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English 1201-SCC
Essay 01
Sanford, Florida

The High Industrial Man

"What more is there to do, than to bring this new world of technology and growth forward?" Perhaps this sentence would summarize the feelings and intension of man in the late eighteen hundreds, or as it is also known, the late Victorian Period.

This intense period of growth, to which many of the ideas of our age are attributed, would have afforded the utmost dedication within the ranks of the industrial families as well as sacrifice of attributes of the foretime, which had to be replaced by the implementation of more appropriate pursuits. The face of the family was changing rapidly, but the remnants of the aristocracy of the earlier ages, however, was still present as a contributing factor.

The short story *The Yellow Wallpaper*, written by Charlotte Perkins Gilman, is an account of a woman, who describes her life within the confines of herself, and her family. Many references are made to her husband within the story. Although the preface to the short story within the literature book, within which the story is reprinted as a collection, contends the generalization that the men of the Victorian Age were neither affectionate, nor truly living in manor, this is represented to the contrary in many lines within the story. Contrary to the prejudice toward the Victorian man, the relationship between the woman and her husband, whose name is John, can be described as nothing but loving.

Women have struggled to climb the social ladder through many means throughout time as we know it. The prominent man, with his knowledge, and power, and especially wealth, is the target of many women in this world. Women strive to overcome the social boundaries which pervade every society. Some succeed, and are vaulted into the ranks of the elite, whereby they obtain the wealth and prestige they have sought. The large vacation house, with many amenities that the woman describes with delight and enjoyment, the nanny and caretakers, all are a direct provision of the man who she has chosen to love. Still today, more than one hundred years later, objects within the relationship have been viewed as a ranking tool for the amount of love between an man and a women. Thus, the most critical of the visually perceptive indicators regarding the amount of love a man of the Victorian Age has, for his wife, been more than successfully fulfilled.

Perhaps one of the strangest customs as seen in our day and age, country and culture, is the fact that many husbands and wives of the Victorian Era slept in separate beds. Generally known, to those who have maintained reading and literacy for a period of time, would be the presumption, that affection, especially physical affection, towards a wife or husband was unheard of, and actually never occurred. That there are three separate instances where physical affection plays a role in the story is astounding.

On three separate occasions, John takes the woman, his wife, into his arms, and consoles her. On one of these occasions, he amortizes her with sweet names. At another, John talks to her sweetly while giving her a hug. The third and

most compelling warms the cold of the Victorian fog victoriously as the woman is carried by her husband up the stairs of their place of her convalescence, where she is read to by him until she is tired (of it). The sentence which epitomizes the relationship states thusly: "It is so hard to talk with John about my case, because he is so wise, and because he loves me so." (line 124)

One cannot fully comprehend or predict the outcome of how a man and a woman who come together as a family will change, grow, or develop in the following years. Analogies can however, be drawn from the known characteristics of human behavior, which will most likely remain in the genes of mankind for many generations into the future, just as the traits of relationships can be compared with relative equality backwards to the beginning of civilized man, and before.

The times of Queen Victoria and the Industrial Era demanded that the men of the family were considered to be stern, and dominating; as hard as the iron which was forging the future of mankind, and as acrid as the coal which smelted this metal of change. However, the tone of the dialogue demands that one read the true aura of human love that prevails.

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English 1201-SCC
Essay 02
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Objects of Death

The macabre fact that man wallows in the final truth of death is perceptible at every level of society. Cultures throughout the world have initiated rituals and games which arise for the sole purpose of recognizing the verity of the human existence for millennia. Articles and symbols have been passed down through the ages in both formal and informal means. The symbols of death are everywhere around us, but not drawn attention to, until a time of socialistic acceptance, per se, is deemed, for whichever necessity, important in the daily, weekly or yearly cycles of our known universal systems; our known rites. From the game of soccer, which is derived from an ancient American Indian ritual of play with a freshly beheaded cranium, to the stoic anticipation of the grim reaper, passed down from Greek mythology to the Europeans, the many symbols of death do not evoke their true identity until it is so time.

In the short story *The Lottery*, written by Shirley Jackson, besides the literary symbolism evoked by the dialogue and the characters, there is a purely objective aspect to the piece, which can be read from the objects which become such an integral part of the actions which take place. The objects which man has both created, discovered as well as learned how to produce, from which humans derive usage as tools, weapons and toys, are as important in our present day and age, than at that of any era in mankind's history.

As the narrative began, the setting is described by the narrator, who also has commenced to include the objects which will invariably fill the reader with the images which

are to come. Such stark (Germanic in origin, meaning strong, and related to the German word *(die) Stärke*, from which the English word *starch* is derived) contrast to the ending and overall tone of the surrounding the actions of the peoples being written about cannot be deduced up to this point, rather, the author has nonetheless begun to twine the web of literary encaptivation which drives man to both read and author. Suddenly, upon the pages, the picture of a pile of stones is thrust into the imaginary view of the reader. Belonging to the earliest of weapons, the stone, which brings forth in the old-world-conscious of the world, an atavistic impending sense of danger, should be a sort of flag, which can only evoke a foreboding event. The Christian world has used the story of David and Goliath to teach the power of the small as well as bravery in the face of danger. This biblical reference to the single stone, whose power can be ascertained from this acknowledgment as nothing short of barbarically ancient and deadly, has remained ingrained for millennia.

Nature has power over man which he can, and neither will ever be able to fully comprehend. In the listing of the paraphernalia involved with the lottery of the village one item which cites to the role of nature in the world of man is the wooden chip. This simple object becomes akin to the thought of sacrifice among the beings of the natural world, in that the product of one ending of life, the felling of an arborous member of nature, is then used to harbor the end of another. In the sense of the modernization, the raw wooden chips have been conveniently replaced with paper chips, however this end-product remains the tree, sacrificing parts for the community of nature. A second facet reveals that nature, represented by the natural product, becomes the actual being and or power which chooses the sacrificial victim.

Of great importance to the author and the townsfolk involved in the lottery, the black box is dealt a great amount of detail and history. Several aspects of the box foretell a shadowy

death soon to be revealed. Black; the color of the unknown, and of death. The view of the box as a coffin or vessel of death is easily attainable through the importance and weight given to such an inanimate object. A unanimous sense of ominous doom, an unknown evil, hate, as well as all bad things associated with the dark, with the color black, with this long held relic from a forgotten time, becomes the reality of the death of a member of the community.

Perhaps then, being three legged, thus having a triad, similar to the view of old European life, those parts being the childhood, the adulthood, then old age, the stool can be said to represent the meager distance from which life stands separated from death, which, while supporting death, is merely a step into the future consciousness.

The symbol which announces the fate of the lottery, is the black spot, which has been drawn with a graphite pencil. The fact that such a substance has been implemented in turn shows the ephemerality of both the creations of man and life. The black spot, however, is not an invention of Jackson. This particular symbol, for which there is no real world equivalent in history, was created by the author Robert Louis Stevenson, and is an integral part of the story of *Treasure Island*. It has been used in approximately a dozen literary works since the publication of Stevenson's famous novel. The simplicity of this symbol emphasizes the ease of the transition to death for man, and has become a very powerful literary analogy for death.

Much cheery fellowship has been associated with death in this particular story. The contrast to the view of death which is prevalent in the society of the United States of America today is great. Each culture will develop the rites and beliefs that it perceives. *The Lottery* represents not only the natural sacrifice of nature, but also the brevity of life. The symbols of death must not however hang over each person, but only stand as a reminder, that much is to be done before the time comes, and that it is a privilege to be able to walk on the Earth as a sentient being.

Outline

I. Opening

II. Body

1. Stones barbarous.....

2. Wood chips to paper.....

Paper..... natural product, represents nature, wherefore nature chooses the victim, and or sacrifice.

4. The box is black, and well used, and represents a coffin and finality. Black, the color of death....

Use..... represents the longevity, and therefore the acceptance of the acts...

Is the unknown, the evil, the hate, the bad in all things, the lack of knowledge.

5. The stool, is the hangman's tool, and foreshadows the fall of the accused. Finality, ease of death, short step to the end.....

3. Pencil/ graphite... what does it represent? The fleetingness and ephemerality of life, and the rubbing out so easily of what nature has given man.

6. The black spot, created by Robert Louis Stevenson.

III. Closer

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English 1201-SCC
Essay 04
Sanford, Florida

Essay on the Effect of Indian Values upon the characters in Anjana Appachana's
The Prophecy

The challenge facing the protagonists in this story is one of classic disagreement within the structure of the generations of the social society. Young persons who fight against the pull of the world outside of the wishes and constraints of the experienced men and women charged with securing the moral future of those under their protection begin to form new customs which in some cases breaks the bonds of the social stigmas, but can also be reduced to a severe learning experience from the ruling moral and social majority.

Indian culture is the immediate setting within the story *The Prophecy*, by Anjana Appachana, and affects the characters throughout the story until the end paragraph. The instructions for the essay demand that the affects of the culture are studied, however there are some instances of reaction, which are not mentioned, and which also are derived from the culture of modern India, or rather would be expected, yet not mentioned. Customs in India have been unchanged centuries long , and the mixture of new with old is what man sees today in the literature before the reader.

Foregoing the hair raising ride on the extremely dangerous precariously wheeled motor scooter, which most certainly has an effect upon the two young women who have engaged the driver, having been both victim of and victor over those in their cast society all within the time frame of a single ten minute journey and moving along the time line of the story, one finds, that the ingrained sense of mysticism in the Indian culture leads the young women to consult a mystic before attending an appointment at a doctor of gynecology. The belief that the

religious deities of the Hindu religion represented by a man of social honour would produce a prognosis of greater value than that of a doctor of medicine, can only be viewed as a product of the ever-present force of the cultural mysticism in the nation of India, which the two young college students have been a part of for the duration of their short lives.

The force of the society woven together with the wishes of the parents is apparent at the end of the story, as one is given the outcome of Amrita. How this woman has recouped her life does not reflect the youthful and natural love between herself and Rakesh, nor the natural world, where she is able to revel in the joy of life and the wonder of birth, but rather is bound fast by the society, which sadly, not unlike the mysticism which abounds, magically herds her into the regime of the masses, where she is now perfect in every respect, exactly as the society, and the prophecy foresees.

The young woman Amrita has a choice of following the will of the society in which she lives, or being an outcast within it. There are some persons, human beings, who are capable of leaving their society of birth, and leaving all behind in order to do what they feel and want. Perhaps this is a gift, which has produced the variety of peoples throughout our planet. To leave the comfort and security of the society is not looked upon with favour, nonetheless, often it is the social outsider, who shows the courage and tenacity to overcome the superstitious and illogical characteristic of humans.

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English 1102-SCC
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Literary Analysis Essay

The Darkness Calls

Known and unknown have manifested themselves in mankind in many fascinating, strange and, at some times and places in the past and present, unimaginable ways. The perception of mankind along linear points of time, when which persons at a later period are to understand, becomes completely dependent upon the writings and descriptions of persons who lived, worked, loved and died at that same period. Some of these writings are astonishingly conventional while being extremely direct with the views and values which they wish to put forth onto the table of the adjourned historians. Spectrally opposite finds those writings which convey meanings so hidden in the depths of the shadows of literary art, that these same hints of memory and experience forged into mere text by the author must be gleaned from the corners of the very pages upon which they are printed.

Keys Locks and Open Doors by Jane Wallis Hicks represents one of the more befuddled of these aforementioned types of work, whose meanings are not so clear to the reader as some stories which may have previously been read. The story begins with a severe foreboding of evil combined with an exhorbantly strong contrast to the contrary. The total lack of setting in the traditional sense, is replaced partly by the symbolism, and the descriptions of certain objects and beings along the time line of the work. A relegation to the reader which can be an enjoyable aspect of reading, comes in the form of the malleable persona, whereby one can become the narrator, infusing one's own imagination and experiences into the setting, virtually personally customizing the complete cognizant experience.

Thematically the short story represents a struggle to increase in maturity and

knowledge, whilst the narrator stands independent between two opposing forces, neither of which play a personal role, but rather hinder the forward progress of the narrator, and thus man as a whole. This theme becomes portrayed within the various sub-themes and symbolism written into the work. The repeated hints of the struggle to grow, and progress into a new age with the associated responsibilities, new found freedoms and enjoyment which follows such a forward step are numerous. The narrator progresses through the story as all the while an increasing familial importance corresponding to her age and the natural occurrences thrusts her into adulthood.

Facing the death of a parent is certainly a large part of being an adult, and is the first of the mentioned stages of the growth process (3). The second of the stages toward the ultimate goal of self sufficiency is seen in the passing of the keys from her father (18). Religion in life performs a function, upon which man and women rely. As the padre Filton breaks the bonds of religion which have bound her to her family and childhood, the narrator experiences a new freedom of adulthood, where she is now able to make her conscious decisions, and the true nature of a cruel world (49). This point is strengthened by the admonition by the narrator, that she has feigned a family ritual, and therefore shown disobedience mutually with free thinking. In turn, the widow Range is taken ill, the narrator is called to her occupation, being that of the mother. Having already run the trial of the household chores, she has graduated to the role of caretaker (63). After the second death which she has had to endure, the narrator has an enlightening to the verity of life. Consequently, she makes a decision to be free, to let herself to the outside world; to await the unknown with an open mind and heart. This decision is the culmination of the story, and the end of a phase for the young woman, while being only the beginning of the new life; rebirth.

Objects of importance in *Keys Locks and Open*

Keys Locks and Open Doors by Jane Wallis Hicks

- I – Opener
- II – Thesis
- III – Theme
- IV – Symbology
- V- Characterization
- VI - Closer

- Theme-
1. The uneducated being thrust into the new world order.
 2. Religion as the savior of mankind.
 3. The role of the guardian of man, and who this will be.
 4. Growth, and or puberty and the yearning to be free, to go out into the world.
The pain of leaving home, and the associated fear.
Free of the double standard of religion and family.
Curiosity, Adolescence
 5. Consequences and responsibility
 6. The evil of illiteracy
 7. The indescribable energies of the changing times, and how they are alliterated.

- Symbology-
1. Ironwood - Industrialism
 2. Ironstone - Fusion of old and new world
 3. Padre -
 4. Keys – Metal key to responsibility / also imprisoning
 5. Breakfast Bread
 6. Flinty Ground
 7. Pa's skin

- Characterization-
1. Pa – guardian – father - God - authority
 2. Ma
 3. Bairns (3) dann (2) – Bairn ist ein Kind in der Altsprache
 4. Rory
 5. Sim
 6. Padre Filton
 7. Lucy Lovedance
 8. Lucy Makepeace
 9. Widow Range
 10. Tildy

11. Dog

- Significant events –
1. Death of Ma – Burial - Natural
 2. Disappearance of Sim – Consequence
 3. Displacement of Rory – Consequence
 4. First Voices - Undetermined
 5. Removal of Voices with distance from home.

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English 1201-SCC
Essay 05
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It Was a Dark and Stormy Night.....

The reasons why two persons come together for the purpose of sex, passion, and intimacy are as numerous as the stars in the midnight sky. The naturalist author will analyze the human condition through observance and interpretation to place upon paper the third person's opinion. Procreation and sex are natural drives within many animals who reproduce through the joining of genetic material of a male and a female sex. Humans have been able to form a dividing line between the act and associated responsibilities for itself and the feelings and sensations associated with sexual pleasure, which is purportedly the drive function of sexual reproduction, which has been anointed with the word "passion".

In her short story *The Storm*, Kate Chopin has written a powerfully erotic description of the coming together of a male and a female who have been known to each other, but are now married separately, and have engaged each other sexually for an undetermined period of time. Many studies have been conducted as to what will attract one person to another, whereby many different aspects of attraction are defined. Proximity, visual cues and stimulation, and or attributes, as well as olfactory sensations provide the stimulating beginnings of what is referred to in some literature of Latin and Italian origin as the dance of love.

The name of the heroin, Calixta, who in the story is overcome by her natural urges towards pleasures, is an interesting one indeed. The setting being in old New Orleans whose direct immediate French influence promoted an etymological search which yielded the French

word “**câlin:**” having the meaning to be affectionate or cuddly. The word is also used as a noun for the English noun “cuddle.” Upon consultation of an online Latin-English dictionary, the word “**calix**” was found to mean a drinking cup or a cooking vessel. The author has thus bequoth the woman with an extreme sense of erotic and nourishing presence even before the vivid literary illustration of her mature secondary sex characteristics.

The intentions of Monsieur Alcée appears to be brought upon by the sheer necessity of needing shelter from a storm. His original thoughts are to remain outdoors where the proximity to Calixta is greater, however, nature intended to drive the two sexually mature persons together with such an overpowering torrent, that there was no other choice than to seek shelter under the same roof together. To interject: can one not ask how many raccoons in the bayou have been created by the random search for shelter during a ferocious tempest? Certainly this ability of man to describe and decipher the mechanisms and chemistry of love and love-making set him apart within the animal kingdom, while this does not consequently remove him from the natural influence. Sex and the pleasures of sex are natural and healthy. Nonetheless with man’s ability to thwart the throes of nature, this natural sense has provided an abundance of humans, for whom the balance between man and nature has possibly been altered.

An afore standing relationship (22) with an insinuation of promiscuity and a promiscuous lifestyle having been lead by Calixta and Alcée becomes the preexisting catalyst for the natural spontaneous reaction about to initiate. Such candid sexual expression from a woman is viewed as wild for this period of time in history: the Victorian Era, although there are examples of such sexual illumination within many cultures and societies of many periods. During the renaissance the *Decameron* by Boccaccio was considered to the erotic in nature. As one goes forward in time the German “Bergroman” is encountered, which are early twentieth century romantic stories

usually set in the Alpine Region. Finally the American romance novel is a type of this erotic literature. Therefore such a story is not extremely unusual, but rather the authors style and description is unique. The immediate indication is that the author reflects upon herself a strong sexual desire, in contrast, however, the reference to the past love-making coming forward emphatically brings with it the sense of having lost a very special lover.

That the wife of Alcée is not present in New Orleans, may represent her dislike of the sexual stigma associated with the town as being loose. One can only speculate here, and the variations are numerous. The wife of Alcée indicates that she is either a frigid woman who does not possess the capacity for sexual pleasures or that she is not in love with her husband. The longing and sexual frustration suffered by Alcée would most certainly have been a factor in his decision to “possess” Calixta once again. This view of the man and woman of the Victorian Era is classic. This prudish view of the late eighteenth century has been taken on by post World War literary critics, but does not necessarily equate to each individual during Victorian times, as shown by this piece of literature.

Healthy release of sexual desire and energy is a part of every man and woman. The societal constraints will not keep the natural sexual urges at bay, but only strengthen the positively working natural passion within mankind. The author has left her personal passions in this work, and should reflect her individual wants, needs, and desires.

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English 1201-SCC
Essay 06 - argument
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Who Will Tell the Story?

Within the spiritual and genial world of literature, a narrator has the ability to use all of the senses of the body and mind, as well as all knowing and seeing powers referred to as god like, or omniscient abilities, to portray the characters of a story. The author will however, at times, limit the observational circle to the respective limitations he or she may choose with regard to the plot, settings, and run of the narrative. The various reasons why an author may or may not choose to place the observational capabilities of a character at or above those powers of other characters within a story are numerous indeed. Whether these viewpoints are intentional, or a secondary product of the literary process cannot be determined unless the author can be questioned as to the methodology of the particular piece which was written as to the intentional literary personal usage.

I should like to begin by comparing the interpretation and perception of a particular piece of music as a comparison to the attempt to recreate the intentions of the author and the guess of what he or she may have been attempting to illustrate through the playing of words with the stylus as the instrument. As with a great symphony, for which one has no resourceful background and is hearing for the first time, there are no clear definitions of the meaning, nor intentions. It is the use of the particular instruments and voices which will give life and meaning to the paragraphs of movements. It is also of great importance, that one does not overplay the interpretation of any piece, for the true meaning should not be explained, but rather allowed to be felt as emotion which lingers in the heart continually for each of those who have literally en-joyed themselves upon the work.

Of the works which have been assigned half of the short stories utilize the third person, while the other half are written using the first persons. The first-person point of view is typically used to develop a character, and or to bring the reader closer to understanding the feelings and actions of the character itself.

The first-person is usually not involved in the action of the story per definition of one literary learning source (Types). To the contrary, in *Keys Locks and Open Doors* by Jane Wallis Hicks employs the use of an active and participative first person narrator, who not only is the narrator, but also the main character, upon which all of the referenced and inferred literary symbolism, idealism, and realism is placed. Through this action and realism created by the contemporaneous actions and narration, a veritable and believable character frame of mind is quickly developed and thrust into the imaginative consciousness of the reader.

An example of the third person objective is *The Lottery* by Shirley Jackson. This story has the best foreshadowing and symbolism of any of the read stories, and this is a result of the third person view, that is so descriptive in mentioning of the objects and the small elements and physical and mental characteristics of all involved. This point of view is extremely successful in recognizing all person involved and applying all of the characteristics of these at times trivial seeming persons to the overall settings and plots.

The first person is a focusing tools, used to pinpoint one emotion, or target of the author particularly of a singular basis, while the third person is a broad spectrum authoring device whose implementation evokes an entire realm of thought and emotion, such as that which is required to place the reader into the crowd in the small town of *The Lottery*.

Alice Walker's use of the first person in the story *Everyday Use* is successful at showing the human emotion of all of the persons involved, and especially those of the shy and unworthily portrayal of Maggie, the sister whose appearance has not met the standard of the new real world. The effect of the mother, who is the narrator, having the power and maturity which defines the lineage of the two sisters, and how they will be viewed as a part of the heritage of the past in the future, is a powerful act of the author to incorporate, and the first person is the tool which is brought to bear.

A Good Man is Hard to Find by Flannery O'Conner is presented in the third person omniscient, yet concentrates the hallowed omniscient abilities of the narrator upon the grandmother, and her views and struggles. Perhaps this is to overcome the shallowness and one-sided thinking of the grandmother,

while allowing her to appear more human than she is respectively due. It is perhaps the author's means of pacifying her own dislike of this character and her real life counterparts throughout her own life. This story could very well have been written in the first person, as an important aspect: the one sidedness from one character, is vividly present. The view from the third person also gives an excellent overall description of all of the family members characteristics. The third person, unfortunately, has given rise to what I will name the entertainment viewpoint, where, instead of being personal and intriguing to the mind of the reader, what is read, is instead viewed as some type of guiding cultural dogma, in which the actions overpower the actual literary art.

The societal viewpoint in *A Worn Path* by Eudora Welty uses the omniscient to portray the immediate third person view of the main character, the old woman named Phoenix. Each of the secondary characters which is met, is a part of this third person, and the narrator takes the chance to use each of their views to give the old woman a nether worldly face to the reader. The fable like descriptions play along with the notion of the old woman being a representative of the spirit of eternity and rebirth, hence her name. The third person here is instrumental in acquiring the observations which the old woman may be aware of, such as the animals and the natural goings-on surrounding her, which she is not willing to teach the younger world to take notice of, of which have become a part of her presence, and in her own view, need no introduction.

In my brief view of the persons of the literary pieces read, I have noticed that the third person is nearly always an mixture of the subjective and the objective. In my view this is a standing literary necessity which is a staple for all narrative, and thus nearly all types of writings. Of the three major persons in literature, first, second, and third, the second is used the least, but is has been a part of some novels, and can be used in conjunction with other persons to complete the circle of view, is you will. I cannot argue that one or the other of the persons is the better, or that is will perform optimally for each situation, I will however state, that the use of one of the particular persons can be random, that at times the persons could be switched without massive perversion of the view, and that the use of several of the persons creates a whole, which is at times coined, a novel, or are at least the minimum requirements for

such a work. Yet at all times, it is only a single consciousness which narrates, whether this is represented by a plural function, or a projected person. Unless multiple authors are involved, any and all of the views are of singular point this will be so, and this is fundamental of literature: that only one mind is being used to create the tones of the many. This may preclude that literature is an imperfect art form, however, literature is the art of the one, and not the art of the many. Whoever may tell the story is then, who has been chosen by whatever means to do so.

Works Cited

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Outline -

Es gab kein Outline, und ich will nicht ein hierin schreiben musessen.

Danke.

objective – only actions and descriptions.

third person – tells how characters feel....

Peuros et humunculos vedo atque.....

Perum bonum vedo.

Flamma bonam adio.

Keys locks and open doors – first person – participates.....

The interpreter of maladies - Jhumpa Lahiri – third person omniscient

Everyday use – alice walker - in the first person by the "Mama" (Mrs. Johnson)

The Lottery - is a short story by Shirley Jackson – third person

A good man is hard to find - - third person

A worn path - Eudora Welty- third person omni

The prophecy - first person

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English 1201-SCC
Essay 07 - Foreshadowing
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Here is the News

The modern age of communication has brought with it a multitude of benefits to human beings who wish to partake of the new technology. From life-saving calls to hospitals and rescue personnel, to the ever-needed phone call to the pizza parlor for that Friday night delivery, the use of communication equipment has filled the lives of most all humans, either directly or indirectly. One amazing aspect of the communication revolution, which started at the beginning even of the era of cinema, and continued onwards into radio, and of course with the natural progression: television, is the evening news. Here, the gossip and trash of the day becomes a vivid part of our early or late evening, for as many times as the human eyes and ears are able to stand the input. I would like to ask: How is the evening news a part of the literary academia, and what aspects of news reporting on a local level compare to the literary characteristics of famous works authored by well known persons?

As large as a city might grow, there obviously remains the need for the gossip and name calling and general curiosity of small town life to be kept in full swing by persons who have no other goal in life, than to delve into the affairs of others. *A Rose for Emily* by William Faulkner is a stunning example of the literary art form used so descriptively and with such detail and playfulness that there is no doubt as to the eternal ironic seriousness of his subject.

William Faulkner places inside the confines of the paragraphs of non chronological order within the story the inklings and vivid foreshadowing which can only be compared to the ranting of the news host upon the subject of the hour. All is told, except of course the actual story, and final ending, which must be gleaned from the very last minute of the very last of the late evening news programs of the day. As the general townsfolk will go about the business of minding that of another for sake of nothing better

to be done that hour, so it is nearly one hundred years after the authoring of Mr. Faulkner's story, that 'modern' man will find the same pleasure in a much, or as little.

Our omniscient and all powerful narrator in *A Rose...* has the all encompassing power to tell all, and of course, is not wrong, or in error of detail, unless of course he is wrong, and in error. The clarity and immense objectivity of the declaration of environment such as very nearly giving away the end of the story with the line: 'So she vanquished them....like the smell. That was two years....and a short time after her sweetheart – the one who we believed would marry her – had deserted her.' (15) How ever so open can one be when wanting and waiting for the bold truth of the matter. Our unfortunate and pitiful replete existence has lumbered upon the edge of the literary wall of no return, where the once engorged literary pages are replaced with the neo-classic equivalent of William Faulkner's tale of a lonely woman seen by all the townsfolk on the screen of a television each evening. Our television narrator will begin to detail his or her story, but of course must wait until the end before releasing the penned frustration of each persons' daily life through the culmination of the story, yeah whether this story be of importance or total frivolity.

Such drama could not a writer on the small screen call up today which would be more worrisome and thought stopping as such a line: "I want some poison," (33) With the disappearance of a man, and the request for poison, there should be no doubt in the mind of the reader, that something is askew. So strikingly akin is this line to that of the intermediate news réclame during the nightly prime-time show, that the comparison should be an easy one for each person do draw upon in making the connection between had been read, and what now is watched. If only the news reporter had the capacity of the author, or half of the wit and charm, then there would possibly be some merit as to these technological advances which are perceived as god-sends.

By no means do I wish to compare the validity of literature with the seemingly wastefulness of the American local news anchoring. To the contrary, I hope that this story can now be viewed by those who has read this small paper, as a frivolity of the human nature of overbearing curiosity of those who

believe to be concerned and affected by the actions of others, however, are not in the slightest indeed. The verity of the foreshadowing which Mr. Faulkner is capable of is nothing short of amazing. His compact, yet sensuously tantalizing detail causes the Pavlov reaction in each educated reader's conscience, waiting and wanting what will be delivered at the end of the short route down the literary lane.

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Analysis and Comparison of “A Worn Path” by Eudora Welty

The many vivid and in-depth analysis of the short Story “A Worn Path” by a woman from Mississippi named Eudora Welty has spawned much conjecture as well as much contemplated critical thinking. The men and women who have spent many hours reading and interpreting the overwhelming imagery and symbolism within this American piece of fiction have done justice to the art of writing in their vibrantly different views and opinions. As stated in several of the sources from which ideas, commentary, and viewpoints were reviewed, without asking the author whether the planning and construction of this or any other piece of literature has been a deliberate and conscious act of bringing a many-fold mental picture of the world, either imagined or as true as any of the laws of physical science, through medium of written language into the unconscious observational capacity of the human beings who have the curiosity, ability and passion to review their world which is then compared, contrasted, and brought to bear in the decision making of the daily lives of these same persons. The goal being: to bring forth the reason and equality which literature, education, and personal strength allow man to go forward on this line of time at this age in the vast history of our beginnings.

It is unfortunate that it is a fact that there were slaves and persons who were bought and sold, oppresses, and kept purposely supplanted to a level and reason of thinking which not only affected the many who directly had suffered under the unforetold anguish, for which no person, who has not been a slave, will ever have the capacity to describe with any inkling of the actual suffering. (Moberly 120), but nearly 200 hundred years later in the future, the seeds of the

intentional persecution, fear of, and misunderstanding has produced, or rather not produced, descendants who have been able to heal fully, who will not reach their full potential, nor ever be able to read and understand for themselves that which is the culmination of these persons prehistoric identity. For is it both the descendants of oppressor and of oppressed who bear the brunt and weight of past custom, mistake, or ideal. For the man who must sit and enjoy his freedom of speech, while having to endure that of others which has been reduced to the vulgare immanis vulgae of the language which was denied to them, is not actually freedom, but slavery to the ideal which created ignorance in one swift synaptic chemical charge in the form of a decision to place other beings below himself, which can and will never be forgotten, and from which full convalescence may last until nature makes her decision as to the human race and the future which will follow.

A literary analysis titled: *Toward the North Star: Eudora Welty's "A Worn Path" and the Slave Narrative Tradition* written by Kevin Moberly from Saint Cloud State University emphasizes the slavery imagery and symbolism within the story by Ms. Welty. Trials and tribulation of the old Phoenix are here compared to those of slaves attempting to flee the oppression and lack of human decency in the most modern of the backward societies yet recorded (Welty 10). The use of the hunter in the story as the cumulative evil of the Jim Crow era, to represent the laws of the time may not be entirely correctly inferred. How could one put forth, that a man who has affectionately helped an old lady out of a ditch where she has fallen, can be used to embody all that is evil and wrong in the segregated southern United States? In this cited essay by Moberly it is stated in the first paragraph, that the man leveled his shotgun at the old woman (Moberly 107). Another of the literary writers, supposed that the hunter intended the old woman hard. Would a man have bothered with an old lady who had fallen in a

ditch in obvious distress is there had been hatred or malicious intent in the heart of this man (Sykes 152)? This however, is not the language used by Ms. Welty, who simply authors, that the shotgun was pointed in the direction of the old woman. If one has hunted with a shotgun, or has observed the poise of hunters who hunt waterfowl, and or upland game birds, one might ascertain that with the types of action which are used for such hunting, that it is customary to carry a shotgun in the broken position, with the action being pivoted open, often not containing a shell until such time as prey is sighted and or heard or smelled. Thus, the direction of the barrel may actually point towards the ground, in the direction of a person to whom is being spoken. A woman with the vast experiences such as Phoenix might be aware of this, and take no offense, as

The literary analysis performed by Mary Ann Dazy of the meaning and symbolism of the action of having a 'nice lady' (Welty 65) tie her shoes has much to say about the action of the women and about the purpose for the shoe tying in the surroundings which old Phoenix found herself upon entering town and tracking towards the doctor's which was her goal. (Dazy 92) It is generally known, that women can be as much of more condescending, perverse and evil than any male adversary, especially toward another woman, however, the busy woman, who has her arms full of a day's shopping at Christmas-time has taken the time to stop and speak with one who is supposedly beneath her. The young woman, who is referred to as "missy," helps with the request, during which she verbalizes the sentence "Stand still then, Grandma." Moberly has interpreted this as a derogatory and condescending comment (Moberly 122). However, this woman, whom has been named "missy" was more than likely brought into the world by such a woman as Phoenix; was given to this "Grandma" to be cared for by parents who were not inclined to do as such, and was perhaps told many times, to "stand still," while her own shoes were being tied. This young miss, was reverberating what had been taught to her by such a

woman as Phoenix. With this declaration Phoenix had completed her journey, one of many, where the young woman had been dressed in the proper form to tie the shoe of a young lady such as Phoenix. The segregated societies were separate, however, had obvious beneficial and positive influence upon one another.

Marilyn Keys, a literature professor, compares the journey of the old woman to the path which Jesus is to have taken as he leaves his confines to be crucified. The Via Dolorosa, or Path of Pain, as it is translated, is a series of steps of stages which are listed in the bible describing this final journey of Jesus to his death. Phoenix faces a number of obstacles which parallel those of Jesus (Keys 355). Moberly with his essay title, perceives “A Worn Path” as a slave narrative, however, he fails to properly define the characteristics of the slave narrative, except for alighting to the fact that these narrative are episodic in nature (Moberly 110). Besides this one single description, these was no further direct background his claims to the narrative thesis are muddled because of lack of explanation. On the other hand, Ms. Keys provides explicit examples to religious stories and references such as the hill which Phoenix has to climb on her journey parallels the mountain were Jesus is to have been tempted by the devil (Keys 355). The thorned bush which catches the old lady and will not let her pass is akin to the Christian ideals of thorns being attributed to the crown of thorn which Jesus is to have worn as he made his Via Dolorosa. Jesus meets a woman on his journey also. This woman who has no ties or relation to him, favors him a passionate thoughtless gesture of wiping his face of blood and sweat. The “missy” of “A Worn Path” performs a seemingly meaningless task for Phoenix, but which has profound meaning to her (Keys 355). This positive and sacral view to the story would perhaps be one which will propel persons away from the continual references to the hatred and pain of the slavery issue.

Those who are descendants of both sides of the slavery issue which finds a “path” into the lives of modern man, even in this day and age should be inclined to search for the “paths” which lead not to the further ways of encumbrance but to those conduits which allow the educational hindrance to be spanned and then surmounted. “Racial Conflict” (Lister 1), as Ms. Lister in her analysis states under the heading of social context must not be an issue or theme in this work, as themes such as the path representing the journey of life are much more interesting and prevalent. It is in a letter from the author herself, from Eudora Welty, in which is stated that the viewing of the diploma in the office of the doctor is the end of her journey. It should be the end of the journey upon the path to mental and social convalescence from the century old cancer of slavery, as well as the first step to the correct school of thought, with education and experience combined into the key to the future.

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The publisher and editor bring together a collection of short stories from American authors, which are discussed and reviewed literally. The introduction and the three stories by Eudora Welty are the focus of the research. The comparison stories may also play a role in the research.

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This literary analysis essay puts forth the ideas and meanings of the short story from the point of view of a teacher of American Fiction in Great Britain. Many aspects of the short story are delved into.

Mizener, Arthur, ed. Modern Short Stories the Use of Imagination. 1st ed. New York: W.W.

Norton & Company, Inc., 1966. 163--165.

The publisher has brought together a collection of analysis of short stories which, as the title states, uses the vast human imagination within the literary framework. The analysis are two to three pages in length, and will be researched and compared to the other sources.

Moberly, Kevin. "Toward the North Star: Eudora Welty's 'a Worn Path' and the Slave Narrative

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This is a journal article and literary criticism regarding the meeting of Phoenix with the hunter, and the racial implications, et cetera

Pierpont, Claudia R. Passionate Minds. 1st ed. New York: Alfred a. Knopf, 2000.

The Author takes twelve of the most influential and outstanding women writers of the world, and describes what they have done to change it, and how. Eudora Welty is one of the chosen authors, and the research on this author on and about her life and work will be used as research.

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The author of the essay used examples from the plot of "A Worn Path" to show the Christian background of the author, as well as Christian values within the story.

Pierpont, Claudia R. Passionate Minds. 1st ed. New York: Alfred a. Knopf, 2000.

The Author takes twelve of the most influential and outstanding women writers of the world, and describes what they have done to change it, and how. Eudora Welty is one of the chosen authors, and the research on this author on and about her life and work will be used as research.

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Keyword: A Worn Path.

Compares the journey of Phoenix to the exodus of ex-slaves from the lost south.