, and Bellard and Lucile went through the reverence, anxiety, and joy of their upbringing. And whether the moment yielded a torn frock or a hurt knee, croup or a moral crisis, Lucile seemed to put the event in its place and not to be overwhelmed by it. “She has a genius for being alive”, Bellard thought.

As she grew older, she was not so beautiful, and he saw many women both beautiful and young. But when they chattered, pouted and coquetted², when they were cynical³, bored, critical, or hilarious⁴, he thought about Lucile and her silences, her fragrance, her hope. Hope of what? She knew that they would in all probability never have any more than they had now. When he asked her wistfully what kept her so happy she replied with an air of wonder: “You”.

One day he overheard her talking about him with a friend. Lucile was saying: “Other men live in things and events and emotions and the future. But he seems to know that living is something else” “What else?” this friend interrupted curiously. And he heard Lucile say: “Well, of course everyone knows, really. But he lives it too”. “I’m not good enough for her”, Bellard thought, and tried his best to prove that he was.

They went on like this for years; the children grew up, married, came home and patronized them. Then Bellard, who had established a little business, failed. His son tried to straighten things out, found it impossible, and assumed control, frankly

¹ *abstraction*: disinterest in worldly things.

² *coquetted*: flirted.

³ *cynical*: doubting the worth of life; sneering and critical.

⁴ *hilarious*: extremely gay and noisy.

berating his father. His daughter came home with her three children, and filled the flat with clamor and turbulence. This woman said: "Mother, sometimes I think it's your fault. You're so *patient* with him". "I'm glad he's out of that business", Lucile said absently. "He never liked it". Her exasperated daughter cried: "But what are you going to live on?" Bellard heard her say: "Your father was responsible for three of us for a quarter of a century, you know, dear". At this Bellard rose on strong wings and felt himself still able to breast the morning and the night⁵.

Lucile and Bellard moved to a suburb. There they rented a little house and Bellard went into a real estate office. All day he showed land and houses to men who wanted something better for less money. At night he went home and there was Lucile – less like a flower, but still silent, fragrant, hopeful. He said to her: "You'll never have anything more than you have now, Lucile, do you realize that?" She replied: "I don't want anything more to dust and take care of!" Once he said: "When you were a girl you dreamed that you'd have things different, didn't you, Lucile?" She said: "My dear, all that poor girl knew how to dream was just about having things!" He cried: "What do you want most of anything in this world?" She considered and answered: "I want you to be as happy as I am".

He thought of his own early dream of being a great financier, and said: "I'm the happy one, you know". He thought: "This is what the world is dying for".

One day, when he was sixty, he was sitting on his mean little porch near the street. The house was small and unpainted, the hall was disordered with house cleaning, Lucile in an apron was in the doorway. Bellard, without a coat and reading a newspaper, lifted his eyes, and saw walking by the house, and wearing clothes in the extreme of the fashion, a youth who looked up at him with an excess of visible compassion.

On this youth Bellard looked down and smiled, a luminous smile, a smile as bright as if he himself had been young.

⁵ *breast the morning and the night*: confront challenges energetically and optimistically.

C . AFTER READING

1. Understanding the Story

Answer these questions:

1. Why does the young Bellard pity the older man he saw sitting on the porch?
2. What event changes Bellard's plans for the future?
3. How does Lucile make Bellard happy? What did she want most in this world?
4. How do Bellard's children react when his business fails? Who does his daughter blame for the failure? Why?
5. How does the story end? Is it a happy or a sad ending? Why?

2. Vocabulary Comprehension

*Read each of the following sentences. Then circle the letter of the answer that gives the correct meaning for each word in **bold** print.*

1. Bellard felt bad for the man on the porch because his **fate** seemed terrible.
 - a. religious beliefs
 - b. future
 - c. living arrangements
 - d. physical appearance
2. The house in the suburbs was unpainted and **disordered**.
 - a. ugly
 - b. made of wood
 - c. messy
 - d. dirty
3. He wanted to become a **financier** after college.
 - a. business person
 - b. architect
 - c. lawyer
 - d. engineer

4. He found an **uncongenial** job.
- a. low-paying
 - b. exciting
 - c. difficult
 - d. unpleasant
5. Lucile was **fragrant**, like a flower.
- a. delicate
 - b. beautiful
 - c. sweet-smelling
 - d. colorful
6. Bellard thought Lucile was a **heavenly** woman.
- a. religious
 - b. intelligent
 - c. happy
 - d. wonderful
7. Even after twenty-five years, Bellard didn't **comprehend** his wife.
- a. understand
 - b. know
 - c. believe
 - d. think about
8. He **longed** to give his wife beautiful things.
- a. tried
 - b. worked hard
 - c. wanted
 - d. liked
9. It's terrible when parents **berate** their children and even worse when children **berate** their parents.
- a. hit
 - b. leave
 - c. ignore

d. criticize

10. There is usually quite a bit of **clamor and turbulence** in a children's playground.

a. noise and confusion

b. crying and screaming

c. fun and games

d. happiness and friendship

11. Lucile **considered** Bellard's question and then gave him an answer that any husband would want to hear.

a. listened to

b. thought about

c. repeated

d. waited for

12. Lucile was always **patient** with Bellard.

a. distant

b. sweet

c. loving, tender

d. calm, uncomplaining

13. Bellard **was responsible for** his family for a quarter of a century.

a. helped

b. took care of

c. was nice to

d. thought about

14. Lucile was never **overwhelmed** by events.

a. made anxious

b. made to cry

c. made powerless

d. made angry

3. Word Forms

Complete the chart by filling in the various forms of the following words taken from “The Woman”. An X indicates that no form is possible. Use your dictionary if you need help.

Note: There may be more than one possible word for the same part of speech.

VERB	NOUN	ADJECTIVE	ADVERB
criticize	<i>criticism</i>		
consider			
X		patient	
		silent	
X	fragrance		
		bright	
X	anxiety		
	bankruptcy		X

Write sentence groups using as many related word forms from the chart as possible.

Example:

Some parents are very *critical* of their children. They seem to *criticize* everything their children do. This kind of *criticism* can be very hurtful.

4. Grammar: Possessive Nouns

A possessive singular noun is formed by adding 's.

Examples:

the man's fate

a girl's eyes

If the singular noun ends in -s, the possessive is formed in two possible ways: by adding 's or by adding only an apostrophe (').

Examples:

Dickens's novels *or* Dickens' novels

James's house *or* James' house

A plural noun ending in -s is made possessive by adding only an apostrophe ('). However, irregular plural forms that don't end in -s require 's.

Examples:

the lilies' fragrance

her two friends' children

the men's room

the people's problem

5. Application

Reread the story to look for examples of possessive nouns. Then join the following pairs of nouns to make possessive noun forms:

1. porch/Bellard _____ *Bellard's porch*

2. toys/the children _____

3. apartment/Frances _____

4. apron/Lucile _____

5. school/the boys _____

6. characters/Dickens _____
7. speech/the President _____
8. wife/Charles _____
9. lounge/the teachers _____
10. restroom/the women _____
11. property/your parents _____
12. civil rights/people _____

D. THINKING ABOUT THE STORY

1. Sharing Ideas

Discuss the following questions:

1. What does Bellard mean when he describes Lucile as “silent and fragrant, and hopeful like a flower”?
2. Does Lucile understand her husband? What does she say about him to her friend? to her children?
3. What’s your opinion of Bellard and Lucile’s children? Were you surprised that they acted the way they did? What do you think the author’s attitude is toward these two characters?
4. Why did the author use almost the exact same words to begin and end the story? Do you think it was a good idea? Did it make the story easier to understand? Why or why not?

5. Why do you think Zona Gale named the story “A Woman”? Can you think of two other titles that the author could have used instead?

2. Reading Between the Lines

Practice reading between the lines. Circle the letter of the best answer.

1. In talking about her husband, Lucile said, “But he seems to know that living is something else” We can assume Lucile meant that Bellard
 - a. didn’t understand life.
 - b. knew what was most important in life.
 - c. wanted to die.
2. Bellard said Lucile “has a genius for being alive” because he thought she
 - a. knew how to enjoy life.
 - b. took good care of herself
 - c. was very intelligent.
3. Imagine that Zona Gale wrote “The Woman” as a fable, which is a short story that teaches a moral. What’s the lesson of the story?
 - a. Fate determines our future.
 - b. A lack of ambition can result in poverty.
 - c. Love, not success, brings happiness.

3. Analyzing the Story

Look back at the Literary Term on page 7. Think of some examples of cause-and-effect relationships in this story. Then fill in the missing cause or effect in the following chart. The first one has been done for you.

CAUSE	EFFECT
1. Bellard's father went bankrupt.	1. <i>Bellard had to quit college and find a job.</i>
2.	2. Bellard went home from work with a sense of happiness.
3. Lucile grew older.	3.
4.	4. He thought about Lucile.
5. Bellard thought he wasn't good enough for Lucile.	5.
6.	6. His son took over.
7. Their daughter came home with her three children.	7.
8.	8. Bellard smiled at him.

4. Writing

Choose one of the following writing assignments:

1. Write a summary of the story in two to three paragraphs. Be sure to include all the major events. Look at the cause-and-effect chart above if you need help.
2. Do you know anyone like Bellard or Lucile? Write a character description of that person.
3. How do you think Bellard's life would have been different if he had become a successful financier? Write a new version of "The Woman" in two to three paragraphs, telling what his life would have been like as a wealthy man.

Part 13

The Tigress and Her Mate by James Thurber

A. PRE-READING

1. *Think Before You Read*

Answer the following questions:

1. Think about married couples that you know or have read about. What must people do to have a good marriage? Now describe a bad marriage.
2. In your opinion, should fathers spend as much time with their children as mothers do? Why or why not?
3. The author of “The Tigress and Her Mate”, James Thurber, liked to write about absurd (or silly) situations. Describe an absurd situation that you’ve experienced or read about.

2. *Story Preview*

*Read the preview of the story and try to guess the meaning of the words in **bold print**.*

In this story, Sabra and Proudfoot are tigers who talk and behave like human beings. A short time after Proudfoot and Sabra **set up housekeeping**, Proudfoot gets tired of his **mate**. Soon he is being **mean** to her and spending less and less time at home. One day Sabra tells Proudfoot that she is pregnant, but he isn’t at all glad. Instead, he leaves and doesn’t come home until after the **blessed event**. When Proudfoot threatens to **drown** the children if they disturb his sleep, Sabra decides she has had enough.

3. Using the Vocabulary

*Fill in the blanks below with the **bold** words from the Story Preview above. Compare your answers.*

From the minute they met, Dora and Mike knew that they had found their perfect mate. Two years later, they got married and _____. As with so many married couples, there were good times but there were also angry moments when they would say _____ things to each other.

One night, Dora told Mike that they were going to have a baby. Such wonderful news! After the _____, their lives were never the same. A child brings joy and happiness, and as any parent can tell you, a child also brings worry and fear. How many parents lie awake at night thinking of ways to protect their children, worrying that they will _____ in deep water or be hit by a car?

4. Making Predictions

*From the Story Preview, try to predict what will happen between Proudfoot and Sabra. Which of the following predictions do you think is the most **probable**? Circle your choice or give an answer that you think is better.*

1. Proudfoot will leave Sabra for another tigress.
2. Sabra will teach Proudfoot to be a good husband and father.
3. Proudfoot will hurt his family.
4. Sabra will raise her cubs without Proudfoot.
5. _____

Journal Writing: *In your journal, explain why you chose your answer. Then read the story.*

IDIOMS AND EXPRESSIONS

fell to – started to	plainclothes – regular clothing that some police officers wear on duty
What the hell’s the matter with you? – What in the world is wrong with you?	prowl car – police car
Forget it. – Stop thinking about it.	hit the sack – go to bed
Hush. – Be quiet.	Scat. – Go away.
the chosen species – humans	was nailed – was hit
take place – happen	right cross – a boxing term for using the right fist to punch someone

5. *Literary Term: Fable*

A **fable** is a short story with a moral, or a lesson. The characters in fables are often animals who speak and act like humans. The most famous fables were written by Aesop, a Greek slave living in the sixth century B.C. Another famous writer of fables was the seventeenth century French author La Fontaine.

Focus: As you read “The Tigress and Her Mate”, think about why the author probably chose to use animals instead of people to tell his story.

B. THE STORY

About the Author

James Thurber (1894 – 1961) was born and raised in Columbus, Ohio. After working for several newspapers, he was a staff writer for *The New Yorker* magazine from 1927 to 1933 and later regularly contributed stories, anecdotes, and cartoons to the magazine until his death.

Because of his talent for wit and irony, James Thurber is considered one of America’s greatest humorists. His stories often deal with middle-class domestic issues and conflicts between men and women. Thurber enjoyed taking serious

situations and making them funny, as you will see when you read “The Tigress and Her Mate”.

The Tigress and Her Mate

Proudfoot, a tiger, became tired of his mate, Sabra, a few weeks after they had set up housekeeping, and he fell to leaving home earlier and earlier in the morning, and returning later and later at night. He no longer called her “Sugar Paw”, or anything else, but merely clapped his paws when he wanted anything, or, if she was upstairs, whistled. The last long speech he ever made to her at breakfast was “What the hell’s the matter with you? I bring you rice and peas and coconut oil, don’t I? Love is something you put away in the attic with your wedding dress. Forget it”. And he finished his coffee, put down the *Jungle News*, and started for the door.

“Where are you going?” Sabra asked.

“Out”, he said. And after that, every time she asked him where he was going, he said “Out”, or “Away”, or “Hush”.

When Sabra became aware of the coming of what would have been, had she belonged to the chosen species, a blessed event, and told Proudfoot about it, he snarled, “Growp”. He had now learned to talk to his mate in code, and “growp” meant “I hope the cubs grow up to be xylophone players or major generals”. Then he went away, as all male tigers do at such a moment, for he did not want to be bothered by his young until the males were old enough to box with and the females old enough to insult. While waiting for the unblessed event to take place, he spent his time fighting water buffaloes and riding around with plainclothes tigers in a prowler car.

When he finally came home, he said to his mate, “Eeps”, meaning “I’m going to hit the sack and if the kids keep me awake by yowling, I’ll drown them like so many common house kittens”. Sabra stalked to the front door of their house, opened it, and said to her mate, “Scat”. The fight that took place was terrible but brief. Proudfoot led with the wrong paw, was nailed with the swiftest right cross in the jungle, and never really knew where he was after that. The next morning, when the

cubs, male and female, tumbled eagerly down the stairs demanding to know what they could do, their mother said, “You can go in the parlor and play with your father. He’s the tiger rug just in front of the fireplace. I hope you’ll like him”.

The children loved him.

MORAL: *Never be mean to a tiger’s wife, especially if you’re the tiger.*

C . AFTER READING

1. Understanding the Story

Answer these questions:

1. Why does Proudfoot leave the house early and come home late?
2. How does Proudfoot’s behavior toward Sabra change? How does he speak to her?
3. What is Proudfoot’s reaction to Sabra’s announcement that they are going to be parents? What does Proudfoot wish for his children’s future?
4. What part of his children’s lives does Proudfoot want to miss?
5. What does Proudfoot say to Sabra that makes her very angry? How does their fight begin? How does it end?
6. Explain the last sentence of the story, “The children loved him”.

2. Vocabulary Comprehension

*Read each of the following sentences. Then circle the letter of the answer that gives the correct meaning for each word in **bold** print.*

1. Instead of speaking to Sabra, Proudfoot **merely** clapped his paws when he wanted something.
 - a. loudly
 - b. only
 - c. quickly
 - d. impatiently

2. I called my friend the minute I **became aware** that she was sick.
- a. thought
 - b. was afraid
 - c. knew
 - d. felt
3. What should you do when a dog **snarls** at you?
- a. makes an angry sound
 - b. bites
 - c. licks
 - d. jumps
4. During a war, military instructions are often written in **code**.
- a. a foreign language
 - b. small letters
 - c. a secret language
 - d. musical notes
5. It isn't difficult to learn to play the **xylophone**.
- a. a sport
 - b. a game
 - c. a trick
 - d. a musical instrument
6. After many years in the U.S. Air Force, he became a **major general**.
- a. a high-ranking officer
 - b. a pilot
 - c. a middle-ranking soldier
 - d. an important retired person
7. Some parents teach their children to **box** so that they can defend themselves.
- a. fight with one's hands
 - b. become strong
 - c. run long distances
 - d. stay calm

8. The **yowling** cat kept me awake most of the night.

- a. meowing
- b. active
- c. crying
- d. snarling

3. Word Forms

Complete the chart by filling in the various forms of the following words taken from “The Tigress and Her Mate”. An X indicates that no form is possible. Use your dictionary if you need help.

Note: There may be more than one possible word for the same part of speech.

VERB	NOUN	ADJECTIVE	ADVERB
	<i>length</i>	long	X
insult			
X		terrible	
X			eagerly
X		mean	
X		swift	

Write sentence groups with the words in the chart, using as many related word forms as possible. Your sentences can be related to the story “The Tigress and Her Mate”, but they don’t have to be.

Example:

I don't like the *length* of these pants. They aren't *long* enough, so I'm going to *lengthen* them. It won't take *long*.

4. Grammar: Comparative Adjectives and Adverbs

The comparative of one-syllable adjectives and adverbs is formed by adding *-er*.

Examples:

Proudfoot came home *late* on Friday, but he came home even *later* on Saturday.

Proudfoot was *swift*, but his mate was much *swifter*.

Yesterday was so cold that I thought I would freeze, but today the weather feels a little *warmer*.

The comparative of most two-syllable adjectives and adverbs, especially those ending in *-y*, is formed by adding *-er*.

Example:

Proudfoot left *early* on Monday, but he left even *earlier* on Tuesday. When we sat down to dinner I was hungry, and seeing the delicious food made me even *hungrier*.

Speaking a foreign language is difficult at first, but the more you do it, the *easier* it becomes.

The comparative of other two-syllable and longer adjectives and adverbs is formed with *more*.

Examples:

Sabra was *more interested* in the cubs than Proudfoot was. Sabra took parenthood *more seriously* than Proudfoot did.

I was thinking about buying my mother jewelry for her birthday, but I'd really rather get her something *more unusual*.

Most students go out *more often* on the weekend than during the week when they have to study.

Some adjectives and adverbs have an irregular comparative form.

good/well	<i>better</i>
-----------	---------------

bad/badly worse

Examples:

James is a *good* student, but his brother *is better*.

James does *well* in school, but his brother does *better*.

Kathy is a *bad* singer, but her sister *is worse*.

Kathy sings *badly* but her sister sings *worse*.

5. Application

Complete the following sentences with the correct comparative form of the adjective or adverb in parentheses:

1. (good/expensive) The food at Rico's Restaurant is *better* than the food at Cathy's Cafe, but it's also *more expensive*.
2. (cloudy/hot) Today is _____ than yesterday, and it's _____ too.
3. (beautiful/dangerous) Some people think tigers are _____ than lions. Do you think that tigers are _____?
4. (pretty/intelligent) Jenny is very pretty, but I think May is even _____. She's also _____.
5. (exciting) Tonight's game was much _____ than last night's game.
6. (close/well) The score tonight was _____, and the players played _____.
7. (difficult/poor) In some countries, it's _____ than ever for people to find work, so they become _____ every day.
8. (bad) Your handwriting has gotten _____.
(carelessly) You write even _____ than you did before.
9. (short) The barber cut your hair _____ this time.
(good/long) I think it looks _____ when it's a little _____.
10. (important) Is it _____ to make a lot of money or to be happy?

D. THINKING ABOUT THE STORY

1. *Sharing Ideas*

Discuss the following questions:

1. How does Thurber mix animal traits with human characteristics? Give examples from the story.
2. What kind of mate is Proudfoot? Do you know anyone like him?
3. Who do you feel sorry for at the end of the story? Why?
4. Explain how Thurber took a serious situation and made it funny. Give examples of how the story might have been sad and tragic if the author had written it differently.

2. *Reading Between the Lines*

Practice reading between the lines. Complete the following tasks:

1. Proudfoot seems to think that his only role in his marriage is to bring home food for the family to eat. Find the lines in the story that show this.
2. The story never says that Proudfoot has a job, but we can assume that he works. What is his occupation? Circle the best answer. Then find the lines in the story that support your answer.
 - a. chef
 - b. soldier
 - c. police officer
3. Although there is no detailed description of Proudfoot and Sabra's home, we can conclude that the house has more than one floor or story. Find two places in the story that show that the house probably has three floors.
4. In the story, Thurber seems to be expressing an opinion. How did the author probably feel about families? Circle the best answer.
 - a. It's better for children to grow up with two parents than with only one.

b. It's worse for children to grow up with a bad father than to have no father at all.

c. Mothers are more important than fathers.

5. The story never says that Sabra kills Proudfoot, but we can assume she did. Find the line that proves that Proudfoot is dead.

3. *Analyzing the Story*

Look back at the Literary Term on page 22. Think of how the story would have been different if Thurber hadn't used animals as characters. Change one or more words from the following parts of the story so that the phrases describe people and not tigers. The first one has been done for you.

ANIMALS	HUMANS
1. Proudfoot became tired of his mate.	1. <i>Peter became tired of his wife.</i>
2. merely clapped his paws	
3. put down the <i>Jungle News</i>	
4. I hope the cubs grow up.	
5. He spent his time fighting water buffaloes.	
6. riding around with plainclothes tigers	

7. Proudfoot led with the wrong paw.	
8. when the cubs tumbled eagerly down the stairs	

Answer the question:

How would the story probably have ended if the characters had been humans?

Pair Discussion: Compare what you have written in your charts. Correct any mistakes you find. Discuss your answer to the question.

4. Writing

Choose one of the following writing assignments:

1. Write a summary of the story in two to three paragraphs. Make sure to include all the major events. Look back at the story if you need help.
2. Write a fable. Your story may be humorous or serious, but it must have animal characters and a moral.
3. Read another fable, either one by Aesop or La Fontaine, or another by James Thurber. Write a two- to three-paragraph summary of the fable, including the moral.
4. Imagine that Sabra remarries. What kind of tiger does she marry? How does her new husband treat her and her children? Is her new mate a good husband and a good stepfather? Write a story about Sabra and her children's new life.

Part 14

The Kiss by Kate Chopin

A. PRE- READING

1. *Think Before You Read*

Answer the following questions:

1. What are some reasons why people marry? What are some of their reasons for choosing the partner they choose?
2. Do you think it's all right for people to marry for money? Why or why not?
3. Do you think that people who are in love tend to see the person they love clearly? Why or why not?

2. *Story Preview*

*Read the preview of the story and try to guess the meaning of the words in **bold** print.*

Brantain is visiting Nathalie. He is rather **unattractive**; she is very beautiful. He is very honest about his feelings. From the **ardent** way he looks at her, it's very obvious that he is in love. He plans to ask her to marry him, and marriage is what Nathalie wants as well. But Nathalie is full of **guile**. She doesn't love Brantain, but he is rich and Nathalie wants the kind of life that money could give her.

Suddenly, the door opens, and a second young man, Harvy, comes in. Harvy is a friend of Nathalie's brother, and he is evidently on **intimate** terms with Nathalie. Not seeing Brantain, he walks over to Nathalie and plants an ardent kiss on her lips. Brantain jumps up and leaves, confused and upset. Harvy is also confused and upset. Nathalie is angry. Has her plan been ruined, or can she save it?

3. Using the Vocabulary

*Fill in the blanks below with the **bold** words from the Story Preview above. Compare your answers.*

In the years before women could have money and careers of their own, women had to depend on finding the right husband. Girls were told that they should not let a man know their real feelings, because he might lose interest. An ardent look in your eye might send the man running – or might make him think he could kiss you without marrying you. _____ behavior, like holding hands or even sitting close together, could make people think badly of you. A beautiful woman had an advantage over a woman who was _____. But any woman could use _____; after all, there were many ways to influence or even trick a man.

4. Making Predictions

From the Story Preview, try to predict what will happen. Which of the following predictions do you think is the most probable? Circle your choice or give an answer that you think is better.

1. Nathalie will marry Brantain but keep seeing Harvy.
2. She will marry Brantain and lose Harvy.
3. She will try to marry Brantain but fail, losing both men.
4. She will realize that Harvy is her true love and marry him.
5. She will try to marry Harvy but discover that he is no longer interested.
6. _____.

Journal Writing: *In your journal, explain why you chose your answer.*

IDIOMS AND EXPRESSIONS

send a slow glance* – look at someone	presence of mind – calmness and self-control in a difficult situation
seek someone's society* – try to be with someone	What's the matter? – What's the problem?
declare oneself* – propose marriage	uncalled for – not necessary

**Today, these expressions would be considered literary; they would not commonly be used in conversation.*

5. *Literary Term: Irony*

In literature **irony** frequently occurs when there is a difference between what is expected or desired and what actually happens. For example, what a character thinks will happen to him or her may turn out to be the exact opposite of what actually does happen.

***Focus:** After you read “The Kiss”, ask yourself whether there were differences between what characters expected and wanted, and what happened.*

B. THE STORY

About the Author

Kate Chopin (1851 – 1904) was born Katherine O’Flaherty in St. Louis, Missouri. At nineteen, she married Oscar Chopin, a Louisiana planter. When he died in 1882, leaving her in debt, Kate supported her six children by writing stories. Although her marriage had been happy, as a widow, she enjoyed her freedom and the popularity she achieved through her writing. In thirteen years, Chopin wrote nearly 100 stories, poems, and essays. The stories often deal with misunderstood women trapped in unhappy marriages. “The Kiss”, as you’ll see, is an exception.

The Kiss

It was still quite light out of doors, but inside with the curtains drawn and the smouldering fire sending out a dim, uncertain glow, the room was full of deep shadows. Brantain sat in one of these shadows; it had overtaken him and he did not mind. The obscurity lent him courage to keep his eyes fastened as ardently as he liked upon the girl who sat in the firelight.

She was very handsome, with a certain fine, rich coloring that belongs to the healthy brune⁶ type. She was quite composed, as she idly stroked the satiny coat of the cat that lay curled in her lap, and she occasionally sent a slow glance into the shadow where her companion sat. They were talking low, of indifferent things which plainly were not the things that occupied their thoughts. She knew that he loved her – a frank, blustering fellow without guile enough to conceal his feelings, and no desire to do so. For two weeks past he had sought⁷ her society eagerly and persistently. She was confidently waiting for him to declare himself and she meant to accept him. The rather insignificant⁸ and unattractive Brantain was enormously rich; and she liked and required the entourage⁹ which wealth could give her.

During one of the pauses between their talk of the last tea and the next reception¹⁰ the door opened and a young man entered whom Brantain knew quite well. The girl turned her face toward him. A stride or two brought him to her side, and bending over her chair – before she could suspect his intention, for she did not realize that he had not seen her visitor – he pressed an ardent, lingering kiss upon her lips.

Brantain slowly arose; so did the girl arise, but quickly, and the newcomer stood between them, a little amusement and some defiance struggling with the confusion in his face.

⁶ *brune*: brunette; having brown or black hair.

⁷ *sought*: past form of seek.

⁸ *insignificant*: not impressive in appearance.

⁹ *entourage*: surroundings and people around one.

¹⁰ *tea, reception*: two kinds of parties.

“I believe”, stammered Brantain, “I see that I have stayed too long. I – I had no idea – that is, I must wish you good-bye”. He was clutching his hat with both hands, and probably did not perceive that she was extending her hand to him, her presence of mind had not completely deserted her; but she could not have trusted herself to speak.

“Hang me if I saw him sitting there¹¹, Nattie! I know it’s deuced awkward¹² for you. But I hope you’ll forgive me this once – this very first break¹³. Why, what’s the matter?”

“Don’t touch me; don’t come near me”, she returned angrily. “What do you mean by entering the house without ringing?”

“I came in with your brother, as I often do”, he answered coldly, in self-justification. “We came in the side way. He went upstairs and I came in here hoping to find you. The explanation is simple enough and ought to satisfy you that the misadventure was unavoidable. But do say that you so forgive me, Nathalie”, he entreated, softening.

“Forgive you! You don’t know what you are talking about. Let me pass. It depends upon – a good deal whether I ever forgive you”.

At that next reception, which she and Brantain had been talking about she approached the young man with a delicious frankness of manner when she saw him there.

“Will you let me speak to you a moment or two, Mr. Brantain?” she asked with an engaging but perturbed smile. He seemed extremely unhappy; but when she took his arm and walked away with him, seeking a retired corner, a ray of hope mingled with the almost comical misery of his expression. She was apparently very outspoken.

“Perhaps I should not have sought this interview, Mr. Brantain; but - but, oh, I have been very uncomfortable, almost miserable since that little encounter the other afternoon. When I thought how you might have misinterpreted it, and believed

¹¹ *Hang me if I saw him sitting there*: strong way of saying he didn’t see him.

¹² *deuced awkward*: very awkward.

¹³ *first break*: first time he’s not acted in the right way.

things” – hope was plainly gaining the ascendancy over misery in Brantain’s round, guileless face – “of course, I know it is nothing to you, but for my own sake I do want you to understand that Mr. Harvy is an intimate friend of long standing. Why, we have always been like cousins – like brother and sister, I may say. He is my brother’s most intimate associate and often fancies that he is entitled to the same privileges as the family. Oh, I know it is absurd, uncalled for, to tell you this; undignified even”, she was almost weeping, “but it makes so much difference to me what you think of – of me”. Her voice had grown very low and agitated. The misery had all disappeared from Brantain’s face.

“Then you do really care what I think, Miss Nathalie? May I call you Miss Nathalie?” They turned into a long, dim corridor that was lined on either side with tall, graceful plants. They walked slowly to the very end of it. When they turned to retrace their steps, Brantain’s face was radiant and hers was triumphant.

Harvy was among the guests at the wedding; and he sought her out in a rare moment when she stood alone.

“Your husband”, he said, smiling, “has sent me over to kiss you”.

A quick blush suffused her face and round polished throat. “I suppose it’s natural for a man to feel and act generously on an occasion of this kind. He tells me he doesn’t want his marriage to interrupt wholly that pleasant intimacy which has existed between you and me. I don’t know what you’ve been telling him”, with an insolent smile, “but he has sent me here to kiss you”.

She felt like a chess player who, by the clever handling of his pieces, sees the game taking the course intended.

Her eyes were bright and tender with a smile as they glanced up into his; and her lips looked hungry for the kiss, which they invited.

“But, you know”, he went on quietly, “I didn’t tell him so, it would have seemed ungrateful, but I can tell you. I’ve stopped kissing women; it’s dangerous”.

Well, she had Brantain and his million left. A person can’t have everything in this world; and it was a little unreasonable of her to expect it.

1. Understanding the Story

Answer these questions.

1. What does Nathalie think of Brantain?
2. Why does she want to marry him?
3. Who is Harvy? How does he cause Nathalie embarrassment and almost ruin her plan?
4. How does Nathalie react to this incident?
5. How does Nathalie get Brantain to propose?
6. At the wedding, what reason does Harvy give for coming over to Nathalie?
7. How does she feel when she thinks he is going to kiss her?
8. Why doesn't he kiss her?

2. Vocabulary Comprehension

*Read the following sentences from the story. Then circle the letter of the answer that gives the correct meaning for the words in **bold** print.*

1. She was quite **composed**, as she idly stroked the satiny coat of the cat that lay curled in her lap....
 - a. calm
 - b. nervous
 - c. frightened
 - d. tired
2. [Brantain was] a **frank**, blustering fellow **without guile** enough to conceal his feelings. . . .
 - a. plain-looking . . . not handsome
 - b. shy . . . not talkative
 - c. sincere . . . not tricky
 - d. smart. . . not stupid

3. Bending over her chair ... he pressed an **ardent, lingering** kiss upon her lips.
- a. full of feeling, lasting awhile
 - b. short, quick
 - c. friendly, kindly
 - d. secret, meant to not be seen
4. He was clutching his hat with both hands, and probably did not **perceive** that she was extending her hand to him...
- a. notice
 - b. care
 - c. show that he knew
 - d. become angry
5. "Will you let me speak to you a moment or two, Mr. Brantain?" she asked with an **engaging** but **perturbed** smile.
- a. angry . . . unfriendly
 - b. attractive ... worried
 - c. familiar ... expected
 - d. happy. . . sincere
6. He seemed extremely unhappy; but when she took his arm ... a ray of hope mingled with the almost comical **misery** of his expression.
- a. great happiness
 - b. hopefulness
 - c. great unhappiness
 - d. good humor
7. "Oh, I know it is **absurd**, uncalled for, to tell you this; **undignified** even", she was almost weeping, "but it makes so much difference to me what you think of - of me".
- a. very silly ... not appropriate
 - b. important. . . not possible to avoid
 - c. obvious . . . not surprising
 - d. confusing . . . not kind

8. “I don’t know what you’ve been telling him”, [he said] with an **insolent** smile, “but he has sent me here to kiss you”.

- a. bold, almost rude
- b. gentle, kind
- c. small, unhappy
- d. loving

3. Word Forms

Complete the chart by filling in the various forms of the following words taken from “The Kiss”. An X indicates that no form is possible. Use your dictionary if you need help.

Note: *There may be more than one possible word for the same part of speech.*

VERB	NOUN	ADJECTIVE	ADVERB
	defiance	<i>defiant</i>	
	glow		
		radiant	
		agitated	
X		insolent	
perceive			

Write sentences using some of the word forms above.

4. Grammar: Uses of the Verb Do

In addition to its use as a main verb, *do* is used to form questions and negatives. *Do* is also used as an auxiliary verb. If a sentence does not include the verb *be* or an auxiliary verb (*be*, *have*, or modal), include *do* to:

- **show emphasis**

Example:

“Then you **do** really care what I think, Miss Nathalie?”

(“Then you really care what I think, Miss Nathalie?” but with more emphasis)

- **avoid repeating a verb phrase**

Example:

[He was] a frank, blustering fellow without guile enough to conceal his feelings,
and no desire to do so.

(*do* + *so* – “to conceal his feelings”)

5. Application

Identify the use of **do** in each of the following sentences from the story. Write the correct use of **do** on the line below each sentence. Choose one: **to form question, to form a negative, to show emphasis, or to avoid repetition**. The first sentence has been done for you.

1. He ... probably did not perceive that she was extending her hand to him....

to form the negative _____

2. “Don’t touch me; don’t come near me...”

3. “What do you mean by entering the house without ringing?”

4. “I came in with your brother, as I often do...”

5. “But do say that you forgive me, Nathalie...”

6. “I do want you to understand that Mr. Harvy is an intimate friend of long standing”.

7. “I didn’t tell him so . . . but I can tell you”.

*Write a dialogue between a man and a woman having an argument. The dialogue can be between two of the people in the story or between any two people. Use **do** at least once as a main verb, in questions, in negatives, for emphasis, and to avoid repetition.*

D. THINKING ABOUT THE STORY

1. Sharing Ideas

Discuss the following questions:

1. What are some examples of Nathalie’s cleverness?
2. Do you think Harvy and Nathalie are in love with each other? Why or why not?
3. What is your opinion of Brantain? Do you see him as Nathalie does? Do you like him? Do you respect him? Explain.
4. At the end of the story, how does Harvy have “the last word”?
5. The last paragraph implies that Nathalie doesn’t really care that she has lost Harvy. Is this what Nathalie would like to think, or does she really feel this way?

2. Reading Between the Lines

Practice reading between the lines. Circle the letter of the answer that best completes each of the following statements:

1. In the beginning,
 - a. both Brantain and Nathalie seem very confident that they will soon be married.

- b. only Brantain seems very confident that he and Nathalie will soon be married.
 - c. only Nathalie seems very confident that she and Brantain will soon be married.
2. When Brantain leaves after the kiss, he is probably most upset because he now feels that Nathalie
- a. is in love with Harvy and won't marry him (Brantain).
 - b. is not the kind of person he would want to marry.
 - c. is being treated badly by Harvy.
3. After the kiss, Harvy apologizes to Nathalie for
- a. being in love with her.
 - b. embarrassing her by kissing her in front of someone else.
 - c. ruining her plan by kissing her in front of Brantain.
4. At the wedding, Harvy refuses to kiss Nathalie because
- a. he is angry with her and wants to teach her a lesson.
 - b. he is worried about what other people at the wedding would think.
 - c. he is in love with another woman and isn't interested in Nathalie anymore.

3. Analyzing the Story

Look back at the Literary Term on page 34 and think about what the three characters in the story want or expect, and what actually happens to them. Make a chart like the one below and fill in your answers.

SCENE	WHAT DOES THE CHARACTER WANT OR EXPECT?	IS THE RESULT WHAT THE CHARACTER WANTS OR EXPECTS?
Conversation between Brantain and Nathalie	<p>Brantain:</p> <p>Nathalie:</p>	<p>Brantain:</p> <p>Nathalie:</p>
The kiss	<p>Harvy: <i>to have an intimate moment with Nathalie and make her happy</i></p>	<p>Harvy:</p>
The encounter between Harvy and Nathalie at the wedding	<p>Nathalie:</p> <p>Harvy:</p>	<p>Nathalie:</p> <p>Harvy:</p>

Pair Discussion: Compare charts with a partner. If the result is not what the character wants or expects, how is it different? Irony can also occur when there is a difference between what a character thinks is true about a situation or another character and what the reader knows is true. Can you think of any examples of this kind of irony in the story?

4. Writing

Choose one of the following writing assignments:

1. Write a summary of the story in two to three paragraphs. Be sure to include all the major events. Look at the chart above if you need help.
2. Describe Nathalie's wedding. Pretend that you are writing about the wedding for a newspaper or that you were a guest and are writing a letter to a friend.
3. Write Nathalie's diary entry the day before her wedding. Write another diary entry a week later.
4. Could this story take place today? Why or why not?

Summing Up

A. TAKE A CLOSER LOOK

1. Theme Comparison: Marriage

People marry for different reasons. Once married, couples do not all behave in the same way. Think about the three very different styles of marriage in the stories and answer the following questions:

1. How do Lucile and Nathalie differ in their attitudes toward their husbands?
2. How do Bellard and Proudfoot differ in their attitudes toward their wives?
3. Sabra is abused by her mate. Is there any other character in the stories who is abused by a mate? Who? In what way?

2. Freewriting

*Write the word **marriage** on the top of a sheet of paper. Now, write any words that come into your mind when you think of this word. For fifteen minutes, write your ideas about marriage.*

B. REVIEW

1. Idioms and Expressions Review

The following story will use some of the idioms you learned in Module 5. Fill in the blanks with the correct idioms and expressions. The first letter of each answer is supplied.

extreme of the fashion

uncalled for

what's the matter?

take place

forget it

presence of mind

torn by

hit the sack

mean little

John fell in love with his co-worker, Jean, because she was intelligent and fun to be with. She was attractive and dressed well, but never in the extreme of the fashion. John and Jean dated for almost a year, but John was shy about asking her to be his wife. Finally, Jean had the p_____ to bring the conversation around to the subject of marriage. John became so nervous that Jean said, “W_____?” John realized that his nervousness was u_____ and proposed. To his delight, Jean accepted his proposal although she was t_____ the desire to concentrate on her career.

They decided that their marriage would t_____ as soon as they could find a place to live. They searched for days until they were so tired that all they could do at night was h_____. They continued to search, but they only saw places with m_____ kitchens. Jean became so upset that she got angry with John. Afterwards, she felt terrible. When she apologized, John smiled and said, “F_____”. The next day they found an apartment.

2. Form Review

Complete the following sentences by choosing the correct form from the choices in parentheses:

1. They have the (prettiest, most pretty, most prettiest) house in the neighborhood.
2. Their house is (more pretty, prettier, more prettier) than ours.
3. Of the two tigers, Sabra was the (better, best) boxer.
4. The (churches, church's) roof was damaged by the storm.
5. Bruno isn't a good soccer player, but his brother is even (worst, worse, worsen).
6. Juan is (more intelligent, most intelligent) than Carl.
7. The (characters', character's) personalities are very different.

Module 6.

Family Relationships

From birth until death we have to deal with the first people who come into our lives – our parents and siblings. Even if your home life is essentially happy, there are many problems in close relationships. Perhaps you believe that your mother favors your brother or sister, or you don't quite understand your father. Resentments and misunderstandings repressed in childhood can often surface in adult years. Or, conversely, what you once perceived as cruelty can be viewed later as kindness, as you will see in one of the stories from this part.

All three selections in this part deal with the most complex relationships of life-living day by day with other human beings in a group we call *family*.

Part 15

A Visit to Grandmother by William Melvin Kelley

A. PRE- READING

1. Think Before You Read

Answer the following questions before you read the story:

1. It is especially challenging to raise children in a large family. How do parents show their love for each child? How do they avoid playing favorites?
2. In what special ways did your parents show their love for you when you were a child?
3. Did your parents show favoritism to a brother or sister? How did you feel?
4. What are the qualities of a good parent?

2. Literary Term: Conflict

Conflict between characters, ideologies, or countries creates interest in the plot of a story. As readers, we become absorbed in the story and want to see what happens at the end. The conflict can be an internal psychological struggle within one of the characters, or it can be a major eruption between people or nations. Conflict allows the writer to explore and use human emotions such as love, hate, sorrow, joy, and fear.

3. Idioms and Expressions

Note the following idioms and expressions that appear in the story:

go along – join	laid up – in bed, debilitated
heading to – going in a certain direction	off hand way – casually
	I reckon – I guess

B. THE STORY

About the Author

William Melvin Kelley (1937– 2017) was born in the Bronx, New York, and attended the Fieldston School, a private school in Riverdale. He went on to Harvard University, where he studied under Archibald MacLeish. He describes his desire to write as “a vague undergraduate yearning”. After Harvard, however, he was convinced that writing would be his career.

At the age of twenty-five, his first novel, *A Different Drummer*, was published. Reviewers praised the book, and it received the Richard and Hinda Rosenthal Award of the National Institute of Arts and Letters. Additional novels include *A Drop of Patience* (1965), *dem* (1967), and *Dunsford Travels Everywhere* (1970).

Dancers on the Shore, published in 1964, is a collection of short stories, one of which is “A Visit to Grandmother”. In the preface to *Dancers on the Shore*, Kelley says, “A writer should ask questions. He should depict people, not symbols or ideas disguised as people”.

A Visit to Grandmother

Chig knew something was wrong the instant his father kissed her. He had always known his father to be the warmest of men, a man so kind that when people ventured timidly into his office, it took only a few words from him to make them relax, and even laugh. Doctor Charles Dunford cared about people.

But when he had bent to kiss the old lady’s black face, something new and almost ugly had come into his eyes: fear, uncertainty, sadness, and perhaps even hatred.

Ten days before in New York, Chig’s father had decided suddenly he wanted to go to Nashville to attend his college class reunion, twenty years out. Both Chig’s brother and sister, Peter and Connie, were packing for camp and besides were too young for such an affair. But Chig was seventeen, had nothing to do that summer, and his father asked if he would like to go along. His father had given him additional reasons: “All my running buddies got their diplomas and were snapped up by them crafty young gals, and had kids within a year – now all those kids, some of them gals, are your age”.

The reunion had lasted a week. As they packed for home, his father, in a far too offhand way, had suggested, they visit Chig’s grandmother. “We this close. We might as well drop in on her and my brothers”.

So, instead of going north, they had gone farther south, had just entered her house. And Chig had a suspicion now that the reunion had been only an excuse to drive south, that his father had been heading to this house all the time.

His father had never talked much about his family, with the exception of his brother, GL, who seemed part con man, part practical joker and part Don Juan; he

had spoken of GL with the kind of indulgence he would have shown a cute, but ill-behaved and potentially dangerous, five-year-old.

Chig's father had left home when he was fifteen. When asked why, he would answer: "I wanted to go to school. They didn't have a Negro high school at home, so I went up to Knoxville and lived with a cousin and went to school".

They had been met at the door by Aunt Rose, GL's wife, and ushered into the living room. The old lady had looked up from her seat by the window. Aunt Rose stood between the visitors.

The old lady eyed his father. "Rose, who that? Rose?" She squinted. She looked like a doll, made of black straw, the wrinkles in her face running in one direction like the head of a broom. Her hair was white and coarse and grew out straight from her head. Her eyes were brown – the whites, too, seemed light brown – and were hidden behind thick glasses, which remained somehow on a tiny nose. "That Hiram?" That was another of his father's brothers. "No, it ain't Hiram; too big for Hiram". She turned then to Chig. "Now that man, he look like Eleanor, Charles's wife, but Charles wouldn't never send my grandson to see me. I never even hear from Charles". She stopped again.

"It Charles, Mama. That who it is". Aunt Rose, between them, led them closer. "It Charles come all the way from New York to see you, and brung little Charles with him".

The old lady stared up at them. "Charles? Rose, that really Charles?" She turned away, and reached for a handkerchief in the pocket of her clean, ironed, flowered housecoat, and wiped her eyes. "God have mercy. Charles". She spread her arms up to him, and he bent down and kissed her cheek. That was when Chig saw his face, grimacing. She hugged him; Chig watched the muscles in her arms as they tightened around his father's neck. She half rose out of her chair. "How are you, son?"

Chig could not hear his father's answer.

She let him go, and fell back into her chair, grabbing the arms. Her hands were as dark as the wood, and seemed to become part of it. "Now, who that standing there? Who that man?"

"That's one of your grandsons, Mama". His father's voice cracked. "Charles Dunford, Junior. You saw him once, when he was a baby, in Chicago. He's grown now".

"I can see that, boy!" She looked at Chig squarely. "Come here, son, and kiss me once". He did. "What they call you? Charles too?"

"No, ma'am, they call me Chig".

She smiled. She had all her teeth, but they were too perfect to be her own. "That's good. Can't have two boys answering to Charles in the same house. Won't nobody at all come. So you that little boy. You don't remember me, do you. I used to take you to church in Chicago, and you'd get up and hop in time to the music. You studying to be a preacher?"

"No, ma'am. I don't think so. I might be a lawyer".

"You'll be an honest one, won't you?"

"I'll try".

"Trying ain't enough! You be honest, you hear? Promise me. You be honest like your daddy".

"All right. I promise".

"Good. Rose, where's GL at? Where's that thief? He gone again?"

"I don't know, Mama". Aunt Rose looked embarrassed. "He say he was going by his liquor store. He'll be back".

"Well, then where's Hiram? You call up those boys, and get them over here - now! You got enough to eat? Let me go see". She started to get up. Chig reached out his hand. She shook him off. "What they tell you about me, Chig? They tell you I'm all laid up? Don't believe it. They don't know nothing about old ladies. When I want help, I'll let you know. Only time I'll need help getting anywheres is when I dies and they lift me into the ground".

She was standing now, her back and shoulders straight. She came only to Chig's chest. She squinted up at him. "You eat much? Your daddy ate like two men".

"Yes, ma'am".

"That's good. That means you ain't nervous. Your mama, she ain't nervous. I remember that. In Chicago, she'd sit down by a window all afternoon and never say nothing, just knit." She smiled. "Let me see what we got to eat".

"I'll do that, Mama". Aunt Rose spoke softly. "You haven't seen Charles in a long time. You sit and talk".

The old lady squinted at her. "You can do the cooking if you promise it ain't because you think I can't".

Aunt Rose chuckled. "I know you can do it, Mama".

"All right. I'll just sit and talk a spell". She sat again and arranged her skirt around her short legs.

Chig did most of the talking, told all about himself before she asked. His father only spoke when he was spoken to, and then, only one word at a time, as if by coming back home, he had become a small boy again, sitting in the parlor while his mother spoke with her guests.

When Uncle Hiram and Mae, his wife, came they sat down to eat. Chig did not have to ask about Uncle GL's absence; Aunt Rose volunteered an explanation: "Can't never tell where the man is at. One Thursday morning he left here and next thing we knew, he was calling from Chicago, saying he went up to see Joe Louis fight. He'll be here though; he ain't as young and footloose as he used to be". Chig's father had mentioned driving down that GL was about five years older than he was, nearly fifty.

Uncle Hiram was somewhat smaller than Chig's father; his short-cropped kinky hair was half gray, half black. One spot, just off his forehead, was totally white. Later, Chig found out it had been that way since he was twenty. Mae (Chig could not bring himself to call her Aunt) was a good deal younger than Hiram, pretty enough so

that Chig would have looked at her twice on the street. She was a honey-colored woman, with long eye lashes. She was wearing a white sheath.

At dinner, Chig and his father sat on one side, opposite Uncle Hiram and Mae; his grandmother and Aunt Rose sat at the ends. The food was good; there was a lot and Chig ate a lot. All through the meal, they talked about the family as it had been thirty years before, and particularly about the young GL. Mae and Chig asked questions; the old lady answered; Aunt Rose directed the discussion, steering the old lady onto the best stories; Chig's father laughed from time to time; Uncle Hiram ate.

"Why don't you tell them about the horse, Mama?" Aunt Rose, over Chig's weak protest, was spooning mashed potatoes onto his plate. "There now, Chig".

"I'm trying to think". The old lady was holding her fork halfway to her mouth, looking at them over her glasses. "Oh, you talking about that crazy horse GL brung home that time".

"That's right, Mama". Aunt Rose nodded and slid another slice of white meat on Chig's plate.

Mae started to giggle. "Oh, I've heard this. This is funny, Chig".

The old lady put down her fork and began: Well, GL went out of the house one day with an old, no-good chair I wanted him to take over to the church for a bazaar, and he met up with this man who'd just brung in some horses from out West. Now, I reckon you can expect one swindler to be in every town, but you don't rightly think there'll be two, and God forbid they should ever meet – but they did, GL and his chair, this man and his horses. Well, I wished I'd-a been there; there must-a been some mighty high-powered talking going on. That man with his horses, he told GL them horses was half Arab, half Indian, and GL told that man the chair was an antique he'd stole from some rich white folks. So they swapped. Well, I was a--looking out the window and seen GL dragging this animal to the house. It looked pretty gentle and its eyes was most closed and its feet was shuffling.

"GL, where'd you get that thing?" I says.

“I swapped him for that old chair, Mama”, he says. “And made myself a bargain. This is even better than Papa’s horse”.

Well, I’m a-looking at this horse and noticing how he be looking more and more wide awake every minute, sort of warming up like a teakettle until, I swears to you, that horse is blowing steam out its nose.

“Come on, Mama”, GL says, “come on and I’ll take you for a ride”. Now George, my husband, God rest his tired soul, he’d brung home this white folks’ buggy which had a busted wheel and fixed it and was to take it back that day and GL says: “Come on, Mama, we’ll use this fine buggy and take us a ride”.

“GL”, I says, “no, we ain’t. Them white folks’ll burn us alive if we use their buggy. You just take that horse right on back”. You see, I was sure that boy’d come by that animal ungainly.

“Mama, I can’t take him back”, GL says.

“Why not?” I says.

“Because I don’t rightly know where that man is at”, GL says.

“Oh”, I says. “Well, then I reckon we stuck with it”. And I turned around to go back into the house because it was getting late, near dinnertime, and I was cooking for ten.

“Mama”, GL says to my back. “Mama, ain’t you coming for a ride with me?”

“Go on, boy. You ain’t getting me inside kicking range of that animal”. I was eyeing that beast and it was boiling hotter all the time. I reckon maybe that man had drugged it. “That horse is wild, GL”, I says.

“No, he ain’t. He ain’t. That man say he is buggy- and saddle-broke and as sweet as the inside of an apple”.

My oldest girl, Essie, had-a come out on the porch and she says: “Go on, Mama. I’ll cook. You ain’t been out the house in weeks”.

“Sure, come on, Mama”, GL says. “There ain’t nothing to be fidgety about. This horse is gentle as a rose petal”. And just then that animal snorts so hard it sets up a little dust storm around its feet.

“Yes, Mama”, Essie says, “you can see he gentle”. Well, I looked at Essie and then at that horse because I didn’t think we could be looking at the same animal. I should-a figured how Essie’s eyes ain’t never been so good.

“Come on, Mama”, GL says.

“All right”, I says. So I stood on the porch and watched GL hitching that horse up to the white folks’ buggy. For a while there, the animal was pretty quiet, pawing a little, but not much. And I was feeling a little better about riding with GL behind that crazy-looking horse. I could see how GL was happy I was going with him. He was scurrying around that animal, buckling buckles and strapping straps, all the time smiling, and that made me feel good.

Then he was finished, and I must say, that horse looked mighty fine hitched to that buggy and I knew anybody what climbed up there would look pretty good too. GL came around and stood at the bottom of the steps, and took off his hat and bowed and said: “Madam”, and reached out his hand to me and I was feeling real elegant like a fine lady. He helped me up to the seat and then got up beside me and we moved out down our alley. And I remember how colored folks come out on their porches and shook their heads, saying: “Lord now, will you look at Eva Dunford, the fine lady! Don’t she look good sitting up there!” And I pretended not to hear and sat up straight and proud.

We rode on through the center of town, up Market Street, and all the way out where Hiram is living now, I which in them days was all woods, there not being even a farm in sight and that’s when that horse must-a first realized he weren’t at all broke or tame or maybe thought he was back out West again, and started to gallop.

“GL”, I says, “now you ain’t joking with your mama, is you? Because if you is, I’ll strap you purple if I live through this”.

Well, GL was pulling on the reins with all his meager strength, and yelling, “Whoa, you. Say now, whoa!” He turned to me just long enough to say, “I ain’t fooling with you, Mama. Honest!”

I reckon that animal weren't too satisfied with the road, because it made a sharp right turn just then, down into a gulley, and struck out across a hilly meadow. "Mama", GL yells. "Mama, do something!"

I didn't know what to do, but I figured I had to do something so I stood up, hopped down onto the horse's back and pulled it to a stop. Don't ask me how I did that; I reckon it was that I was a mother and my baby asked me to do something, is all.

"Well, we walked that animal all the way home; sometimes I had to club it over the nose with my fist to make it come, but we made it, GL and me. You remember how tired we was, Charles?"

"I wasn't here at the time". Chig turned to his father and found his face completely blank, without even a trace of a smile or a laugh.

"Well, of course you was, son. That happened in ... in ... it was a hot summer that year and –"

"I left here in June of that year. You wrote me about it".

The old lady stared past Chig at him. They all turned to him; Uncle Hiram looked up from his plate.

"Then you don't remember how we all laughed?"

"No, I don't, Mama. And I probably wouldn't have laughed. I don't think it was funny". They were staring into each other's eyes.

"Why not, Charles?"

"Because in the first place, the horse was gained by fraud. And in the second place, both of you might have been seriously injured or even killed". He broke off their stare and spoke to himself more than to any of them: "And if I'd done it, you would've beaten me good for it".

"Pardon?" The old lady had not heard him; only Chig had heard.

Chig's father sat up straight as if preparing to debate. "I said that if I had done it, if I had done just exactly what GL did, you would have beaten me good for it, Mama". He was looking at her again.

"Why you say that, son?" She was leaning toward him.

“Don’t you know? Tell the truth. It can’t hurt me now”. His voice cracked, but only once. “If GL and I did something wrong, you’d beat me first and then be too tired to beat him. At dinner, he’d always get seconds and I wouldn’t. You’d do things with him, like ride in that buggy, but if I wanted you to do something with me, you were always too busy”. He paused and considered whether to say what he finally did say: “I cried when I left here. Nobody loved me, Mama. I cried all the way up to Knoxville. That was the last time I ever cried in my life”.

“Oh, Charles”. She started to get up, to come around the table to him.

He stopped her. “It’s too late”.

“But you don’t understand”.

“What don’t I understand? I understood then; I understand now”.

Tears now traveled down the lines in her face, but when she spoke, her voice was clear. “I thought you knew. I had ten children. I had to give all of them what they needed most”. She nodded. “I paid more mind to GL. I had to. GL could-a ended up swinging if I hadn’t. But you was smarter. You was more growed up than GL when you was five and he was ten, and I tried to show you that by letting you do what you wanted to do”.

“That’s not true, Mama. You know it. GL was light-skinned and had good hair and looked almost white and you loved him for that”.

“Charles, no. No, son. I didn’t love anyone of you more than any other”.

“That can’t be true”. His father was standing now, his fists clenched tight. “Admit it, Mama ... please!” Chig looked at him, shocked; the man was actually crying.

“It may not-a been right what I done, but I ain’t no liar”. Chig knew she did not really understand what had happened, what he wanted of her. “I’m not lying to you, Charles”.

Chig’s father had gone pale. He spoke very softly. “You’re about thirty years too late, Mama”. He bolted from the table. Silverware and dishes rang and jumped. Chig heard him hurrying up to their room.

They sat in silence for a while and then heard a key in the front door. A man with a new, lacquered straw hat came in. He was wearing brown-and-white two-tone shoes with very pointed toes and a white summer suit. “Say now! Man! I heard my brother was in town. Where he at? Where that rascal?”

He stood in the doorway, smiling broadly, an engaging, open, friendly smile, the innocent smile of a five-year-old.

C . AFTER READING

1. Comprehension

Answer these questions to determine how well you understood the story.

1. What emotions does Chig see in his father’s eyes as Charles kisses his mother?
2. How old is Chig?
3. How old was Charles when he left home?
4. Describe Charles’s brother GL.
5. How old was Chig when he had last seen his grandmother?
6. What one word would you use to describe the grandmother?
7. Find a sentence in which the grandmother compliments her son Charles.

2. Vocabulary

The following vocabulary words appear in Kelley’s story. Write the appropriate word(s) in each sentence. Use each word only once.

crafty	venture	indulgence	swapped
grimaced	fidgety	practical joker	swinging
housecoat	footloose	shuffled	

1. We _____ at the sound of her fingernails on the blackboard.
2. The old woman was dressed in a floral _____.

3. She _____ around the kitchen in her slippers and prepared breakfast.
4. The _____ thief moved among the people at the parade.
5. Ben and Jerry _____ stories about their business _____.
6. He treated his inheritance in a casual way and decided to live a(n) _____, carefree life.
7. The little girl was adored by her father, who offered her every _____ money could buy.
8. Margaret's nervous, _____ behavior made everyone tense.
9. The _____ was an annoyance to his friends because he constantly tried to trick them.
10. The child enjoyed _____ on the old tire.

3. Grammar: Collective Nouns

English has many collective nouns that are treated as singular nouns even though they refer to a collection of individuals. Some examples are listed here. Use each of these collective nouns in a sentence.

army	chorus	family	jury
audience	class	government	orchestra
band	crowd	group	team

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____

8. _____
9. _____
10. _____
11. _____
12. _____

D. THINKING ABOUT THE STORY

1. Sharing Ideas

Discuss the following questions:

1. Why does Charles want to visit his family after his long absence?
2. Why does Charles bring Chig with him?
3. How does Charles feel about his mother?
4. What did he want from her as a child?
5. What is the significance of the story about the runaway horse? What purpose does this story serve in the plot?
6. What do we know about GL? Describe him.
7. Does Chig like his grandmother? Explain your answer.

2. Writing

Read the writing ideas that follow. Your instructor may make specific assignments, or ask you to choose one of these.

1. What do you think Chig is feeling as he observes the confrontation between his father and grandmother at the dinner table? Write about Chig's feelings.
2. Create a conversation between Chig and Charles later that evening or the next day.
3. Write an essay in which Chig describes his grandmother to one of his friends when he gets back home.

4. GL is not a fully developed character in this story, and yet he serves an important role. Discuss his significance to the plot.
5. Compare and contrast the relationship between Charles and Chig and Charles and his mother.
6. Describe the conflict in this story and discuss whether or not you think it is resolved by the end of the story.

Part 16

Too Soon a Woman by Dorothy Marie Johnson

A. PRE- READING

1. *Think Before You Read*

Answer the following questions before you read the story:

1. What do you know about pioneer life in America's West?
2. What qualities of character would have been helpful to pioneers beginning a new life in the West?
3. Look up the meaning of the following terms that apply to the early settlers: *prairie*, *homesteader*, *teamster*, and *covered wagon*.
4. What dangers do you think pioneers faced?
5. Why would it be unwise to eat a mushroom you found in the woods?

2. *Literary Term: Characterization*

Every story depends on **characters** to develop the plot. The actions, personalities, and subconscious motivations of these characters make us, the readers, interested in them. The author reveals characters through physical descriptions, dialogues, thoughts, feelings, and the observations of other characters. As you read "Too Soon a Woman", see what you learn about the main character from the observations of the narrator.

3. *Idioms and Expressions*

Note the following idioms and expressions that appear in the story:

two-bit – of small worth grub – food rigged up – put together	hide nor hair – a trace of something all-fired (all fired up) – enthusiastic plumb – completely
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About the Author

Dorothy Marie Johnson (1905 – 1984) lived all of her life in the West. She was born in McGregor, Iowa, and later moved to Montana, where she attended the state university. After graduating from college, she worked as an editor at several magazines until 1952, when she was appointed as professor of journalism at Montana State University. During and after her time as editor, she wrote many short stories, which she incorporated into a book entitled *The Hanging Tree*. The principal story in this collection was made into a movie in 1959. At that time, Johnson had also written a novel, *Buffalo Woman*, for which she received an award from the Western Writers of America. In 1969 she wrote a biography of Sitting Bull, the famous Indian. The book so pleased the Blackfoot tribe that they made her an honorary member.

Johnson's work has been praised for its realism and strong characters, like the protagonist (the main character) in "Too Soon a Woman".

Too Soon a Woman

We left the home place behind, mile by slow mile, heading for the mountains, across the prairie where the wind blew forever.

At first there were four of us with the one-horse wagon and its skimpy load. Pa and I walked, because I was a big boy of eleven. My two little sisters romped and trotted until they got tired and had to be boosted up into the wagon bed.

That was no covered Conestoga, like Pa's folks came West in, but just an old farm wagon, drawn by one weary horse, creaking and rumbling westward to the mountains, toward the little woods town where Pa thought he had an old uncle who owned a little two-bit sawmill.

Two weeks we had been moving when we picked up Mary, who had run away from somewhere that she wouldn't tell. Pa didn't want her along, but she stood up to him with no fear in her voice.

"I'd rather go with a family and look after kids", she said, "but I ain't going back. If you won't take me, I'll travel with any wagon that will".

Pa scowled at her, and her wide blue eyes stared back.

"How old are you?" he demanded. "Eighteen", she said. "There's teamsters come this way sometimes. I'd rather go with you folks. But I won't go back".

"We're prid'near¹⁴ out of grub", my father told her. "We're clean out of money. I got all I can handle without taking anybody else". He turned away as if he hated the sight of her. "You'll have to walk", he said.

So she went along with us and looked after the little girls, but Pa wouldn't talk to her.

On the prairie, the wind blew. But in the mountains, there was rain. When we stopped at little timber claims along the way, the homesteaders said it had rained all summer. Crops among the blackened stumps were rotted and spoiled. There was no cheer anywhere, and little hospitality. The people we talked to were past worrying. They were scared and desperate.

So was Pa. He traveled twice as far each day as the wagon, ranging through the woods with his rifle, but he never saw game. He had been depending on venison. But we never got any except as a grudging gift from the homesteaders.

He brought in a porcupine once, and that was fat meat and good. Mary roasted it in chunks over the fire, half crying with the smoke. Pa and I rigged up the tarp sheet for shelter to keep the rain from putting the fire clean out.

The porcupine was long gone, except for some of the tried-out fat that Mary had saved, when we came to an old, empty cabin. Pa said we'd have to stop. The horse was wore out, couldn't pull anymore up those grades on the deep-rutted roads in the mountains.

At the cabin, at least there was shelter. We had a few potatoes left and some corn meal. There was a creek that probably had fish in it, if a person could catch them. Pa tried it for half a day before he gave up. To this day I don't care for fishing. I remember my father's sunken eyes in his gaunt, grim face.

¹⁴ *prid'near*: pretty near (almost).

He took Mary and me outside the cabin to talk. Rain dripped on us from branches overhead.

“I think I know where we are”, he said. “I calculate to get to old John’s and back in about four days. There’ll be grub in the town, and they’ll let me have some whether old John’s still there or not”.

He looked at me. “You do like she tells you”, he warned. It was the first time he had admitted Mary was on earth since we picked her up two weeks before.

“You’re my pardner”, he said to me, “but it might be she’s got more brains. You mind what she says”.

He burst out with bitterness. “There ain’t anything good left in the world, or people to care if you live or die. But I’ll get grub in the town and come back with it”.

He took a deep breath and added, “If you get too all-fired hungry, butcher the horse. It’ll be better than starvin’.”

He kissed the little girls good-bye and plodded off through the woods with one blanket and the rifle.

The cabin was moldy and had no floor. We kept a fire going under a hole in the roof, so it was full of blinding smoke, but we had to keep the fire so as to dry out the wood.

The third night we lost the horse. A bear scared him. We heard the racket, and Mary and I ran out, but we couldn’t see anything in the pitch-dark.

In gray daylight I went looking for him, and I must have walked fifteen miles. It seemed like I had to have that horse at the cabin when Pa came or he’d whip me. I got plumb lost two or three times and thought maybe I was going to die there alone and nobody would ever know it, but I found the way back to the clearing.

That was the fourth day, and Pa didn’t come. That was the day we ate up the last of the grub.

The fifth day, Mary went looking for the horse. My sisters whimpered, huddled in a quilt by the fire, because they were scared and hungry.

I never did get dried out, always having to bring in more damp wood and going out to yell to see if Mary would hear me and not get lost. But I couldn't cry like the little girls did, because I was a big boy, eleven years old.

It was near dark when there was an answer to my yelling, and Mary came into the clearing.

Mary didn't have the horse - we never saw hide nor hair of that old horse again - but she was carrying something big and white that looked like a pumpkin with no color to it.

She didn't say anything, just looked around and saw Pa wasn't there yet, at the end of the fifth day.

"What's that thing?" my sister Elizabeth demanded.

"Mush room", Mary answered. "I bet it hefts ten pounds".

"What are you going to do with it now?" I sneered. "Play football here?"

"Eat it - maybe", she said, putting it in a corner. Her wet hair hung over her shoulders. She huddled by the fire.

My sister Sarah began to whimper again. "I'm hungry!" she kept saying.

"Mushrooms ain't good eating", I said. "They can kill you".

"Maybe", Mary answered. "Maybe they can. I don't set up to know all about everything, like some people".

"What's that mark on your shoulder?" I asked her. "You tore your dress un the brush".

"What do you think it is?" she said, her head bowed in the smoke.

"Looks like scars", I guessed.

"Tis scars. They whipped me. Now mind your own business. I want to think".

Elizabeth whimpered, "Why don't Pa come back?"

"He's coming", Mary promised. "Can't come in the dark. Your pa'll take care of you soon's he can".

She got up and rummaged around in the grub box.

"Nothing there but empty dishes", I growled. "If there was anything, we'd know it".

Mary stood up. She was holding the can with the porcupine grease. "I'm going to have something to eat", she said coolly. "You kids can't have any yet. And I don't want any squalling, mind".

It was a cruel thing, what she did then. She sliced that big, solid mushroom and heated grease in a pan.

The smell of it brought the little girls out of their quilt, but she told them to go back in so fierce a voice that they obeyed. They cried to break your heart.

I didn't cry. I watched, hating her.

I endured the smell of the mushroom frying as long as I could. Then I said, "Give me some".

"Tomorrow", Mary answered. "Tomorrow, maybe. But not tonight". She turned to me with a sharp command: "Don't bother me! Just leave me be".

She knelt there by the fire and finished frying the slice of mushroom.

If I'd had Pa's rifle, I'd have been willing to kill her right then and there.

She didn't eat right away. She looked at the brown, fried slice for a while and said, "By tomorrow morning, I guess you can tell whether you want any".

The little girls stared at her as she ate. Sarah was chewing an old leather glove.

When Mary crawled into the quilts with them, they moved away as far as they could get.

I was so scared that my stomach heaved, empty as it was.

Mary didn't stay in the quilts long. She took a drink out of the water bucket and sat down by the fire and looked through the smoke at me.

She said in a low voice, "I don't know how it will be if it's poison. Just do the best you can with the girls. Because your pa will come back, you know.... You better go to bed. I'm going to sit up".

And so would you sit up. If it might be your last night on earth and the pain of death might seize you at any moment, you would sit up by the smoky fire, wide-awake, remembering whatever you had to remember, savoring life.

We sat in silence after the girls had gone to sleep. Once I asked, "How long does it take?"

“I never heard”, she answered. “Don’t think about it”.

I slept after a while, with my chin on my chest. Maybe Peter dozed that way at Gethsemane as the Lord knelt praying.

Mary’s moving around brought me wide-awake. The black of night was fading.

“I guess it’s all right”, Mary said. “I’d be able to tell by now, wouldn’t I?”

I answered gruffly, “I don’t know”.

Mary stood in the doorway for a while, looking out at the dripping world as if she found it beautiful. Then she fried slices of the mushroom while the little girls danced with anxiety.

We feasted, we three, my sisters and I, until Mary ruled, “That’ll hold you”, and would not cook any more. She didn’t touch any of the mushroom herself.

That was a strange day in the moldy cabin. Mary laughed and was gay; she told stories, and we played “Who’s Got the Thimble?” with a pine cone.

In the afternoon we heard a shout, and my sisters screamed and I ran ahead of them across the clearing.

The fain had stopped. My father came plunging out of the woods leading a pack horse – and well I remember the treasures of food in that pack.

He glanced at us anxiously as he tore at the ropes that bound the pack.

“Where’s the other one?” he demanded.

Mary came out of the cabin then, walking sedately. As she came toward us, the sun began to shine.

My stepmother was a wonderful woman.

C . AFTER READING

1. Comprehension

Answer these questions to determine how well you understood the story.

1. Why didn’t the father in the story want to let Mary come along with his family?
2. Where was the family going? How do we know that they were poor?

3. Why wouldn't she let the children eat the mushroom at first? When did she finally cook it for them?
4. Give three examples of Mary's courage.
5. Explain the meaning of the last sentence in the story.
6. How does the title of this story explain Mary's situation?

2. Vocabulary

The numbered vocabulary words are from "Too Soon a Woman". Look at the four definitions for each word and circle the correct one.

1. romp
 - a. play actively
 - b. sit quietly
 - c. jump
 - d. shout
2. boosted
 - a. bragged
 - b. lowered
 - c. raised up
 - d. tied together
3. scowl
 - a. look with displeasure
 - b. scold
 - c. smile
 - d. protect
4. gaunt
 - a. fall
 - b. gruesome
 - c. thin
 - d. unhappy
5. grim

- a. frightened
- b. dirty
- c. harsh
- d. suffering

6. plod

- a. run quickly
- b. walk heavily
- c. explore
- d. plan

7. moldy

- a. small animal
- b. damp
- c. shapely
- d. stale

8. whimper

- a. cry softly
- b. plead
- c. scream
- d. face bravely

9. grudgingly

- a. generously
- b. giving reluctantly
- c. selfishly
- d. in a hospitable manner

10. savor

- a. keep for future use
- b. substitute
- c. cook with skill
- d. taste with pleasure

11. sedately

- a. producing sleepiness
- b. noisily
- c. in a dignified manner
- d. rushing forward

12. skimpy

- a. large
- b. move with leaps
- c. deficient in size
- d. cheap

3. Grammar: Conditional Sentences

The subjunctive mood is more commonly found in conditional sentences. Conditional sentences are categorized as future conditional, present conditional, or past conditional.

Future conditional: We use the **future conditional** when we refer to something that may happen in the future if a certain condition exists. *If* introduces the conditional clause and the verb is in the simple present or present progressive tense. The result clause (what will happen if the condition exists) is in the future tense, and the future tense verb is often accompanied by a modal. Look at these sentences:

If I **buy** a ticket, I **may win** the lottery.

If she **leaves** now, she **will be** on time for her job.

If he **is running** for Congress, he **will need** volunteers.

If the conditional clause comes at the beginning of the sentence, it must be separated from the result clause with a comma. However, the order of the clauses may be reversed. Then, no comma is used to separate the clauses, as shown here:

I may win the lottery if I buy a ticket.

She will be on time for her job if she leaves now.

Application

Finish the following sentences by writing a result clause:

1. If I finish my homework,

I will _____

2. If she tells the police about the money she found,

they _____

3. If we take a shortcut to the airport,

4. If you lend me your car,

5. If you are polite to people,

Rewrite the preceding sentences by putting the result clause before the conditional (if) clause. Do not put a comma between the clauses!

1. _____

2. _____

3. _____

4. _____

5. _____

In the future conditional, it is possible that things can happen. We use the present tense of the verb even though we are indicating a future action.

INCORRECT: If I will study, I will succeed in school.

CORRECT: **If I study, I will succeed** in school.

Present conditional: We use the **present conditional** when we refer to how situations might be different from the way they are now. Sometimes, this conditional is called the **contrary to fact**, or **unreal, conditional**. Note these examples:

If I were a bird, I could fly. (I am not a bird. I can't fly.)

If they had money, they would travel. (They don't have money. They won't travel.)

The conditional clause uses the past tense, and the result clause uses *would* + the base form of the verb.

When the verb *be* occurs in a present conditional clause, we use *were* for both singular and plural subjects. For example,

If **I were** a bird, I would fly.

If **we were** birds, we would fly.

Application

In the following exercise, combine each pair of sentences into one present conditional sentence. For example,

She doesn't know how to dance. She can't enter the contest.

If she knew how to dance, she could enter the contest.

1. We don't speak Chinese. We can't converse with our Chinese neighbor.

2. They don't know where the treasure is buried. They don't have a map.

3. I am not the president. I can't declare a war on drugs.

4. It's not raining. I'm not carrying an umbrella.

5. I am not you. I won't call your mother.

Past conditional: Present and future conditionals are possible situations: If you do something in the present, something may happen in the future. Past conditionals, however, are impossible situations. We use the **past conditional** when we are guessing about how things might have been different in the past. We are altering the past by going back in time. The if-clause uses the verb in the past perfect tense (*had* + the past participle). The main clause uses *would have*, *could have*, or *should have* + the past participle. Look at the following examples:

“If I’d had Pa’s rifle, I’d have been willing to kill her right then and there”.
(from the story)

If he had gone with his friends, he could have seen the football game.

Application

In the following exercise, combine each pair of sentences into one past conditional sentence. For example,

We weren’t home. We didn’t watch the program.

If we had been home, we would have watched the program.

1. I wasn’t at the lecture. I didn’t hear the professor speak about geopolitics.

2. He didn’t pay attention to the rules. He didn’t stay in the company.

3. Our team didn’t practice every day. We didn’t win the championship game.

4. Bill and Eva didn’t enjoy the concert. They didn’t stay until the end.

5. Brad didn’t go to Paris. He didn’t see the Eiffel Tower.

Using conditionals in other ways: We also use conditionals to add politeness to requests and wishes. For example,

Would you like to order dinner now?

I would like a cup of coffee.

Could you help me carry this carton?

Application

Write five sentences using polite conditionals.

1. _____

2. _____

3. _____
4. _____
5. _____

Application

The following exercise involves future conditionals. You may work with a partner or in a group. List some popular superstitions using future conditional sentences. Here is an example:

If you break a mirror, you will have bad luck for seven years. _____

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____

Application

Using the present conditional, list some of the things you would, could, or should do.

If I won the lottery,

I would _____

I could _____

I should _____

If I were invisible,

I would _____

I could _____

I should _____

Application

Using the past conditional, list some of the things you would have, should have, or could have done.

If I had known my future,

I would have _____

I could have _____

I should have _____

D. THINKING ABOUT THE STORY

1. Sharing Ideas

Discuss the following questions:

1. Why do you think Mary ran away? Why wouldn't she tell what happened to her?
2. Why does the author tell the story from the viewpoint of an eleven-year-old boy?
3. How do we know that the narrator is recalling the story many years after it happened?
4. How does the title describe Mary?
5. Give examples from the story that show a change in the boy's attitude toward Mary.
6. Explain the effect produced by these sentences: "Mary came out of the cabin then, walking sedately. As she came toward us, the sun began to shine".

2. Writing

Read the writing ideas that follow. Your instructor may make specific assignments, or ask you to choose one of these.

1. The story is told by an unnamed narrator, an eleven-year-old boy. Write it from Mary's viewpoint or from Pa's.

2. Write Mary's thoughts as she sat up all night waiting to find out if the mushroom was poisonous.
3. Make up a dialogue creating a scene that is suggested but does not actually occur in the story, for example, Pa falling in love with Mary, their wedding day, or Mary's relationship with her stepson.
4. Comment on this statement: "One must sometimes be cruel in order to be kind". Write about how this refers to "Too Soon a Woman", to any other story you may have read, or to an incident in your own life.
5. Read another story about pioneer life and compare it in character and theme to "Too Soon a Woman". (Some suggestions are the stories of Willa Cather or Bret Harte, or other stories by Dorothy Johnson in her collection, *The Hanging Tree*).

Part 17

My Father Sits in the Dark by Jerome Weidman

A. PRE- READING

1. Think Before You Read

Answer the following questions before you read the story:

1. Do you ever wonder what people are thinking when you see them sitting alone on a bus, a plane, or in a restaurant?
2. Do you have any memories that you would like to keep to yourself?
3. How do you feel about sitting alone in the dark? Would you rather have a light on?
4. Can you picture your father when he was young? What kind of boy do you think he was?
5. Do you know anything about Eugene Debs or Theodore Roosevelt (referred to as T.R. in the story)? If not, look them up in an encyclopedia.

2. Literary Term: Interior Monologue

An author often uses the thoughts and impressions of one character to tell the story. This **interior monologue** gives an intimate and revealing picture of the characters' reactions to other characters or events. In the story you are about to read, we learn about the father through the ongoing thoughts of his son. This device, popularized by the Irish writer James Joyce, is also called **stream of consciousness**.

3. Idioms and Expressions

Note the following idioms and expressions that appear in the story:

<p>knock wood – a superstitious practice in which believers knock on a piece of wood to ward off an unpleasant experience</p> <p>the small hours of the night – after midnight</p>	<p>a funny feeling – a strange or odd feeling</p> <p>get to the bottom of this – find out the cause</p> <p>take it easy – relax</p>
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B. THE STORY

About the Author

Except for a few years when he lived in Connecticut, Jerome Weidman (1913 – 1998) spent his long life in New York City, where he was born on the Lower East Side.

He became a writer during America's Great Depression through a curious incident. As a young man of twenty-one, Weidman worked in an accounting firm doing odd jobs. One day he delivered coffee to one of the female clerks, who was telling a story to her co-workers about an incident that had happened to her on New Year's Eve. Weidman realized she was telling the story so badly that no one was listening. The incident, however, struck Weidman as worthy of being formed into a good story if related properly. This he did within an hour, and so began his writing career.

Weidman published more than a dozen novels, over two hundred short stories, and wrote the text for several Broadway plays, including *Fiorello*, the life of a famous mayor of New York, Fiorello La Guardia. Most of Weidman's short stories, though, deal with ordinary people, such as the father in "My Father Sits in the Dark".

My Father Sits in the Dark

My father has a peculiar habit. He is fond of sitting in the dark, alone. Sometimes I come home very late. The house is dark. I let myself in quietly because I do not want to disturb my mother. She is a light sleeper. I tiptoe into my room and undress in the dark. I go to the kitchen for a drink of water. My bare feet make no noise. I step into the room and almost trip over my father. He is sitting in a kitchen chair, in his pajamas, smoking his pipe.

“Hello, Pop”, I say.

“Hello, son”.

“Why don’t you go to bed, Pa?”

“I will”, he says.

But he remains there. Long after I am asleep I feel sure that he is still sitting there, smoking.

Many times I am reading in my room. I hear my mother get the house ready for the night. I hear my kid brother go to bed. I hear my sister come in. I hear her do things with jars and combs until she, too, is quiet. I know she has gone to sleep. In a little while I hear my mother say good night to my father. I continue to read. Soon I become thirsty. (I drink a lot of water). I go to the kitchen for a drink. Again I almost stumble across my father. Many times it startles me. I forget about him. And there he is – smoking, sitting, thinking.

“Why don’t you go to bed, Pop?”

“I will, son”.

But he doesn’t. He just sits there and smokes and thinks. It worries me. I can’t understand it. What can he be thinking about? Once I asked him.

“What are you thinking about, Pa?”

“Nothing”, he said.

Once I left him there and went to bed. I awoke several hours later. I was thirsty. I went to the kitchen. There he was. His pipe was out. But he sat there, staring into a corner of the kitchen. After a moment I became accustomed to the darkness. I

took my drink. He still sat and stared. His eyes did not blink. I thought he was not even aware of me. I was afraid.

“Why don’t you go to bed, Pop?”

“I will, son”, he said. “Don’t wait up for me”.

“But”, I said, “you’ve been sitting here for hours. What’s wrong? What are you thinking about?”

“Nothing, son”, he said. “Nothing. It’s just restful. That’s all”.

The way he said it was convincing. He did not seem worried. His voice was even and pleasant. It always is. But I could not understand it. How could it be restful to sit alone in an uncomfortable chair far into the night, in darkness?

What can it be?

I review all the possibilities. It can’t be money. I know that. We haven’t much, but when he is worried about money he makes no secret of it. It can’t be his health. He is not reticent about that either. It can’t be the health of anyone in the family. We are a bit short on money, but we are long on health. (Knock wood, my mother would say.) What can it be? I am afraid I do not know. But that does not stop me from worrying.

Maybe he is thinking of his brothers in the old country. Or of his mother and two step-mothers. Or of his father. But they are all dead. And he would not brood about them like that. I say brood, but it is not really true. He does not brood. He does not even seem to be thinking. He looks too peaceful, too, well not contented, just too peaceful, to be brooding. Perhaps it is as he says. Perhaps it is restful. But it does not seem possible. It worries me.

If I only knew what he thinks about. If I only knew that he thinks at all. I might not be able to help him. He might not even need help. It may be as he says. It may be restful. But at least I would not worry about it.

Why does he just sit there, in the dark? Is his mind failing? No, it can’t be. He is only fifty-three. And he is just as keen-witted as ever. In fact, he is the same in every respect. He still likes beet soup. He still reads the second section of the *Times* first. He still wears wing collars. He still believes that Debs could have saved the

country and that T.R. was a tool of the moneyed interests. He is the same in every way. He does not even look older than he did five years ago. Everybody remarks about that. Well-preserved, they say. But he sits in the dark, alone, smoking, staring, straight ahead of him, unblinking, into the small hours of the night.

If it is as he says, if it is restful, I will let it go at that. But suppose it is not. Suppose it is something I cannot fathom. Perhaps he needs help. Why doesn't he speak? Why doesn't he frown or laugh or cry? Why doesn't he do something? Why does he just sit there?

Finally I become angry. Maybe it is just my unsatisfied curiosity. Maybe I *am* a bit worried. Anyway, I become angry.

"Is something wrong, Pop?" "Nothing, son. Nothing at all".

But this time I am determined not I, to be put off. I am angry.

"Then why do you sit here all alone, thinking, till late?"

"It's restful, son. I like it".

I am getting nowhere. Tomorrow he will be sitting there again. I will be puzzled. I will be worried. I will not stop now. I am angry.

"Well, what do you *think* about, Pa? Why do you just sit here? What's worrying you? What do you think about?"

"Nothing's worrying me, son. I'm all right. It's just restful. That's all. Go to bed, son".

My anger has left me. But the feeling of worry is still there. I must get an answer. It seems so silly. Why doesn't he tell me? I have a funny feeling that unless I get an answer I will go crazy. I am insistent.

"But what do you *think* about, Pa? What is it?"

"Nothing, son. Just things in general. Nothing special. Just things".

I can get no answer.

It is very late. The street is quiet and the house is dark. I climb the steps softly, skipping the ones that creak. I let myself in with my key and tiptoe into my room. I remove my clothes and remember that I am thirsty. In my bare feet I walk to the kitchen. Before I reach it I know he is there.

I can see the deeper darkness of his hunched shape. He is sitting in the same chair, his elbows on his knees, his cold pipe in his teeth, his unblinking eyes staring straight ahead. He does not seem to know I am there. He did not hear me come in. I stand quietly in the doorway and watch him.

Everything is quiet, but the night is full of little sounds. As I stand there motionless I begin to notice them. The ticking of the alarm clock on the icebox. The low hum of an automobile passing many blocks away. The swish of papers moved along the street by the breeze. A whispering rise and fall of sound, like low breathing. It is strangely pleasant.

The dryness in my throat reminds me. I step briskly into the kitchen.

“Hello, Pop”, I say.

“Hello, son”, he says. His voice is low and dreamlike. He does not change his position or shift his gaze.

I cannot find the faucet. The dim shadow of light that comes through the window from the street lamp only makes the room seem darker. I reach for the short chain in the center of the room. I snap on the light.

He straightens up with a jerk, as though he has been struck. “What’s the matter, Pop?” I ask.

“Nothing”, he says. “I don’t like the light”.

“What’s the matter with the light?” I say. “What’s wrong?”

“Nothing”, he says. “I don’t like the light”.

I snap the light off I drink my water slowly. I must take it easy, I say to myself. I must get to the bottom of this.

“Why don’t you go to bed? Why do you sit here so late in the dark?”

“It’s nice”, he says. “I can’t get used to lights. We didn’t have lights when I was a boy in Europe”.

My heart skips a beat and I catch my breath happily. I begin to think I understand. I remember the stories of his boyhood in Austria. I see the wide-beamed *kretchma*, with my grandfather behind the bar. It is late, the customers are gone, and he is dozing. I see the bed of glowing coals, the last of the roaring fire. The room is

already dark, and growing darker. I see a small boy, crouched on a pile of twigs at one side of the huge fireplace, his starry gaze fixed on the dull remains of the dead flames. The boy is my father.

I remember the pleasure of those few moments while I stood quietly in the doorway watching him.

“You mean there’s nothing wrong? You just sit in the dark because you like it, Pop?” I find it hard to keep my voice from rising in a happy shout.

“Sure”, he says. “I can’t think with the light on”.

I set my glass down and turn to go back to my room. “Good night, Pop,” I say.

“Good night”, he says.

Then I remember. I turn back. “What do you think about, Pop?” I ask.

His voice seems to come from far away. It is quiet and even again. “Nothing”, he says softly. “Nothing special”.

C . AFTER READING

1. Comprehension

Answer these questions to determine how well you understood the story.

1. According to the son, what “peculiar habit” does his father have?
2. Why is the son worried about his father?
3. Why doesn’t the father turn on a light?
4. Describe the father.
5. At what point in the story does the son begin to understand his father’s habit?

2. Vocabulary

The numbered vocabulary words have been selected from “My Father Sits in the Dark”. Match the words in the first column with the definitions in the second column by writing the letter of the best meaning to the left of each word. To prevent guessing, there are more meanings than there are words.

After you finish the matching exercise, select one word from the list and write a paragraph using that word to describe a person or a situation.

- | | |
|-------------------------|----------------------------------|
| _____ 1. tiptoe | a. in good condition despite age |
| _____ 2. startle | b. bent over |
| _____ 3. convincing | c. surprise suddenly |
| _____ 4. reticent | d. a hissing sound |
| _____ 5. brood | e. slow in understanding |
| _____ 6. keen-witted | f. persuasive |
| _____ 7. well-preserved | g. walk softly |
| _____ 8. fathom | h. hurry |
| _____ 9. hunched | i. aloof, shy |
| _____ 10. swish | j. carefree |
| | k. think of sad things |
| | l. try to understand |
| | m. bright, alert |

3. Grammar: Verb Tense Changes

Authors sometimes switch tenses to indicate the difference in time. A story can, for example, begin in the past tense as the characters recall what happened and then switch to the present because that is what is happening now. In this story, Weidman begins in the present tense. Why do you think he has chosen not to write it in the past? Rewrite the first paragraph in the simple past tense. Compare it with the original version. Which one is more effective? Why?

Occasionally, the author switches to the present continuous tense, as in the sentence, when he says, “I **am reading** in my room”, or when he asks his father, “What **are you thinking** about?” What is the difference between the **simple present** and the **present continuous tense**? Compare these two sentences:

Maybe he **thinks** of his brothers in the old country (simple present).

Maybe he **is thinking** of his brothers in the old country (present continuous).

In the story, the author frequently uses the verb *hear* in the present tense. Why doesn't he say, I am hearing my mother get the house ready for the night? That is because *hear* is one of the verbs that cannot be used in the continuous tense. Other verbs that cannot be used in the continuous tense include the following:

believe	know	prefer	seem
belong	like (dislike)	realize	understand
forget	love	remember	want
hate	need	see	

Application

From the story “My Father Sits in the Dark”, choose five verbs that can be used in both the simple present and the present continuous tense. Explain the differences in meaning that result from changing tenses.

Example:

Sometimes I come home very late (simple present, meaning: It is the narrator's habit to come home late on occasion.)

Sometimes when I am coming home late, I see my father sitting in the dark (present continuous, meaning: The narrator sees his father at the moment of coming home.)

1. _____
2. _____
3. _____

4. _____
5. _____

4. Editing

Correct the following paragraph for errors in use of tense:

Often when people are young, they are believing that they completely understand their parents. They are forgetting that one cannot know the thoughts and emotions of another person, even in the same family. Sometimes a parent can be seeming to be unhappy when he is really just being serious. Just because a person is quiet, it doesn't mean he is needing help or even advice. When we are loving our family, we are disliking to see anyone of them not choosing to confide in us. We are not realizing that people need space, even those closest to us.

D. THINKING ABOUT THE STORY

1. Sharing Ideas

Discuss the following questions:

1. In this story, the son reveals himself as much as the father. In your opinion, what kind of person is the son?
2. We never meet the son's mother, sister, or brother, but they are mentioned in the story. What sort of relationship do you think they had with the father?
3. Contrast or compare the father in the story with your own father or a close male relative.
4. What words or sentences in the story tell the reader that the son is needlessly worrying about his father?
5. Did you ever have a moment in your life when you suddenly understood something about your parents? Describe that moment.

2. Writing

Read the writing ideas that follow. Your instructor may make specific assignments, or ask you to choose one of these.

1. Expand the scene in which the son begins to imagine his father as a small boy in Austria.
2. Write a different scene, in which the father has sad thoughts of his boyhood in an Austrian inn.
3. Interview an older person (perhaps one of your parents) and ask:
✓ What are the best (or saddest) memories of your childhood?

Write down the results of your interview.

4. Assume that twenty years have passed and the narrator of the story is attending his father's funeral. Write about the son's memories of and feelings toward his father.
5. Contrast the father's memories of his boyhood with Charles's recollection of his home life in "A Visit to Grandmother". Write about the differences.

Summing Up

A. TAKE A CLOSER LOOK

1. Analyzing and Comparing

In the next sections, you are asked to think about and compare two of the stories in Module 6. In the final section, compare all three stories.

“A Visit to Grandmother” and “Too Soon a Woman”

- ❖ How are the families in each of the stories similar? How are they different?
- ❖ Compare the grandmother from “A Visit to Grandmother” with Mary from “Too Soon a Woman”.
- ❖ How do they relate to children? How do they show their love and concern?

“My Father Sits in the Dark” and “A Visit to Grandmother”

Compare the relationship between the father and son in the Weidman story with the relationship between Charles and his mother.

- ❖ How well do the father and son know each other? What is the son afraid of? How do they communicate with each other?
- ❖ How well do the mother and son understand each other? How do they communicate? Does their reunion help or hurt their relationship?

All Three Stories

- ❖ What is the conflict in each story?
- ❖ Are the lines of communication improved at the end of each story? How?
- ❖ Describe how the main characters in each story learn more about themselves and their relatives.

2. Freewriting

Communication among family members is a theme in each of the stories in Module 6. Write the word “family” on a piece of paper. Now write any words you associate with the word family. Write for fifteen minutes about your own family.

B. WORDS FREQUENTLY CONFUSED

From “A Visit to Grandmother”

In this story, Charles cannot *excuse* his mother’s *excuses* of GL’s outrageous behavior. Notice the use of the same word as both a verb and a noun. The following pairs of words also occur in “A Visit to Grandmother”. *Write sentences correctly using each of them. Since you have learned the rules of subject and verb agreement in this chapter, test your knowledge by underlining the subject of each sentence with one line and the verb with two lines.*

weak (adjective), week (noun)

bazaar (noun), bizarre (adjective)

beat (verb), beet (noun)

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

From “Too Soon a Woman”

The boy in the story is *scared* that Mary will die from eating the mushroom. Mary’s arm is *scarred* from the whipping she received. What is the difference in meaning between the two words? There is also another word, *sacred*, that you would use when referring to religion, church, or holy things. Here are some other groups of words that might confuse you. *Write sentences correctly using each of them.*

four (adjective), fourth (adjective), forth (adverb)

break (noun and verb), brake (noun and verb)

pain (noun and verb), pane (noun)

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

From “My Father Sits in the Dark”

The narrator’s father was *accustomed* to sitting in the dark. What was his *custom*? *Write sentences using the following pairs of words from “My Father Sits in the Dark”:*

almost (adverb), most (adjective and adverb)

preserve (verb), persevere (verb)

special (adjective), especially (adverb)

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

C. REVIEW TEST

Some of the following sentences are correct; others contain an error (or errors) in the use of verb tense, subject-verb agreement, or conditionals. If the sentence is correct, write the letter C in the space below each sentence. If the sentence is incorrect, underline the error or errors and rewrite the sentence correctly. For example,

INCORRECT: Not one of us want to go to the game.

CORRECT: Not one of us wants to go to the game.

1. Charles, Chig's father, rarely visit his own mother. _____

2. Here come Jack and Jill. _____

3. There go Jack with Jill. _____

-
4. If I was you, I wouldn't sign that contract. _____

 5. If we had the money, we would buy a more expensive car. _____

 6. The narrator's father was sitting in the dark every night when his son comes home. _____

 7. No one know why he sit there alone. _____

 8. Neither you nor I are to blame. _____

 9. Every one of us are responsible. _____

 10. Each of us does good work. _____

 11. There are a pen and a pencil on the desk. _____

 12. The treasure is jewels. _____

 13. Chig, as well as his father, were surprised to see GL. _____

 14. Charles's mother thinks she understand her son. _____

 15. If it don't rain, we'll go to the park. _____

16. The dog has tore a hole in my sock. _____

17. If the mushroom were poisonous, Mary would have died. _____

18. Mary suggested to the boy that he obeys her. _____

19. The son and his father understands each other. _____

20. If Pa hadn't allowed Mary to join the family, the children will have starved.

LIST OF LITERARY TERMS

The following is a list of terms commonly used in literature. The list is short, and the definitions are purposely brief. Students seeking a more detailed and comprehensive set of definitions and examples should consult a good literary dictionary or encyclopedia.

Cause and effect One event in a story or text is often the direct result of another. In other words, one thing happens; then, as a result, a second thing happens. The first event is the cause, and the next event (or events) is the effect.

Characterization a technique the author uses to create a believable character, e.g., Mary in “Too Soon a Woman”

Characters The people in a story are called the characters.

Conflict The struggle between opposing forces, e.g., “A Visit to Grandmother”

Dialogue The characters’ conversations are called dialogue.

Fable A fable is a short story with a moral, or a lesson. The characters in fables are often animals who speak and act like humans. The most famous fables were written by Aesop, a Greek slave living in the sixth century B.C. Another famous writer of fables was the seventeenth century French author La Fontaine.

First person narrator This means that the story is told in the first person by a character, often the main character, who refers to him- or herself as “I”. Therefore, the reader learns what happens in the story from the perspective of the character telling it.

Foreshadowing The hints and clues that the author puts in a story to prepare you for what is going to happen are called foreshadowing.

Imagery In literature, the term imagery refers to the descriptive language that the author uses to paint a picture of the situation, characters, setting, or anything else of importance in the author’s story.

Irony In literature, irony frequently occurs when there is a difference between what is expected or desired and what actually happens. For example, what a character thinks will happen to him may turn out to be the exact opposite of what actually does happen.

Interior monologue (stream of consciousness) The revealing of events through the thoughts and impressions of a character, e.g., “My Father Sits in the Dark”

Plot The plot of a story consists of the events that happen in the story. The plot often has four parts:

- (1) the *introduction*, where the main character(s) and the situation are introduced;
- (2) the *complications*, or the events that happen once the situation has been introduced;
- (3) the *climax* of the story, or the most important event, which usually occurs near the end and brings some change;
- (4) the *conclusion* of the story, when the situation is resolved in some way and the story comes to an end.

Poetic justice In real life, people don't necessarily get what they deserve. However, in fiction, authors can reward or punish characters for their actions. This is called poetic justice (because it is literary and the characters get what they deserve).

Realism In literature, realism gives us a picture of life as it really is. Stories of realism deal with everyday problems that most people encounter.

Setting The setting of a story is the time and location in which it takes place.

Surprise ending A surprise ending is a sudden and unexpected ending.

Symbolism A symbol is a thing (most often a concrete object of some type) that represents an idea or a group of ideas. Symbols are often used in literary works.

Theme A story's theme is the main idea that runs through the narrative. Sometimes, a story has several themes.

APPENDIX

ELEMENTS OF A SHORT STORY

Setting	The setting of a story is the time and location in which it takes place.
Characters	Characters are the people in a story.
Plot	The plot of a story consists of the events that happen in the story.
Conflict	Within the plot there is a conflict, or struggle, between characters, between a character and the environment, or within a character's mind.
Theme	A story's theme is the main idea that runs through the narrative. Sometimes, a story has several themes.

Elements of _____ *“The Woman” by Zona Gale*

Setting	
Characters	
Plot	
Conflict	
Theme(s)	

Elements of _____ *“The Tigress and Her Mate” by James Thurber*

Setting	
Characters	
Plot	
Conflict	
Theme(s)	

Elements of _____ *“The Kiss” by Kate Chopin* _____

Setting	
Characters	
Plot	
Conflict	
Theme(s)	

Elements of ***“A Visit to Grandmother” by William Melvin Kelley***

Setting	
Characters	
Plot	
Conflict	
Theme(s)	

Elements of _____ *“Too Soon a Woman” by Dorothy Marie Johnson*

Setting	
Characters	
Plot	
Conflict	
Theme(s)	

Elements of _____ *“My Father Sits in the Dark” by Jerome Weidman*

Setting	
Characters	
Plot	
Conflict	
Theme(s)	

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